



2ND Line : Like most inventions 2nd line was born of necessity. Being both professional musician and dancer required a practical means to combine two art forms. The instrument is a square meter divided into 12 parts, each part being a separate sensor//trigger. This gives 12 different voices, in musical terms a complete chromatic scale. The instrument is both analog and digital which gives great flexibility in application. The obvious primary usage is as an interactive dance floor, but as well it can be used as a Midi controller for any sound source, video, mapping application, lighting systems, and of course Led's. 2nd is neither play station nor a simple loop generator it is an instrument requiring much practice and skill. That being said however it's also a wonderfully simple and non-intimidating instrument which has an inviting character. Since it's creation 2nd line has proven its versatility in diverse situations such as clown shows, contemporary dance, silent film scoring/accompaignment, electro-noize clubbing, jazz trios, AV performances etc.

Photo : Guido Styger Geneva 04/ 2003

(The 2nd Line are the groups of dancers, hangers on and partiers, which always accompany the "official" New Orleans Mardi Gras)

Aside from the obvious joy of dancing/playing, one of the principal basis of 2nd Line is the elimination of artificial divisions between dance and music. An unfortunate and unnecessary situation, which has existed since the early Middle Ages! Humanity's love and need for dance and music is fundamental and the two are inseparable, although occidental culture belies this elementary fact. Two vital components which dance and music share are time and rhythm. And as it's our natural right to dance and play music so it is also our natural right to determine our own time and our own rhythm in relation towards our own life.

2nd Line addresses and affirms these principals, its structural framework being a truly interactive language; a clear logical synthesis of these two vital art forms. Although affirmative, the structural locus rejects the dominance of quantized rhythm as a musical pre-requisite. Consequentially, the artistic objectives of 2nd Line do not simply pose questions. But conversely propose solutions and alternatives. With the contention that a sound and practical solution is often far more useful and interesting than grandiose concepts and theories that usually produce nothing more than the same ad infinitum...

Current artists within the contemporary dance and performing art world (i.e. Jérôme Bel, Olga Mesa, Gilles Jobin, Juan Dominguez, La Ribot, Nuria de Ulibarri ect.) question what dance is, performance and even art and they do so for the most part effectively and quite intelligently. However, it is my belief that we must dig one strata deeper. We need to ask what it is that has rendered our society so culturally bereft that we must even ask such questions. And then act and/or react against specious dictums of modernity, which at best reaffirm that which is reacted against, and at worse strengthen it. In sum, 2nd Line is an alternative, albeit a small and personal one. Nonetheless it successfully eliminates at least one of the ludicrous and arbitrary divisions thrust upon us. Is it dance? Is it music? As stated neither nor, but rather two parts of an indivisible whole. That is my belief. As for yours, that is of course for you to determine, just as stated before, it is for you to determine the time and rhythm of your own life.