

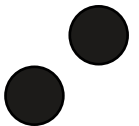
FLORINE MOUGEL

PORTFOLIO

SELECTION 2020 - 2024

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WEBSITES





FORAJ

stereo, 5'21, 2021

Print run: 20

Number of pages: 48

Dimensions: 16.4 x 21.5 cm

Language: Romanian

Binding: Coptic

Created during the “Sounds Like a Book” residency in Șona, Romania.

Printed and bound in September 2021 at Fabrik, Bucharest.

Book with a soft, detachable cover made of mineral paper, featuring an embossed image of a shovel. The sewn binding is visible, and you can also observe the stratification of colored pages on the edge. The inner pages are presented as a lightweight and flexible booklet, composed of untreated paper with a glossy section in the middle of the book corresponding to the “Petrographic Report” with photographs.

The first and last pages are in the color Cobblestone. The first page bears a quotation from a 1927 geological treatise: “Geology deals with the study of the Earth’s evolution, considered as a cosmic body.” The last page visually lists the minerals used in the book’s production, including those found in the camera used to take the photos and those inherent in the paper itself.

Influenced by the ideas presented in “A Geology of Media” (2015) by Jussi Parikka, Florine Mougél explores the village through the concepts of “medi-anatures” (the relationship between humans, technology, media, and nature), the “deep time of the Earth” (the geological strata predating humanity), and psychogeophysical practice (free exploration focused on perceiving phenomena as physical processes of the Earth and having an aesthetic perception of the non-organic).

By adapting the methods of geologists and drawing from a corpus of scientific publications, albeit with a touch of humor and limited resources, Foraj has transformed into a work of fiction: it is the improbable didactic and aesthetic study of an artist-psychogeographer on the extraction and utilization of minerals throughout the ancient epochs of the Earth and the eras of human activity in the Brasov region.



LISTEN

A Sunday visit to Mikamiel near Crest in the Oise region. The piece takes us on a journey through a peri-urban territory, between the railway and the river, the pavilion and its settlements. Neither urban nor rural, this "third space" makes all sorts of coexistences possible.



PIERROT PENSAIT A LA MORT
stereo, 4'24, 2023

ETANCHÉITÉ
stereo, 3'06, 2023

LA PENDULE
stereo, 2'07, 2023

A BRÛLE-POURPOINT II
stereo, 30', 2022

SAS HATTÉ
octophonic (8.1), 8'30, 2024

SINUS
Radio show on Radio Campus Amiens

A tangible, noisy, and electronic curve.
Here, one listens to species and spaces of sound, excerpts of works, and small forms along with their creators. Enter into a cinema for the ear.

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BIO

Influenced by both electroacoustic music and video art, they explore the electromagnetic signal as an aesthetic material, giving rise to poetic soundscapes from which an implicit narrative emerges.

Their projects, positioned at the intersection of media archaeology and DIY (Do It Yourself) culture, encompass the hacking and reappropriation of electronic devices. They aim to provoke reflection on the technical medium and the society that produces it.

STATEMENT

Since 2019, I've been actively engaged in sound and media art practice in collaboration with Andréea Vladut as part of the RGBastler collective.

Our focus has been on developing a unique set-up by constructing DIY modular synths and circuit-bending instruments. This set-up is grounded in research on sound material and performativity, aiming to allow a reduced field of control in order to increase the improvisational aspect in each performance. We do, however, incorporate tape loops or digitalization as well as field-recorded sounds when necessary.

Every piece, performance, installation we create is a product of deep reflection on media archaeology. Our practice frequently involves referencing technical objects that possess a distinct identity within the sound/visual landscape. These items play an active role in shaping and altering the perception of our environment. Conceptually, our primary focus is on this perception, and we strive to emphasize and explore it through storytelling, effectively placing the audience in a experiential situation.





BREAKFAST AT ELIOT

Radio piece, 40', 2020

A playlist composed of overlapping loops from cassette tapes. A total of 24 loops, ranging from 5 to 10 seconds in duration, were carefully extracted from a variety of musical genres, while another 24 were recorded specifically using a modular synthesizer. The modification of the cassette player's mechanics has enabled the creation of unusual and playful interfaces, allowing for scratching and other creative sound effects.

TWISTING DEPTH INTO LENGTH

Binaural sound performance, 30', 2021

This sound performance reflects the corporeal dimension of sound and the sonic dimension of the body. It explores the capacity to expand or compress the listener's field of perception within a binaural setup.

DERAPAGE DANS LA VILLE

Acousmatic piece, 8'57, 2020

Paying homage to the car radio, the listener embarks on a nocturnal, sliding road trip through the city. It's a rapid journey through diverse urban atmospheres where sound objects coexist, are torn apart, scratched, struck, or merge together. The ever-shifting soundscape emerges from the interplay of electronic instruments, discovered cassette recordings, and manipulated voices on tape loops. By working with speed and distortion, the composition unfolds as a vibrant exploration of our urban environment and the way sound pollution shapes it.

