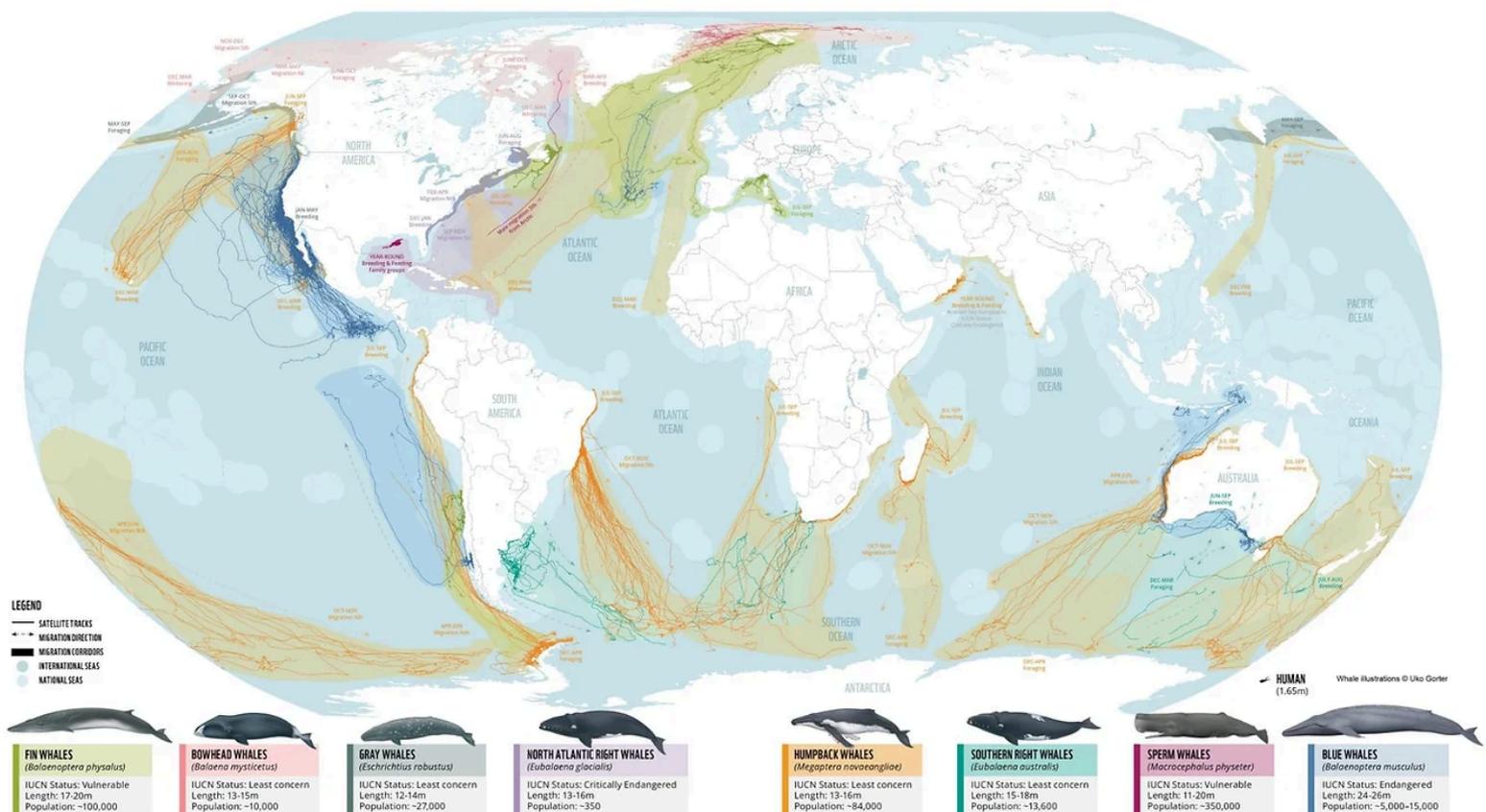


SANCTUARIUM

A multisensory installation merging sound and visual art, inviting contemplation through the sensory landscapes crafted by **Océans Infinis**.



