

An artistic approach

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The sound art documentary as its origin

My sound creation activity originally came from the documentary. It has gradually transformed over time towards more hybrid productions combining forms borrowed from sound art, concrete music and the soundscape while retaining this desire to document societal issues. My documentary gaze always pushes me to tell the tale of the intimate in an attempt to resonate a universal. My learning and my practice of sound writing are based on a fairly high level training in physics (I have a doctorate in quantum physics), my taste for musical experimentation and a desire to confront myself with social questions. in the field of these issues. During my experiences, I have been led to establish an empirical knowledge of a sound writing formalism which is specific to me. I start from the principle that any subject can be told with sounds as long as we think of sound as a material to sculpt with volume, depth and a spectral range to explore as widely as possible. I want to keep an artisanal relation to the work of sound. It is a leitmotif that has always remained present in the construction of my sound identity. Knowing your materials well, mastering all the stages of sound production (writing a project, developing sound recording devices, sound sampling, electroacoustic work and mixing) is vital if you want think upstream of sound writing relevant to each project. Making the first technical choices in terms of sound recordings already lays the foundations for writing

I have worked for radio and podcast producers for almost ten years (Radio Télévision Suisse, Arte Radio, France Culture, RTBF, Mediapart, RFI, foreign radios). I have always been careful not to let myself be locked in by editorial lines imposed by the producers in order to continue to keep my "sound print" to deepen it further. For three years, I have been collaborating mainly with RTBF, RTS and Deutschland Radio Kultur, via the Gulliver fund, as radio producers and podcast.

Think of his documentary sound art pieces as multiphonic concerts resonating with the places

For five years now, I have been thinking of my sound productions as installations and / or performatives in multiphony. Systematically, I work to offer a spatialized concert form of my documentary sound productions. In addition to bringing my works to life collectively outside of a radio broadcast and podcast, these spectacular forms allow documentary creations to resonate with places, a phenomenon which is particularly interesting when the latter are linked to the subject of sound creation.

In concert forms, the documentary creations are sequenced in several narrative parts, themselves separated by parts of pure musical composition. Each musical moment is composed from the sounds heard in the sound skins of the previous narrative part. This has the function of keeping the listener in the imaginary bubble evoked by what he heard previously.

I used this principle of performance, scalable in terms of spatialization depending on the location, for several of my pieces. I list the most significant here by giving the listening links (headphones, some sound layers being mixed in binaural)

- **« Confusions », Jacobins Convent 2015 Toulouse.**
https://faidosonore.net/sons/notes/Confusions_jacobins.wav

This sound performance aims to immerse listeners in active listening and disturb the distinction between real sounds and composition. Lose the sense of direction to push the hearing experience further and lead the visitor to let themselves be carried more by the sound environment of the Jacobin Convent and imagine their own journey within the confines of this building. The listeners listen to a composition in headphones mixed in binaural (360-degree restitution) mixing the soundscapes of the Convent of the Jacobins, everyday sounds of a modern Dominican convent (reminiscence of the past of the place) and extracts from testimonies of users of the Convent Jacobins recounting their sound experiences of the place. The idea of this theme is not to talk about the sound but rather to get the characters to tell sensitive anecdotes creating strong mental images. Using different stereo microphones installed on the site, I start my performance with the current atmosphere of the place. I then transform it using acousmatic processes and suggest entering a more dreamlike dimension. At the end of my performance, I gradually return to the atmospheres captured by my microphones. The public takes several minutes to return to reality. This creates confusion between the present and the universe in which he moved during the composition. This installation gave rise thereafter to the creation "A quest", cited below, which had a nice international success in 2017 and 2018. This piece was also performed live on an octophonic system in the cloister of Convent of the Jacobins. **Keywords: in situ sound capture performance systems, sensitive interview technique, confusion between evocations of the past and sounds of the present.**

- **« Une quête », « A quest », (RTBF, fonds Gulliver) (Prix Phonurgia 2017, Médaille d'argent Nyork Radio Award 2018, nomination Prix Europa 2017) :**
<https://soundcloud.com/phonurgia-nova/benoit-bories-une-quete>

A documentary sound art creation where concrete soundscapes of a modern convent of Dominican brothers resonate with an acousmatic musical composition made of the empty resonances of the Convent of the Jacobins, historic place of the Dominican order transformed into a museum.

