

Jean-Baptiste Cognet

musician - composer

CV & Professional Background



jbcognet@gmail.com

+33 (0)6.15.07.90.65

Formations/Diplomas

State diploma of artistic teaching - 2012 - Cefedem Rhône-Alpes

Composition for visual arts - Master's degree - 2010- Université Lumière Lyon 2

Film scoring - Diploma of Musical Studies - 2010 - Conservatory of Valence

Composition, Electronic, Harmony & Contrepoint - Certificate of Musical Studies - 2010 - Conservatory of Lyon

Musicology - Master's degree - 2009 - Université Lumière Lyon 2

Digital Arts

REGULAR - Act Of Beauty Productions - 2022 (work in progress - project for the Villa Albertine)

Humanités - David Debrinay - INSA - 2020

1.3 Seconde - Guillaume Marmin - TETRO A+ - 2019

Hymn before Action - Walter Dean - Visuaal - 2019 (Digital Choc Festival Tokyo - French Institute curation)

Ab Irato - Guillaume Marmin - Yam - 2017

Film Scores

Ismael - Clément Bondu - Ce beau hasard - 2021

À nos fantômes - Pierre Giafferi - Yukunkun Productions - 2021

La fin d'Aaron - Florian Bardet - La Meute - 2020

Driving Animals - Florian Bardet - La Meute - 2019

Imam, celui qui est devant - Adrien Rivollier - Les fils du Balibari - 2019

Prince Jordan - Adrien Selbert - Haiku Films - 2019

On reviendra l'été - Pierre Giafferi - Yukunkun Productions - 2018

L'Échappée - Clément Bondu - Année Zéro - 2017

Si tu veux ma vie viens la prendre - Florian Bardet - La Meute - 2017

BE BE BE - Ana-Maria Cojanu - Le GREC - 2016

Atteintes à sa vie - Guillaume Marmin - CRR Lyon - 2012

Une visite - Ronan Le Page - Emergence Cinéma - 2010 (bourse SACEM)

Theatre Shows

L'art de la joie - Goliarda Sapienza/Ambre Kahan - Cie Get Out - 2023

Amsterdam - Maya Arad-Yasur/Laurent Brethome - Le menteur volontaire/Le Quai CDN d'Angers - 2022

Ivres - Ivan Viripaiev/Ambre Kahan - Cie Get Out/Le Quai CDN d'Angers - 2020

Vie de Joseph Roulin - Pierre Michon/Thierry Jolivet - Cie La Meute - 2019

Les Petites Filles - Marion Pellissier - La Raffinerie - 2019

L'Avenir - Clément Bondu - Année Zéro - 2018

Margot - Christopher Marlowe/Laurent Brethome - Le menteur volontaire - 2017

La Famille Royale - William T. Vollman/Thierry Jolivet - Cie La Meute - 2017

Shakespeare in Death - William Shakespeare/Laurent Brethome - University of Minnesota Duluth Art Department - 2016

Désertion / Jour 0 - Clément Bondu/Julien Allouf - L'Impossible - 2015

Pleine - Marion Pellissier - La Raffinerie - 2015

Les Fourberies de Scapin - Molière/Laurent Brethome - Le menteur volontaire -2014

Massacre à Paris - Christopher Marlowe/Laurent Brethome - Le menteur volontaire - 2014

Roman - Clément Bondu, L'Impossible - 2013

Belgrade - d'après Angelica Lidell/Thierry Jolivet - Collectif La Meute - 2013

Records - Marion Pellissier, La Raffinerie - 2013

Les carnets du sous-sol - d'après Fédor Dostoïevski/Thierry Jolivet - Collectif La Meute - 2012

Hamlet/Ophélie - d'après William Shakespeare/Clément Bondu - Collectif La Meute - 2012

Citronnade - d'après Raymond Carver/Catherine Perrocheau - Théâtre Détours - 2011

Looking for Karamazov - d'après Fédor Dostoïevski/Florian Bardet & Nicolas Mollard - Collectif La Meute - 2011

Le grand inquisiteur - d'après Fédor Dostoïevski/Thierry Jolivet - Collectif La Meute - 2011

Hamlet - d'après William Shakespeare/Clément Bondu - Collectif La Meute - 2010

Les Foudroyés - d'après Dante/Thierry Jolivet - Collectif La Meute - 2010

Liberté à Brême - R.W. Fassbinder/Anaïs Cloarec - CRR Lyon

L'entretien - Philippe Malone/Pierre Germain - Cie Germ 36 - 2010

Michaël Kohlhaas - Heinrich von Kleist/Nicolas Mollard - Cie de l'envol - 2010

Laboratoire Richard - d'après William Shakespeare/Gabriel Lechevalier - Cie de l'envol - 2009

