

COMMUNICATION AND
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LA GALERIE 0 – ESPACE PROSPECTIF
19 OCTOBER 2016 – 23 JANUARY 2017

**OLIVER BEER,
MARIECHEN DANZ,
FRANCK LEIBOVICI**

#Galerie0
#ExpoPolyphonies

**Centre
Pompidou**

POLYPHONIES

OLIVER BEER, MARIECHEN DANZ, FRANCK LEIBOVICI

19 OCTOBER 2016 – 23 JANUARY 2017

16 november 2016



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14 october 2016



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karesensui
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Photo: Yvain Michaud.

#Galerie0
#PolyphoniesExpo

PRESS RELEASE

POLYPHONIES

OLIVER BEER, MARIECHEN DANZ,

FRANCK LEIBOVICI

19 OCTOBER 2016 – 23 JANUARY 2017

GALERIE 0 - ESPACE PROSPECTIF, MUSÉE, LEVEL 4

The Centre Pompidou is hosting « Polyphonies » in Galerie 0 - Espace Prospectif, on level 4 of the Museum. The theme of this new exhibition is the voice as a shapable material, involving the human body in its relationship with sound and space. The idea is to observe how artists use the voice, particularly through singing, to create multimedia works ranging from video to installations and performance.

Oliver Beer was born in the UK in 1985, and lives and works in Kent and Paris. A trained musician, his particular focus is the relationship between the voice and space. For « Polyphonies », he is presenting several videos, including *Composition for Two Pianos and a Empty Concert Hall* (2011) and a performance, *Making and Breaking Tristan*. A high point in the exhibition, this performance shows the artist cutting the strings of a piano, note by note, to reveal the « Tristan chord » invented by the composer Richard Wagner.

Mariechen Danz, born in Ireland in 1980, lives and works in Berlin. She unveils an installation that develops during the exhibition. It starts off with a pop vocal performance by the artist, evoking the relationship between language and body from the very beginnings of language until today, and is constantly activated through « womb tombs »: interactive sculptures that respond to heat

franck leibovici (born in France in 1975; lives and works in Paris), poet and artist, shows the last section of his mini-opera for non-musicians, *karesensui*. A Japanese stone garden featuring a series of rocks is dotted with stands holding scores. « Activated » by the viewers' voices, each of the stone blocks in this garden is linked with one of the opera's ten sequences. The installation is being shown for the first time in Paris.

Several young artists have been invited to present their work in the *Project Room*: Emma Dusong (1982, France), Cally Spooner (1983, Great Britain), Yu Chengta (1983, Taiwan) et Siren Eun Young Jung (1974, South Korea).

« Polyphonies » is the second exhibition to be presented at Galerie 0 - Espace Prospectif after its opening in April 2016 with « Museum ON/OFF ». This new area is designed for audiences to discover emerging creation through new experimental projects by artists or groups of artists, who explore new methods of production and artistic forms at the crossroads of the disciplines.

2. PRESENTED WORKS

OLIVER BEER

Composition for Two Pianos and an Empty Concert Hall, film, 2012

Two young sopranos play the piano without touching the keyboard. Using the phenomenon of voice resonance to vibrate the strings of the instrument. When these boys sing a specific note, they cause the corresponding string to vibrate. They construct a harmony which the artist himself arranged when he was the same age as the children. A magical connection is established between the voices and the object as well as the architecture of the space.

Mum's Continuous Note, film, 2012

This three-minute film portrays the artist's mother singing a continuous note, without ever taking a breath. Through subtitles, she explains her vocal performance – not without humour – and above all her incredible ability to sustain her note for several minutes. She informs us that a single sung note is composed of five or more harmonies, which our brain synthesises and interprets as a single sound.

Making and Breaking Tristan, film, 2015

On 2 November 2016, Oliver Beer will cut the strings of a piano note by note, in a very precise order. Gradually building the Tristan Chord, as heard in the opening phrase of the opera *Tristan und Isolde* by Richard Wagner; a chord which was regarded as daring and innovative in the 19th century. During the performance, the artist blocks the hammers of the piano to ensure the sound of the strings is as pure as possible. The chord finally emerges from the dissonance. The collected strings are then hung on the wall, as relics of the event.

