

23'17"

**DOMINIQUE BLAIS **

PASCAL

**BRÖCCOLICHI **

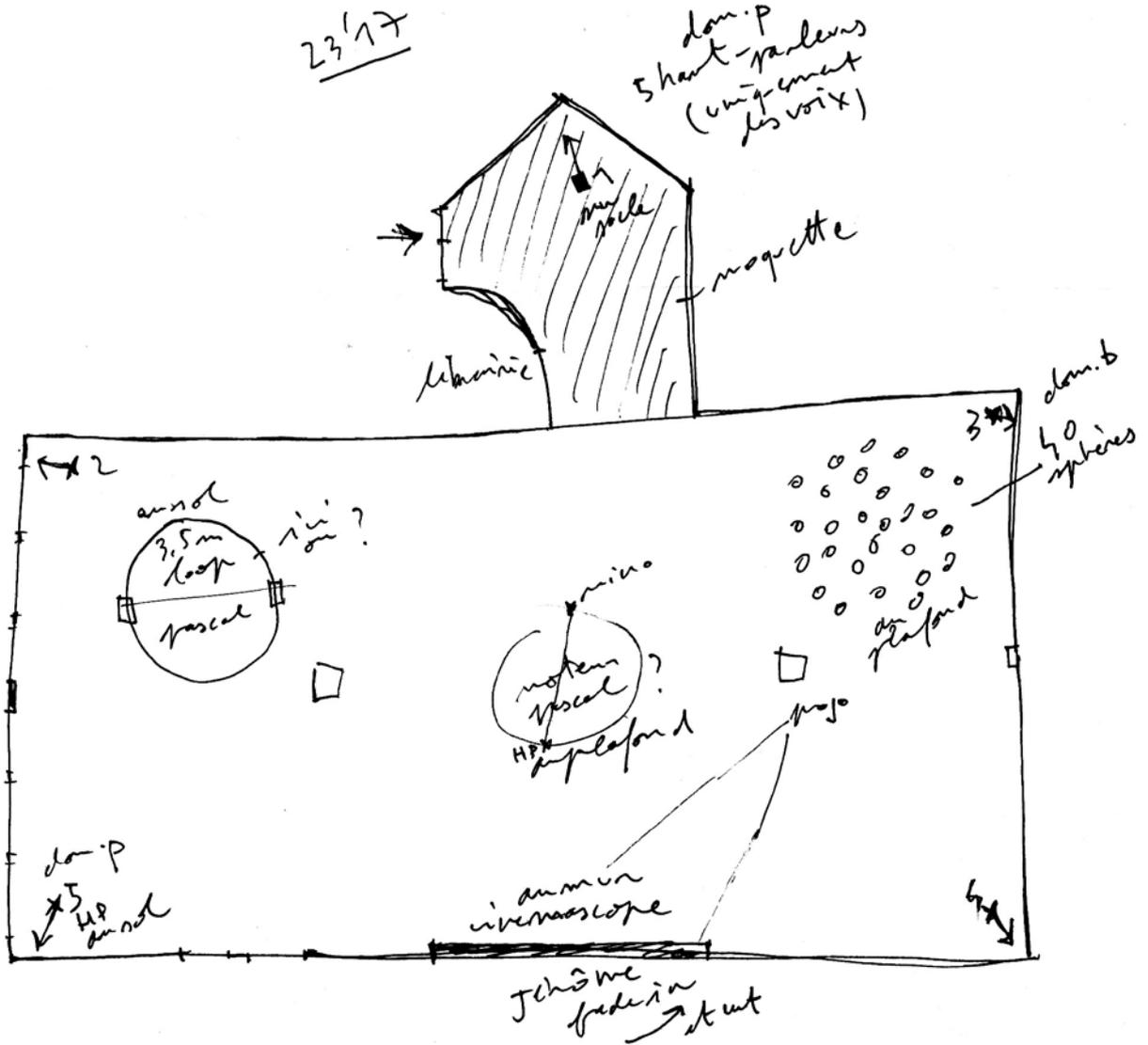
DOMINIQUE

**PETITGAND **

JÉRÔME PORET

SEPTEMBER 4TH-OCTOBER 25TH, 2009

23'17"



DESSIN DE L'ENSEMBLE DE L'EXPOSITION PAR DOMINIQUE PETTIGAND

SUMMARY

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23'17"

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THE EXHIBITION

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DOMINIQUE BLAIS

PASCAL BROCCOLICHI

DOMINIQUE PETITGAND

JÉRÔME PORET

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THE EVENTS OF 23'17"

-

PRACTICAL INFORMATION

PARTNERS

Twenty-three minutes seventeen (23'17'') is an exhibition conceived as a musical score unfolding in time. Dominique Blais, Pascal Broccolichi, Dominique Petitgand and Jérôme Poret have, for a number of years, shared the desire to reflect together on the formal possibilities of collectively exhibiting acoustic installations. Their proposals explore the conditions of listening to several acoustic pieces while sharing the same space. The works produced for this occasion will highlight an interest that these artists have in common: the way that sound, depending on its nature and physical source, can alter our perception of space and time.

