

THOMAS BIGOT

paintings
sound installations

selected works
2013-2019

Broken spaces, delicate equilibrium between a logical but chaotic construction, colorful structures that collapse or float in weightlessness, feeling of being caught up in this chromatic cosmos intimately linked to music.

Such an immersion in an absorbing sound environment, the look browse a rhythmic universe, punctuated with silent interstices, sometimes calm, sometimes stormy.



untitled, oil on canvas, 120x170 cm, 2014



untitled, oil on canvas, 170x120 cm, 2014



untitled, oil on canvas, 170x120 cm, 2016



untitled, oil on canvas, 170x120 cm, 2016



untitled, oil on canvas, 120x170 cm, 2016, private collection.



untitled, oil on canvas, 120x170 cm, 2016



untitled, oil on canvas, 170x180 cm, 2018



untitled, oil on canvas, 140x190 cm, 2019



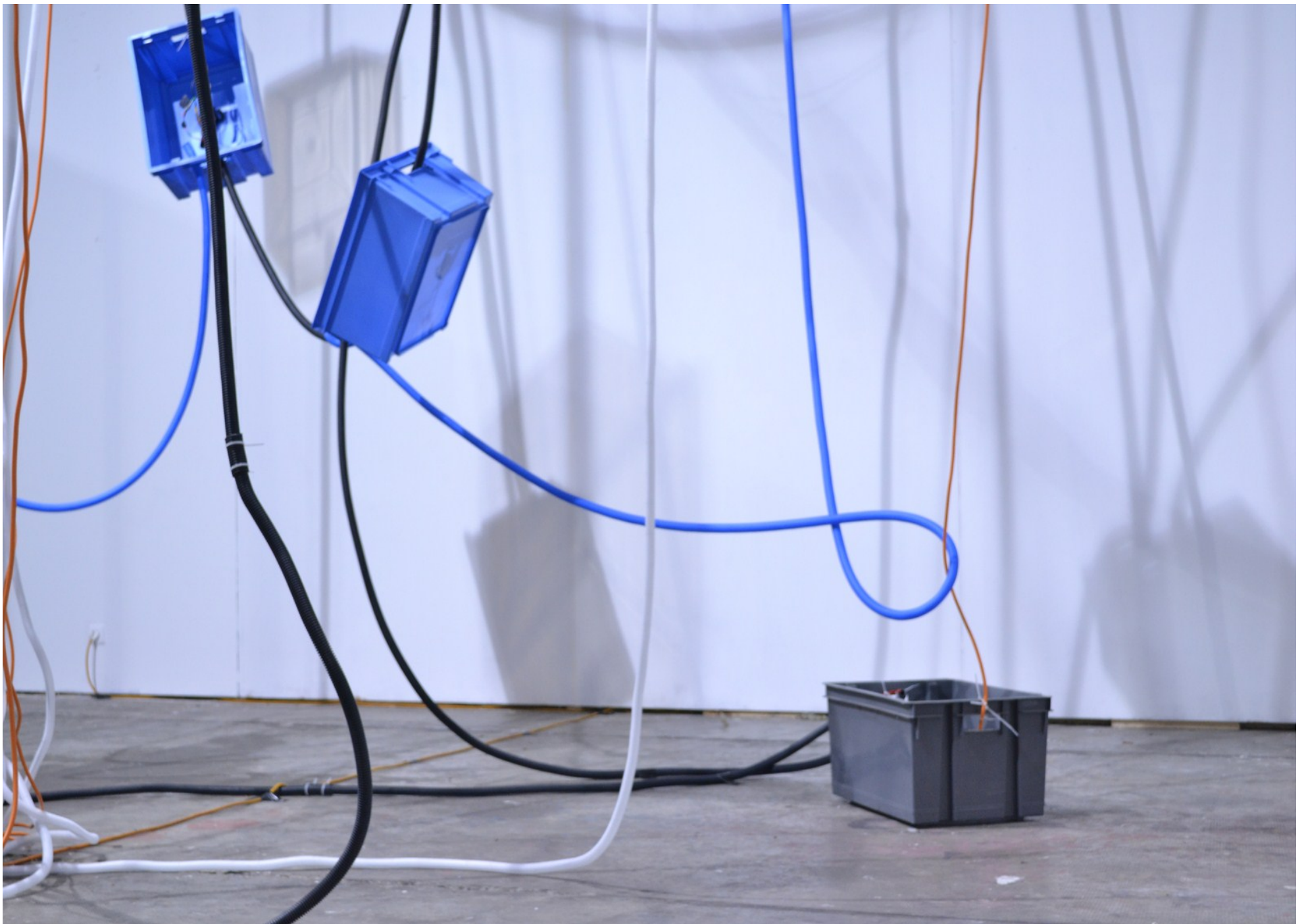
untitled, oil on canvas, 210x170 cm, 2019



untitled, oil on canvas, 170x210 cm, 2019

In the installations, the sound is spatialized, environment is penetrable, the listening becomes tri-dimensional.
What is plan in the paintings is materialized, tangible, the structure is modeled in an expansive, exponential way.

The entire structure of the device let to see what is the system devoid of all superfluity, each element has its importance and its place as in any ecosystem or model of life, paths are simply longer, methods allow some ways for exaltation in the structuring of a well-ordered mechanism.



Machine sensible / sensitive machine, 2013

8 transducer speakers, 8 piezo microphones, pvc sheath, plastic boxes, wires, amplifiers, computer, variable dimensions.

View of the solo show "peinture, installation sonore", Mix'art myrys, Toulouse.

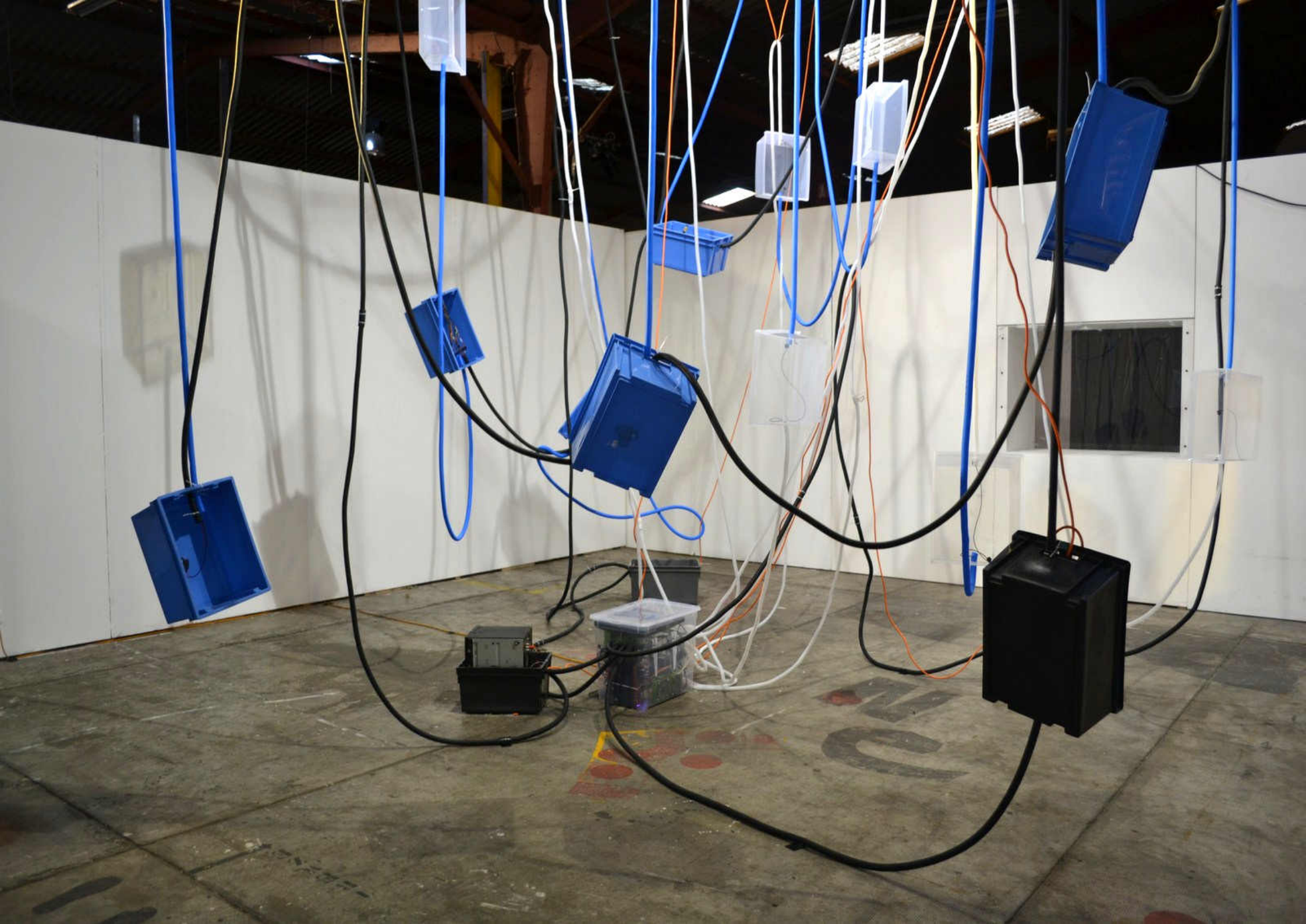
Information system around the brain machine: a computer sends a sound signal via a sheath to a box which embeds a transducer speaker, the sound is spread by vibration, another sheath retrieves this information, transmits it to another box equipped with a piezo microphone and goes back to the computer that will reprocess the audio signal into midi data to generate a sound and send it to one of the eight hp in a random manner.

