open source and collaborative music label: economies of creation, collective intelligence, new structures of music production and promotion

(version date 11.07.18)

prologue

The music industry has been constantly evolving. Since the early 2000s, this transformation has been mostly driven by the Internet and new digital technologies. In the 1990s, a few important figures in this industry widely controlled the music distribution channels and totally dominated the music market. The democratization of the Web has allowed the emergence of new broadcasting tools but also the development of new interfaces for promotion and music listening. Indeed, the emergence of digital technologies over the past decades has greatly redefined the distribution of recorded music and ways of promoting, consuming and producing.

In 2000, in their article "The music industry is in this age of the internet - New issues, New Models, New Strategies", Pierre-Jean Benghozi[1] and Thomas Paris[2] had already highlighted this profound change. The two French researchers claimed that digital technology had led artists, producers, and broadcasters to regain control of the market and reestablish their status and activities *(Benghozi, Paris, 2000).*

The evolution of technologies - and particularly the development of digital technologies - has therefore enabled the emergence of new possibilities for the promotion, distribution, and consumption of a musical work. This new range of services dedicated to music is now widely implemented in everyday life. Indeed, digital technology is now the main growth driver in the recorded music market.[3] The current digital market has a real impact, since half of a producer's turnover now comes from the digital circuit.[4]

The premises of this evolution and shift in music consumption can be traced back to the democratization of MP3 players in the early 2000s or the arrival of iTunes in 2001. In their article *" The digitamorphosis of music consumption practices - The case of young music lovers",* Fabien Granjon[5] and Clément Combe[6] highlight the formation of these new consumer practices provided by

digital technologies.

Indeed, technological innovations aim to be the actors in the transformation of uses and listening practices, but also in the way music is composed. The evolution of digital technology, since the arrival of the Internet in households, has kept - and keeps - pushing the limits of music consumption and the ways of understanding it. Today, music consumption tends to be a social experience. We no longer just listen : we share music content on social networks more than we archive music on our mobile phones and personal computers. The de-materialization of music has taken it out of its physical straitjacket where the medium - from vinyl to CDs - was the only available representation of a musical piece. Today, dematerialized music offers another kind of experience: it is shared, recommended, archived *(Granjon, Combes, 2008),* but it is also created at home, in the bedroom or in the home studio.

This paradigm shift was quickly understood by artists and independent labels. Indeed, in the article *"Musicians in the Digital Revolution - Concerns and Enthusiasm",* researchers Maya Bacache, Marc Bourreau, Michel Gensollem and François Moreau affirmed that: *"music production, artist promotion, the way to consume music is also being transformed. Musicians and music lovers are inventing new practices based on the opportunities offered by the Internet and the digitization of information".*

And it is that we believe today: the evolution and improvement of technologies have led the musician to a whole new field of experi-mentation, where creation and practices are no longer only individual but also collective. The manipulation and the use of these new digital tools have made it possible to compress distances and remove borders between artists. We have entered a new era in the production and composition of music thanks to the exchanges made possible by the Internet.

introduction

While the Web 2.0 era seems to be showing its limits today, we have seen over the past decade the great social opportunities offered by this technology. Also called the social web, this version of the web has plunged us, individuals as we are, into a nebula of networks where everything is interconnected and shared, where each person has the opportunity to act and to participate, to create or to criticize, to propose or to debate.

All sectors, all fields, all human activities have been grafted onto this new ecosystem where an individual is both an actor and a spectator, in and out, here and now. Omnipresent, but among their kind.

This new model of *being together*, as Pierre Lévy[7] so rightly pointed out, has been strengthened by the improvement and innovation of increasingly anthropocentric technologies.

As technologies evolve from one year to the next, practices change too, add to others, emerge or disappear. Behaviours change as technologies and related practices advance. We can here speak of a shift in uses and know-hows. Indeed, these changes are intrinsically linked to social dynamics where the integration and abandonment of a tool are very often due to popular appropriation of the instrument itself.