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Océans Infinis is a co-production L'avis des Rêves (company under agreement DRAC Occitanie 2024-2025) / L'Astrada Marciac {Scene under Agreement Music and Territory, jazz and ccreation, } / Jazzèbre - Traveling musics in Pyrénées-Orientales, as part of the program of support for the creation shared in "Musiques Actuelles 2023-24",

The Océans Infinis project received support from the DGCA (Directorate General for Artistic Creation) for 2024-2025

Océans Infinis, a new project for the duo Lila Bazooka

Born from the encounter between Sophie Bernardo, bassoonist, singer, and composer, and Céline Grangey, sound engineer, Lila Bazooka crafts music from field recordings and soundscapes, while deepening the technical and lutherie possibilities of the bassoon.

Inspired by the cultures, instruments, and musical traditions of the lands they traverse, Lila Bazooka transports the bassoon into dreamlike universes, blending contemporary, experimental, improvised, jazz, and pop music.

Beyond sound, Lila Bazooka observes the natural world, inviting audiences to reflect on the socio-ecological challenges of our time.



Their first collaboration took them to Japan, where they created a composition enriched by encounters with traditional artists. The result? The first solo bassoon duo, followed by a series of concerts and their debut album, *Arashiyama*, featuring Ko Ishikawa, a master of the Sho (Japanese mouth organ). Lila Bazooka also contributed to an art-science project in 2019, exploring sound interactions between the bassoon and humpback whales, led by Aline Penitot.

In 2021, Lila Bazooka embarked on a new creative journey inspired by Iceland, a land of unique sonic atmospheres—geysers bubbling, glaciers cracking, waterfalls roaring, birds calling, and marine mammals singing—where nature and the sea hold deep cultural significance. With support from the French Institute, they began preparatory work for *Eilíft Sólskin* ("Eternal Sunshine"), inviting Aurélie Ferrière, a versatile artist aligned with Lila Bazooka's ecological and creative values.



Eilíft Sólskin in Iceland

Together, they immersed themselves in Iceland's soundscapes, gathering inspiration and raw material for their new creation. Their journey led them to Húsavík, where they connected with the whales that inhabit these waters. *Eilíft Sólskin* emerged as a testament to this Icelandic odyssey, blending art, science, and the profound beauty of the natural world.

In 2022, Lila Bazooka was invited to Copernicus Days at the Cité de l'Espace in Toulouse for the conference "Better Inhabiting the Earth", alongside Kito de Pavant—a sailor and climate activist dedicated to forest protection (Reforest'Action)—and Franck Mercier of CLS, a global enterprise that develops space-based solutions to understand, manage, and protect Earth's natural resources. This experience solidified their vision for a new project centered on the ocean.

A composition dedicated to the Ocean

"The ocean, once called 'Le Monde du Silence' by Commander Cousteau, is in truth a world of vibrations—yet, nearly 70 years later, its underwater soundscapes remain shrouded in mystery. It is into this enigmatic realm that Lila Bazooka invites listeners with Océans Infinis."

To create Océans Infinis, Sophie Bernardo and Céline Grangey traveled to Hawaii, where they immersed themselves in the world of humpback whales, recording their songs with spatialized hydrophone arrays to capture the whales' voices in multichannel sound. These recordings, combined with acoustic data generously shared by an Australian scientific team, form the foundation of the composition.



Sophie in Husavik - Iceland

Sophie's process draws inspiration from Olivier Messiaen's Catalogue des Oiseaux, crafting a musical language from the vocalizations of marine life: the melodic songs of humpback whales, the rhythmic pulses of sperm whales, the calls of orcas, seals, and even shells. Céline, in turn, organizes and reshapes these recorded sounds, collaborating with Sophie to weave them into arrangements and original compositions.



Concert at Villeneuve-les-Maguelone

This project also advances Lila Bazooka's ongoing research into bassoon amplification—experimenting with microphones on keys and the instrumentalist's body—and their work on sound spatialization, creating an immersive auditory experience that mirrors the three-dimensional depth of the ocean.

Premiered in January 2025, Océans Infinis embarks its audience on a sonic voyage, beginning at the ocean's edge and descending into the depths of the abyss. Through real and imagined soundscapes, listeners encounter the humpback whales whose songs—recorded in Hawaii and spatially moving in multichannel sound—dialogue with Sophie's bassoon in a transcendent fusion of human and marine voices.