The machine breathes alone by a form of data feedback, but if a person comes to touch the system, the device responds to the intensity level: it rushes to a possible breaking point (too much data to treat, and bug)

Each information has its color, so the electricity, the outgoing and incoming data of the machines, the vibration are identifiable and structure the installation.

Computer is the central element of the installation, a transparent box invites to see all its components as well as the screen that displays the software used, "Plogue bidule", a modular synthesis system including a graphical interface which is directly related to the installation.







LI SPAT SYNTH, photo-modular tridimensional synthesiser, 2016-2017
Copper wires, pipes and sheets, speakers, various electronic parts, variable dimensions.
View of the exhibition Bricodrama, Lieu Commun, Toulouse
photo: Damien Aspe



Unlike the printed circuit board, Li Spat Synth is a modeled circuit: the electrical conduction network is no longer bi but three dimensional.

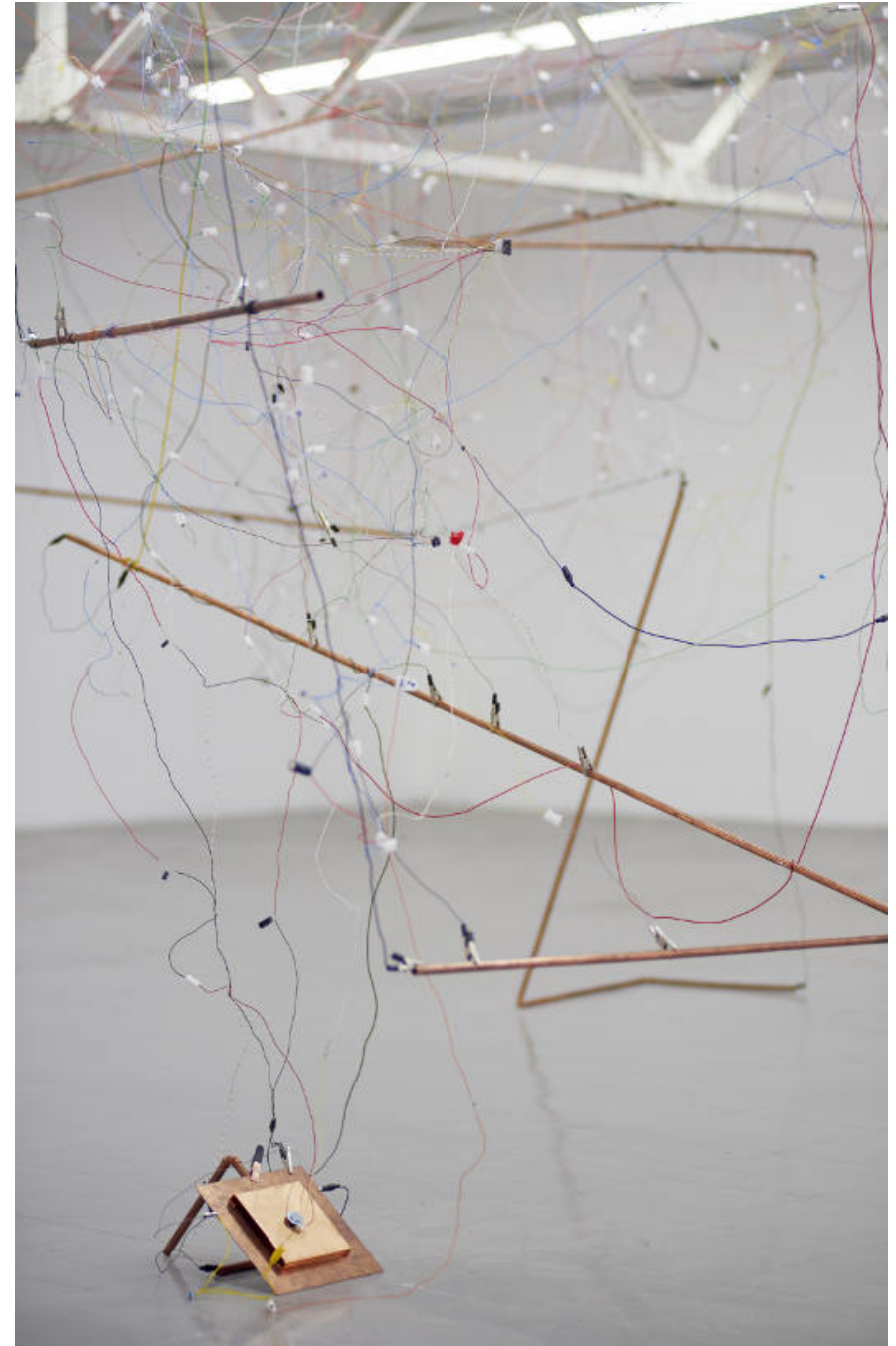
Dozens of synthesizer schematics - from the most basic to the most complex - are realized using wires whose color corresponds to the value or the type of component that is welded to them. Everything is connected to a conductive architectural network.

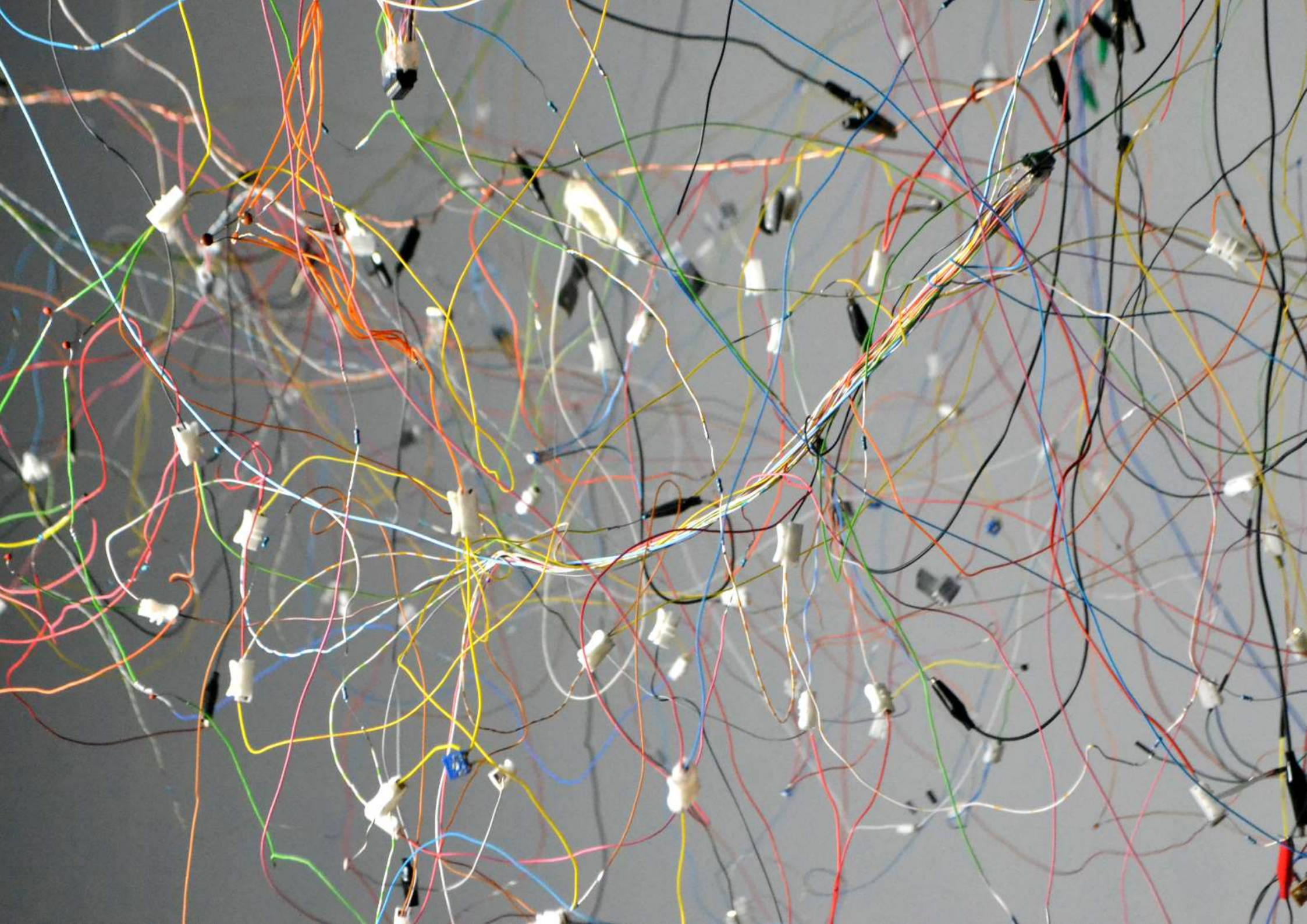
The montages that take this form seem completely fanciful compared to the logic of electronic design whose miniaturization and the rationalization of space are the absolute rules.