- Dominique Blais will present an installation that originated in his project for the residence Arts aux Pôles at Ny-Ålesund (Svalbard, Norway). During the Summer of 2008, Blais was welcomed into the French-German center (AWIPEV) of this village—considered to be the northernmost habitation of the planet—to record Very Low Frequencies (VLF). These recordings will be emitted by a constellation of spherical speakers installed in the ceiling.
- Pascal Broccolichi's work engages directly with the architecture of Mains d'Œuvres. Placed on the floor it allows us to feel the exhibition space by a play of continuous frequencies creating complex harmonics.
- Dominique Petitgand will install his piece along the angle of the entryway and in the main exhibition space. Five sources of sound will emit voice fragments that will, together, compose a story.
- Jérôme Poret will install a hybrid object along one of the walls: a cross between a screen, a painting, and an audio speaker, backed by a crescendo of sound and light. This piece will use recordings of the daily activity at Mains d'Œuvres.

To this end, each piece will establish a unique relationship with the exhibition space, revealing itself distinctly as part of a succession of acoustic compositions, broadcast one after another so as to avoid mutual interference. Invited to wander among the pieces as he listens, adapting himself to the rhythm of each sequence, the viewer will have to directly engage his role as listener-spectator. The coordinated presentation of these pieces in space, matched by their non-simultaneous broadcasting, will provide the occasion for remarkable combinations, as every sound installation, at the same time as it utilizes the exhibition space as a whole, will enter into temporary juxtapositions with the visual elements of the others.

Curator : Isabelle Le Normand with the help of Annabel Rioux
This exhibition was realized in collaboration with Kerwin Rolland

Kerwin Rolland received training as an engineer from the Institut National des Sciences Appliquées at Rennes, (graduating in 2000), and has studied electro-acoustic composition at the Ecole Nationale de Musique et Danse d'Evry, at IRCAM (Paris), and at STEIM (Amsterdam). He has worked with the Médecine des Armées françaises, researching the ergonomics of vibrations, and then at PSA (Peugeot Citroën) as a technical overseer for the study of the vibrations and acoustics of automobile interiors. He occupies a junction between technical, artistic, medical, and psychological practices, and works on projects concerning subjects as different as seasickness and acoustic weaponry.

Today he is an engineer, designer, acoustician, and sound artist. He has notably worked with Vanessa Le Mat, choreographer for the Forsythe Company (How Many Miles, 2006 and 2008), Boris Nordmann, visual artist and graduate of Fresnoy (Couchette #03, 2007), the architecture studio Archi5 (Fuites de vues, 2007), Nicolas Maigret from the laboratory Lucas Sonus (House Mix, 2007), Maya Boquet, Gilles Ruard and Clyde Chabot (Mme Felletin, La nuit je filme les papillons, 2006 and 2008), Bérenger Recoules, cognitive science specialist (Résidence Ap - pelboom 2008), Malte Martin (Nuit Blanche, Paris, 2008), Julien Prévieux (Théâtre Clandestin, Anglet, 2009), as well as with Joris Lacoste, Frédéric Danos, Grégory Castera and Emmanuelle Lafon (performance Parlement, 2009).

He oversees and provides technical-artistic advisement at the Musée du Quai Branly, and at the Khiasma arts center at Lilas. An expert in solidian mechanical vibrations and in the treatment of low frequencies in transportation and in public spaces, he is an advisor in psychoacoustics, and performs studies of auditory perception for ongoing projects in urbanism.

