



**FAKE**

**Electro-performance experience**

# FAKE FAKE

FAKE presents a series of sound performances for **public spaces**. Each performance revolves around a **reinterpretation of a literary work** linked to **current events**.

Audience members experience immersive “in situ” musical performances through a system of **high-quality wireless headphones**.

The compositions are created in real time and **tailored to each location**, offering transdisciplinary experiences that transform the world... through the ear.







## VARIATIONS

FAKE offers several variations (Spoil, Flash, Buzz, Hoax, Clash, etc.), each distinguished by its literary sources and focusing on a specific theme that is always contextualized within current events. This interplay between past and present, reality and fiction, and scripted performance and improvisation creates an exceptional artistic richness that immerses audiences in an unparalleled interactive experience.

## ECHOES

With FAKE, step into a hyperlocal world that amplifies the sound of a twig snapping, a whisper, or hurried footsteps, then suddenly shift to the chaos of news feeds covering international events. Through this play on scale, and by drawing on the foundational texts of our civilizations, FAKE explores political, historical, and philosophical themes.

## RESONANCES

This interplay between the overwhelming presence of live news and a sense of wonder at the small sounds of everyday life creates a counterpoint of listening experiences that are both enchanting and curious. A performance that transforms the world through the ear and immerses you in an alternative reality, re-enchanting the world both poetically and politically.

*For all ages*

**-A one-of-a-kind headphone system (for up to 200 audience members)**

**-Themes that can be adapted to the venue and event.**

**-A mobile performance suitable for indoor venues or public spaces.**

**-Multiple performances available from afternoon through evening.**

# A MOBILE HEADPHONE-BASED LISTENING TECHNOLOGY FOR PUBLIC SPACES, UNIQUE IN THE WORLD

The digital protocol implemented for FAKE displays a rare technological virtuosity, particularly in the simplicity of its implementation. Indeed, it took extensive research to develop a robust, lightweight, and powerful electronic system that delivers exceptional sound quality in all types of non-specialized venues.

The system—which is fully autonomous, portable, and rapidly deployable with a small team—allows for numerous variations that place “real-time” electronics at the heart of the poetic mechanics. .

Thanks to its flexibility and mobility, it enables the creation of a performance-based experience in which interaction with the environment and the audience becomes a protocol in its own right. Only the literary sources and the resulting dramatic framework vary from one production to the next.

Sound innovation is part of the DNA of La Muse en Circuit. As a key component of its ever-evolving ambition to offer unique experiences to listeners, La Muse en Circuit has developed a unique immersive 3D audio experience. Immersive audio transforms the headphone listening experience, bringing to life a dynamic and fantastical acoustic space.





La Muse en Circuit's technological and artistic expertise enables the transformation of sounds from the performance space into specialized 3D binaural polyphonies. At a time when everyone is talking about virtual reality (VR) or augmented reality (AR), mastery of immersive audio is a considerable asset for supporting new creative approaches and new narratives to create new experiences.

Virtual or augmented reality headsets promise unprecedented visual immersion, but what would that be without the evocative power of audio? 3D audio is the natural ally of this immersion, bringing image and sound into harmony. It is with this in mind that La Muse en Circuit produces innovative and ambitious works.

LA  
MUSE  
EN  
CIRCUIT  
CENTRE NATIONAL  
DE CRÉATION MUSICALE

 BUZZ  
TRAIT des CASQUES  
HEADPHONES PICK UP



# IN SITU

A tailor-made project that is always shaped by the venue and the timing of the performance. From the texts used to the musical references, many elements can be adapted in consultation with the organizers, local residents, or experts on the performance venue. Similarly, the artists use street furniture, objects, and materials found on site to create the sounds for the show. Following this same process of integrating the present, the here, and the now, the singers and the storyteller engage in dialogue with the audience, creating a polyphony of voices and spoken words.

The artistic method thus strongly anchors the work to the site and the moment in which it is presented. It is no longer a work in the traditional sense, but rather an artistic process that questions reality and “disrupts” the distinction between presentation and performance.



## POLYPHONY OF VOICES

**The voice is at the heart of this production, which draws on a wide range of styles, from opera to spoken word, including traditional and folk singing.**

Soprano Angèle Chemin is an opera singer with extensive experience in contemporary music, as well as a performer with a keen interest in musical experimentation across all genres. Similarly, Linda Edsjö, a virtuoso contemporary percussionist, has extensive stage and vocal experience. She astonishingly blends the timbres of the sound materials she manipulates with equal brilliance. Finally, Abbi Patrix excels in the art of storytelling, navigating vocal registers with the agility of a high-flying acrobat—from dexterity and interaction with the listener to mastery of amplified vocal timbre. Her natural musicality perfectly complements FAKE’s exceptional vocal palette.

