STÉPHANE DE GÉRANDO

Composer-researcher · Digital artist

SOUND AND IMAGE
COMPUTED IN REAL TIME

Since 1992, Stéphane de Gérando has been composing with computation and algorithms. His generative works of the Labyrinth of Time compute image and sound live: no showing is identical to the previous one. Premiered from 16 to 21 November 2026 in Amiens, France, at the Auditorium Henri Dutilleux of the Conservatoire à rayonnement régional d'Amiens Métropole, they are available to concert halls, festivals, digital-art venues, museums and schools.

FIVE FORMATS TO HOST

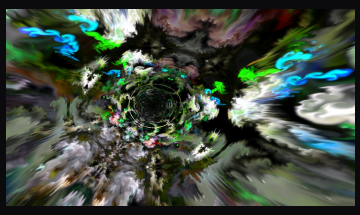


SOUND AND VISUAL INSTALLATION WITH A CHARACTER WHO TALKS

FINETERRE IA

A virtual character listens to visitors and answers aloud, adapts its answers to the age of the person it is talking to and presents the works. Between two conversations, an autonomous programme shows the works of the Labyrinth of Time on a large screen and controls the lighting. Automatic or interactive mode.

DURATION continuous, during opening hours · **AUDIENCE** all ages, families, school groups · **VENUE** hall, auditorium, exhibition space

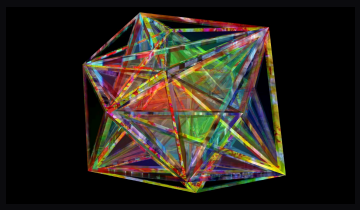


THREE SELF-LEARNING GENERATIVE WORKS

THE MUE SERIES

Encres de Mue, Gérando Dance, Self-Portrait and Entité n learn only from their own existence, with no pre-trained model and no training data, and keep nothing from the audience.

DURATION 6 to 12 min each · **FORMAT** screening-concert or part of an installation programme · **SOUND** eight-channel or stereo

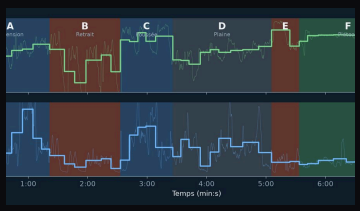


SEVEN NEW WORKS OF THE LABYRINTH OF TIME (2026)

GENERATIVE WORKS AND INSTALLATIONS

Requiem du signe, Hyperfranges, Embryon Corpus Hybridations and OSV1 Territoire des ombres (3 to 10 min each); Murmure d'éternité, Dérive topologique I and HSVO1, installations that unfold endlessly. Nothing is recorded in advance: image and sound are computed live.

FORMAT modular programme: one work or a set · **SOUND** eight-channel, quadraphonic or stereo

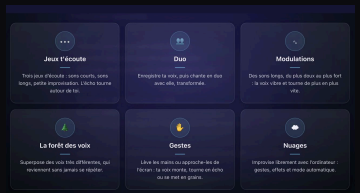


ALGORITHMS, AI AND CREATION

LECTURE-CONCERT AND MASTERCLASS

Sound and visual examples, analyses and more than thirty years of algorithmic practice to understand what artificial intelligence changes in creation, listening and teaching. Formats created at SIMEC 2026: lecture-concert "AI and artistic practices", masterclass "Algorithms, AI and creation".

DURATION 1 h 15 (lecture-concert); up to 3 h 30 (masterclass) · **AUDIENCE** conservatoires, universities, art schools, festivals, general public · **OPTION** live streaming

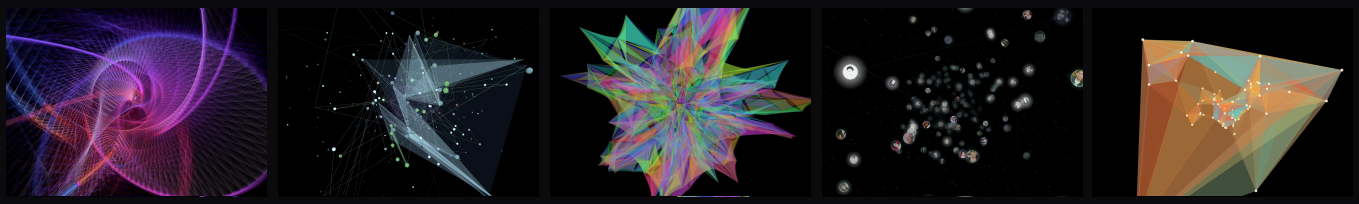


EDUCATIONAL INSTALLATIONS AND SESSIONS FOR CLASSES

EDUCATION

Jeux de voix (children aged 6 to 12) transforms the voice live, controlled by gestures; Zahr plays with chance, with a musician and a score written before their eyes. The "Bonjour IA" sessions let pupils talk with an artificial intelligence, from age 6 to the end of middle school.

DURATION sessions of 30 to 90 min · **AUDIENCE** schools, conservatoires, libraries, museums



TECHNICAL REQUIREMENTS

SOUND	Eight-channel ring around the audience, quadraphonic or stereo, depending on the venue; multichannel audio interface at the control desk.
IMAGE	Video projector and large screen, HDMI link from the control desk; optional information screens.
COMPUTER	Mac computer brought by the artist, at the control desk.
FINETERRE IA	Reliable Internet access at the control desk, preferably by Ethernet cable: the character's voice uses an online service. At the edge of the stage, a microphone on a stand and the audience button (MIDI pedal or keyboard), cabled to the control desk.
LIGHTING	Optional: Fineterre IA controls the venue's lighting via DMX (USB-DMX interface or Art-Net).
EDUCATION	Jeux de voix: a microphone and a small camera in front of the screen, brought by the artist.
SET-UP	Half a day of set-up and tuning before opening to the public.

TERMS

Installation and production can be provided on a turnkey basis by Fineterre. On quotation, depending on the format, the length of the run and the venue (fee, travel, accommodation). Detailed technical rider and speaker plan on request.

AVAILABLE MATERIAL

- Newsletter no. 11 (November 2026, in French)
- High-definition photos of the works
- Recordings of SIMEC 2026, after 21 November

HIGHLIGHTS

- Since 1992: computation, programmed chance and real-time algorithms, from the string trio to monumental mapping.
- Commissions and invitations: Radio France (Katanga; Présences festival), SACEM (Fine-terre, 19 hours of real-time algorithmic creation), IRCAM, Darmstadt, Azadi Tower in Tehran, TOKYO23 3D Sound & Art Festival, TIEMF 2025.
- Research: international conference Mathematics and Computation in Music, New York, June 2026 (Springer proceedings).
- Flute Almanac Distinction Award 2026 for Morphilude (CD, ACEL).



CONTACT AND BOOKING

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