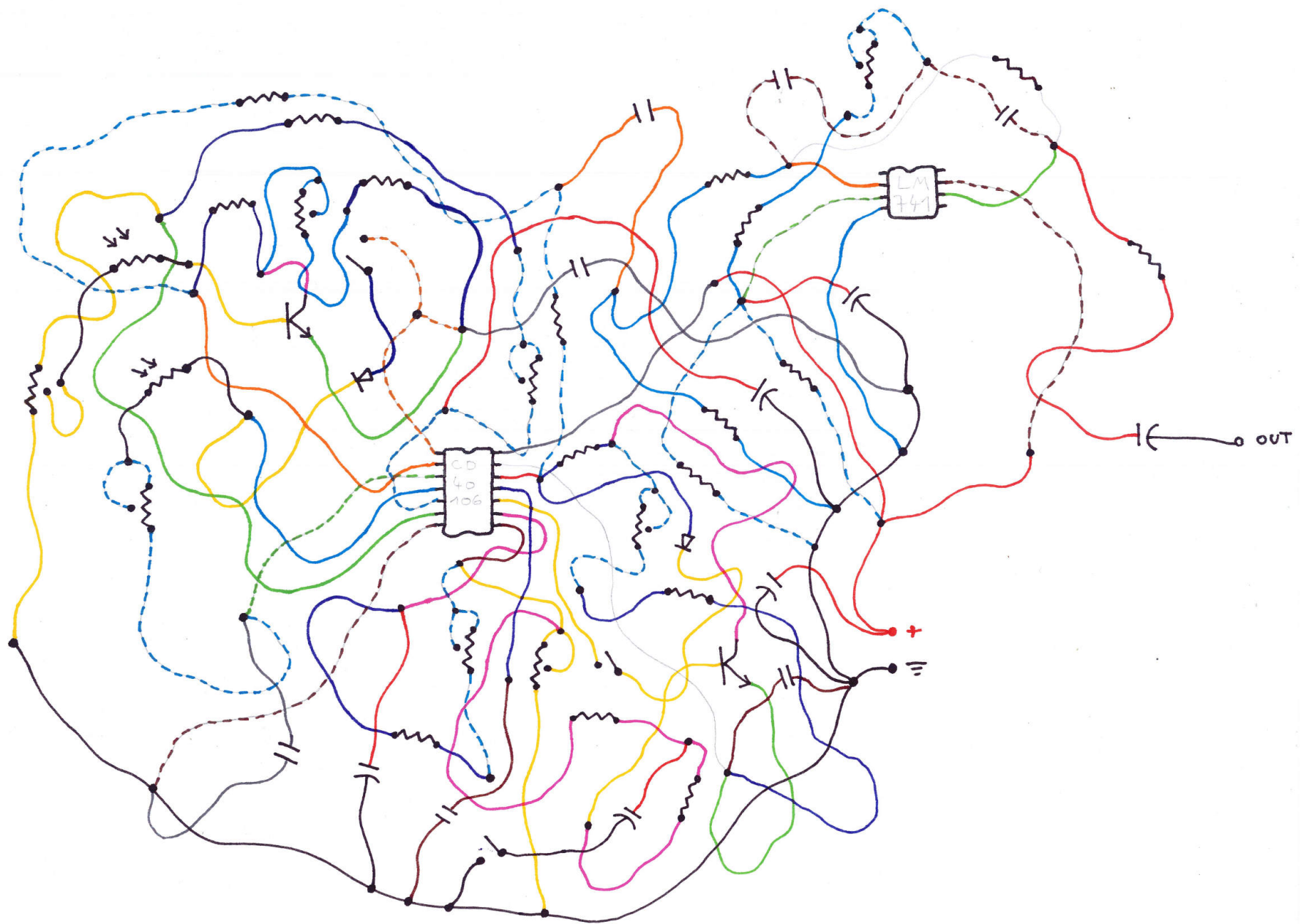
In addition, differences in cable lengths, overly short circuits and other magnetic fields make the operation of the system unstable, although fully functional.

Small light sensors that replace the usual potentiometers synthesizers allow visitors to act as a disruptive element, their passages alter the device activity and therefore modulate the sound.

The result is a chaotic cacophony spatialized and orchestrated by human.



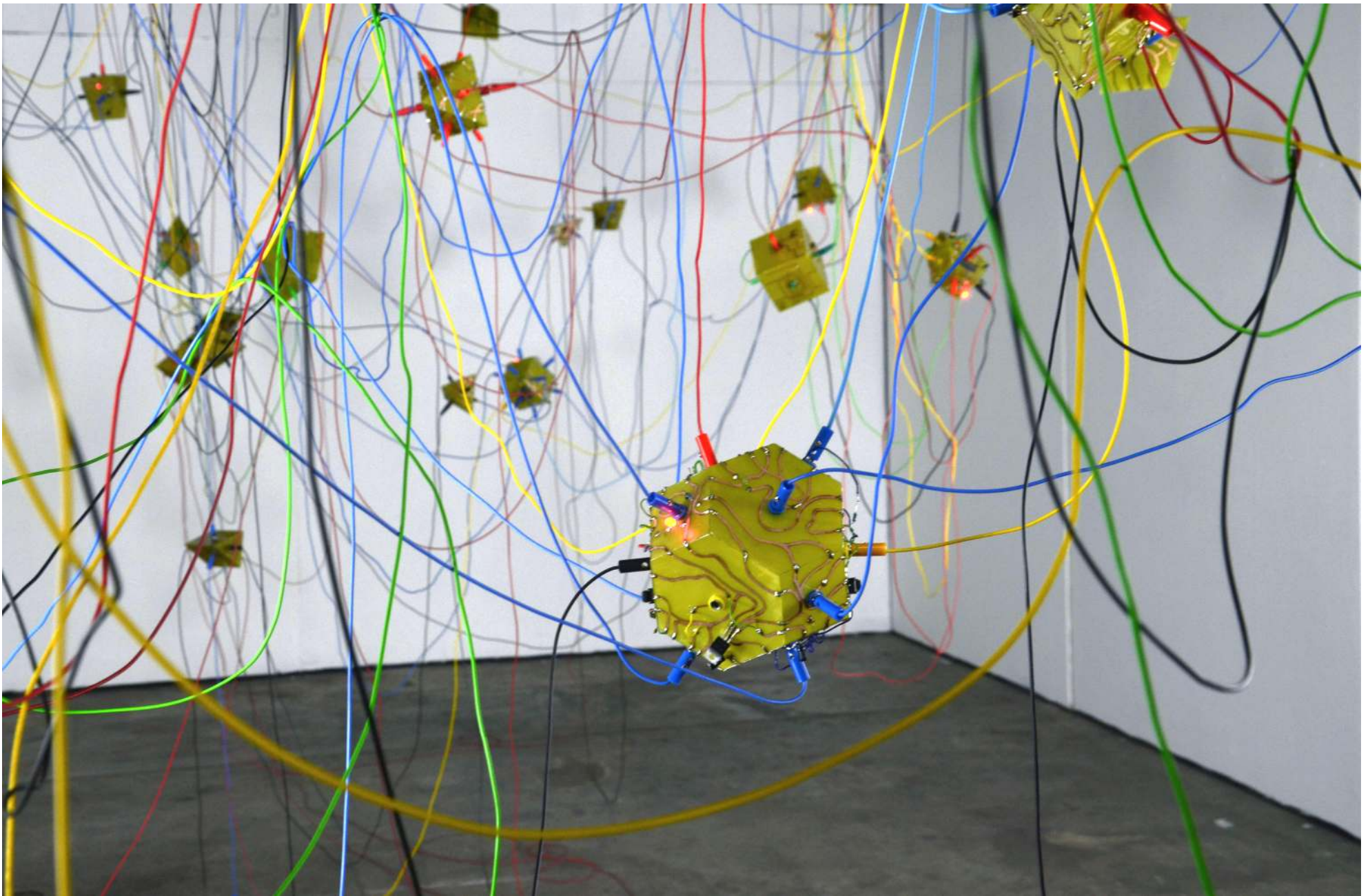




MFOS wacky synth, drawing, 2017

Electronic schematics drawings from the installation lispatsynth

Original schematic: music from outer space



Audioneural network, 2016-2017

Copper clad laminate, various electronic parts, micro controllers, wires, connectors, speakers, variable dimensions.