FRANCK LEIBOVICI

karesansui, 2012,

10th sequence from a *mini-opera for non-musicians*,
rocks, white gravel, black gravel, desks, partitions, voice
courtesy of the artist

A mini-opera for non-musicians is composed of ten sequences, each sequence is based on a graphic or textual system of notation, a solfeggio, chosen to re-describe the materials drawn from "low intensity conflicts" [defined in desk 1]. each system of notation highlights a singular aspect of these conflicts. What could the latest and final sequence of this *mini-opera for non-musicians* have been other than a Japanese garden, a zen garden, a garden of stones? (it is in monotony that diversity is revealed). For those who can see, the entire world is encapsulated in a Japanese garden. A garden is structured by viewpoints. Each viewpoint offers a unique perspective on the world. From here, I see a landscape; from there, a large rock which obstructs my view disappears to give way to another tableau. A Japanese garden is a monad: it is illuminated differently depending on the perspective adopted. It encompasses the world. The whole is smaller than the sum of its parts.

As in the preceding sequences, the *karesansui* ("dry garden" in Japanese) choirs are composed of non-musicians who have responded to a call for participation. throughout the exhibition, a series of open workshops (by registration) will enable everyone to take part in the on-going *karesansui* choir.

DATES OF WORKSHOPS AND PERFORMANCES: 16 and 19/OCT; 20/NOV; 11 and 15/DEC; 15 and 19/JAN

MARIECHEN DANZ

Mariechen Danz' work takes communication and the transmission of knowledge as its starting point, placing the body at the centre of her practice. In sculptures, drawings, costumes and installations she calls into question the expressive capability and incapability of language, the legibility and hierarchy of signs, and the primacy of Western conceptions of reason. Danz further activates the works through staged vocal performances that seek to further elaborate on and extend their themes. Mariechen Danz explains (dialogue with Yilmaz Dziewior) "The performances were first developed in order to activate the artworks, to communicate their meaning, and to elaborate on the concepts within the works. This began with singing "for" the figures in my drawings, to help them communicate."The human body functions as the primary place of investigation for Danz' work – the body as a metaphor, as origin and remains.

Womb Tomb (dermis thermal), 2014

Fiberglass, resin, thermochromic pigments, internal heat source on timer
Courtesy of the artist

Womb Tomb (Mimetic Meteorology), 2015

Fiberglass, resin, thermochromic pigments, internal heat source on timer
Courtesy of the artist

Womb Tomb (dermis hurricane), 2016

Fiberglass, resin, thermochromic pigments, internal heat source on timer
Courtesy of the artist

Soil Feet / Possible Paths, 2014 / 2016

Resin, earth, pigment
Courtesy of the artist

Of Scream Of Stone (womb tomb), 2016

Video
Courtesy of the artist

Of Scream Of Stone (womb tomb), 2016

Performance with J.G.Biberkopf, Ronel Doual, Brandon Rosenbluth
Post production by Andrea Huyoff
Music by J.G.Biberkopf, Mariechen Danz, Unmap
Courtesy of the artist

PROJECT ROOM

OPENING – NOVEMBER 14

EMMA DUSONG, *Robines*, video loop, June 2016,

Co-production : Centre d'Art Informel de Recherche sur la Nature, Digne-les-Bains.

"A very long time ago, the sea covered these black marl landscapes (robines). This work tries to bring back the breath of this vanished sea through a multitude of vocal presences appearing in spectral dimensions."

Through song and superimposition, Emma Dusong gives life back to the sea which once covered this rocky landscape. This is the story of a vanishing, bringing back from the past a ghostly polyphony.