Et la mort sera pour nous la dernière créance - Charlotte Ligneau - Comédie de St-Etienne - 2008

Stage Music

**Nous qui avions perdu le monde - Memorial* - Théâtre de la Cité Internationale - Paris - 2019
(Bourse SACD Beaumarchais)**

Village au clair de lune - Consort Linéa - CNSMD Lyon - Musée des Beaux Arts de Lyon - 2010

Quelque chose se passe - Quatuor à cordes - Université Lumière Lyon 2 - 2009

Trio Ostinato - Trio L'habit à la main - 2009

Puisqu'il faut revenir - Tape music - CRR Lyon - 2008

Discography

Music for a late hour - Jean-Baptiste Cognet - AOB records - 2022

Four loops Vol. 1 - Jean-Baptiste Cognet - AOB records - 2021

Pulses & Echoes EP - Jean-Baptiste Cognet - AOB records - 2020

Songs for the Queen LP - Memorial* - Memorial* - 2015

Premières impressions LP - Memorial* - Music for a train records - 2015

Tu es Ruth EP - Shining Victims - Music for a train records - 2014

Howling nights EP - Act of Beauty - Music for a train records - 2013

Evening lights EP - Act of Beauty - Music for a train records - 2011

Memories LP - Shining Victims - Music for a train records - 2011

Music Producing

Co-founder and co-artistic director of the French independent label MUSIC FOR A TRAIN RECORDS, from September 2010 to February 2015.

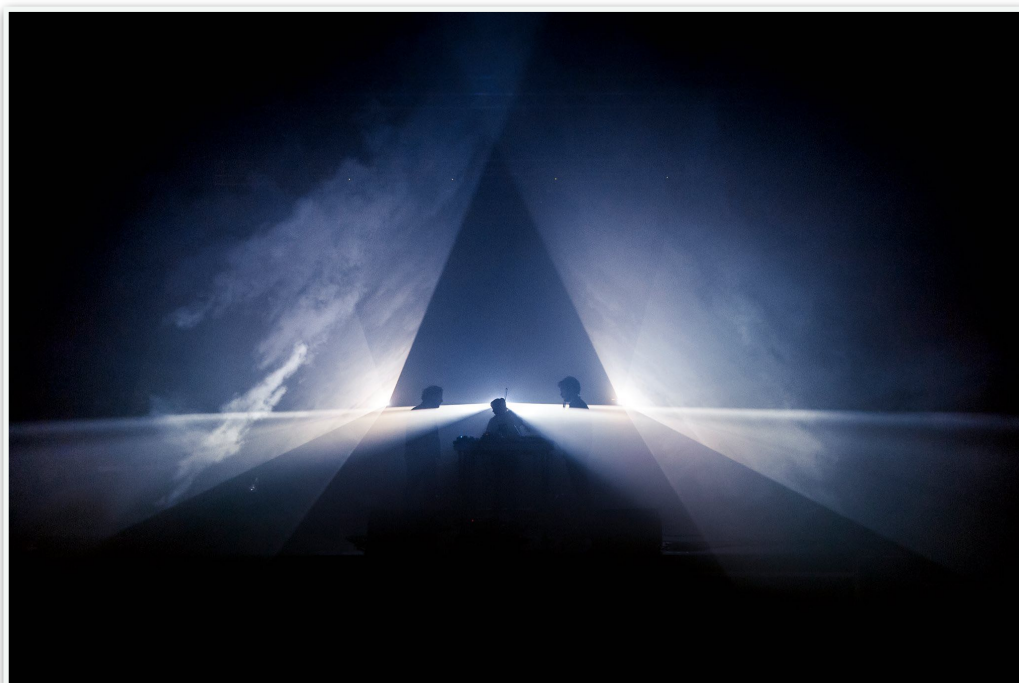
Digital Arts

In the field of digital arts, I have worked alongside visual artist Guillaume Marmin, with whom I have developed a relationship to the synchronicity of sound and light gesture.

We collaborated on the installations "Ab Irato" (Musiques Volantes Festival, Metz, 2016) and "1.3 Seconde" (Constellations, Metz Festival, 2019) which took place in patrimonial spaces (churches, museums, etc.) where we explored the immersive aspect of the diffusion of the sound signal and the light beam as an artistic and narrative gesture, using visual effects sculpting the space filled with smoke, and the sound spatialization in order to place the spectator in the heart of the artistic device.

We then developed a live AV around this same concept with the violinist Carla Pallone forming the Walter Dean Ensemble (MAMA Festival, Paris, 2019).

A few years later, I started to develop the « REGULAR » project in which I conduct research around the radical repetition of the sound/light signal, with the light designer Nicolas Galland and the visual designer Malo Lacroix. We created a first artistic device during a residency at the Pléiades festival in 2022 in Saint-Étienne.