- **« Un temps de cochon », « Pig's weather » (RTS, fonds Gulliver) (Prix Ondas Barcelone 2019, 2ème prix catégorie binaural Grand Prix Nova Roumanie 2019, finaliste Nyork Radio Award 2019, nomination Prix Italia 2019) :**
https://soundcloud.com/user-5467806/un-temps-de-cochon-binaural?fbclid=IwAR3--Q-2WGMGaKk4I9QHq69z9QMLcPQXGYoZqz-gXI8rxM_05Wtk1YKDp9M

A documentary sound creation where stories of the flight during the Retirada of five former Spanish refugees mingle with living sequences from their current struggle to perpetuate the place of memory of their former French concentration camp threatened by an industrial pigsty project.

- **« Gateway », production Faïdos Sonore/Bogong Center for Sound Culture with the support of French Institute, French Alliance, 2017.**
<https://soundcloud.com/naisa/benoit-bories-gateway>

I was hosted in residence at the Bogong Center for Sound Culture in Melbourne to create a sound creation presented at the Super Field festival at the RMIT Design Hub in Melbourne in December

2017. "Gateway" is a composition that has been woven around small stories recounting the links of the natives with their environment, during the various important phases of life in the region. "Gateway" proposes in its own way to make these changes audible. During this realization, I continued to deepen my sensitive interview techniques and developed a sound mapping formalism of the places crossed. From these maps, lists of soundscapes have emerged to allow me to create a musicalisation of the piece in connection with the soundscapes concerned by the stories. "Gateway" was broadcast for the first time at the RMIT Design Hub with a system of 64 speakers offering the possibility of working on the effects of the verticality of the sound field. It was subsequently played on simple octophonic systems (Jardins du Muséum de Toulouse, Ottawa, Glasgow Radiophrenia Festival, Soundscapes festival Malmö) **Keywords : sound maps to create a coherent musicalization, spatialization with verticality effects of the sound field.**

- « Cinémas en liberté », « Free cinemas », production Faïdos Sonore/Director »s Fortnight Cannes , 2018. <https://www.quinzaine-realistes.com/quinzaine50/>
https://faidosonore.net/sons/notes/Sequence_50_ANS_quinzaine_AVEC_GENERIQUE.mp4

The Directors' Fortnight, to celebrate its 50th anniversary, asked me to create a sound work intended to be presented live during its first year of existence. I then went to meet the directors still alive selected in 1969. Using my interview techniques and my sound maps, I proposed the creation "Cinémas en liberté". It was played on an octophony system in the Fortnight hall with a large audience gauge (around 1200 people) with synchronized text animation for English translations. **Keywords : live mixing for a room with a large gauge, synchronization of graphics with sound.**

- « Kilfinane heart songs », production Hearsay Audio Awards/Faïdos Sonore, 2019. <https://soundcloud.com/user-945903241/kilfinane-heart-songs>

Documentary sound art creation presented in the form of an octophonic live concert. I lived for two weeks in the village community of Kilfinane in the middle of winter. I composed "Kilfinane heart songs" as a tribute to the community life of the village. I also used the sound confrontation of difficult climatological elements with the sweetness of living community moments. This experience allowed me to acquire skills concerning different acousmatic operating modes to use all the musical potentialities of a sound material, in this case the wind. **Keywords :create virtual electroacoustic instruments from a sound material linked to a place.**

- « Au-delà des murs », « Beyond the walls », 2022, Municipality of Toulouse, RTS, Studio Éole. http://faidosonore.net/sons/notes/Intro_Au_dela_des_murs.wav

This documentary sound art creation focuses on the contemporary social history of Lagrave Hospital. From an acousmatic composition made of the sounds of this empty historic building, testimonies of its contemporary history appear. This creation is scheduled to be released in performative form in September 2021 in the dome of Lagrave. An octophonic broadcast system, eight speakers surrounding the audience, augmented by eight other speakers along the columns of the dome to provide vertical sound field effects. Each viewer also has an open headset broadcasting a signal in binaural stereo (stereo with the feeling of listening to 3D headphones). This stereo signal diffuses the sounds of the composition which must not pass through the natural reverberation of the dome: narrative voices, certain percussive patterns in the composition. It is a system to be adapted for the gauge of a single representation.

- « **Prendre soin** », production 2020, RTS, Studio Éole.