Project funded by the Direction Regionale des Affaires Culturelles de Midi Pyrenees as part of a creation grant.

The structure is reminiscent of a neural network and its synaptic transmissions. The installation consists of several interconnected electronic devices - sound generators, spatialization unit, controllers, etc. - in the manner of a modular synthesizer patch.

The function of each module determines the number of connections, faces and shapes. They are built from electronic circuits, drawn, etched and assembled in the form of polyhedra.

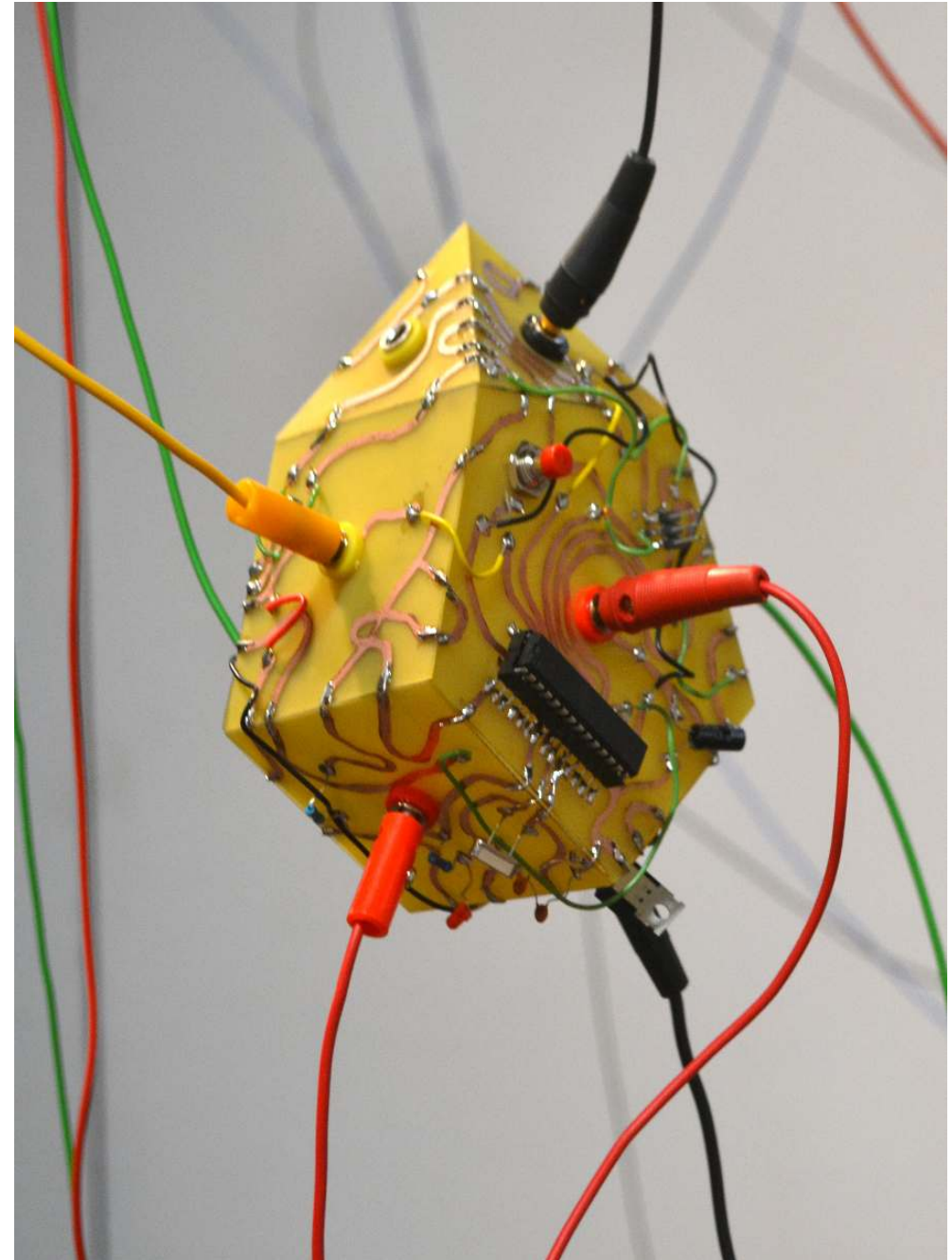
Connections between elements are identified by a color code according to the type of information or function they convey (ground, power, audio signal, modulations of synthesizers, sensors).

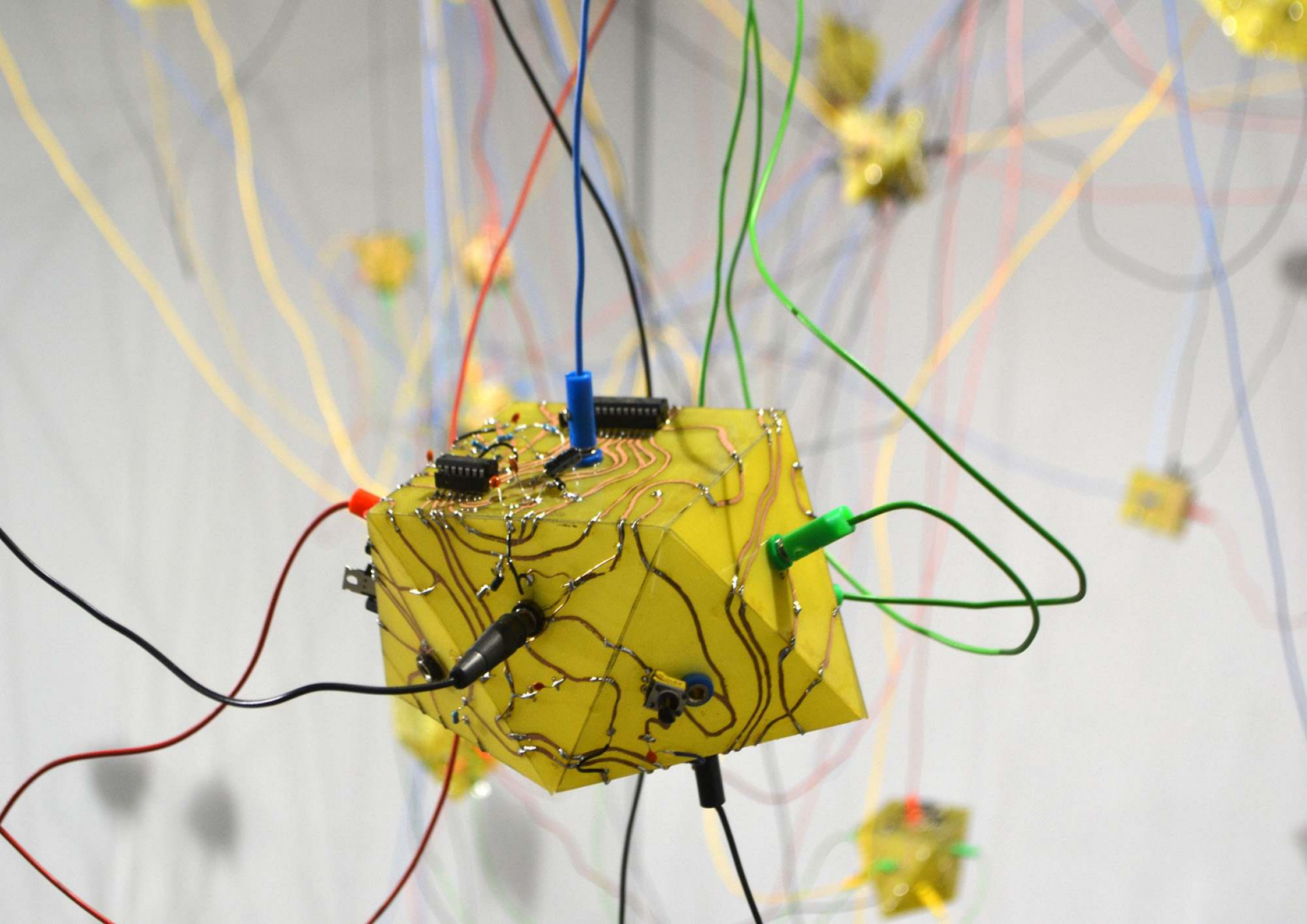
Several modules are equipped with microcontrollers programmed to manage various effects of spatialization and sound modulations. Informations of sensors installed on some modules are re-injected into the system in order to generate a data feedback effect, and make the whole unit autonomous.

Accentuated by the quantity of wiring and non sense electronic schematics, the result is a global installation that generates a sound symphony whose musicality is not planned in advance.

Each module operate independently while influencing the global system, without being driven by a "mistress" artificial intelligence seeking to produce an overall sound coherence.

A wide range of sound effects and movements are exploited by algorithms, but also triggered by sensors to introduce several chaotic components into sound creation, both in its temporal structure and in its variations.