Walter Dean Ensemble (MAMA Festival, Paris, 2019)

Discography

My recording work is a place of personal research around an important writing process in my musical language: repetition.

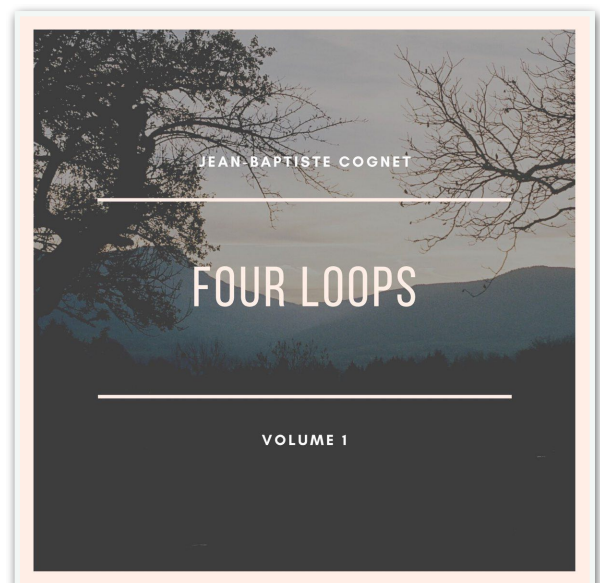
I have recently released two LPs in which I develop two different uses of repetitive music writing. In "Pulses and Echoes" (AoB records, 2020), the musical discourse revolves around a note repeated indefinitely without variations in tempo or pitch. In "Four Loops" (vol. 1), I work on the loop material in its radicality, developing long tracks that evolve according to a slow gradual process of variation on the sound texture and the musical discourse.

It is also a place of research on timbre and sound synthesis. In order to escape the immediacy of execution allowed by digital tools (but also for the aesthetic interest I have in these sounds), I use a mainly analog instrumentarium in my musical practice.

The return to certain constraints when using machines and instruments conceived in the 60s or 70s, associated with current digital technologies, allows me to take the time to make the material, to sculpt the musical or visual elements, and to diffuse them in a given time that corresponds to what I have in mind.



Pulses and Echoes (AoB records, 2020)



Four Loops Vol. 1 (AoB records, 2021)

Theatre & Stage Music

As a composer, I am regularly hired to create music and sound for contemporary theater shows.

I have been collaborating with Thierry Jolivet's company La Meute for the last ten years, with whom we have questioned the presence of live musicians in the stage space of drama, notably in the shows "Belgrade" (Le Cent-Quatre, 2015, Paris), "La Famille Royale" (Théâtre des Célestins, 2017, Lyon) and "Vie de Joseph Roulin" (Théâtre des Célestins, 2019, Lyon).

I have also participated in the creation of poetic and musical performances with author and performer Clément Bondu, creating long literary and sound journeys at the border between concert and theater, notably in "L'Avenir" (Les Plateaux Sauvages, 2018, Paris) and "Nous qui avons perdu le monde" (Théâtre de la Cité internationale, 2019, Paris).

More recently, I collaborate with the director Ambre Kahan, with whom I develop a work of composition and live improvisation on adaptations of contemporary theatrical texts such as "Ivres" by Ivan Viripaiev (Le Quai CDN, Angers, 2021), and upcoming "The Art of Joy" by Goliarda Sapienza (Comédie de Valence CDN, Valence, 2023).



Vie de Joseph Roulin (Théâtre des Célestins, 2019, Lyon)

Cinema

As a composer, I am also regularly invited to compose and produce soundtracks for fiction movies.

I had the opportunity to extend my research in terms of writing and sound productions in "Prince Jordan" (Adrien Selbert, 2018, Haiku film productions), "Driving Animals" (Florian Bardet, 2019, La Meute productions), or "À nos fantômes" (Pierre Giafferi, 2021, Yukunkun productions).

These cinematographic works are also an important field of experimentation for me, where I also develop the links of expressiveness between sound and image.

By respecting the tradition of the French cinema composers of La nouvelle Vague, I try to put in sound what the image does not tell, and to create a meaning parallel to the narration.



La fin d'Aaron (Florian Bardet, 2019, La Meute productions)

REGULAR project

REGULAR is a work in progress live AV project that I have been working on since the fall of 2022. A first work residency took place during the Festival Pléiades in Saint-Étienne.

It is an immersive audiovisual performance mixing music, video and light, which invites the spectator to experiment a time of deep introspection thanks to the diffusion of a radical sound and visual mantra. This project questions our relationship to the present time and to the reconnection to ourselves, by opposing to the frenetic rhythm of our connected and constantly moving lives, a new opening to the world thanks to the inner journey.

REGULAR is a dystopian experience in which the technological tools of the past interact with those of the future.