DOMINIQUE BLAIS

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Dominique Blais works to weave links between the visual and acoustic elements of our environment through his acoustic installations, which are endowed with a strong sculptural presence. He is particularly interested in calling the spectator's attention to the visual qualities of objects which are primarily used to produce or broadcast sound, and which, by force of habit, we never really look at, like record players, wires, speakers, or sound system accessories (*Transmission*, 2009). By judiciously supplementing the acoustic material he works with, Blais gives forms to sounds that are nearly imperceptible. At the Galerie de Noisy-le-Sec in 2008, he broadcast the noise produced by the daily activity of the arts centre from a chandelier hung from the ceiling. These noises, until this moment neglected, were thus made perceptible, forming a kind of acoustic identification card of the arts space. Through subtle play with transposition from the acoustic to the visual and the reverse, Dominique Blais defies our expectations and rewires our senses, opening them to new possibilities of perception.

Dominique Blais was born in 1974. He lives and works in Paris. His work was recently shown at the galerie Xippas (June 2009), Galerie Edouard-Manet de Genevilliers (*Deceleration*, 2009), and in *La Force de l'art 02* (Grand Palais, 2009). He is also resident at Mains d'Œuvres where he collaborate with Mille Plateaux for *Une pièce mécanique*.

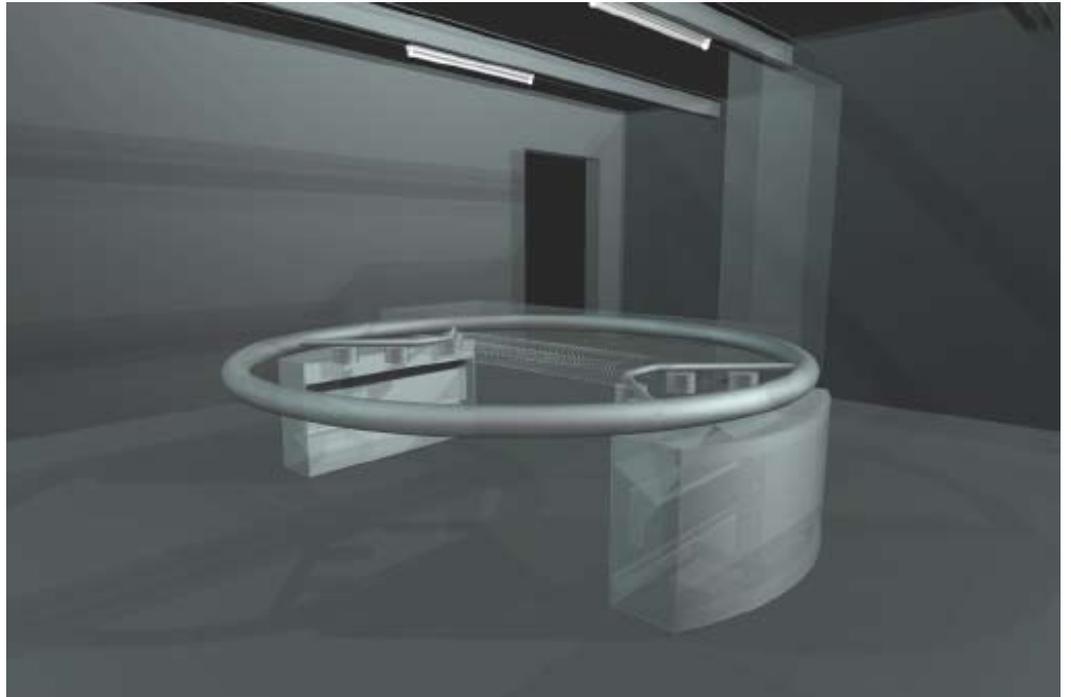


PASCAL BROCCOLICHI

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Pascal Broccolichi has been experimenting for a decade with auditory phenomena, undertaking a vast program of acoustic research. His is a grand-scale approach to phonography: he has taken it upon himself more than once to visit the desert regions of the planet to produce both acoustic and photographic works. Among his most important projects is his installation in 2005 of *Dial-O-Map 25°*— an enormous device for the broadcasting of seismic waves—in the nave of the CAPC, museum of modern art of Bordeaux. In 2001, he created the laboratory of audio experimentation *LECSonic* at Tulle, as well as many other spaces of auditory exploration, through which he brings physical and auditory environments into juxtaposition.

Pascal Broccolichi was born in 1967, in Antibes. He lives and works in Cagnes-sur-Mer. He is presently participating in the exhibition *Spy Numbers* at the Palais de Tokyo, and enjoys a personal exhibition at the arts centre Chapelle Jeanne d'Arc in Thouars.