In his book *"Wikinomics - How Mass Collaboration Changes Everything"*, Don Tapscott[8] aptly indicated that people had entered a new era in which they are now able to reclaim the world with tools of expression and communication. He defined this era as the *age of participation.*

The appropriation of an object then requires an active user who creates their own ways of doing things, who invents their own ways of using a tool or a service *(Certeau, 1980).* The appropriation is mainly concerned with how the receiver receives information and returns it to the sender, but also

with the interactions between the two, in this permanent back-and-forth between receiver, transmitter, receiver, transmitter *(Charest, Bédart, 2013).*

The appropriation of digital services by musicians is primarily motivated by the technical possibilities of a particular tool. Musicians generally choose technologies according to expectations that are first material and then immaterial. This will be referred to as an *usage configuration (Paquienseguy, 2007).* While the appropriation of the tool is made for its technical nature, it becomes faithful and intensified in a social expression linked to an individual's personal and social expectations.

Today, tools such as social networks are used for their strong communication skills. Whether it is Facebook, Twitter, Instagram or YouTube, each of these tools allows anyone to join or create a community or group of activities. All individuals are part of the same platform with multiple communication relays linked to the instant and direct distribution of content to a peer or to publication flows. There are exchanges, collaborative works, project constructions. We then speak of interactivity. And this interactivity arises from needs - and exists - thanks to individual and/or common motivations.

According to Ross Mayfield's *"power law of participation"* principle, and to continue on this idea of interaction, we can easily say that we have gone from a collective intelligence *(read)* to a collaborative intelligence *(write)*. All these tools have strengthened common ground and socio-cultural rapprochement. They also stimulated to work together and involve people in *attractive* communities.

In the world of music, it is tastes and identifications that have brought artists together in communities of sharing, but also and more recently in communities of creation. This participatory revolution has opened up new opportunities for millions of musicians and artists.

A new model of collaboration is emerging. But the promise of collaboration implies a number of things to consider : learning how to engage people, how to make them co-create and communicate in order to organize this new activity, so that each collaborator can react according to the evolution of the community.

Howard Rheingold[9] stated that *"the collective participates in coercion and centralized control; collective action participates in distributed coordination and freely chosen natural selection".*

So how can we think of collaboration? How to think about collective action in the idea of creating a musical content or project? These are questions that we have asked ourselves and that we continue to explore.

Co-innovating with a community that brings together many individuals, sharing intelligence and ideas while bringing technical and technological resources to human resources, requires a lot of experimentation. Collaborative work expects a logic of sharing and openness where candor meets transparency, allowing the promise of a certain freedom and flexibility in the possibility of proposing a project, or taking part in it - either by collaborating or by expressing an opinion. Collaboration is about sharing and is about a global action.

That is why, through this document, we would like to propose the basis of what we defined as an open-source and collaborative music label. This documentation is seen as an authentic proposal but also as the foundation of a new form of music label.

We will explicit the first learnings drawn from the activity of this open source label, operating mainly through the G.U.N project that we launched in June 2017, in order to clarify its possibilities, the advantages and the improvements to be made, and to give others the keys to build this new record company model.

G. U. N - open source collaborative music label

what is a music label?

In order to properly define the concept of so-called *open source collaborative music label*, it seems crucial to us to start by explaining each of these terms.

A label is defined as "*a brand used to market productions. It is this primary acceptance that designates the trademark under which a record company decides to publish a certain type of production for reasons of homogeneity of catalogue and editorial policy*". It is therefore necessary to consider the label as a commercial brand.