## RECONNECTING WITH THE WORLD

Detournement, a concept dear to the Situationists and Lettrists, is a key driving force behind every variation of FAKE. The issue of cultural appropriation thus unfolds in relation to the lyrical voice or street interviews, used as stylistic devices, as well as in the transformation of everything that is captured: electromagnetic waves, sounds from public spaces, radio waves and their news content, and local testimonies. FAKE is thus a musical mechanism for transforming the world. Transformation, falsification, or quotation are all musical and literary tools that play with the past, present, and future of various cultural levels, from the personal to the universal. The surrealist contextualization of local and/or international news is also a game of sonic poeticization that contributes to a broader attempt to evoke wonder through the ear.

The philosopher Frédérique Worms is also a source of inspiration and a vocal guest at every performance, helping to connect sound situations with major philosophical themes. His participation draws on his daily column on France Culture, as well as more humorous and unexpected surprise appearances.

*“The true is a moment of the false”*

Guy Debord

*“It’s not enough to change the world. We’re changing it anyway. It’s changing significantly even without our intervention. We must also interpret this change so that we can, in turn, shape it. So that the world doesn’t keep changing like this without us. And so that we don’t end up in a world without humans.”*

Günter Anders

# WHAT THE PRESS IS SAYING

*"Marie, a 51-year-old Parisian, says she's blown away by this 'poetic performance' and is savoring the tranquility of this 'moment suspended in time.'"*

**Le Monde**

*"Playing on the blurred lines between truth and fiction, where factual accounts become inextricably intertwined with fictional ones, the staging of FAKE takes us to the fringes of a reality that is always controlled and decoded"*

**L'Humanité**

*"Much more than just a concert, the sounds of everyday life are transformed by technology into musical chimeras, while the voices—whether lyrical or narrative—blend current events and mythology, philosophy and poetry, creating a musical immersion that transforms the world through the ear."*

**le Bonbon**

*and others...*

*"We also wander around for an hour. And we quickly get caught up in it. Here, everything is part of the show."*

**Le Canard enchaîné**

*"You choose your path, your pace, and your focus at the heart of this installation, constantly navigating the line between illusion and reality, where electronic sounds transport you into an unprecedented and disorienting auditory experience that transcends the performance space."*

**Le Parisien**

*"As for electronic music fans, they'll have plenty of opportunities to listen to their favorite genre through headphones. For the first time this year, 200 individual pairs of headphones will be distributed on-site..."*

**Le Point**

# CUSTOM DISTRIBUTION

ARTISTIC DIRECTION : **Wilfried Wendling**

STORY : **Abbi Patrix**

PERFORMER / MUSICIAN : **Linda Edsjö**

LIVE ELECTRONIC : **Grégory Joubert ou Wilfried Wendling.**

## FEATURING POSSIBLE

- **ONDIF** (orchestra)
- **FEIS** (brass band)
- **Julien Desprez** (guitar)
- **Flora Duverger** (percussion)
- **Maguelone Vidal** (saxophone)
- **Carola Shaal** (Clarinet)
- **Violaine Lochu** (Vocals)
- **Cyprien Busolini** (Viola)
- **Julia Robert** (Viola)
- **Hélène Breschand** (herpetology) ...

Endless opportunities for artistic participation, whether professional or amateur (jugglers, acrobats, singers, musicians, cheerleaders, historians, etc.) ...





# TECHNIQUE AND PROTOCOL

## ESSENTIAL INFORMATION

A preliminary site survey is necessary to tailor the technical setup to the specific characteristics of the location (spatial layout, audience flow, and acoustic and environmental constraints). This step ensures optimal placement of the equipment, consistent sound quality, and an immersive experience suited to the venue's context.

## TECHNICAL SPECS

A site specifications sheet is required in order to anticipate the constraints associated with public spaces (layout, power supply, traffic, acoustic and environmental conditions).

## CAPACITY

From 50 to 200 wireless headsets, depending on the venue's configuration and capacity.

# CREDITS

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# BUZZ

Performance électro - lyrique de  
Wilfried Wendling et Abbi Patrix