DOMINIQUE PETITGAND

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Dominique Petitgand composes acoustic pieces which he presents in the form of installations of records or of concerts, in darkness. Word fragments, noises, music, and silence weave together to evoke stories, “mental landscapes” that the listener is free to interpret, to complete according to the way the words and sounds, all removed from their original context and reassembled, resonate within him. Thus, *Il y a, ensuite* (1994-2005, collection MAC/VAL) seems to be a dialogue between a woman of hoarse voice and a child, in which the first voice enjoins the second to pursue an evocation of places, scenes, and landscapes that suggest both hesitant descriptions and the call of memories of the distant past. Through their formal sobriety, similar to that of minimalism, and the spatial deployment afforded them by multiple speakers, the installations of Dominique Petitgand immerse us in environments that appeal not only to our sensorial and intellectual memory, but also to our imaginative power. At the hearts of these environments reigns a human presence that is entirely organic.

Dominique Petitgand was born in 1965. He lives and works in Paris. He recently has exhibited at the abbey of Saint-Ouen l’Aumône (*Quelqu’un est tombé*), and the Tate Modern in London (*Stutter*).



JÉRÔME PORET

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Jérôme Poret's work situates itself within an acoustic practice which develops itself through other mediums like wall-drawing, installation, writing, or even live performance, calling into question the mechanisms of interpretation of the real and of the advent of the real. He conceives of architecture as an amplifying structure produced by a given social and artistic environment. Founder of the experimental label "Labelle69," he crosses the electric impulses of acoustic bodies.

"Today, to conceive of his practice, an artist like Jérôme Poret emphasizes his academic artistic education, the education he received in classes on electro-acoustics, and finally rock, post-punk, and industrial music. Thus, he analyses the music of the German industrial rock group Einstürzende Neubauten as an exploration of acoustic mannerism, sees in the Saut dans le vide of Yves Klein an anticipation of stage-diving at hardcore rock concerts, and, finally, conceives of the concert hall as a place of essential energy. As a result, the spaces which he invests with sounds produced at random (bring them home now, 2004) are infiltrated with minimal and sometimes imperceptible noises that owe a lot to the auditory experience and reception in the (high) tension of the atmosphere of post-punk concerts which, like a trial by fire, finally propels forward the invention of spaces and volumes." Alexandre Castant, *Planètes Sonores, radiophonie, arts et cinéma*, éditions monografik, 2007

Jérôme Poret was born in 1969 in Seine-Saint-Denis. He lives and works in Berlin. He has recently participated in the exhibition *Sound by Artists* at the gallery Frederic Giroux.



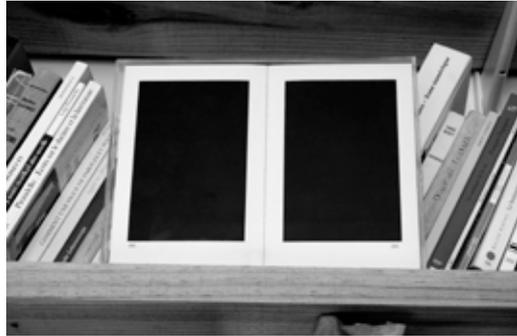
THE EVENTS OF 23'17"



Manuel Cirauqui



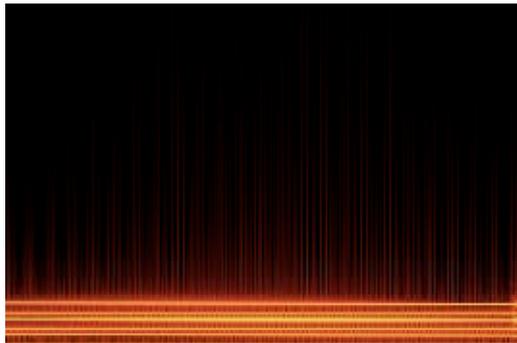
Christina Kubisch



Marie Sochor
Collectif Jeune Cinéma



Matthieu Clainchard



Pure Présence



Pop Sonics

PURE PRESENCE PRESENTS : ... '18

FROM SEPTEMBER 4 TO OCTOBER 25 TH

ON THE OCCASION OF 23'17'', PURE PRESENCE PRESENTS THE EIGHTEENTH SECOND OF THE EXHIBITION IN THE SPACE OF THE BOOKSHOP, WHICH WILL TAKE THE SHAPE OF A SERIES OF FOUR SOUND PROGRAMS MADE BY THE ARTISTS LUC KERLÉO, BRANDON LABELLE, ERIC LA CASA, STEVE RODEN.

