H E N R I C H / M A R T I A L

E T H N O S P H E R E

The term "Ethnosphere" was coined by anthropologist Wade Davis.

He states, "You might think of the ethnosphere as the sum total of all thoughts and dreams, myths, ideas, inspirations, intuitions brought into being by the human imagination since the dawn of consciousness. The ethnosphere is humanity's great legacy. It's a symbol of all that we are, and all that we can be as an astonishingly inquisitive species. And just as the biosphere is being severely eroded, so too is the ethnosphere, and if anything, at a far greater rate."

I heartily believe that the work of the artists present in this project illustrates the influence of the collective unconscious, meaning that it reflects how the ethnosphere acts upon us, as in my opinion artistic creation is the realm where influences in general can be more evidently tracked down.

This first encounter between Carlos Heinrich and myself is a plastic and sound improvisation, within it two peculiar journeys intersect, drawing a sketch of diversity.

Vincent Martial

Carlos Henrich and Vincent Martial create an entity of sound sculptures, a weave of matter and movements, of inspired and inspiring sonorities, an ensemble both organic and technologic, imposing and subtile.

Following their encounter they staged a performative installation composed of nine partly robotized sound sculptures with which they interact musically.

The installation is presented in two complimentary forms:

1. A robotized play in which the sculptures are displayed as an exposition and they play without human intervention. It is an uninterrupted exposition and it shows one part of the sculptures' potential, as well as an evolutional composition conceived for the specific space of the Roman theater of Lisboa.

2. A series of performances in which musicians and machines go into osmosis for an extended but delimited time. This second form will be the result of a composition that will serve as a frame for the improvisation modes as well.