

ANRI SALA

3 MAY - 6 AUGUST 2012

The work of Albanian-born artist Anri Sala (b. Tirana, 1974) blends image, sound, and architecture and is characterized by the subtle but profound exploration of all aspects of sound. This installation, designed by the artist for the Centre Pompidou, takes the form of four recent films arranged in a one-hour loop, various sound sources, as well as objects and photographs. Together, these items function as a single work of art, like a symphony. The films bring us to diverse locations on the globe: Sarajevo during the siege of 1992-1995 (*1395 Days without Red*, 2011), a geodesic dome in Berlin (*Answer Me*, 2008), a deserted banquet hall in Bordeaux (*Le Clash*, 2010) and the Aztec site Tlatelolco in Mexico (*Tlatelolco Clash*, 2011).

By leaving only one of its walls open, the exhibition plays with the very space of the Galerie Sud and its street-level location.

Watching both Parisian passers-by and the characters in the films, the visitor stands at an interstice, hesitating between fiction and reality. In an original take on audio spatialization, the artist transforms the Galerie into a veritable music box that plays a new version of the Clash's famous punk anthem *Should I Stay or Should I Go* one moment, then a Tchaikovsky symphony or drum beats the next. *Doldrums* (2008) brings us ten snare drums that come intermittently to life, while *No Window No Cry* (Richard Rogers and Renzo Piano, Centre Pompidou, Paris) (2012) consists of a small music box set into one of the windows, which, when activated, plays a version of the Clash song. The sculpture *Title Suspended* (2008), one of the artist's works in the Centre Pompidou's Collection, completes the installation along with two photographs.

**Centre
Pompidou**

www.centrepompidou.fr

MUSIC AS A SUBSTITUTE FOR LANGUAGE

One of the defining characteristics of Anri Sala's oeuvre is its diminished narration and symbolism, which leaves a blank space onto which the viewer can project his or her own stories. For Sala, history provides the background to his subject matter, but is never its focus. If there is a political dimension to his work, it rather stems from what he calls an "intimate, civil resistance." In his latest film, *1395 Days without Red*, a woman traverses the city of Sarajevo under siege, when everyone avoided wearing red so that they would not become a sniper target. While the war provides the backdrop, as subject matter it cedes to the work's main focus: the filming of a body that incarnates a musical instrument. Indeed, the humming of the young woman on the move finds its corollary in the bassoon of an orchestra playing a Tchaikovsky symphony.

Mexico's celebrated Plaza de las Tres Culturas, the birthplace of the modern Mexican civilization and the locus of political unrest that still lives on in collective memory today, serves as the frame for the film *Tlatelolco Clash*. This was the site of the Aztec surrender to Cortes in 1521 that marked the beginning of modern Mexican history; it was also the site of the army and police massacre of 300 students in 1968. Neither of these events is mentioned in the film, in which various characters each bring a part of the score to the Clash's "Should I Stay or Should I Go" to the square, then play it in random order on a barrel organ. The context gives way to the music, which becomes a collective work of art subject to the chance arrival of each participant and the varied intensity of their individual gestures.

BEYOND AUDIOVISION

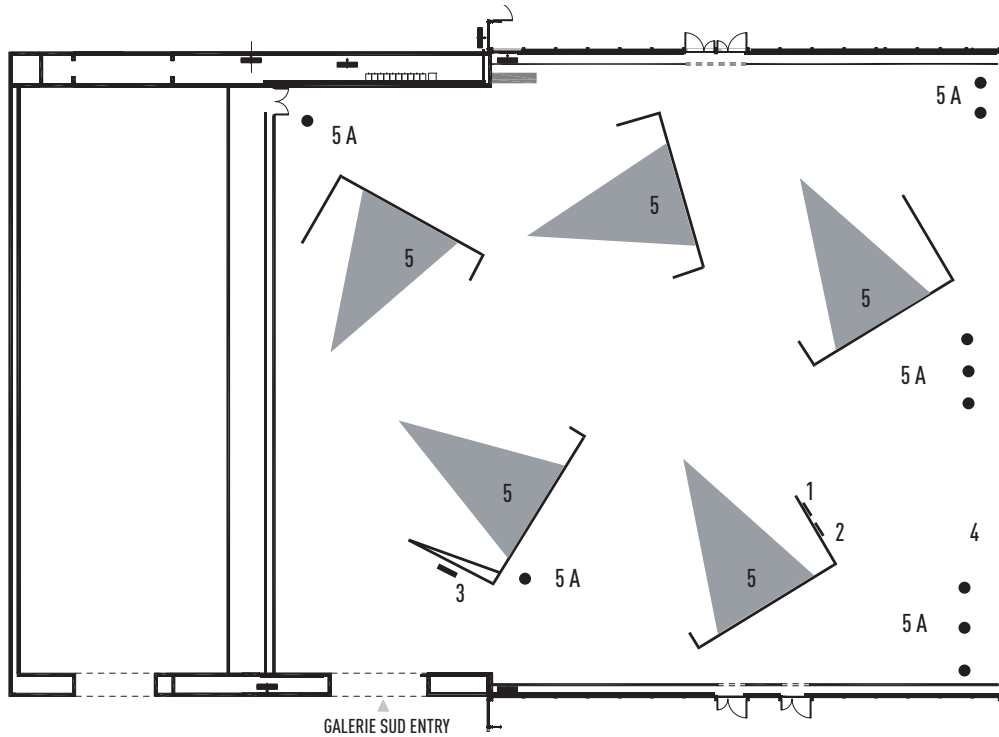
For this exhibition, Anri Sala has put together four of his recent films in an original way, producing twelve sequences projected one after the other on five screens. At times, two films play on two different screens at once; at others, a film projected on one screen continues on another. Thus, none of the films "owns" a single screen or architecture, as is the case with a traditionally designed multi-screen projection, but rather each constitutes one element of a symphony of sound and vision.

