

ROBIN FÉLIX

Senselessness — live audiovisual performance

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1 — OVERVIEW

Solo audiovisual performance. One performer, no crew, no support technician required.

Audio is produced live from Ableton Live. Each audio track triggers a video layer and its volume governs that layer’s opacity; the layers are composited in real time and sent to a single video output. Sound and image are generated on the same machine and are inseparable — the work cannot be presented as an audio-only set.

2 — SET LENGTH

30, 45 or 60 minutes, continuous, no interval. To be agreed in advance.

3 — SIGNAL FLOW

MacBook → Tascam Model 12 (USB audio interface / mixer) → XLR L–R master out → FOH

MacBook → HDMI (extended display, 1920 × 1080) → video projector

4 — PROVIDED BY THE ARTIST

- MacBook — Ableton Live 11 Suite / Max for Live
- Tascam Model 12 — mixer and audio interface. Stereo master output on **balanced XLR (L / R)**.
- Akai APC40 mkII controller
- USB-C to HDMI adapter
- All cabling between the artist’s own devices

5 — PROVIDED BY THE PROMOTER — AUDIO

- Full-range stereo PA appropriate to the room, with reliable low-frequency reproduction. The material is bass-heavy and relies on sustained low content; a system that cannot hold it changes the piece substantially.
- 2 × XLR lines from the performance position to FOH (stereo L / R). No DI boxes needed — the output is already balanced at line level.
- 2 × stage monitors on stands or wedges, on a separate send, controlled from the performance position.
- 2 × 230 V power sockets at the performance table.

6 — PROVIDED BY THE PROMOTER — VIDEO

- 1 × video projector, native 1920 × 1080 (16:9), HDMI input.
- Minimum **6,000 ANSI lumens** in a fully blacked-out room; **10,000 or more** for a large hall or any space with residual light.
- Projection surface: screen, or a clean, pale, unbroken wall. Minimum 4 × 2.25 m; larger is better.
- **1 × HDMI cable running from the performance position to the projector.** The artist connects directly from the MacBook and does not travel with a long HDMI cable — please confirm the length required for your room.
- If the cable run exceeds 15 m, an HDMI-over-Cat6 or HDMI-to-SDI conversion is required. Please confirm in advance.
- The projector is used as an **extended (second) display, not mirrored**, and must accept 1920 × 1080 at 60 Hz. Any switcher, scaler or matrix in the path must pass this signal through cleanly.
- Projector rigged, aligned, focused and colour-checked before the artist’s soundcheck.
- The room must be capable of full blackout. The image is often low in luminance and detail is lost under ambient or stage light.

7 — PERFORMANCE POSITION AND LIGHTING

- 1 × table, minimum 120 × 60 cm, height approx. 90 cm, ideally covered in black cloth.
- Position in the room is flexible — front stage, beside or beneath the projection, or within the audience. The only requirement is that the performer can see the projection surface. Happy to discuss what suits the space.
- Minimal front lighting on the performer only, with no spill onto the projection surface.
- No stage lighting, strobes, LED washes or haze effects during the set.

8 — GET-IN AND SOUNDCHECK

- 60 minutes set-up.
- 30 minutes soundcheck, including video alignment and brightness check.
- Part of the check must take place with the room blacked out, as it is in performance.
- Access to the room and to the projector before the audience is admitted.

9 — TRAVEL AND HOSPITALITY

- Travelling as one person from La Tour-de-Peilz, Vaud, Switzerland.
- Accommodation for one person for performances ending after 23:00, or where same-day return travel is not practical.
- Travel, accommodation and catering to be agreed in the contract.

All points above are open to discussion. If any element is difficult in your venue, please get in touch — the set-up can usually be adapted.