A Glimpse into the Experience :

"The room plunges into darkness. On the small stage below, a tangle of cables snakes beneath a keyboard, a bassoon standing tall, and a glowing computer screen illuminating Céline Grangey's focused expression. Her fingers dance over buttons, and the sound of waves swells around the audience. The immersion begins. As low frequencies fill the space, Sophie Bernardo—shaman of the aquatic world—starts to sing. Soon, the whales join her, their spatialized voices intertwining with hers, enveloping the listeners in a living, breathing soundscape."

Juliette Verlin, Made in Perpignan

The result is a poetic and imaginative musical journey, yet one firmly rooted in the ecological realities of our time. The emotions evoked by the music invite reflection, urging audiences to reconnect with the marine world and its fragile beauty.

With the support of a dedicated scientific team, Lila Bazooka's work revolves around a sensory-driven approach—using music to awaken awareness of the ocean's fragility and the urgent need to protect it. By engaging the audience's emotions, their performances become a gateway to understanding: a call to listen, feel, and act for marine conservation.

Each concert is often paired with a scientific conference, deepening the dialogue between art and science. Past collaborations have included:

- Michel Ségonzac on the mysteries of the abyss,
- Léa David and Jean-Yves Georges presenting EmOcéans' work and the protection of cetaceans,
- Yann Tremblay exploring underwater soundscapes, particularly the sounds of fish.

These exchanges have revealed the profound impact of the project, with audiences frequently sharing how the immersive underwater compositions moved them—sometimes to tears, often to action.

"This music may seem otherworldly," Sophie Bernardo reflects, "but it is inseparable from our own world and its ecosystem. Our work is inherently activist. What I seek is embodied empathy. As listeners journey with the cetaceans through sound, I hope that empathy sparks a deeper awareness—a shift in how we see, and protect, the ocean."

Interview with Sophie Bernardo Juliette Verlin - Made in Perpignan



Yann Tremblay - conférence - Mèze



Concert - Mèze

SANCTUARIUM - *An Immersive Journey into the Ocean's Soul*

Expanding Horizons: A New Dimension for Oceans Infinis

To reach a broader audience and add a new layer of depth to Oceans Infinis, the project is evolving with an innovative sound installation: Sanctuary. This immersive experience merges art and science, inviting participants to explore marine narratives, data, and the emotions they evoke in a profoundly personal way.

Sanctuary is designed to foster deep empathy, placing humans in the perceptual world of marine mammals. Through a fusion of sound, light, spatial design, and tactile elements, visitors transcend the role of passive observers. Instead, they become active participants, experiencing a sensory reality akin to that of cetaceans—immersed in a non-human perspective.

This journey prioritizes feeling over explanation, emotion over instruction. By moving hearts, Sanctuary seeks to open minds, raising awareness of ecological challenges through a visceral, transformative experience.

The Experience: A Journey into the Ocean's Heart

As oceanographer François Sarano reminds us, the ocean is vibration, the ocean is music. Marine life communicates through waves of sound, a symphony of connection and survival. Building on the creative foundation of Oceans Infinis, Sanctuary invites audiences on an immersive voyage into the ocean's depths. Participants become inhabitants of this vast, fragile world—not just observers, but travelers of the sea.

The journey begins at the water's edge, where familiar sounds awaken memories and stir oceanic emotions. Gradually, the visitor descends into the depths, discovering a universe alive with wonder. Along the way, they encounter pods of whales, swim alongside seals beneath the ice, and mingle with fish, sperm whales, and even imaginary creatures.

Enveloped by sound, projections, and the resonant tones of the bassoon—blending with whale songs—they are drawn toward the abyss. In the ocean's depths, the traveler senses its immensity, its mystery, and its quiet power.

Slowly, they ascend, glimpsing sunlight through the surface. The sounds of the journey linger, familiar yet transformed, as they return to the world above—forever changed by the creatures and vibrations they encountered below.

Visual Creation: A Dialogue Between Image and Sound

The immersive visual component of Sanctuarium explores how imagery can engage in an organic conversation with live music and sound—underwater landscapes, aquatic textures, the bassoon, and electroacoustic transformations—to deepen the audience’s sensory experience.