(1982, France, lives and works in Paris)

The artist and art historian Emma Dusong is interested in performance and video, and particularly working with the voice. She explains that it is "the living and evanescent dimension [of the voice], so present, expressive and tactile" which fascinates her. Given that the voice, so spontaneous in nature, is doomed to disappear instantly, she reflects on questions such as: "How to make a voice last? How to make a gesture last? How to make a life last when it exists no longer?"

NOVEMBER 16 – DECEMBER 5

CALLY SPOONER, *Off Camera Dialogue*, 2014, HD film, 6',

courtesy of the artist and gb agency, Paris

The film *Off Camera Dialogue* was produced following the cycle entitled "And You Were Wonderful, On Stage", a two-year project led by the artist, beginning with a performance commissioned by the Stedelijk Museum (Amsterdam), then presented at Performa (New York) and the Tate (London). In this work, Cally Spooner explores ideas about public speaking, falsehoods and the exploited body. This film adopts the conventions and strategies of communications agencies (where the artist has worked), based on a precise script in which an employee's individual experience is used and exploited to reflect the voice of the company. An individual becomes a company and a company becomes a person.

(1983, United Kingdom, lives and works in London)

Cally Spooner's work has included installations, plays, essays, novels and performances as well as radio programmes, games and a musical. Her work addresses issues relating to the organization and dispossession of what is alive. She often uses repetition, or the episodic form, as a means and an end in itself.

DECEMBER 7 – JANUARY 2

CHENG-TA, *Ventriloquists: Liang Mei-Lan*

Ventriloquists: Liang Mei-Lan is a single channel video. It is a recording of a conversation between the artist and Liang Mei-Lan, a Filipina who has been married to a Taiwanese man for more than decade.

Throughout the course of this short exchange, Liang shifts between English, Mandarin and Taiwanese to describe her life as a foreigner living in Taiwan. Although she has acquired new linguistic skills since her move, it also becomes apparent that her ability to master the new languages remains challenging. This results in a number of involuntary miscommunications, revealing gaps within the processes between thoughts, translation and voice.

(1983, Taiwan, lives and works in Seoul)

A graduate of the Taipei National University of the Arts, Yu's videos and installations question the existing structures of language, communication and identity. His recent exhibitions include the 10th Shanghai Biennale (2014) and the Berlinale 10th Forum Expanded (2015).

JANUARY 4 – JANUARY 23

SIREN EUN YOUNG JUNG, *Lyrics 3*

The single channel video *Lyrics 3* is a part of the larger research project by siren eun young jung that explores forms of the classical Korean all female musical theatre (yeosung gukgeuk). The project challenges notions of the deep-seeded patriarchal structure within Korean society, and suggests an alternative in which female roles are less restricted. Here, the work juxtaposes images of a domestic space, the home of an actress, with the singing of a somewhat masculine voice; the ambiguous character of the voice questions and complicates our preconceived ideas of gender.

(1974, South Korea, lives and works in Seoul)

Siren Eun Young Jung has worked across a variety of media such as film, photography, performance and installation, addressing and exploring ideas of gender, performativity, and community. Recently, she has participated in the Mediacity Seoul 2014 and the 8th Asia Pacific Triennial of Contemporary Art (2015–2016).

3. PROGRAM

A series of events is scheduled throughout the exhibition

OCTOBER 19, 6.30PM : franck leibovici (Galerie 0)

OCTOBER 19, 7.30PM : Mariechen Danz (Galerie 0)

OCTOBER 24, 7PM : Discussion between Kader Attia and H el ene Haz era about polyphonies (Cin ema 2)

NOVEMBER 2, 7PM : *Making and Beaking*, a performance of Oliver Beer (Galerie 0)

NOVEMBER 18, 7PM : « Les voix m emoires de Kristin Oppenheim », conference of Emma Dusong (Cin ema 1)

NOVEMBER 20, 7PM : workshop with franck leibovici (Galerie 0)

DECEMBER 7, 7PM : Ircam event – « la voix fant ome » avec Nicolas Obin (Cin ema 1)

DECEMBER 15, 7PM : musical evening with franck leibovici (Galerie 0)