However, today, the term is used primarily to refer to a record company. A record company is defined as a company of large, medium or small size that has a recording or publishing role in the production of a record (e.g. scouting artists, recording, and pressing the record). The exercise of a label also consists in the elaboration of a catalogue (or roaster), representing a musical orientation or niche. This editorial orientation chosen by the label reflects a musical ideology or a certain aesthetic that the company wishes to share. Depending on its size, a label brings together a number of people with different skills. The primary objective is to disseminate and convey a vision of music. To some extent, majors and independents have a fairly similar catalogue management: artist scouting, artist retrieving (either known artists for majors, or in developing and assigning contracts for independents) and records reissuing (compilation for majors, or self-produced titles recycling for independents). The missions are the same; it is only the means that differ - and so the way it works. A major presents itself as a financial group, while an independent defines itself as a structure

that is not part of a big record company. The three existing majors are Universal Music Group (France), Sony Music Entertainment (Japan) and Warner Music Group (United States). Unlike the majors, independent labels have as their primary business the signing of artists, their development, support, promotion and distribution. As a result, these structures need to know their environment, as well as understand and master the distribution channels in order to sell their product.

Within a label, there are people with different skills. Jean-Noël Bigotti from IRMA distinguishes several professions: a marketing director, a special marketing, a label manager, a product manager, an artistic director, a promotion director, a press officer, a sales director, and a representative. All have very specific roles, and not all are necessarily present in a label. Depending on the size of the label, the management may be more or less organized. In the case of a big independent label, it will be possible to find all the roles mentioned above. Looking at how a small label works, it will be possible to find at least three important functions: the label manager (or the general manager), the artistic director who represents the Artists & Repertoire department and a promotion officer (press officer, promotion director). Finally, in the case of a very small label, everyone shares the roles.

how to define an open source label ?

The term open source comes from the realm of software development. By computer standards, application development was the daily work of a handful of specialists whose source code (meaning the language interpreted to make the application work) was delivered with the software. With the development of IT tools and the creation and evolution of new programming languages, the IT market became more and more structural - giving rise to many more

applications but, due to commercial logics, preventing the sharing of the source code. It is generally believed that free software has followed proprietary software, but in reality, it was free software that was delivered with the hardware. The notion of *"proprietary software"* emerged in the 1970s, when software decoupled from hardware *(Tuomi, 2005: 431).*

More recently, in the mid-1980s, activist and programmer Richard Stallman inspired a new age of user control over their applications. Initiator of the free software movement, Stallman launched, in 1983, the GNU project and the GNL (General Public License) also known by the acronym GPL (for General Public License), giving birth to free software.

The idea of free software brought by Richard Stallman is often confused with two other movements : *freeware* and *open source software*. To explain the distinction very succinctly, a freeware is a free proprietary application, while the so-called free software is defined by its *"freedom to run, copy, distribute, study, modify and improve the software"* - which also improve its promotion and distribution. Free software does not imply that it is free in its complete form.

When it comes to open source software, it is defined as a software where the methods of improvement and development of the application are done through the reuse of the source code by a community of developers.

Therefore, in an open source development community, the same group of people works on the development and improvement of the same project. In his essay, *"The Cathedral & The Bazaar",* Eric S. Raymond explains how important the work of a community is in the making of a software project, and why the idea of open source is to be seen as an innovation in the field of software design through a collective and participative organizational aspect.

What we then call an open source music label, using all that we have explained above, is defined as a musical production entity where artists are no longer isolated individuals working alone to produce a musical piece, but rather are part of a whole community who collaborates within the same platform to propose musical projects by mixing ideas, personalities and intelligences. The promotion and diffusion are also done through this community, where the involvement of each creates both a communicational and promotional momentum via the use of their own social networks.

As explained above, we have launched - within our musical and artistic entity Club Late Music - a collaborative open source label project named G.U.N, for Global URL Nation. The G.U.N project gathers a hundred artists from the club music scene - composers, musicians, DJs, visual artists, working together on experimental music projects.

interactive community and collective intelligence

Edmond Marc and Dominique Picard affirmed that the concept of *interaction* presents a certain semantic dispersion. Indeed, for them, social interaction is the product of different processes capturing various relational acts. Interactions can be of different forms: verbal or non-verbal, but also positive, negative or ambivalent.

Since such a collaborative project involves a myriad of individual social postures, leading to different types of interaction, it is important to us to understand the different types of relational behaviors happening inside the community.