The creative process unfolds in three key phases:

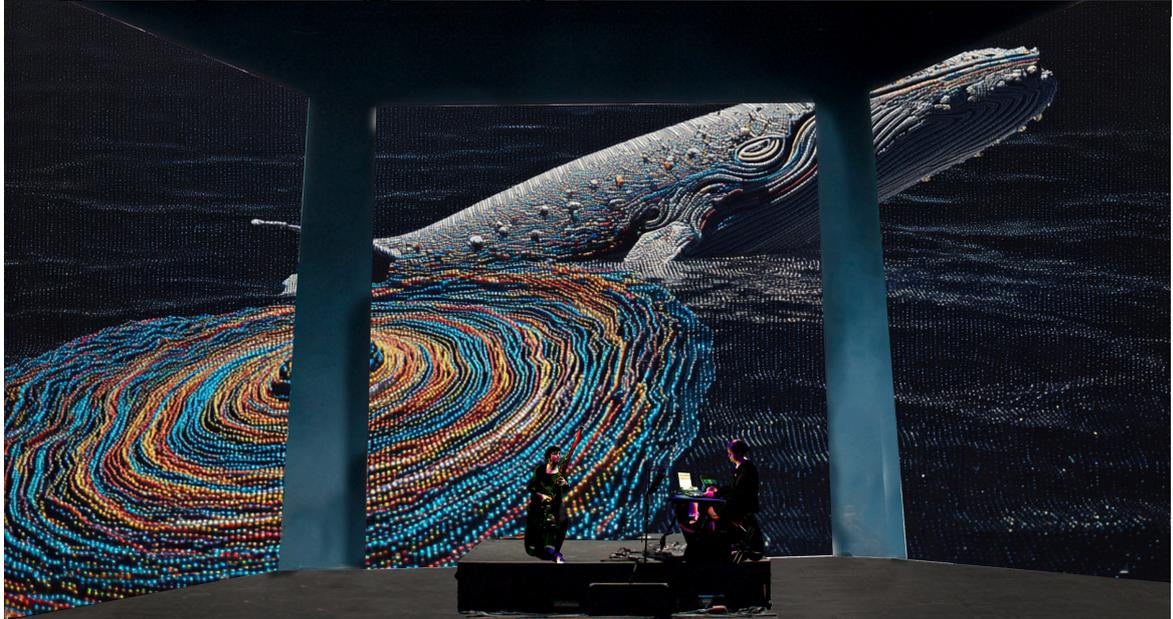
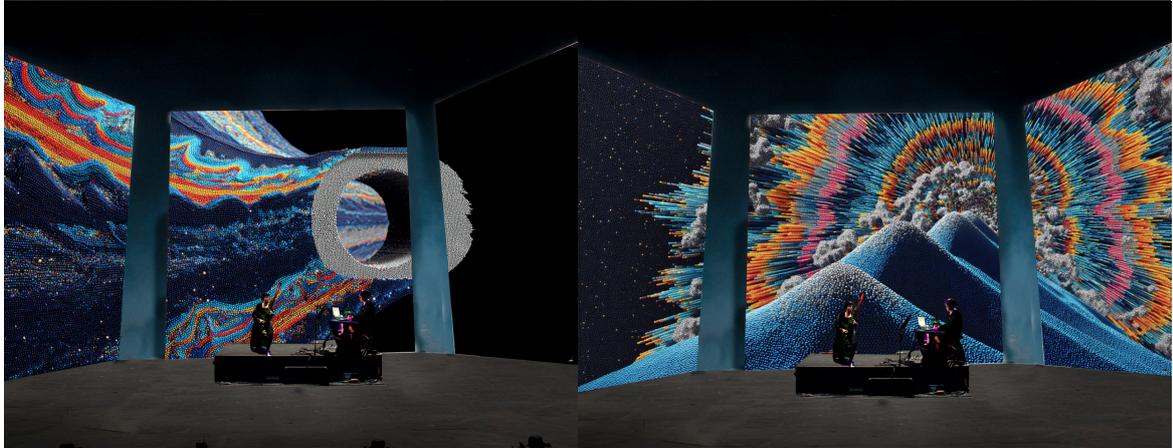
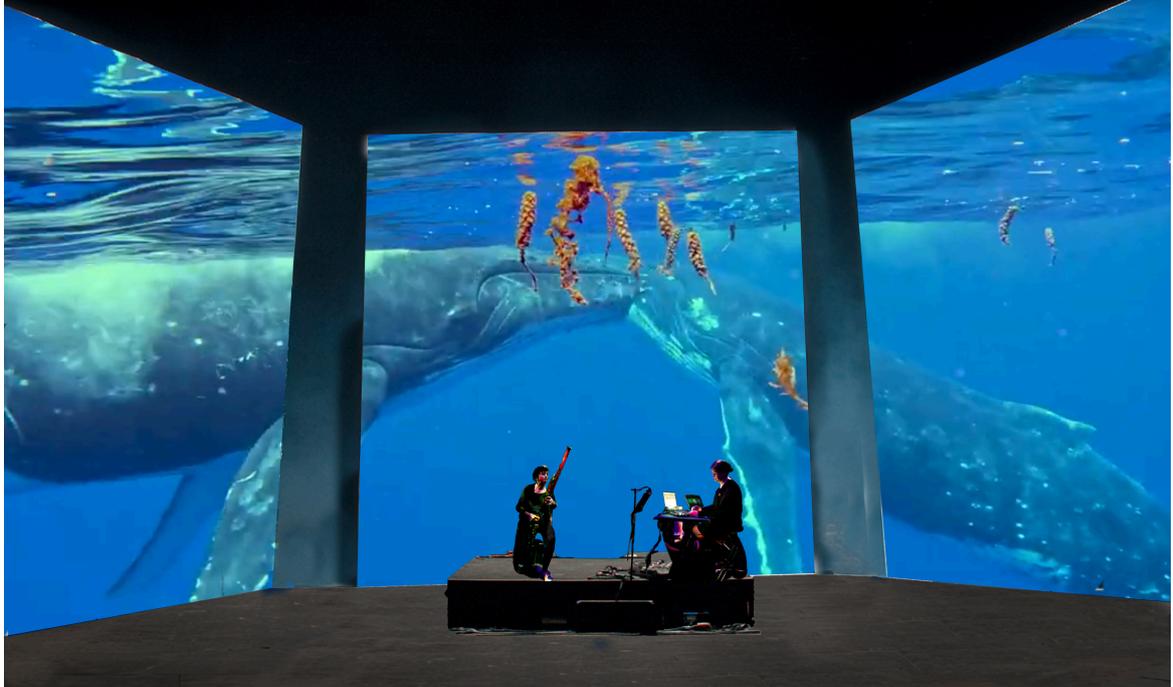
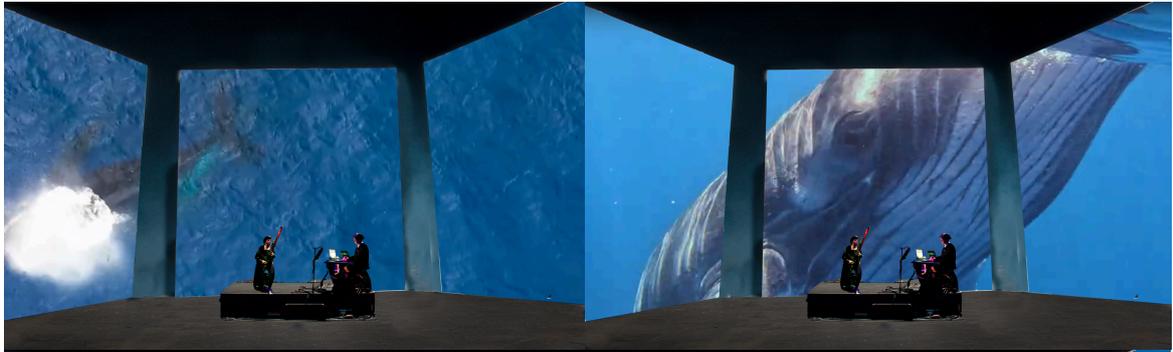
1. Curating and Processing Visuals: Drawing from a foundation of video footage of whales filmed in Hawaii, provided by our scientific partners, we select and refine these captures to reveal their raw beauty and emotional depth. This material serves as the cornerstone for our visual narrative.
2. Generative Visual Design: Crafting dynamic visuals inspired by the rhythms and sonic patterns of the species, ensuring a harmonious fusion with the soundscape.
3. Studio Experimentation: Testing the interplay between image, music, and spatialized sound in conditions mirroring live performance, refining the synergy between visual and auditory elements.