SEPTEMBER 4TH - 18TH : LUC KERLEO

SEPTEMBER 19TH - OCTOBER 2ND : BRANDON LABELLE

OCTOBER 3RD - 16TH : ERIC LA CASA

OCTOBER 17TH - 25TH : STEVE RODEN

**PRISME #2 : PIERRE ALFERI, LAAB, SILVIA MAGLIONI,
DAMIEN MARGUET, RODOLPHE OLCÈSE, GABRIELLE REINER,
ORLAN ROY, MARIE SOCHOR, GRAEME THOMSON,
MARC ULRICH...**

SOIREE ORGANIZED BY THE COLLECTIVE JEUNE CINÉMA, IN RESIDENCY AT MAINS D'ŒUVRES

SATURDAY, SEPTEMBER 19TH

Can a voice be seen? An image be read? A text project itself? In extension of the most recent issue of *Étoilements*, this reception will explore the question of voice as it relates to film. Around an editorial platform, a dozen artists will put into practice this relation through performances, installations, readings, listening sessions, and a film-concert.

L'ÉCOUTE À GOUTTES: ART SONORE & NOUVEAUX MÉDIAS

LISTENING, TASTING, AND DEBATE PROPOSED BY ARTE RADIO

SUNDAY, SEPTEMBER 20

A web radio established in 2002 by ARTE France, ARTE Radio has prudently kept away from classical fields of sound art, preferring the more narrative forms of documentary and fiction. However, certain audio files presented on the website do originate in sound art, whether they be produced by artists (Marcel Broodthaers, Gaëtan Bulourde) and composers (Hervé Bireolini, Strom Varx), or whether they give rise to new creations (Ouvroir de radiophonie potentielle).

Is there a place for sound art on the radio? How can these new modes of broadcasting resonate with the questions addressed by the exhibition 23'17''? On the web or at the museum, what are the auditory possibilities for sound art? In the futuristic Star Trek room, this séance run by Silvain Gire, editorial manager, followed by a reception and debate with the artists.

SSUDIO: INSTALLATION BY MATTHIEU CLAINCHARD

OCTOBER, 1 ST

OPENING RECEPTION AT 6PM

Having finished his residency at Mains d'Œuvres, Matthieu Clainchard will present a new installation in the rehearsal studio M, located in the basement of Mains d'Œuvres. The basement recalls literally the underground, a notion belonging to popular culture and specifically to the unconventional and/or secretive practices observed at the margins of society, which nourish the reflection of the artist.

ADIEUX À LA DIALECTIQUE IV : INTERSTELLAR WAYS A CONFERENCE-PROJECTION BY MANUEL CIRAUQUI

DIMANCHE 4 OCTOBRE À 16H

AN ASTRAL VOYAGE THROUGH THE HISTORY OF FREE JAZZ AND ONE OF ITS MAJOR FIGURES, THE PIANIST AND COMPOSER SUN RA.

Herman "Sonny" Blount, Sony'r Ra, Sun Ra. I always called myself Sun Ra. I am not of this planet. Before being musical, the metamorphosis of Sonny was spiritual. Space music is an introductory prelude to the sound of greater infinity... The transition from doowop to space music took twenty years – one had to change names to change styles, to invent a language before finding an ethos. It is another age, another challenge, a greater one than ever tried before. Music is a means of transportation, everybody knows that; but the question is: where to? We travel the space ways. Space travel, the egyptology and astronomy vogues anticipated the arrival of free-jazz. The fourth episode of Goodbye to the dialectic will address these few hyperbolic amalgams.

Adieux à la dialectique is a philosophical saga dedicated to the contemporary forms of radical mystification. Through five autonomous monographic episodes, the saga explores and confronts cultural and artistic forms that are specifically post-modern, functioning according to principles of juxtaposition, collage, and derivation. At the same time, the project is conceived as a platform for experimentation with "expanded" forms of theoretical discourse, on three levels: multimedia conferences (integrating simultaneous projections and a specific acoustic treatment), printed documentation, and video essays. Each of the five chapters of the project is presented ("tested") in the Star Trek room of Mains d'Œuvres in a public séance which can last between one and two hours.

Manuel Cirauqui is writer and independent curator, lives and works in Paris. Among his most recent projects are the exhibitions Agusti Centelles, Jordi Calomer (both at the Musée du Jeu de Paume, Paris), *A Listening Room* (Anne + Art Projects, Ivry-sur-Seine), and *La Forme Theorie* (Centre d'art le LAIT, Albi), all realized between 2008 and 2009.

POPTONICS /A LA RECHERCHE DES ONDES PERDUES DINAHBIRD, JULIA DROUHIN, ANNE LAPLANTINE, OTTOANNA, JEAN-PHILIPPE RENOULT.