Community action takes a completely bushy form since it involves a number of

complex individual intelligences which, once put into correlation, are transformed into collective intelligence. Depending on the participating individuals, a project may take a totally different form than if it had been generated by another group. Collective participation implies a new form of thinking, because each individual brings - from their desires, their potentialities and their skills - a genuine contribution in the construction of this community intelligence. The dynamism of the label is stimulated by ideas and knowledges. In other words, to paraphrase Michel Serres, knowledge becomes the new structure of the entity.

Nevertheless, this linking of intellectual potentialities cannot only co-exist through the social and communicative power of the popular social networks we are using for the development of our projects.

The direct access to content and progress of a project, but also the possibilities of asynchronous exchange, the erasing of borders, and the compression of tempo-ralities accelerate the cooperation within a project and thus, de facto, the interactions within the community.

Collaborative action also allows projects to be released more regularly, in line with the logics of flow and diffusion that is inherent to Internet technologies. By creating more, the community is emulated, allowing for a greater sharing of knowledge and stimulat-ing the reach of not just an individual but an entire group. Exchange, openness, mutual aid or solidarity not only erects a humanist ideal but also a new economy of intelligence and knowledge creation.

Each member is truly able to initiate a project, to imagine, to propose ideas or criticisms, to react in real time, or to par-ticipate in the success of the working group and the projects in progress. It's a teamwork.

Through this new concept and this new field of experimentation, we seek to model a new type of collective organization stimulating

musical sensibilities, intelligences and the hybridization of knowledge.

In order to guarantee a lasting collective dynamic, it seems highly important to us to continuously involve new intelligences and individualities. That's why our community is open to all who wish to participate.

"By embarking on the path of collective intelligence, we will gradually invent techniques, systems of signs, formations of social organization and regulation that allow us to think together, to concentrate our intellectual and spiritual strengths, to multiply our imaginations and experiences, to negotiate in real time ..." (Pierre Lévy, 1994).

And this is our leitmotiv. We seek through this label to propose a positive vision that could help to consider differently the future of music and how it is created, promoted, and disseminated. It is a commitment to a new adventure, where a community will enjoy imagining, exploring, building together new sensitive environments through the ideas of open participation and generous, accessible sharing, but also valued by the common and the mobilization of all individualities and skills.

structure and organization

To quote him again, Pierre Lévy, who points in a passage of his essay *"Collective intelligence"* the roots of the artistic creation, mentioned the collective in these words:

"The difficulty lies in grasping them - in the emotional sense as in the topological sense - in a group, engaging them in an adventure where they will enjoy imagining, exploring, building together (...)"

And, he continues in these terms:

"(...), the rhythm of the collective imagination resembles that of a very slow dance.

It is part of choreography in slow motion, where the gestures are gradually adjusting, met with infinite caution, where the dancers gradually discover the secret tempo that will put them in motion or shift them. Everyone learns from each other how to enter into a quiet, late and complicated synchrony. [...] It takes time, to involve people, to weave links, to bring out objects, common landscapes ... and to come back to it. "

This is where we are in the development of this social bond through the exchange of knowledge and the learning of everything from everyone. Each day we refine a more accurate and more precise organization- al vision, in which the collective can move forward in its most optimal form. That's why we encourage:

- the use of tools adopted by most of our contributors (Facebook, Soundcloud, Bandcamp, Instagram) to promote exchange.

- the initiation of collaborative projects to give a foundation of creation and a first breeding ground of experimentation to collective action.

- the management of the promotional aspect in order to produce a community force in the dissemination of the final contents (project sharing, communication and self-promotion, word of mouth)

- the opening to other contributors respecting the line given to our project in order to renew the momentum of the community.

project example - exquisite corpse EP

As a first collaborative project, we realized with G.U.N project members a 3-track EP drawing its format from the exquisite corpse literary concept. To do this, we formed three groups of four artists each. Each artist of each group had the task to create only a part of a song, as expected by the writing game invented by the surrealists.