The system generates a form of nonlinear composition and each time unique, whose musicality is subject to many factors of chance.

It is currently composed of more than 40 modules, new pieces are being designed to extend the sound and interconnections possibilities.

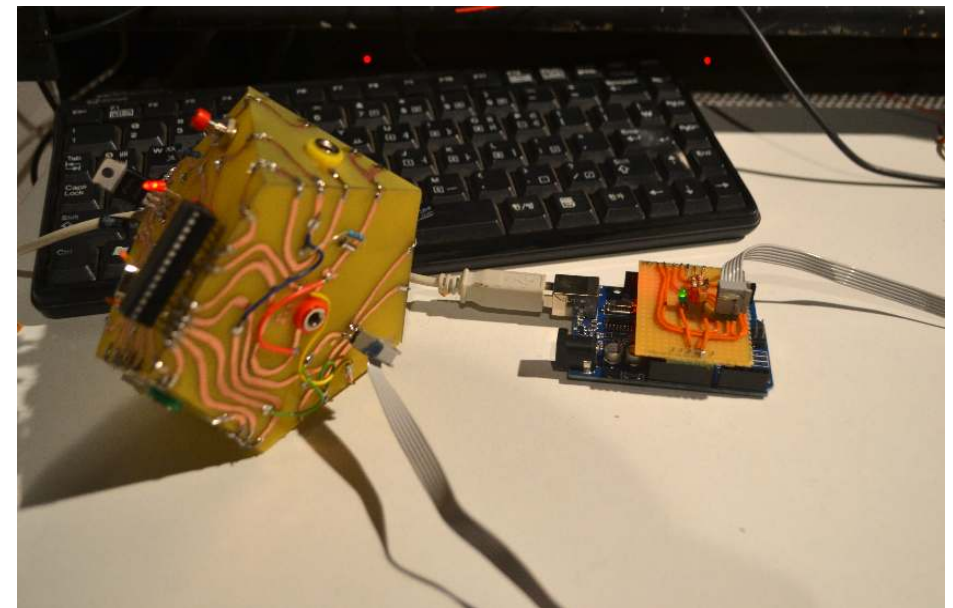
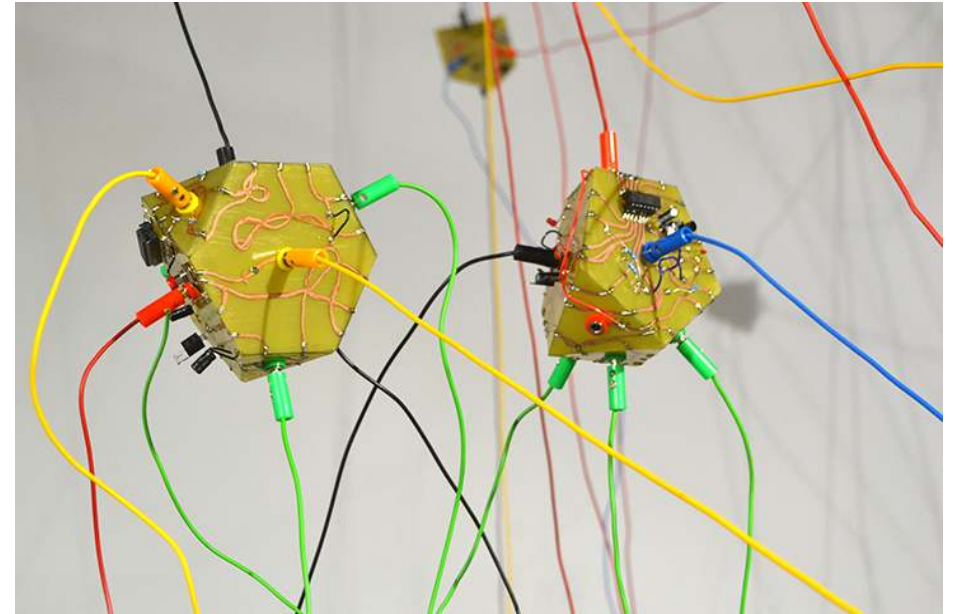
Synthesizer modulation's controls and sound spatialization are managed by ATmega328 microcontrollers installed on some modules. The microcontrollers are programmed in C / C ++ language in the manner of a Arduino board.

Synthesizer modules are directly inspired and built as a modular analog synthesizers.

Variable resistors that generate the sound variations are replaced by a multi channels digital potentiometer controlled by a microcontroller.

Sounds generated by the synthesizer modules pass through two modules dedicated to spatialization, which sends them back to one of the dozen modules-speakers. In order to stay in the spirit of analog modular synthesizers, the implementation of the sound spatialization was imagined with the constraint of using a non digital process.

Modeling and computer development by Frédéric Villeneuve-Séguier.







Air spat synth, 2018.

Latex balloons, nano computers, accelerometers, amplifiers, transducer speakers, fans, variables dimensions.

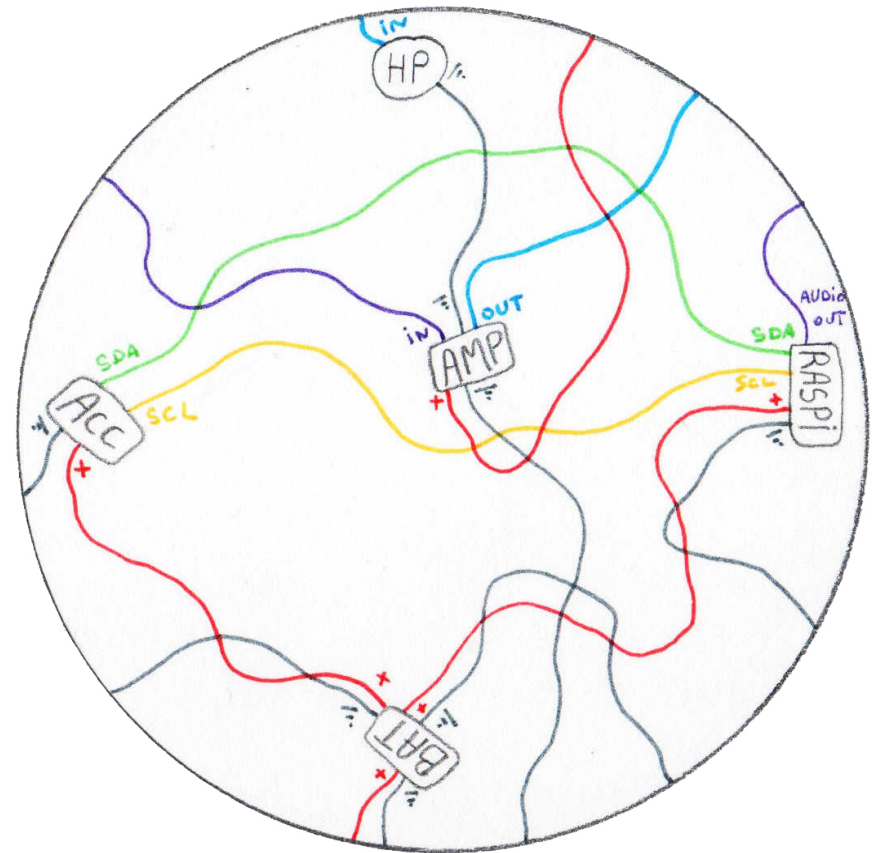
Several fans blow the air in an asynchronous way creating flows that move balloons into a chaotic dance.

They all carry an autonomous sound device: a nano computer runs a sound synthesis software, whose multiple possibilities of variations are managed by accelerometers that interpret the movements into modulation.

Transducer speakers are stuck on these balloons which transforms them into emitting membrane of sound.