<https://soundcloud.com/user-945903241/prendre-soin>

We follow seven people from a group of teenagers and young adults with disabilities within the Jean Lagarde establishment. They work, under the direction of Benoit Bories, on the production of a documentary sound performance around relationships social actions, gestures of mutual aid that they have developed to overcome their situations of physical handicap collectively. "Take care" offers a sound writing where the listener is taken outside the acoustic space of the creative workshop to enter the intimacy and collective life of seven young people with disabilities and understand a sociability that is clean, made of gestures of solidarity and strong empathy. "Take Care" is made up of daily music of learning to care for each other while respecting each other's timelines. **Specificities of the performance: virtual instruments linked to the daily gestures of the characters, acousmatic composition developed from the sounds of the movements of the young people.**

- « **La foresta dei violini** », production 2020, RSI, with the support of Val Di Fiemme Tourism Agency (New-York Radio Awards 2021 1st Prize Best Sound, 3rd Prize Music Documentary, Premios Ondas Barcelona 2021, Nomination IDA Awards Los Angeles 2021) <https://soundcloud.com/user-945903241/la-foresta-dei-violini>

La foresta dei violini, produced by Faïdos Sonore and the Italian-language Radio Télévision Suisse (RSI). Concert versions in 8.1 and podcast. The Val di Fiemme has been known for its violin wood since the 16th century. Its inhabitants have developed a special relationship with the forest. This creation will be the subject of a residency at the Spatial Sound Institute in Budapest in October 2021 for an extension of its spatialization on a 16.1 system, in order to work on sensations of verticality. **Specifics of the performance: composition elaborated on the distinction of four sound zones of the Val di Fiemme: silence, forest, mountain pastures and the mineral world. Work was also done on woodworking with a long time of recordings in the sawmill.**

- « **Lettre à Irma** », production 2020, production RTS Le Labo. (2nd Prize Grand Prix Nova Romania 2020) <https://soundcloud.com/user-945903241/lettre-a-irma>

This piece was written and composed with four hands with Aurélien Caillaux and won the 2nd Grand Prix Nova in Romania in 2020. It is a sound stroll through the empty streets of Toulouse during the first confinement. The composition is made of the musicality obtained from the sound materials captured during our night marauding for a month. two students whose adult build has been stalled by the COVID crisis and the closure of universities.

Specificities of the performance: evolutionary composition made of successive transformations of fragile sound elements, introduction of compositions such as electronica ambient from certain real sound materials.

- « **Bouilleur de crû** » et « **Les gardiennes du temple** », productions automne 2021 et automne 2022, production RTS Le Labo, Théâtre des Quatre Saisons, SMAC Le Florida et Centre d'art La Cuisine.

These two pieces mark a turning point in the production of my sound pieces. I now work in collaboration with a radio producer and at the same time with producers from the performing arts, museography and current music scenes. These two pieces, in addition to a classic octophonic spatialization, are spatialized in situ in relation to their places of diffusion. I introduced additional sound sources not visible to the public which allowed me to resonate certain sounds with the building. The introduction of these new sound sources is intended to give the listener the impression

of bringing out the memory of the stones, of the buildings of the place. There is a question of staging in the switching on and off of these additional sound sources. For these performances, I worked with objects, connected to my live session and linked to the narration of the piece, to trigger certain sounds.

<https://soundcloud.com/user-945903241/bouilleur-de-cru>

<https://www.telerama.fr/radio/bouilleur-de-cru-un-grisant-podcast-au-fil-de-l-eau-de-vie-7007545.php>

<https://soundcloud.com/user-945903241/les-gardiennes-du-temple>

<https://www.le-florida.org/galerie/les-gardiennes-du-temple/>

Specificities of the performance: in situ spatialization 14.2, use of connected objects incorporated into a staging, staging of spatialization.

What makes my « sound print »

I am sharing with you two extracts from my artistic file on the sound creation “Un temps de cochon”. The first is a text written as a preamble to "Un temps de cochon", “Pig’s weather”. I wanted to describe my documentary approach and the development of a universal sound language of exile. The second concerns the sound writing elements of this same project. It gives an overview of the different materials making up my "sound print".