The artistic writing focuses on organic textures, linked to creation-diffusion processes requiring a long production time.

It is an artistic and sensory creation centered around repetition.

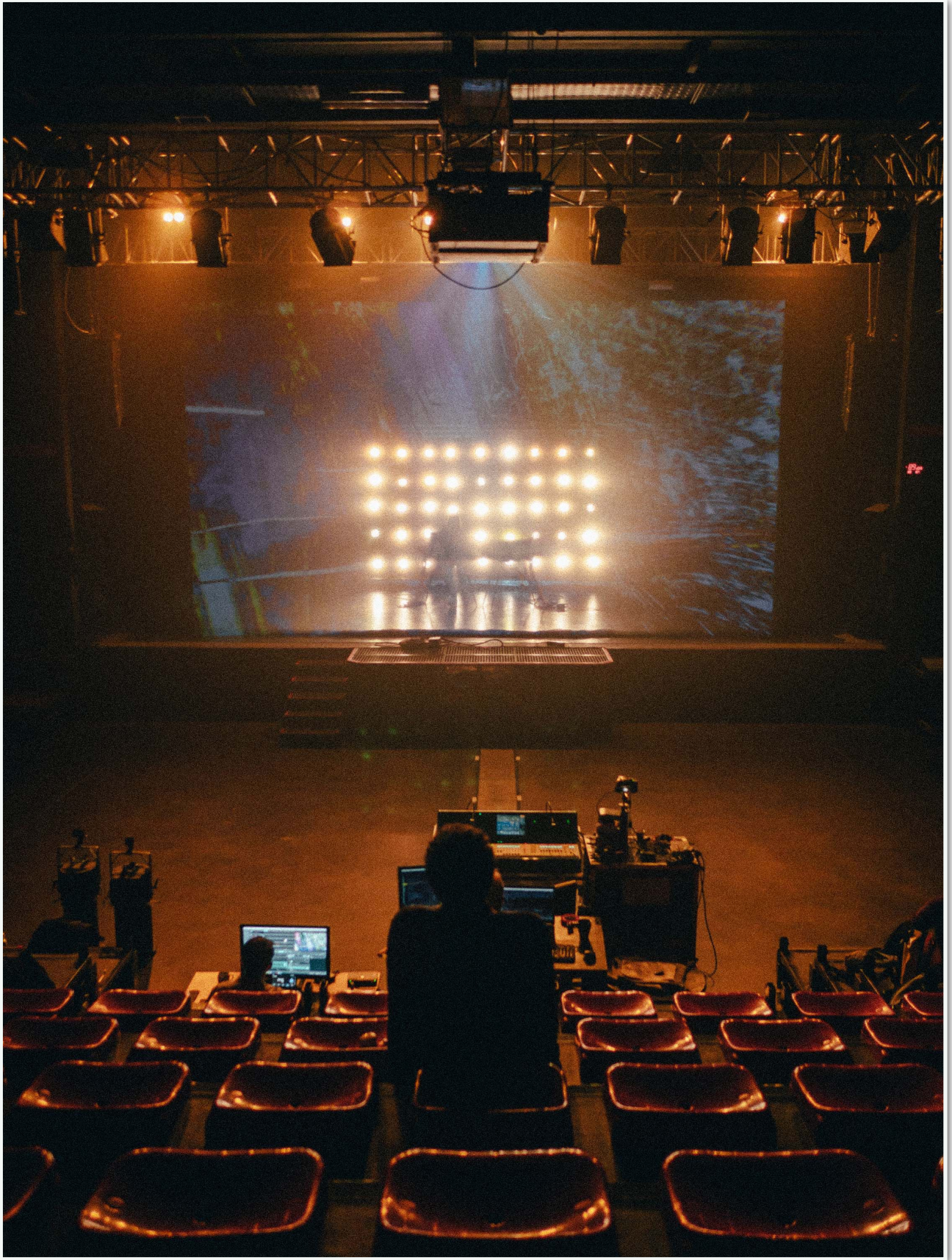
These sound and visual textures diffused in a radically repetitive way compose the artistic writing of this hypnotic journey, and give it its meaning by following a permanent progression.

The repetition of musical impulses and light impacts are at the heart of this performance.

The video-projected contents created from analogical images come to aesthetize in counterpoint the flashes of lights which follow the evolution of the musical intensity.

The different musical experiences related to the principles of repetition that I have lived have always plunged me into a deep state of hypnosis, allowing me to reach an extremely intense state of relaxation and re-connection to myself.

I have tried so many times to reproduce these sensations through meditative practices, without success. The music puts me in this state of hypnosis, and my goal is to transmit this feeling to the audience during this live project.



REGULAR - First research residency at La Comète - Saint Étienne