Objective

The goal is to develop a living, intuitive, and emotionally resonant visual language—neither purely illustrative nor decorative, but deeply intertwined with the sound’s dramatic arc. This approach will also establish the groundwork for a modular scenographic framework, adaptable to unconventional venues (aquariums, lighthouses, natural landscapes, or swimming pools). Designed as a bridge between art, science, and ecology, it serves as a poetic medium to connect audiences with the fragile beauty of marine worlds, anchored in the authentic movements and songs of whales observed in their natural habitat.



The visuals used in this mockup are preliminary digital renderings designed to give you an idea of the Sanctuarium installation. The final installation has not yet been created and will be developed using real, reworked video footage.



From Empathy to Action: A Scientific and Artistic Quest for Ocean Preservation

To harness the power of music, emotion, and scientific data to forge a deeper, more empathetic connection with the marine world—transforming awareness into action for ocean preservation.

Oceans Infinis and SANCTUARIUM are fully rooted in an art–science approach, blending artistic experimentation, scientific research, and ecological commitment. Exploring how art and research can deepen our bond with marine ecosystems and inspire conservation

Oceans Infinis is deeply connected to a broad community of scientists active in the France–Mediterranean region, collaborating through concert–lectures that bridge artistic expression and scientific inquiry. This interdisciplinary approach seeks to build bridges between embodied knowledge and scientific understanding, fostering a dialogue that transcends traditional boundaries.

A publication on interspecies communication through emotion and music has already been produced, laying the theoretical and sensory foundations for this work (available upon request).

In 2024, an experimental expedition to Hawaii took place, featuring an interspecies musical performance with humpback whales. During this encounter, Sophie Bernado played the bassoon in dialogue with the cetaceans while wearing an electrocardiogram (smartwatch) to measure her emotional responses in real time. These data, combined with the acoustic recordings captured by Céline Grangey, now form a unique and invaluable corpus.

For 2025–2027, an in–depth phase of data analysis is planned in collaboration with scientific partners to explore the foundations of musical interspecies communication. This research will inform the design of a future expedition, this time with a strengthened scientific protocol, paving the way for a tangible understanding of sensitive exchanges between humans and non–human life, particularly in marine environments.

At the heart of Oceans Infinis and Sanctuarium lies their power to awaken deep empathy through art—a sensory and emotional connection forged through music, imagery, sound, and storytelling. This immersive experience is designed to ignite ecological awareness, fostering an intimate bond between audiences and the urgent challenges facing our oceans.

The aim is to cultivate a form of sanctification—or, more precisely, "sanctivization"—a sacred reverence for marine life. By elevating the ocean to a realm of the sacred, the project seeks to inspire a collective commitment to preserving and restoring marine ecosystems, transforming empathy into action.

Meet the Artists: Biographies

Sophie Bernado **Bassoon player, singer, improviser & composer**

In 2003, after earning her classical music degree from the Paris Conservatoire (CNSM), Sophie moved to Berlin, where she spent seven years immersing herself in a diverse array of musical projects. As a vocalist, improvising bassoonist, and composer, she collaborated with Andromeda Mega Express (featuring The Notwist), explored flamenco-infused music, and founded her first quintet, Sir Chac Bulay, blending jazz, free jazz, pop, and rap.

Her career continued to flourish with high-profile collaborations: in 2012, she performed on Dominique A's album "Rendez-nous la lumière", which won a Victoires de la Musique award; in 2017, she toured with Emily Loizeau for the album "Eaux Sombres"; and in 2019, she worked with Charles Berberian on a project inspired by the work of Charlotte Perriand.

Sophie has maintained long-standing artistic partnerships with flutist Joce Mienniel (Ensemble Art Sonic, Rayon Vert) and saxophonist Hugues Mayot (L'Arbre Rouge, ONJ Fabric with Valentin and Theo Ceccaldi, Joachim Florent, and the Ikui Doki Trio). She also co-wrote, composed, and performed vocals for the children's tale "Les Symphonies Subaquatiques", alongside Dominique A, Agnès Jaoui, and Jacques Gamblin.

