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A concept of ICE3 Ensemble

about [ICE3] ENSEMBLE

ICE3 Ensemble was born between the cities of Bern, Basel and Freiburg, as a result of the collaboration of the three musicians of Spanish origin, Núria Carbó, Santiago Villar and Javier Verduras. Its area of action ranges from the performance of contemporary classical music to the exploration of new forms of artistic expression within the current social context (reflecting on it, criticising it, as a source of inspiration or inviting reflection on it), using new technologies and seeking the fusion between sound and visual.

ICE3 Ensemble takes as a starting point the common experience of its three members within the world of percussion, to take even further the fine line that currently separates performance from interpretation, through collaboration with artists from other specialties.

ICE3 Ensemble aims to create its own repertoire through two ways: direct cooperation with different composers of the current scene and the development of a distinctive language taking audiovisual experimentation as an artistic tool.

Technology is not only changing the way we communicate, but how we think. We don't consume information as we used to, we don't search for it as we used to, nor do we pay **attention** in the same way. Internet searches are becoming faster and faster, and **information** is determined by third parties. **Libraries** have taken a back seat, as have **face-to-face meetings** and everything we knew before. All this has generated a change in the way we **think** and **analyze** information.

We want to control every aspect of our lives and we get frustrated if we don't succeed, human beings have sought throughout history to improve, reinvent and **perfect** themselves. These technological advances have given us access to a **form of control** that would have been impossible to imagine just twenty years ago. At the same time that a door of new and almost **infinite possibilities** opens, we force our brains to imitate the functioning of these devices: **instantaneity**, **superficiality**, **multitasking capacity**, search for a new form of human-technological **perfection**.

This has led us to live a process of **acceleration** and **constant saturation** in our lives. If everything is available at all times, "why not make use of it?", or: "if you don't use it, it's because you don't want to."But as human beings, we have a **limit**. We should **give up** that aspiration to be able to do everything, at all times, in all places and in the most perfect way imaginable. Our human essence requires error for learning. **Making mistakes** is part of the process of developing as a person. **Getting bored** is necessary in order to experience deep interest in a task or area.

We need to learn to live in **balance** with technology, to be aware that it is a wonderful tool that conditions our lives and the era in which we live. To expand and explore our limits within this context, without leaving aside our human essence.

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crtl_machine_error aims to bring the public closer to this current reality through music composed in the **last 10 years.** In each of the works, the control over the sound result is distributed differently between the performers and the **audiovisual media**. In *Wings*, the performers manipulate the feedback produced between the microphone and the loudspeaker through choreography. In *b*, there is a fusion between the technological media and the ensemble, as an electrical circuit is created between the two. *Decoder* is a clear example of high control of the result by the audiovisual media, since the production of the sound is determined by an algorithm. *Primera Palabra* symbolizes the re-humanization of the ensemble itself, through error and the reencounter with the acoustic world.

At what point has the line between the human and the technological become so thin that we cannot tell the difference?

At what point has the human being become so firm in the idea of perfection?

Why do we see it so wrong to make mistakes?

Why do we always have the pressure to be perfect like a machine, if it is that mistake that differentiates us from others and makes us human?

Why has this idea of perfection become so pervasive in art today?

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Miniature #1

(improvisation for bowl solo)

Wings - Cathy Van Eyck

(for 3 performers, shields, microphones and loudspeaker)

Miniature #2

(improvisation for bowl solo and electronics)

b - Simon Løffler

(for 3 players, 6 effect pedals, 3 neon lamps, and a loose mono jack cable)

Miniature # 3

(improvisation for bowl solo and electronics)

Decoder - David Bird

(for 3 players, 3 pads and video)

Primera Palabra - Helena Cánovas

(for 3 players, 1 tam-tam and 1 snaredrum)

program

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