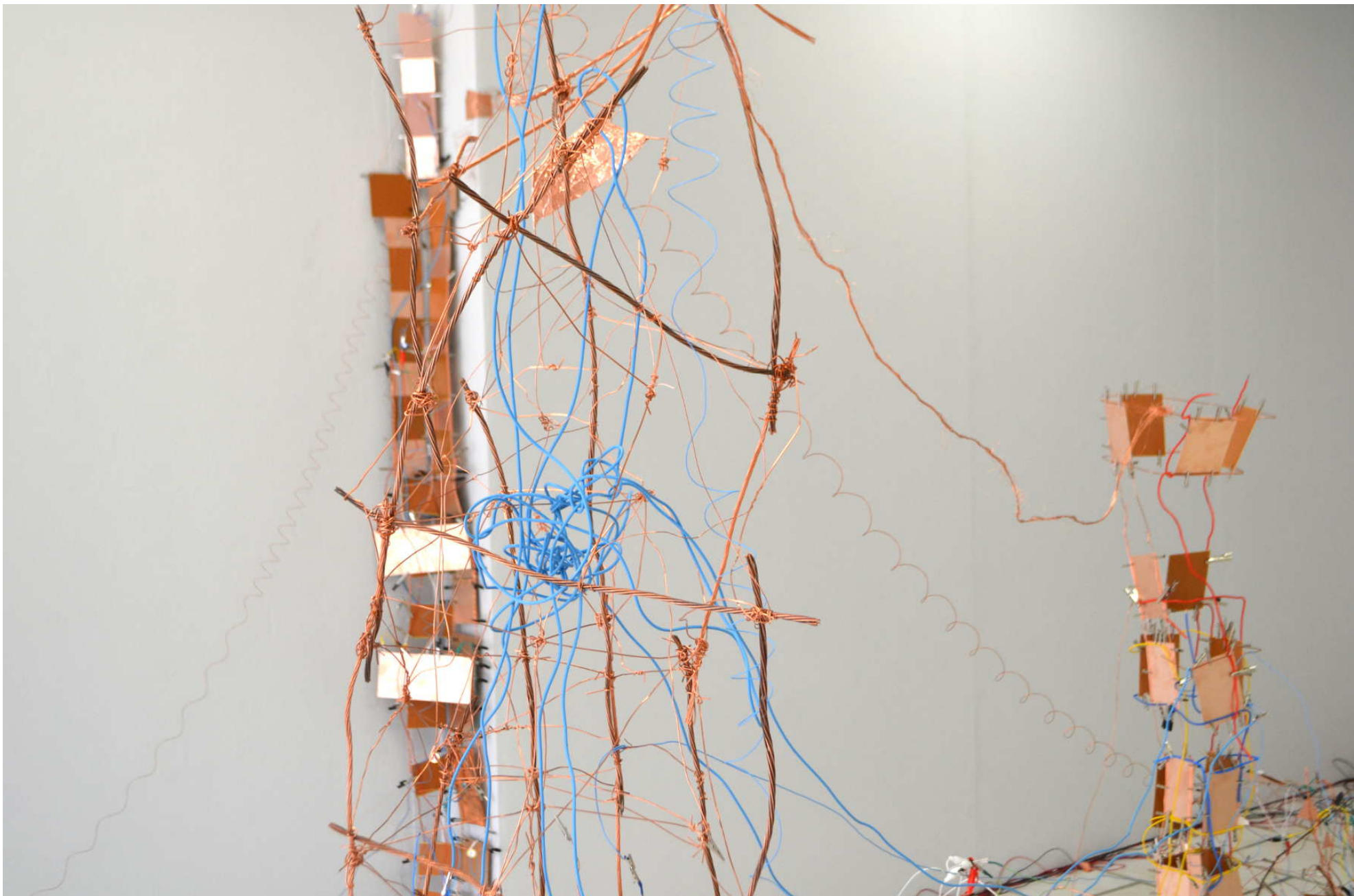
Unlike the "classical" system of sound spatialization, which consists in simulating the movement by volume variations, the idea of Air Spat Synth is to process dynamically the sound motion: the movement of the speakers themselves emit and transform the sound.

As the days go by, the balloons, fragile, burst or deflate, become less agile, the cells diminish and eventually die, lack of air and energy.



Balloon connexions schematic, drawing, 2017





Transmission, 2019

Wires, copper experiment cards, crocodile clips, transducer speakers, contact microphones, various electronic components, variable dimensions

Funded by the région Occitanie as part of a creation grant.

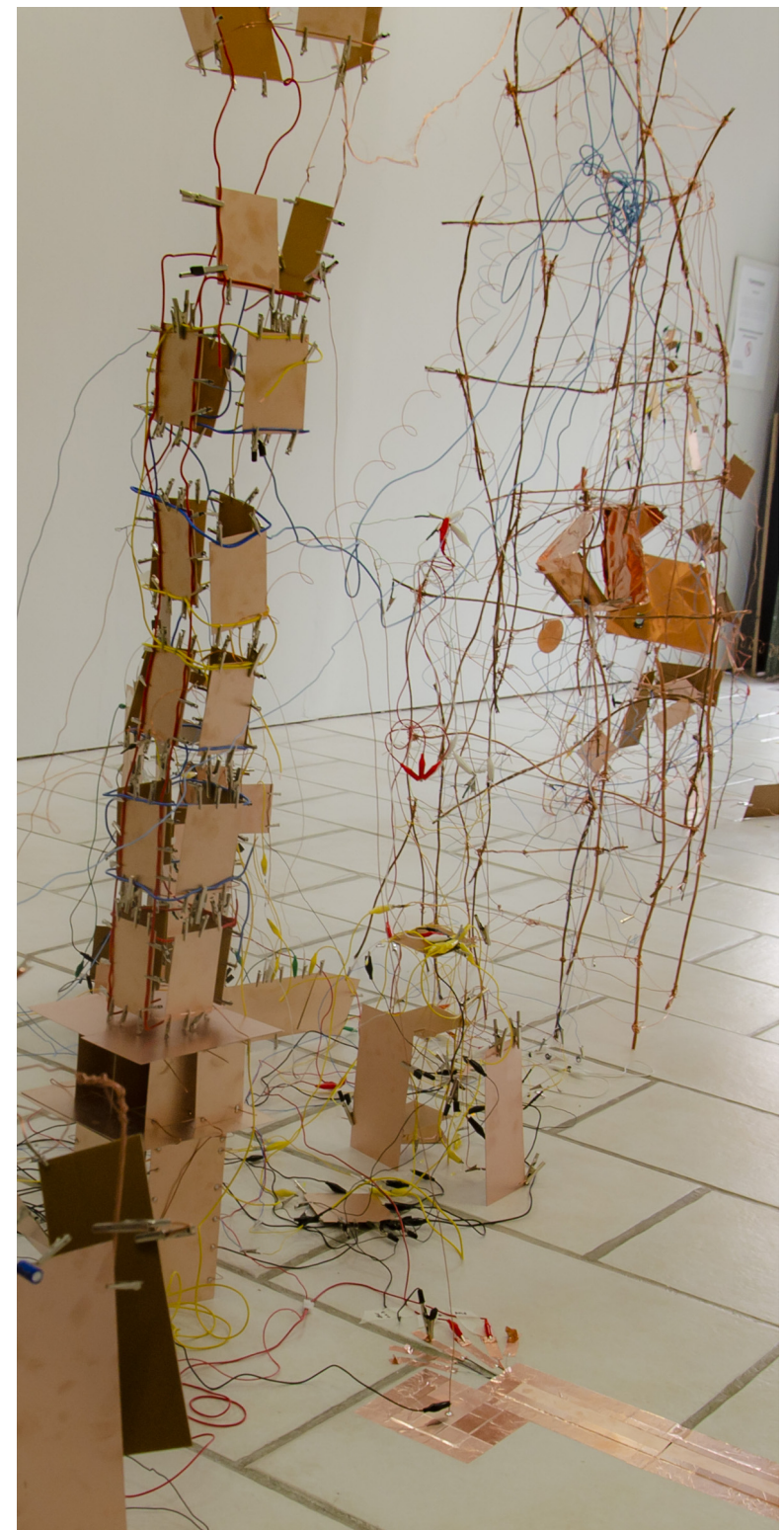
Views of the exhibition "Transmission", galerie du philosophe, Carla Bayle.