In 2018, Sophie met Céline Grangey while collaborating in the White Desert Orchestra, led by Eve Risser. Inspired by this encounter, they joined forces in 2019 to explore the infinite possibilities of the bassoon, blending it with unconventional traditional instruments and unique soundscapes. This collaboration gave birth to Lila Bazooka.

After an extended stay in Kyoto, they released their debut album, "Arashiyama", in collaboration with Sho player Ko Ishikawa, on Ayler Records (June 2022).

Lila Bazooka also expanded into an Icelandic iteration: in 2021, Sophie and Céline collaborated with Aurélie Ferrière, weaving together Icelandic folk traditions and the haunting songs of humpback whales.

Sophie co-founded several groundbreaking projects in 2019, including "Bruno Lapin", a trio with cellist Clément Petit and flutist Joce Mienniel; "Simone", a homage to Simone de Beauvoir and Simone Veil created with Séverine Morfin, Tatiana Paris, and Mathieu Penot, alongside an enigmatic "unidentified musical object"; and "Atavi", a trio with Romain Baudouin on Gascon hurdy-gurdy and Grégory D'argent on oud, who were invited by Anne Montaron for their debut performance on Radio France. She also collaborated on a project exploring Inuit throat singing ("Ama") with Marie-Pascale Dubé and Joachim Florent, initiated by Pierrick Lefranc, and performed the music of Julius Eastman with Stéphane Garin (of Ryoji Ikeda's Ensemble O), further expanding her diverse artistic repertoire.

In 2021, Uriel Barthélémy invited Sophie to collaborate on the project "Naviguer sur les ruines de l'ancien monde" ("Navigating the Ruins of the Old World"), alongside hip-hop dancers Salomon Asaro (Abd Al Malik Company) and Link Le Neil (Pietragalla Company). That same year, Sophie also joined Vincent Courtois for his new creation, "Finis Terrae", with Robin Fincker, François Merville, and Janick Martin. Additionally, she worked with Murailles Music on the project "Midget and Gavin Bryars", directed by Gavin Bryars himself.



Céline Grangey

Musician & sound artist

Passionate about classical music and jazz—which she has studied and practiced since the age of 6 (piano and violin)—Céline Grangey naturally turned to pursue a career in sound engineering. After completing her scientific studies, in 2001 she joined the Advanced Sound Engineering Program (FSMS) at the Paris National Conservatory of Music and Dance (CNSMDP) while gaining hands-on experience through internships in France and abroad.

In 2005 she deepened her expertise during a residency at the Banff Centre for the Arts (Canada) where she honed her skills in live and studio recording, mastering, and multichannel mixing across a wide range of projects.

After earning her diploma as a Sound Engineer/Musician in 2006 she began her career as a location sound recordist for festivals and album productions overseeing post-production for labels such as Ambroisie/Naïve, Mirare, and EMI.

Since 2008 she has worked as a sound engineer and/or artistic director on numerous audio and audiovisual productions collaborating with artists like Les Dissonances & David Grimal, Pierre Hantaï, Barbara Hendricks, Maroussia Gentet, and Pierre Fouchenneret.

She also specializes in concert recording serving as both a sound engineer and musical advisor and teaches classical sound recording part-time at CNSMDP. Deeply involved in jazz and improvised music she has worked as a live sound engineer and studio collaborator for ensembles such as Naga, La Vapeur au-dessus du riz, Alexandra Grimal's Monkey, Marc Ducret's Lady M & Tower Bridge, Sylvain Rifflet's Refocus and Hommage à Stan Getz, Eve Risser's White Desert Orchestra and Red Desert Orchestra, Fred Pallem's Le Sacre du Tympan, Mats Gustafsson's Fire! Orchestra, Barbara Hendricks' Road to Freedom, ...

Céline explores the dynamic relationship between sound engineer and musician, and the creative possibilities that recording and sound reinforcement open up for instrumentalists.

Her work always begins with faithfully capturing the musician's authentic sound, but she also delves into the diverse techniques that enable her to reshape and transform sonic textures.

Driven by the ecological challenges of our time and the need to align her professional work with her personal commitments, Céline has in recent years focused on projects rooted in field recording and scientific collaboration.