Like a sentence (which is composed in its simplest form of a noun, a verb and an adverb), a sound is also composed of a rhythm, a melody and some instrumental arrangements. For this project, each con-tributor chose to make the rhythm part, the melodic part, a bass line or a vocal part. The tempo and the key were determined in advance in order to respect a certain coherence and harmony.

Groupe I	Groupe II	Groupe III
Artiste 1	Artiste 1	Artiste 1
Artiste 2	Artiste 2	Artiste 2
Artiste 3	Artiste 3	Artiste 3
Artiste 4	Artiste 4	Artiste 4

Bassline   Chord

Synth   Vocals

Final Arrangements

Final Song
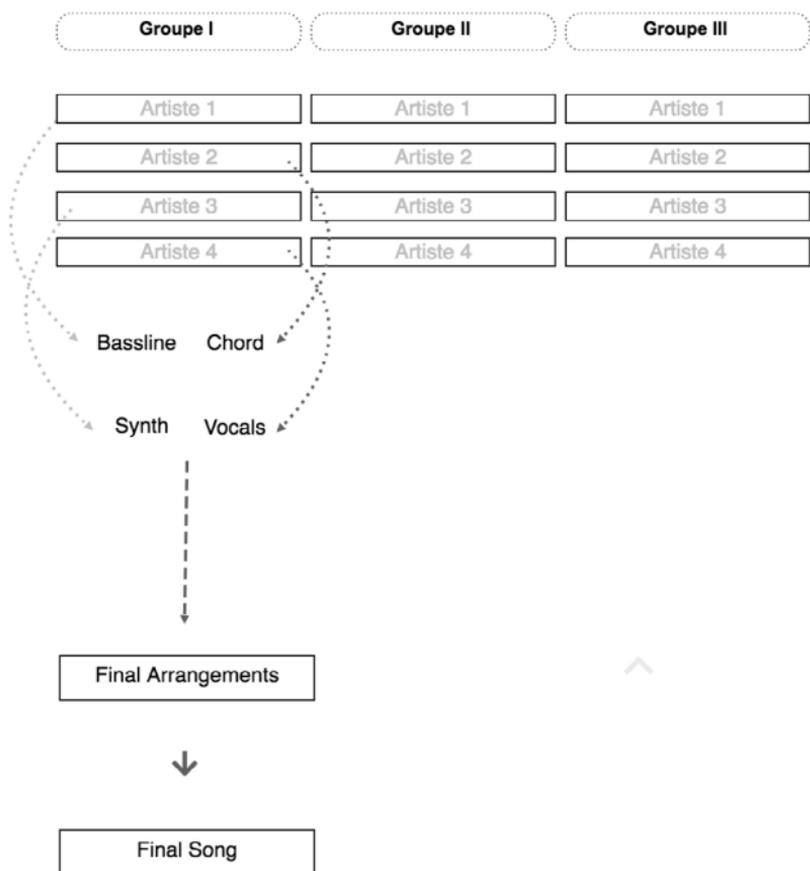
This work allowed us to realize the great potential of collective or collaborative work, and how it can lead to explore new ways to carry out and build artistic projects. In the digital era and with the virtualization of human activities, we rightly believe that the collaborative will open to new perspectives of creation. The combination of individual skills contributes to form collective intel-

ligence, which opens and increases the connection to knowledge, but also proposes a new configuration in the aesthetics of inventing and thinking together.

what's next ?

In the absence of a conclusion which would sound like an end in itself, we prefer to offer an opening to this initial proposal. Our first learnings, but also the evolutions of the digital tools with which we work (essentially instant messengers, cloud storage spaces and social networks) have led us to new re-flections. We are now thinking about decen-tralizing our activity via a platform we would like to develop independently, detached from social networks such as Facebook, to ensure a more autonomous - and therefore more authentic - evolution. Through this community, we will also continue to generate new collaborative projects involving artists in order to strengthen the collaborative foundation.

