

CELINE PERIER

Artistic approach

Active in the French underground artistic and musical scene since 2005, then trained in electroacoustic music in Christine Groult's composition class in 2012, Céline Perier conducts poetic, plastic, theoretical and sound research on the musical idea that is to say the timbre. The practice of music concrète, which appeared obvious in his career due to his practice of drawing, poetry and instrumental music as well as his taste for philosophy, then led him to carefully consider the notion of improvisation in his work:

The tragedy of freezing compensates for renewal, the fact of which escapes irreversible erosion. The negentropic solution accelerates the frequency of improvisatory blinking – the paradox being that improvisation is nothing but it can do everything: its power is extreme and its being is zero.

Writing and its reverse side are therefore at the heart of his research.

Impressed by Marguerite Duras' complete commitment to the fields of the soul and consciousness, she also seeks to find a way of accessing the living in art and in her writing. According to Duras it would be a matter of advancing on the crest of words and therefore moving quickly, sometimes violently, in creative action, translating everything that this can generate on the state of matter. : fragmentation, assimilation, transformation. Because *translating is not a secondary act either. It is an operation which undoubtedly consists of taming, of over-coding, of measuring smooth space, of neutralizing it, but also of giving it a medium of propagation, of extension, of refraction, of renewal, of thrust, without which he would perhaps die of his own accord: like a mask without which he could find neither breathing nor general form of expression.*

In 2019, she proposed the concept of *timbre lieu*, that is to say musical timbre as a place of language validating the very existence of music; support for the idea and/or semantic space, in which the differentiation of the subject and the thing takes place, in other words where the genesis of the musical object can be located.

She has since worked to develop this concept through sound and plastic experimentation.

She lives and works in France.