The soundtrack to each film is played where it is projected, but it is also broadcast over the various loudspeakers that populate the exhibition space, turning the Galerie sud into a veritable music box. Two further sounds are produced in situ: that of the ten snare drums (*Doldrums*) located throughout the space, and that of the music box set in one of the windows: *(No Window No Cry (Richard Rogers et Renzo Piano, Centre Pompidou, Paris))*. **This is the only element of the exhibition that requires the intervention of the visitor, who can operate it at will.**

The sound brings the visitors back to the image and guides their progression through the exhibition. Through his use of sound that often finds its spatialization off screen, Sala refuses the causal relationship between sound and image prescribed by cinema.

The sound was remixed in and for the exhibition space. It couldn't be further from a cinematic soundtrack—here, the music is directly produced in each film: the drums are really played in *Answer Me*, as are the music box and the barrel organ in *Le Clash*, the barrel organ in *Tlatelolco Clash* and the symphony concert in *1395 Days without Red*. In a way, the films become musical instruments in themselves, generating sound and entering in dialogue with the actual sounds produced in the exhibition space.

EXHIBITION MAP



1.
Untitled (tagplant 1), 2005
Black and white photograph
on baryte paper on Dibond
74 x 104 cm

2.
Untitled (tagplant 2), 2005
Black and white photograph
on baryte paper on Dibond
74 x 104 cm

3.
Title Suspended, 2008
Resin, nitrile rubber,
electric motor
67 x 110 x 36 cm

4.
*No Window No Cry (Renzo
Piano and Richard Rogers,
Centre Pompidou, Paris)*, 2012
Music box, glass, metal
window frame
427 x 178 x 15 cm
The visitor can operate this
work at will.

5.
Extended Play, 2012
HD video installation,
28 channel sound
60 min.
Made up of the four films
listed hereunder (divided into
12 sequences projected onto
five screens), as well as the
sound piece *No Window No Cry
Recordings (Tokyo, Boulogne,
Mexico City)* and
the installation *Doldrums* :

- *Answer Me*, 2008
HD video projection, Colour,
stereo 2.1
4 min. 51 sec.

- *Le Clash*, 2010
HD video projection, Colour,
discrete 5.0
8 min. 31 sec.

- *Tlatelolco Clash*, 2011
HD video projection, Colour,
discrete 5.0
11 min. 49 sec.

- *1395 Days without Red*, 2011
HD video projection, Colour,
discrete 5.0
43 min. 46 sec.
In collaboration with Liria
Bégéja
From a project by
Šejla Kamerić & Anri Sala
in collaboration with
Ari Benjamin Meyers.

- *No Window No Cry
Recordings (Tokyo, Boulogne,
Mexico City)*, 2012
Stereo sound
60 min.

5 A
- *Doldrums*, 2008
10 modified Brady snare
drums, loudspeakers, drum
stands, drumsticks
75 x 56 x 41 cm each

EXHIBITION

CURATOR

Christine Macel
Curator at the Musée national
d'art moderne
Head of the Service création
contemporaine et prospective
Assisted by Micha Schischke
and Anna Hiddelston

PRODUCTION

Ludivine Rousseaux

ARCHITECT

Laurence Lebris

INTERNS

Nais Alziary, Matylda Taszycka,
Léa Wanono

CATALOGUE

Bilingual (English-French)
Texts by Michael Fried, Christine
Macel, Philippe Parreno and Jessica
Morgan.

160 pages, 53 illustrations
Price: € 34.90

With the support of

Galerie Chantal Crousel, Paris

Galerie
Chantal Crousel

and Marian Goodman Gallery, New York

Media Partner

artnet.fr

INFORMATION

01 44 78 12 33

www.centrepompidou.fr

EXHIBITION OPEN TO THE PUBLIC

From 3 May to 6 August 2012
Galerie sud, level 1
Every day except Tuesdays from
11am to 9pm
Ticket desks close at 8pm

ADMISSION

Access with the 'Museum & Exhibitions' ticket

Valid the same day for one
admission to all Exhibition areas,
Museum and panoramic viewing
point.
€13, concessions €10
Free with the Annual Pass and for
under-18s

Buying tickets online and print at home

(full price only)
www.centrepompidou.fr/billetterie

TWITTER

Find information and content on
the exhibition via Twitter with
the hashtag #AnriSala, or by
going to [http://www.twitter.com/
centrepompidou](http://www.twitter.com/centrepompidou)

© Centre Pompidou,
Direction des publics,
Service de l'information des publics
et de la médiation, 2012

Text of the leaflet

based on Christine Macel's essay
for the exhibition catalogue
*Anri Sala. L'exposition comme symphonie.
Au-delà de l'audiovision.*

Graphic design

c-album

Printing

Friedling Graphique, Rixheim, 2012

AROUND THE EXHIBITION

GUIDED TOURS

In French
Every Saturday at 3.30pm
€ 4.50 / concessions € 3.50
(+ Museum & Exhibitions ticket)
Annual Pass € 3.50