Every year, we will continue to publish, via this documentation format, the evolution of our project, in order to maintain a scientific follow-up related to the operational work we conduct through our open source label G.U.N.

notes

1. CNRS Research Director – Researcher at the Research Center in management of the Polytechnic school.

2. Researcher associated to the Research Center in management of the Polytechnic school

3. Results of the first half of 2018- The recorded music market. Available at: http://www.snepmusique.com/wp-content/uploads/2018/07/07-2018-DP-Musique-enregistr%C3%A9e_Les-performances-du-1er-semestre-2018.pdf

4. Figures taken from data established by SNEP (National Society of Phonographic Publishing). The figures can be consulted on the home page of their website: http://www.snepmusique.com

5. Sociologist and professor in information and communication sciences at the University Paris 8

6. Researcher at the Sociology Center of Innovation and doctor in sociology at the university Ecoles des Mines, Paris Tech.

7. Pierre Lévy is a French philosopher, sociologist and researcher in information and communication sciences who studies the impact of the Internet on society, digital humanities and the virtual world.

8. Don Tapscott is a Canadian business leader, author, consultant and speaker specializing in business strategy, organizational transformation and the role of technology in business and society.

9. Howard Rheingold is an American critic, writer and teacher who has worked on virtual communities and collaboration.

bibliography

Bacache M., Bourreau M., Moreau F., 2009, *Les musiciens dans la révolution numérique : entre inquiétude et enthousiasme*, Paris, IRMA Éditions.

Bastard I., Bourreau M., Maillard S., Moreau F., 2011, *Comment les artistes-musiciens se sont-ils saisis du Web ?* Document de travail, ANR PANIC (ANR-08-CORD-018), Telecom ParisTech.

Benghozi P-J., Paris, T., 2001, *L'industrie de la musique à l'âge Internet*, Gestion 2000, N° 2, Mars-Avril, pp. 41-60

Bigotti J-N., 2006, J*e monte un label,* Paris, Irma, 272 p

Certeau de, M., 1980, *L'Invention du quotidien, tome 1 : Arts de faire*, Paris, UGE, coll. 10/18, Paris, Gallimard, 375 p.

Denouël J., Grandjon F., dirs, 2011, *Communi-quer à l'ère numérique – Regards croisés sur la sociologie des usages*, Paris, Presses des Mines

Granjon, F., Combes, C., 2007, *« La numéri-morphose des pratiques de consommation musicale. Le cas des jeunes amateurs. »*, Réseaux vol.25, n°145-146, pp. 292-334

Lévy P., 1997, *L'intelligence collective. Pour une anthropologie du cyberespace*, Paris, La Découverte, 1997

Raymond Eric S., 1999, *The Cathedral and The Bazaar : Musings on Linux and Open Source by Accidental Revolutionary*, O'Reilly Media

Tapscott, D., 2007, *Wikinomics: How Mass Col-laboration Changes Everything*, Tantor Media Inc

Tuomi I., 2005, "The future of open source", in *Wynants*, M. & J. Cornelis (eds.)

clublatemusic.com

@club.late.music

@club-late-music

@clublatemusic

club late music

Born between Paris and London in 2015, Club Late Music (CLM) introduces itself as an open-source music label that reflects a contemporary, post-internet attitude and personify the instantaneous and global nature of today's culture. It seeks to reinvent the ways of producing and promoting musical projects, gathering an enlarged community driving all the projects and releases.