JANUARY 5, 7PM : « Chanter pour se faire entendre, conference of Emma Dusong » (Cin ema 2)

JANUARY 12, 7PM : Meeting with Emma Dusong (Cin ema 1)

JANUARY 13, 7PM : *Mise en silence*, a performance of Lauren Tortil (Cin ema 2)

JANUARY 19 : *Museum Live* with franck leibovici (Galerie 0)

JANUARY 20, 7PM : « Chant contre champ, Chantal Akerman : Chanter, se lib erer », conference of Emma Dusong (Cin ema 1)

KADER ATTIA

(1970, France, lives and works in Berlin and Algiers)

Armed with a dual culture, French and Algerian, Kader Attia grew up in a Parisian banlieue, in a multicultural and cosmopolitan environment. His work is fuelled by his own experiences and infused with sometimes difficult concepts of displacement and interweaving of civilisations. For many years Kader Attia has reflected on the idea of “repair”, closely linked to the reconstruction of an identity. He appears in the exhibition via a dialogue on polyphonies with journalist H  l  ne Haz  ra.

LAUREN TORTIL

(1986, France, lives and works in Lyon)

Lauren Tortil is interested in design and acoustics; her work focuses on the interaction between the diffusion of sound and its environment. “Favouring architectural acoustics in particular, I create devices in which the propagation of sound interacts with my constructions in accordance with their form, their volume and the density of their materials,” she explains. She is taking part in the exhibition on “Polyphonies” through a number of workshops in which she addresses the propagation of the voice.

NICOLAS OBIN

(1980, France, lives and works in Paris)

Nicolas Obin is a lecturer at the Universit   Pierre et Marie Curie, Sorbonne Universit  s, and a researcher in the Sound Analysis and Synthesis team at IRCAM. He is specialised in the voice, in sound processing and in machine learning, and is closely involved in the promotion of digital technologies for creation, art and culture.

4. PRESS VISUALS



01. Oliver Beer

Composition for two Pianos and an Empty Concert Hall, 2011

Single channel HD video, sound, duration 12 minutes, looped

Image © the artist

Courtesy of the artist and Galerie Thaddaeus Ropac



02. Mariechen Danz

in collaboration with Kerstin Braetsch

Clouded in veins: possible readings of Kerstin Braetsch's Unstable Talismanic Rendering

Live performance with Alex Stolze at Gavin Brown's Enterprise, NYC, 2014

Courtesy Galerie Tanja Wagner, Berlin



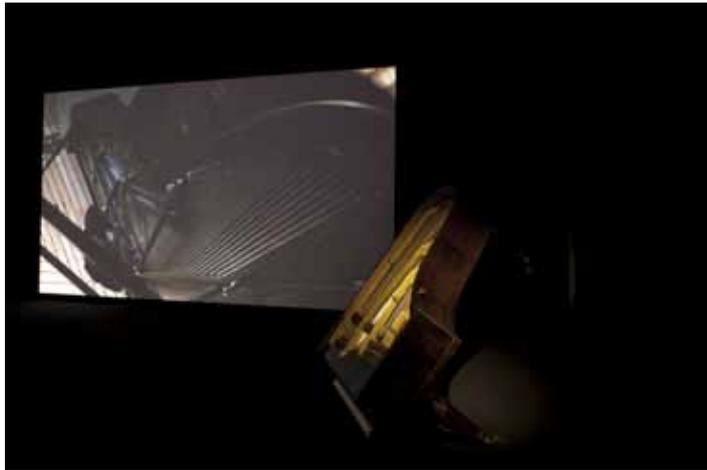
03. frank leibovici

Karesensui

© franck leibovici.

Photographie : Yvain Michaud.







Polyphonies vue de l'exposition @ Hervé Véronèse Centre Pompidou, 2016

5. PRACTICAL INFORMATION

PRATICAL INFORMATION

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Opening hours

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from 11 am to 9 pm
except on Tuesday

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concessions: €11
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of the Centre Pompidou
(holders of the annual pass)

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