These include Eilift Solskin and Océans Infinis with her duo Lila Bazooka, alongside bassoonist Sophie Bernado. She has also contributed to Séverine Morfin's projects: Mad Maple, which addresses climate change and was presented at the 2024 World Biodiversity Forum in Davos, and Chorèmes, which explores nature within urban environments.

LOUIS CLEMENT **Digital Artist & Visual Engineer**

A multidisciplinary artist, gaze engineer, and co-founder of Grand Crayon Studio, Louis Clément has spent over a decade bridging digital art, cultural heritage, and societal engagement. Fascinated by videoprojection and mapping, he has explored these mediums since 2013, creating poetic ruptures in public spaces and inviting audiences to envision a more desirable future.

Major Artistic Creations

« Conte d'un futur commun » (A Tale of a Shared Future) – Launched in 2021, this manifest-project is a participatory journey where spectators become co-authors of a prospective narrative. Through immersive installations, soundscapes, and mapping, each location transforms into a laboratory of tangible utopias.

Geolocated Works – Since 2015, Louis has reimagined public spaces—squares, façades, and landscapes—through site-specific interventions that appear on passersby's smartphones or emerge at night, blurring the line between reality and imagination.

« Mutabilis » (2024, Lugdunum Museum) – A video-mapping fresco projected onto a historical Roman mold, interactively controlled in real-time by the audience's smartphones. This work questions art's role in society across millennia, merging ancient Roman relics with interactive technology.

« Basculement » (Tipping Point, in development) – An intergenerational performance exploring tipping points: how a single action can spark systemic change. Designed as a living laboratory, it combines testimonies, immersive projections, and evolving scenography to inspire collective transformation.



Transmission & Mediation

Louis Clément firmly believes that art is a powerful catalyst for transition. He shares his expertise in higher education to inspire the next generation:

- ISCOM Lyon – Teaches scenography and event law, guiding students from concept to execution while exploring the creative, legal, and technical challenges of immersive performances.
- ENTPE – Leads the course "Alternative Approaches to Transition Through Art", developing methods to integrate artistic creation into urban planning and civic engagement.

Technical Direction & Collaborations

Alongside his artistic practice, Louis serves as technical director for festivals and cultural events—including Les Musicaves and D'Aujourd'hui à Demain—while advising numerous hybrid projects. His dual perspective as both artist and engineer ensures experiences that are sensory-rich, safe, and sustainable.

For Louis, every artwork is a "sandbox" where audiences, artists, and communities co-create shared futures. Rather than merely representing the world, he seeks to transform it, believing that envisioning a desirable future is the first step toward making it a reality.

SANCTUARIUM



Sophie Bernardo – Composition, Bassoon, Voice
Céline Grangey – Sound Creation, Sound Processing
Louis Clément – Visual Creation
Baptiste Mésange – Sound Engineer



Video

Jenn Whake – Underwater Filmmaker (Hawaii-based)
Watch the underwater journey : [https://youtu.be/kZukRPVkz4I?
si=u3pJD2iO9Ys6atxq_](https://youtu.be/kZukRPVkz4I?si=u3pJD2iO9Ys6atxq_)

Scientific Support

Jean-Yves Georges – Global Ecology Researcher (University of Strasbourg,
CNRS, IPHC)

Yann Tremblay – Eco-Ethologist (Research Institute for Development, IRD
UMR Marbec, Sète)

Contacts

Diffusion : Sophie Bernado
www.sophiebernado.net
lilabazooka@gmail.com +33650264239

Technical : Céline Grangey
celinegrangey@hotmail.fr +33620522399
Video : Louis Clément
louisaadn@gmail.com +33679727662

Production : Laetitia Zaepffel – L'avis des rêves –
lavisdesreves@gmail.com +33650264239

Record Arashiyama – Ayler Records – Stéphane Berland
stephane@ayler.com
Press : Ed Benndorf – ed@dense.de

Océans Infinis is a ***L'avis des Rêves*** production

*In coproduction with L'Astrada Marciac, Nationally recognized venue under
agreement "Art and Territory", "jazz and creation"*

**L'ASTRADA
MARCIAAC –**

Coproduction with **Jazzèbre**

jazzèbre

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