The look of the documentary filmmaker "Making the intimate resound and universalizing it to propose the common"

We do not build a documentary narrative on a fact, even a significant one, but by telling unique journeys that can have universal value. Create a work where each spectator can proactively appropriate the form and content to feed their own journey. During the production of "A Pig Time", I accompanied my five main characters (Floréal, Joaquim, Mercedes, Juan and Luis) over a period of approximately six months. Their personal stories, often surrounded by a halo of modesty, were gradually revealed. "Our fathers, defeated in foreign lands, are silent," José told me so well. It was necessary to break the moments of shame experienced by young refugee sons and daughters at school, during the first contacts with the administration or with the world of work, to finally manage to free speech. I have come back often. Save, but not only. Sometimes I put my recorder down and help Juan do the earthwork. We do a little gardening during an afternoon with Floréal. We spend moments of life together and we bring out buried, hidden memory layers. The word exhume takes on its full meaning here. We are already starting to reach more transverse resonances. The origin of the belligerents is no longer important: they could just as easily be Kurds, Syrians, Italians, Mexicans, in short citizens of the world. The era also becomes secondary, the universality of the narration creates a timelessness of the documentary work.

After this first layer of memory unearthed, there were other strata that appeared, freed from the weight of the previous ones. Unexpected, sudden, stories of breakage, of broken family ties that each character tends to put together as best he can. Floréal has the timbre of his voice which suddenly changes when he tells me about the indelible mark, a makeshift tattoo, left to him by a father he has never seen. Like Mercedes or Luis, Floréal discovered part of his family in Spain, roots left underground, some seventy years later. Character traits that have appeared over time spent with them make sense to me by understanding their discovered family origins. Mercedes loves to sing, the trace of a music-loving uncle lost early in his life, who went mad during the Spanish War. Floréal now has an image, that of his father, to understand his own. Luis discovered a sister at sixty and features in common with her. It's now the administrative boundary that becomes obsolete with the universality of personal stories. Through patient work with my characters to raise memory layers, I tried to take on the challenge of offering a common sharing of this notion of exile. Understand the other knowing that we all carry within us broken pieces of our life paths. And thus appropriating stories to make them ours in relation to our own experiences.

"Pig's weather" was born out of this desire. It is the proposal of a work written as the sound transcription of a universal language around exile. The border that creates a break between beings can be represented by a door step, a sudden decision to change one's life. It is no longer linked to a geographical distance and can concern everyone. "We are all passers-by" would I want "Pig's weather" to whisper to the listeners.

Let us talk about sound writing ...

The place of the characters / the voice in the sound writing process / Construction of the narration

I took long time with each of the four characters (José, Juan, Joaquim and Floréal) to record interviews in naked voices. Three of them are direct witnesses while José can only relate his uncle's experience. This life story is important because it expresses José's emotional attachment to the preservation of the Septfonds concentration camp site. José is the generation that follows the other three characters. It is the continuity of a story that is transmitted. So I'm going to question José a lot about memory issues and the importance of words like "concentration" that tend to have been forgotten from official history books.

Floréal, Juan and Joaquim have journeys that complement each other in terms of storytelling. Floréal lived away from a young child with a father whom he never saw again and almost never knew. Juan has memories of his imprisoned father. Joaquim is the only one to have been locked up in Septfonds. All three have different trajectories that can offer a rich but not exhaustive account of Spanish history in France in the late thirties: arrival in France, welcoming refugees, integration of Spaniards in society Quercy. Each begins their story by telling their respective arrival in France. Subsequently, their words were mixed in a "thematic" sound writing giving the impression of a discussion with three.

I flee the didactic speeches and the stories where we feel the person listen to himself speak. They tend to distance the listener from what is being discussed. My interview technique is simple. We are talking about sound writing, so why not talk about sounds and specifically "sound memories". The idea is not so much to give an audio description of a memory or an anecdote - few people spontaneously speak the language of sound in fact - but rather to immerse the interviewee in an intimate story telling process. Trying to remember the sounds, or rather the sensations, she will then

develop a story where she is experiencing the past situation. The voice, its timbre, change and there is no longer any height compared to what is mentioned.

The principles of a sound writing where the sounds of the present play with the evocations of the past

Interstitial moments

Sound writing feeds on a game of association of ideas: what are the atmospheres, the living scenes that can resonate with what is said? I am very careful to document interstitial moments. They often say a lot about a personality and the relationship that the author can have with the men and women he has followed for a long time. It is a way to go beyond what can be said. Sound has this force when used as a material to sculpt and spatialize. We enter the domains of the suggested and the sensitive, as Kaye Mortley calls it "poetic documentary". I thus systematically recorded my arrival and departure times at the filming locations. They provide information on the current situation of my characters and bring certain touches of self-mockery or tenderness. I often force the line, make the nice boy or the naive. This allows my characters to bounce back and start very spontaneous recording moments.