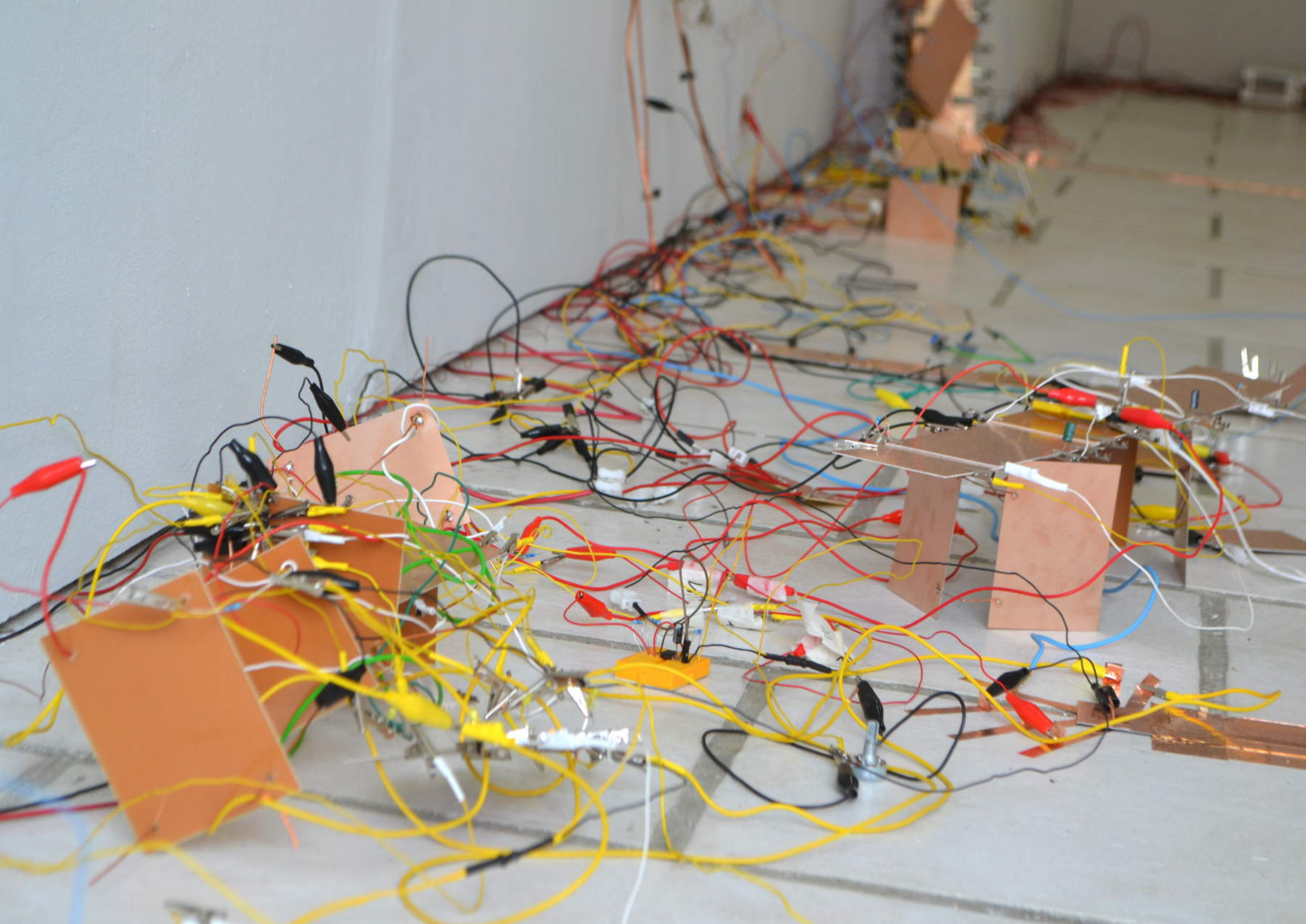
Copper experiment cards normally used for engraving printed circuit boards are used as such as a conductive construction element and connected to a network of bare copper wires thanks to hundreds of crocodile clips.

All these elements form a gigantic common reference potential (ground) of the entire installation on which electronic assembly are connected in a color code that allows to classify and recognize families of components.

Contact microphones transmit the sound emitted by this conductive metal construction to a multitude of loudspeakers transducers whose vibrations that feed the network are picked up by other microphones.

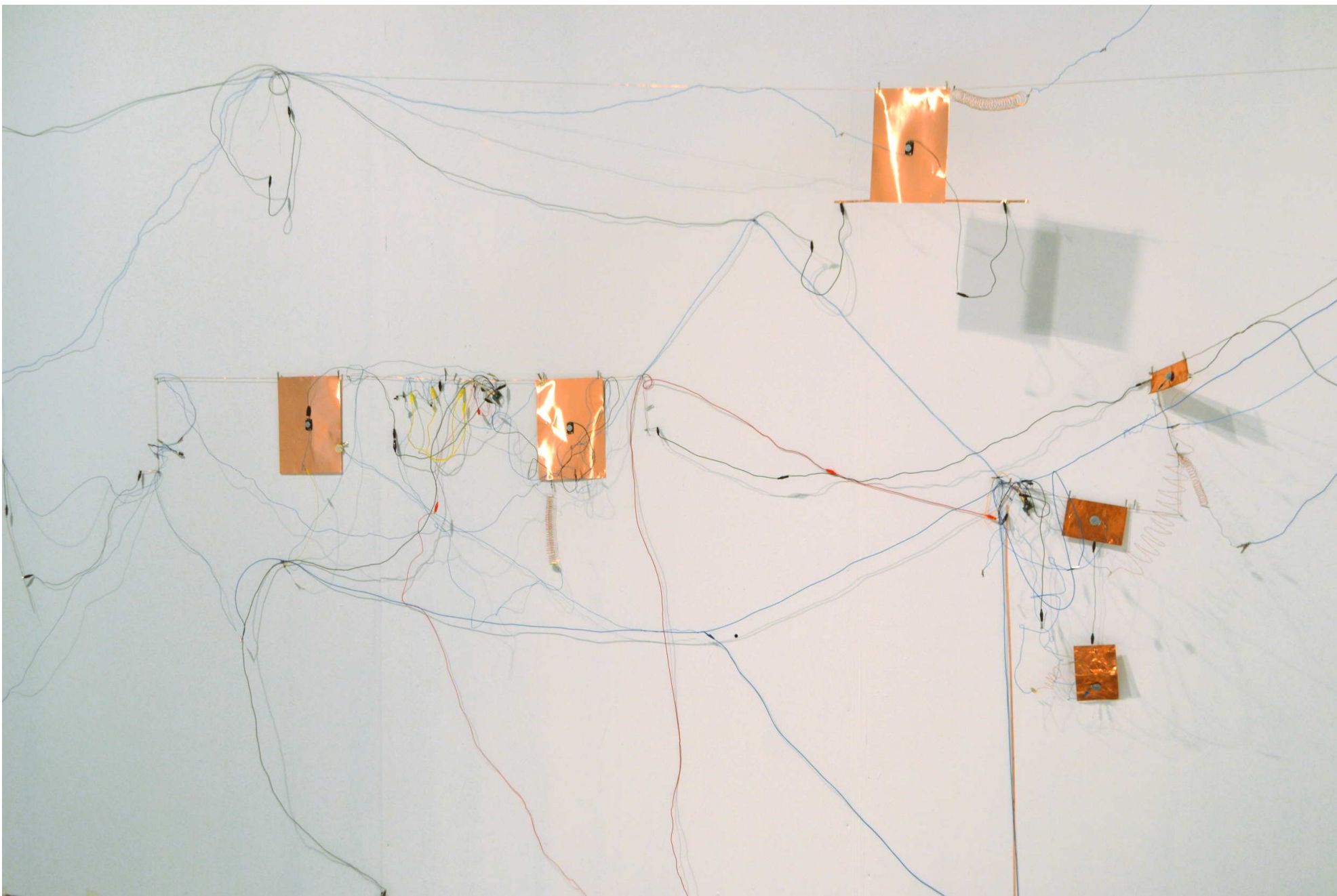
Transmissions of those sound informations between the different parts of the structure are (dis) -organized by several random electronic devices that trigger, switch off, transform and spatialize these forms of feedback.