Club Late Music attempts to represent an artistic movement stimulated by experimental club music, using photography, videos and new technologies as mediums of experimentation. The so-called URL culture and its capacity to bind musical and visual substrates and practices is constitutive of its artistic approach.

gun

In June 2017, Club Late Music initiated the GUN collaborative community - as in Global URL Nation. Inspired by the free and open-source software approach, GUN gathers a diverse community of artists and musicians working together on experimental projects using various mediums and processes inherited from contemporary cyberculture. Combining the different musical influences and understandings of club music, the GUN project multiplies collaborative, decentralized experiments, incorporating the style and ideas of each contributor.

releases
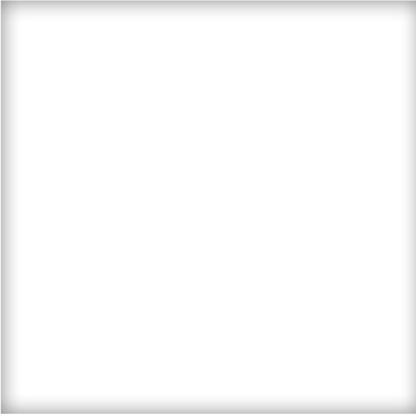
11.18
Machine Gun Reloaded
TBA

14.05.18
Machine Gun Compilation
36-track compilation
w/ Blastah, Nahshi, Celes7e, Snowy Beatz, Wrack, Lil Mystic and more

08.11.17
Exquisite Corpse Debut EP
3-track EP
w/ Sha Sha Kimbo, Ship Sket, Moesha 13, UNKNXWN, Metrakit and more

28.04.17
G.U.N Compilation
14-track compilation
w/ Blastto, Ultramiedo, MSTK, WRACK, Lil Crack
and more

21.01.16
Japan Edition
9-track compilation w/ Miley Serious, DETENTE, AZN
Girl, Ideal Corpus, Aamourocean and more

04.07.15
Summer Hits Compilation 2K15
11-track compilation
w/ Bulma, KLSLWSK, Ideal Corpus and more

events

20.10.18
Plage Club x Club Late Music
w/ Tevea, Konga Konga, Philou CxC, CLMHQ
La Pointe Lafayette - Paris, France

21.09.18
Club Late Music presents Bound Centre
w/ Nahshi, Shayu, Jujul0v3, Bound Centre, CLMHQ
OT301 - Amsterdam, Netherlands

14.09.18
Virtual Dream Center X Club Late Music
w/ High Heal, Jet Ski, CLMHQ
EP7 - Paris, France

28.07.18
Good Music for Good People : Première Partie #9
w/ Moesha 13, Désiré, DJIVD, Shu Shu Chiu
Bar à Bulles - Paris, France

06-09.07.18
Rencontres de la Photographie
w/ CLMHQ
Agence Myop/Chiringuito - Arles, France

23.03.18
Bound Center Invites Club Late Music
w/ CLMHQ, Drknghts Collective, Victor Metske, Ice Viper
Roodkapje - Rotterdam, Netherlands

17.03.18
Genkidanight III
w/ Konga Konga, GRIG, CLMHQ
Château 404 - Metz, France

17.02.18
LDC Night
w/ Labok, JeuneClyde, milo, M I M I, CLMHQ
KulturA - Liège, Belgique

25.11.17
SexTo Blabla Expo/Party
w/ Team Chien, Pierre le Disque Jockey, Gaspard aka Barbe Noire, Gargäntua, CLMHQ, Thomas Suire
L'International - Paris, France

23.09.17
Club Late Night
w/ Sha Sha Kimbo, Lyzza, CLMHQ, SXMBRA
OT301 - Amsterdam, Netherlands

07.09.17
Yuppies in Sopi #4 - Pigalle Radio Paris invite Club Late Music
w/ Victor Metske, DJIVD, Shemale
Le Pigalle - Paris, France

05.07.2017
Rencontres de la Photographie
w/ CLMHQ
Palais de l'Archeveché - Arles, France

18.05.17
Club Late Night
w/ Lockhart, GANX, Prince Lucien, Panpan
Vogue Fabrics - London, UK

28.04.17
Club Late Night - 2nd Anniversary
w/ Blastto, Bulma, AZN Girl, PanPan, Shemale, DJIVD
L'Officine 2.0 - Paris, France

08.04.17
404 #3
w/ Pierre le Disque Jockey, Ultramarie, Shemale
Les Cariatides - Paris, France