TOURISM AS AN AGENT OF CHANGE

Linz Case Study

A mixed piece for recorded voices and electronics, quadraphonic, 15 minutes, 2023
As part of an invitation from the Radial Hauptplatz Linz Festival at Altes Rathaus (Old Town Hall)

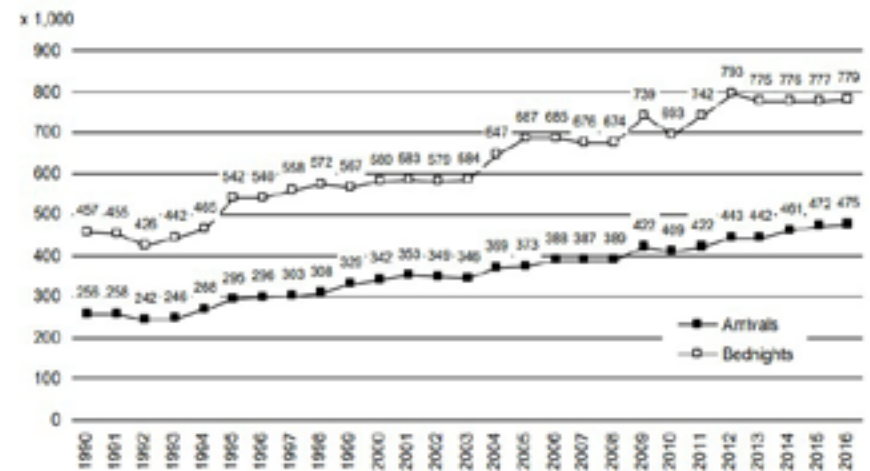
On the occasion of an invitation from the Radical Hauptplatz Linz Festival in 2023, the composers have chosen to shed light on Linz's tourism development policy over the past thirty years.

A study by the WTCF (World Tourism Cities Federation) examining the value and extent of this industry has been used as a score-support. The text, composed of numbers and citations from the same document, references the digital approach in analyzing this sector. Thus, the composition revolves around two fundamental elements: time and quantity.

Today, according to the Austrian Hotel Association (ÖHV), Linz is regarded as one of the top performing destinations in the country. According to KR Manfred Grubauer, this is due to a new way of defining tourism. "We had to adopt a new approach: to forget Linz's past – the smelly industrial city created by the Nazis – and to focus on the present, inspiring the visitor with optimism for the future."

LISTEN

WTCF (World Tourism Cities Federation)



STATIA BASTLER

Real-time visual and sound installation, "Intre Linii" Exhibition, Atelier 35, Bucharest, 2021
Following the "Calatori cu Trenul" (Traveling by Train) residency on the Julului Valley

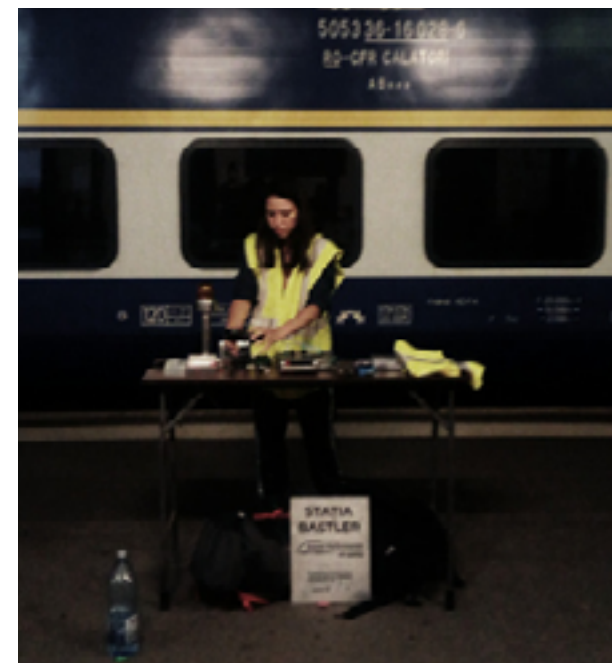
ARDUINO, SPEAKERS, FLASHLIGHTS, MODIFIED CASSETTE PLAYER, STENCIL, SPRAY-PAINTED YELLOW VESTS.

The installation "Station Bastler" playfully explores and confronts us with the practices, codes, and hierarchies specific to train stations. The objects gathered, acquired from flea markets, reference actions taken during the journey: setting up a sound performance in Petroșani, sending a message via an official channel with the name of a fictional station - "Urmează Stația Bastler" (Next Station Bastler). Furthermore, this installation employs a recurring method in RGBastler's artistic practice, which involves the construction of sound instruments and the reinterpretation of everyday noise sources.

During their train journey, the artists made stops at five train stations, where they recorded various sounds on audio cassettes. These recordings are activated in the installation only when a train arrives at one of these stations.



View from the "Intre Linii" Exhibition, Atelier 35.



Performance on the train platform in Petrosani during the "Calatori cu Trenul" (Traveling by Train) residency.