OCTOBER 11TH, AT 4 PM

ON BOARD OF THE SPACECRAFT P.I.P.O. (INTERNATIONAL PENSION OF SMALL WAVES), RADIO ARTISTS, SOUND ARTISTS AND A NARRATOR-JOURNALIST EXPLORE THE FORGOTTEN DIMENSIONS OF WAVES. A DRAMATIC AND UBUESQUE RADIO WHICH TRIES TO FORESEE, WITH THE HELP OF ELECTRONIC COPY/PASTE AND SAMPLED VOICES, THE FUTURE OF HERTZIAN TERRITORIES, WHILE DIGITAL

BROADCASTING IS BECOMING THE STANDARD.

A PERSONAL HISTORY OF SOUND BY CHRISTINA KUBISCH FOLLOWED BY A CONCERT BY SETH CLUETT

A PROPOSAL BY RAHMA KHAZAM

OCTOBER 25 TH AT 4PM

Listening séance and conference by a pioneer of sound art.

Christina Kubisch will tell us the history of sound through her own experience and through the work of other artists from the 70s to the present. The séance will be followed by a concert/performance de Seth Cluett. Artist, performer and composer, Seth Cluett examines the frontiers between hearing and the other senses, emphasizing the role of sound in the creation of a sense of place and in the experience of time. He was born in 1976, and lives in New York.

IMAGES



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Dominique Blais during his residency at "Arts aux Pôles" Ny-Ålesund, Svalbard.



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Pascal Broccolichi, *Loop*, 2007
Acoustic device, dimensions 80 x 250 x 250 cm
Metallic ring and spring painted white, broadcast system
Equipped with 4 low-frequency vibrating devices, 4 coaxial speakers,
Cd player, amplifier, 2 compression chambers
in white plywood.
3D digital sketch of the project



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Dominique Petitgand, *Quelqu'un est tombé*
acoustic installation for 6 speakers 1993 / 2009, Partiel view of the exhibition *Quelqu'un est tombé*,
Abbaye de Maubuisson, Saint-Ouen-l'Aumône, 2009.
© photo Catherine Brossais - Conseil général du Val d'Oise



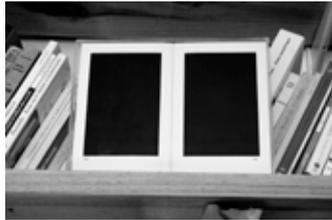
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Jérôme Poret, *Skilled labour (To-scale model)*, 2009
Model by Pierre-Henri RAMBOZ aka DidouPh

IMAGES OF THE EXHIBITION 23'17" WILL BE AVAILABLE IN EARLY SEPTEMBER
FURTHER QUESTIONS CAN BE ADDRESSED TO 01 40 11 25 25 OR BLANDINE@MAINSDOEUVRES.ORG

IMAGES



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Manuel Cirauqui



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Marie Sochor, 2008, "Série Noire - Une couverture parfaite"
Produced by Astérides in partnership with Gallimard



Christina Kubisch



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Matthieu Clainchard

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FURTHER QUESTIONS CAN BE ADDRESSED TO 01 40 11 25 25 OR BLANDINE@MAINSDOEUVRES.ORG

PRATICAL INFORMATION

PRESS CONTACT

BLANDINE PAPLORAY +33 1 40 11 25 25

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OPEN HOURS

**THE EXHIBITION IS OPEN FROM THURSDAY TO SUNDAY, 2PM-7PM,
AND BY APPOINTMENT. FREE ACCESS TO THE EXHIBITION, FREE OF
CHARGE.**

VISITING THE EXHIBITIONS

**FREE VISITS BY APPOINTMENT ARE ORGANIZED FOR GROUPS
(ASSOCIATIONS, EDUCATIONAL GROUPS, ETC.)**

CONTACT : VANESSA FORAY +33 1 40 11 25 25

VANESSA@MAINSDOEUVRES.ORG

ACCESS

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FIND AGAIN DOMINIQUE BLAIS, PASCAL BROCCOLICHI,
JÉRÔME PORET AT FORT DU BRUISSIN



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PIERRE-LAURENT CASSIÈRE, LAURENT FAULON, EMMANUEL LAGUARRIGUE,
JONATHAN LOPPIN, ARNAUD MAGUET, JÉRÔME PORET, GÉRALD PETIT

SEPTEMBER 14 TH- JANUARY 3, RD
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