08.03.17
404 #2
w/ Moesha 13, Dem Club, Shemale
Les Cariatides - Paris, France

08.02.17
404 #1
w/ Pierre le Disque Jockey, DJIVD, Shemale
Les Cariatides - Paris, France

04.02.17
Genkidanight 2
w/ Moesha 13, Shemale, DJIVD, PanPan
SOUND - Metz, France

15.12.17
Club Late Night
w/ Ultra Marie, Aprile, Shemale, DJIVD, PanPan, Paul Seul, Drame Nature
Le Klub - Paris, France

11.03.16
Genkidanight
w/ 100% Halal, Michel Ours, Breezzee, DJIVD
7 (BIS) - Metz, France

22.01.16
Club Late Night
w/ Yoneda Texiyama, Dragon Uma, Breezzee,
AZN Girl, DJIVD, Mavis Bacon, VDIDVS
Lounge NEO - Tokyo, Japon

28.11.2015
Club Late Night
w/ Dragon Uma, 100% Halal, AZN Girl, Bubbles,
Prince Lucien
Powerlunches - London

exhibitions

12-16.09.18 - Virtual Biotope
Cité Fertile - Paris, France
"Ecosystem(s) of the virtual" : Panel talk, audiovisual
installations and dj sets
w/ Virtual Dream Center, Unicorn Paris, Alpha Rats,
Adem Elahel, Corpus Misty, Revue Immersion,
Fabbula, Playtronica, GUN Team (Désiré, Dr Drakken,
Jeune Faune, GRiG, Shayu), Lambert Duchesne,
Victor Ronné

15.02.17 - Digital Choc 2017
Earth+ Gallery - Tokyo, Japon
Special Live Club Late Music for the opening of
"Reborn" directed by Justine Emard
w/ Dragon UMA, AZN Girl

11.06.16 - Lösch Das
Hamburg, Germany
Exhibition on the impact of technologies and
aesthetics on contemporary consciousness
w/ YEN TECH, AZN Girl, 100% HALAL, SpriteEyez,
Cri$py C

members

The core of CLM is composed of five people, each bringing their world into the thinking and production of Club Late Music. The various events organized through CLM are a way to share further their own vision of today's music and art. These events are the embodiment of CLM's approach, drawing from the Internet to make art and experimental music more accessible by multiplying the different types of events.

François Bellabas (DJIVD)
http://bbellabas.com
Visual artist / Photograph / DJ

Adrien Grigorescu (GRiG)
https://grigorescu.online
Producer / Architect / 3D Artist

Ryuma Miyamoto (Dragon Uma)
https://soundcloud.com/dragon_uma
3D Music Designer / Music Artist at Coq Sportif
Japan

Robin Lopvet (Shemale/vvvitriol)
http://robinlopvet.com
Visual artist / Photograph /Producer

Brice Reiter (Pæn æx Pæn)
http://bricereiter.net
Writer / Script Designer / DJ

press

SeekSickSound
http://www.seeksicksound.com/va-ma-chine-gun-compilation

Couvre x Chefs
http://couvrexchefs.com/premiere-tentwentyseven-dreem-trans-exit-theme-clm-x-gun/

TRAX Magazine
http://fr.traxmag.com/article/44423-pourquoi-club-late-music-est-devenu-le-premier-label-open-source-de-france

Dummy Mag
http://www.dummymag.com/news/pre-miere-club-late-music-g.u.n-compilation

AQNB
http://www.aqnb.com/2017/04/26/club-late-music-on-building-a-better-internet-for-their-global-url-na-tion-launched-a-mix/

Truants
http://truantsblog.com/2017/sundays-best-pt-xlvii/

Heeboo
http://heeboo.fr/club-late-music-deux-ans-durl-cul-ture/

Wonderland Magazine
https://www.wonderlandmagazine.com/2015/11/27/night-crawling-005-club-late-music/

Wonderland Magazine
https://www.wonderlandmagazine.com/2016/10/26/night-crawling-raise-2/

2018