Sound work on several layers to link memory and current situations

In memorial subjects, it is important to make the link with the present. What are the reminiscences of what we are talking about in the current situation? The physical properties of sound are interesting when playing with its dynamics. Working on several planes allows you to confront different scenes, atmospheres with what the voices tell. In "Un temps de cochon", it is no longer possible to access the premises. The evocation of memories is the only possibility to maintain the existence of what happened. It is therefore important to make the transformation heard. I suggested to my characters that they tour the old site of the Septfonds concentration camp with me. Incorporating at times in a montage layer the sounds of these walks is a way to suggest attentive listening to the listener and to give him elements to analyze the evolution and understand all the nuances of a complex present situation.

Acousmatic elements to twist the landscape and create a time machine

The acousmatic composition helps to weave a concrete musical composition while symbolically linked to the narrative framework. Based on the extracts from selected stories, I then create a partitioning of several sounds related to the narration. It is a proposal for sound mapping of the story. The musicality of the composition is no longer an added piece that creates artificial feelings but makes common sense with what is said. Using the acoustics also has the advantage of slightly modifying the soundscapes. It is an interesting effect to use when using memory. The real seems to twist under the effect of a machine and the sensation of time travel projects the listener into what is said.

Non-exhaustive press review

Sound art newspaper articles

- <https://www.telerama.fr/radio/sur-soundcloud,-des-hommes,-des-cieux-et-des-sons,n5481805.php> : Télérama à propos de la pièce « Une quête »
- <https://www.telerama.fr/radio/sur-arte-radio-benoit-bories-veut-se-faire-contracepter,143354.php> : Télérama à propos de la pièce « Les bijoux de famille »
- <https://www.telerama.fr/radio/podcast-un-temps-de-cochon-fait-revivre-lexil-des-refugies-du-franquisme,n6175547.php> : Télérama à propos de la pièce « Un temps de cochon »
- <https://www.telerama.fr/radio/en-immersion-dans-le-chant-du-mais-sur-arte-radio,119060.php> Télérama à propos de la pièce « Le chant du maïs »
- https://www.lemonde.fr/big-browser/article/2016/05/13/le-tabou-de-la-contraception-masculine_4919086_4832693.html Le Monde à propos de la pièce « Les bijoux de famille »

Articles thanks to international prizes won

- <https://cominmag.ch/le-labo-despace-2-prime-par-le-prix-international-radio-ondas/> : Prix ondas pour « Un temps de cochon » 2019
- https://www.rtf.be/lapremiere/article/detail_une-quete-de-benoit-bories-est-trophee-d-argent-aux-new-york-radio-awards?id=9789248 2ème prix New-York Radio Awards pour Une quête 2018
- http://phonurgia.fr/portfolio_page/palmares-2017/?portfolio_category=palmares Prix Phonurgia Nova pour Une quête 2017
- <http://www.inthedarkradio.org/in-the-dark-sheffield-audio-award-nominees-announced/> finaliste Sheffield audio doc award pour Soeurs de camp 2014
- <http://download.pro.arte.tv/uploads/ARTE-Radio-Boheme.pdf> Prix Bohemia pour Soeurs de camp 2013
- <https://ifc2.wordpress.com/2013/10/28/pe-2013-winners-radio-doc-and-drama-audio/> 2ème prix Prix Europa pour Soeurs de camp 2013
- <https://www.newyorkfestivals.com/worldsbestradio/2019/pieces-mobile.php?iid=542792&pid=1> finalise New-York radio Award pour Un temps de cochon 2019
- <http://www.grandprixnova.ro/> 2ème prix Grand Prix Nova pour Un temps de cochon 2019

Announcements of live performances, public events

- <https://www.bande-a-part.fr/cinema/reportage/magazine-de-cinema-la-quinzaine-des-realisateurs-a-50-ans/> : Une création sonore live pour les cinquante ans de la Quinzaine des réalisateurs à Cannes 2018
- <http://nigelayers.blogspot.com/2015/01/sound-works-at-generator.html> : diffusion MOMA PS1 organisée par le compositeur Ken Montgomery 2015
- https://www.arteradio.com/auteurs/benoit_bories : listes de créations sonores Arte radio
- <https://www.franceculture.fr/personne-benoit-bories> : liste non exhaustive de créations sonores Arte radio
- <http://longueur-ondes.fr/benoit-bories/> : une page sur le site du festival Longueurs d'ondes 2019
- <http://phonurgia.fr/2019/06/14/benoit-bories-a-arles/> ; une page sur l'association de création sonore Phonurgia Nova. Je suis formateur dans cette institution héritière de Pierre Schaeffer. Cette structure fait référence dans la création sonore française et européenne. 2019

