

Ouroboros

by **Eric La Casa**

[55 minutes]

Seit 10 Jahren entwickelt der Klangkünstler Eric La Casa neben anderen Projekten immer wieder Kompositionen, die von der Beziehung des Menschen zu seiner Umgebung erzählen. Dabei bezieht er seine Klangstücke auf den alten Mythos der Schlange Ouroboros. Diese verspeist ihren eigenen Schwanz, um ihr Leben zu erhalten. Sie ist Sinnbild für die "zyklische Natur des Universums", die bewirkt, dass Leben aus dem Tod, dass Erneuerung aus der Zerstörung erwächst. Akustisch verarbeitet La Casa dieses Bild in einem dynamischen Zusammenspiel von Geräuschen der ursprünglichen Natur and Klängen der modernen Zivilisation. Die vielen Klänge aus beiden Welten berühren und durchdringen sich, kämpfen auch gegeneinander. es entsteht eine Art akustischer Reigen



In 1992, I decided to perform a series of acoustic pieces on the relations between Man and the Environment. In these pieces, those acquaintances are always built according to the myth of Ouroboros (which gave his name to the series), or the myth of the Eternal Return. It's a question then of establishing the following sound (external) processes :

"Nature is, with man who has no name. Then, man names himself, and so distinguishes himself from the natural elements. At the same time, we begin to experience the marks of his existence on the Environment, even before he decides to impose himself. That means that he manages to transform the (sound)scape, moulding it at the image of his own evolution. So he carves the new (sound) territories of his world, embracing it in the sense of his modernity. He imposes from now on his urbanity to Nature. But, can Man exist only in the limits of his own creation ? Anyway, his space (the city, mostly) and his progressive tools have their own specific acoustic peculiarities. Nevertheless, from the chaotic sound that emerges from all that, Nature cannot completely disappear. In the heart of towns, as of men, she doesn't stop breathing. In a parallel way, the excessive modernism seems to get out of breath in its desperate run against Time. Then, the doors of those cities open slightly, and Man allows the roots of his heart to grow. Again, Nature is, with man who has no name."

As may you have understood, I try to create ecological fables, whose purposes are not totally in the universe of the fable, nor in ecology. I plainly desire to developpe acoustic histories, in phase with the History of the soundscape. (1)



*I would like to bring on some precisions (technical, and else) on the sense of my (sound)work, in relation to this series. Each piece is conceived as a variation on the theme of the Ouroboros, and so is constituted of unique elements. The sounds used have the french environment as their source (with a few little exception). The urban sounds are exclusively from Paris. No sounds was subjected to any kind of manipulation or electroacoustic transformations. The presence of some audio-numerical effects or others is just residual, not to say inexistant. The sounds, chosen for their expressive qualities, assert a non-aesthetical parti pris (2), throw a simple composition. This simplicity of the whole so created, takes its bearing on the acoustical identities of each one. It's a question of reinvesting the Reality, the Time, as to developpe a sensible listening, not a "hearing", of the world. **La Casa Eric (December 1994)***

(1) in reference to the work of R. Murray Schafer

(2) in reference to Antoni Tapiès, " L'art contre l'esthétique " or " La réalité comme art "

a radio program dedicated to **Ouroboros series**

With **Ouroboros part 4 - 7** and **La Nativité part 2** (1995-97)

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