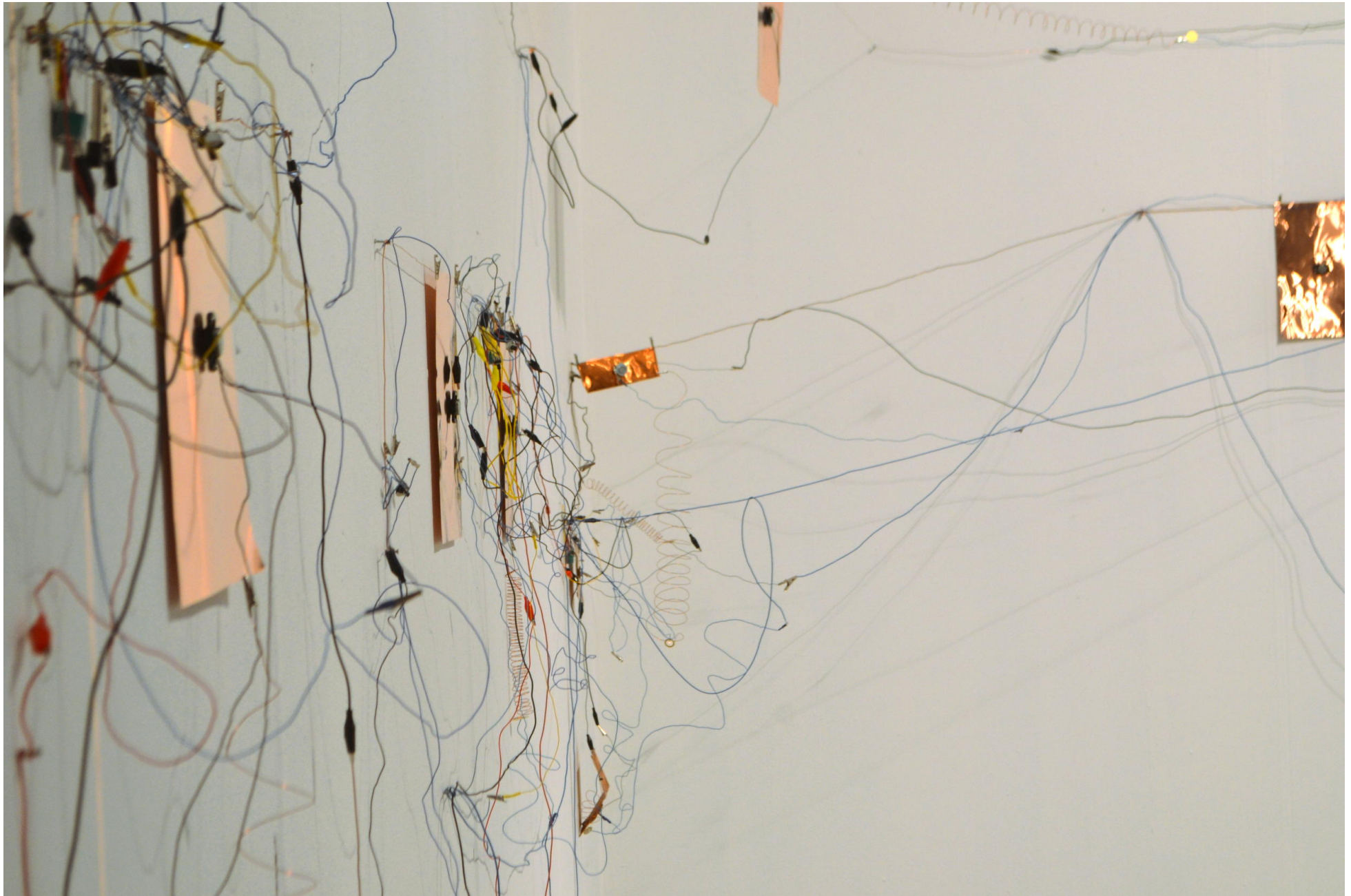




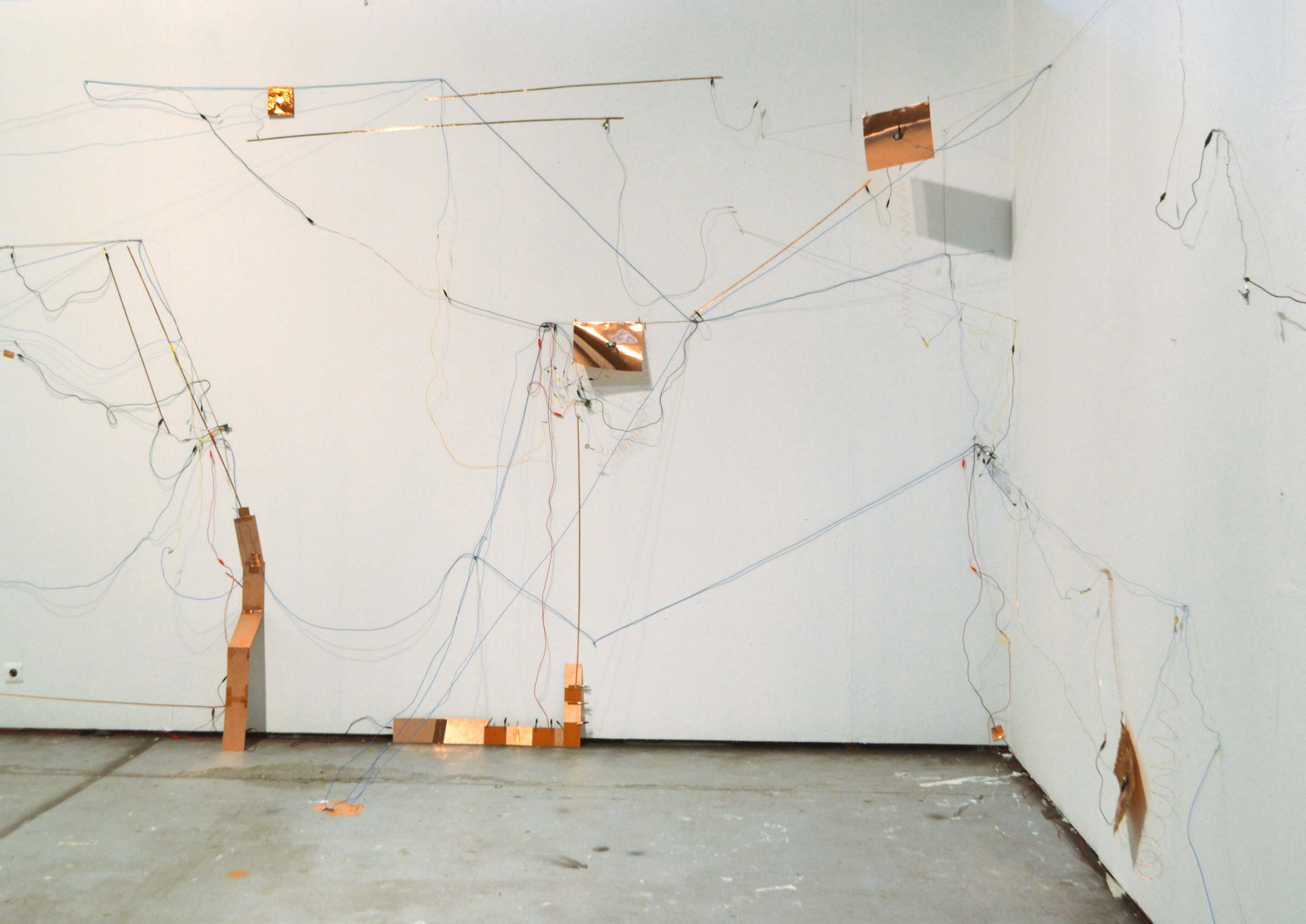
Views of the exhibition "Expansion" à la galerie 3.1



Larsen en chaîne,
Wires, copper plates, crocodile clips, transducer speakers, contact microphones, amplifiers, variable dimensions
Funded by the région Occitanie as part of a creation grant



Feedback is generated then transmitted, and re-amplified from one copper plate to another, thus generating a chain reaction that is looped and therefore self-generated. Each sound has an impact on the global device, because it is a link, and can be modulated by the flow of vibration that runs through the entire circuit.



Shows (*solo)

2019

"Larsen en chaîne", festival Libre, Mix art Myrys, Toulouse

"Expansion", galerie 3.1, Toulouse *

"Transmission", galerie du philosophe, Carla Bayle *

2018

"A lier", collégiale St Pierre Le Puellier, Orléans

"Cultures urbaines", conseil départemental de la Haute Garonne

"Peintures", centre culturel Bonnefoy, Toulouse *

2017

Némo biennial, Le Cube, Issy-Les-Moulinaux

"Bricodrama", Lieu Commun, Toulouse

Toulouse Hacker space factory, Mix art Myrys, Toulouse

2016

Parcours de l' art, Avignon

Pola.re/4, Mix art Myrys, Toulouse

Galerie la maison du ruisseau, Conihac Corbières

2015

Galerie la maison du ruisseau, Conihac Corbières

"L' art dans le ruisseau", Conihac Corbières

2014

"Bi.pola.re", Mix'art Myrys, Toulouse

"Peinture", galerie Pinxit, Toulouse *

"Drasah", Toulouse Hacker Space Factory, Toulouse

Galerie la maison du ruisseau, Conihac Corbières

2013

"Peinture, installation sonore" Mix'art Myrys, Toulouse *

"Rencontres fortuites", Toulouse metropole

2012

"100-1/2 mesure" Institut St Félix, Beaucaire

"Toulouse Hacker Space Factory 3.0" , Mix'art Myrys, Toulouse

"L'art dans le ruisseau", Conihac Corbières

Galerie la maison du ruisseau, Conihac Corbières

2011

"Peintures" centre culturel Roguet St Cyprien, Toulouse *

2010

Salon de mai, 62th edition, espace commines, Paris

"Peintures, installations sonores" , Mix'art Myrys, Toulouse *

2009

"Corpus Média", third euro regional digital art meeting, Toulouse

"Rencontres fortuites", public space exhibition Blagnac (31)

Selection Mourlot price, Galerie Mourlot jeu de paume, Marseille

2008

"Mulhouse 008", Contemporary creation from European art schools, Mulhouse

Prix découverte Maatgallery hors les murs à St Clair sur Epte

Galerie Maatgallery, "1° prix découverte Maatgallery", Paris

2007

"L'avenir dure longtemps" Grandes Galeries, Rouen Art school

Chinese european art center, Xiamen , China

" Arrangements ou dérangements?" national conservatory, Rouen

"Terra incognita" plant garden, Rouen

52nd art fair, Montrouge

2006

Petites galeries, Rouen Art school

"Babylone" plant garden, Rouen

Grants

2015 : Aide individuelle à la création DRAC Midi Pyrénées

2018/2019 : Aide à la création, région Occitanie

Collections

Private collections, City of Blagnac, EDF company

Curator

Festival POLA.RE 2013 - 2018

Education

2007 : DNSEP avec les félicitations du jury, Rouen Art school

2005 : DNAP, Rouen Art school

2002 - 2004 : Cherbourg Art school

Thomas Bigot
born in Caen (fr) June 18, 1983

contact@thomasbigot.net
<https://thomasbigot.net>