- <http://bogongsound.com.au/projects/gateway> : La pièce Gateway réalisée en résidence et présentée au Bogong Center for Sound Culture. 2017
- <http://www.cave-poesie.com/evenement/0206-gateway-de-benoit-bories-installation-sonore/> : Gateway présentée aux Jardins du Muséum à Toulouse. 2018
- <https://wavefarm.org/ta/archive/artists/6adf5k> : Gateway diffusée sur Wavefarm, radio et lieu de résidence production aux Etats-Unis .2019
- <http://radiophrenia.scot/may-20th/> : Gateway diffusée au festival Radiophrenia avec le Musée d'Art moderne de Glasgow. 2019
- <https://www.cinespagnol.com/evenement/spectacle-un-temps-de-cochon/> : une page dans le festival Cinespana de Toulouse pour le concert Un temps de cochon. 2019
- <https://www.cine32.com/evenement/1816689-jeu-30-janv-20h30-du-cinema-pour-les-oreilles-la-retirada> : Un temps de cochon à Ciné32, cinéma de Auch. 2020
- <https://www.radiocampusparis.org/hommes-sons-episode-3-benoit-bories/> : une émission dédiée à mon travail sur Campus Paris.2018
- http://sonosphere.org/fr/collection_fr/artiste_fr/detail_fr/items/357.html : une page sur Une quête dans sonosphères, portail de la création sonore européenne 2017
- <https://www.harvestworks.org/nov-21-23-benoit-bories-in-the-breath-of-an-animal/> : Une installation sonore « Dans le souffle de la bête » en 5.1 présentée à Harvestworks à New-York 2015
- <http://brooklynfallsforfrance.org/event/radio-en-direct/> : Un temps de cochon présenté par Union Docs à Brooklyn 2020
- <http://uncanonsurlezinc.fr/index.php/tag/benoit-bories/> : Une émission sur une radio locale occitane 2019
- <http://helicotrema.blauerhase.com/benoit-bories/> : « Dans le souffle de la bête » présentée par Helicotrema au palazzo Grassi 2017
- https://www.fabula.org/actualites/bruits-d-espagnela-retirada-histoire-et-representations_90649.php : Concert de Un temps de cochon à Lagrasse à la Maison du Banquet 2019
- <https://www.ladepeche.fr/2019/03/05/la-revolte-des-femmes-des-camps-de-la-retirada-racontee,8050398.php> : Un concert sur une révolte de femmes dans un camp de concentration dans le Tarn 2019
- <https://gaite-lyrique.net/evenement/lancement-21-taine-2012> : 21 Taine, installation sonore et photographique présentée à la Gaîté Lyrique 2013
- <https://www.prixbohemia.com/benoit-bories-presents-sound-installation-bringing-historical-landmarks-back-6670167> : Membre du jury du prix Bohemia et lancement d'une série d'installations in situ à Oloumuc en République tchèque 2016
- <https://www.ladepeche.fr/2019/06/12/rien-a-voir-un-festival-pour-la-creation-sonore,8251998.php> : programmation de Un temps de cochon au festival Rien à voir de Monestiés 2019
- <https://www.jacobins.toulouse.fr/une-quete-de-benoit-bories> : Performance live de la pièce Une quête au cloître des Jacobins 2018
- <https://cielan01.fr/un-temps-de-cochon/> : Spectacle transmedia issu de la pièce Un temps de cochon, production Cie l'an01 2019
- <https://cielan01.fr/la-mort-de-tintagiles/> : Performance sonore pour l'adaptation de « La mort de Tintagiles », production Cie l'an01 2018
- <https://www.radioatlas.org/camp-sisterhood/> : Sœurs de camp en vidéo sous-titrée sur radioatlas 2014
- <https://www.youtube.com/watch?v=xYXt99hgBL0> : Chienne de droite, sur la chaîne youtube de Arteradio 2016
- <http://www.hearsayfestival.ie/hearsay19-performance/4594572176> performance sonore live « Kilfinane heart songs » Hearsy audio awards 2019