

Sound Vibes

Exposition du 6 Septembre au 20 octobre 2019
Galerie Charlot Paris

Vernissage le 5 Septembre, de 19h à 21h

Artistes : Adam Basanta, Roberto Pugliese, Laurent Mignonneau & Christa Sommerer, Peter Beyls, Jacopo Baboni Schilingi, Katharina Zimmerhackl

Curatrices : Valérie Hasson-Benillouche et Valentina Peri

SOUND VIBES

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L'histoire des arts qui mobilisent des technologies sonores constitue une part importante, quoique rarement reconnue, de l'histoire des arts médiatiques. Depuis le manifeste de Luigi Russolo, *L'art des bruits*, une célébration de la richesse sonore qui habite le monde, l'avant-garde artistique a fait de la matière sonore un outil fondamental d'expérimentation.

Des *Intonarumori* futuristes aux actions situationnistes, en passant par les happenings de Fluxus et par le travail précurseur de John Cage, les pratiques sonores et d'écoute ont été et continuent d'être transformées par la manipulation de la technologie, tant analogique que numérique.

L'exposition *Sound Vibes* présente une sélection d'œuvres mettant au centre les caractéristiques physiques et matérielles du son, et qui suggèrent des trajectoires inexplorées entre l'auralité et la vision.

Les œuvres présentées dans l'exposition esquissent différents paysages sonores dans lesquels les visiteurs sont invités à plonger à travers la vue et l'ouïe, et ce dans leurs liens imprévisibles avec la forme (Adam Basanta) ; les fréquences (Roberto Pugliese) ; le corps (Jacobo Baboni Schilingi) ; le vent (Peter Beyls) ; l'eau (Adam Basanta) ; la voix (Katharina Zimmerhackl) ; les bruits humains (Laurent Mignonneau & Christa Sommerer).

De nouvelles formes de notation sont également interrogées : le son et l'image sont ainsi combinés pour créer un métalangage à travers des signes graphiques. Si Roberto Pugliese réarrange les expériences historiques dans la représentation de la musique, les partitions de Katharina Zimmerhackl se fondent sur des enregistrements mécaniques des crises et tremblements des corps hystériques féminins.

L'exposition tente d'aborder le son non seulement comme un matériau sujet à expérimentation en tant qu'ensemble de données acoustiques, mais aussi comme un espace et un lieu pour le corps et les sens, et comme un objet de culture et d'action humaine.

Valentina Peri, 2019

The history of the arts that mobilize sound technologies constitutes a large if rarely acknowledged portion of the history of the media arts. Since Luigi Russolo's manifesto, «The Art of Noises», a celebration of the rich scope of sounds that exist in the world, the artistic avant-garde has embraced sound as a fundamental tool for experimentation.

From the futurist « Intonarumori » all the way through the situationists actions, Fluxus happenings and John Cage's seminal work, sound and listening practices have been and continue to be transformed through the cultural manipulation of technology, both analogical and digital.

The exhibition «Sound Vibes» highlights a selection of artworks dealing with physical and material features of sound that suggest uncharted trajectories between aurality and vision.

The artworks in the show explore different soundscapes in which visitors are invited to dive through sight and hearing, in their unpredictable connections with form (Adam Basanta); frequencies (Roberto Pugliese); the body (Jacobo Baboni Schilingi); wind (Peter Beyls); water (Adam Basanta); the voice (Katharina Zimmerhackl); human noises (Laurent Mignonneau & Christa Sommerer).

New forms of notation are also confronted: sound and image are therefore combined to create a meta-language through graphic signs. If Roberto Pugliese rearrange historical experiments in the representation of music, Katharina Zimmerhackl's score is based on the mechanical recordings of the bouts and tremors of hysterical bodies.

The exhibition tries to reframe sound not only as a material subject to experimentation as acoustic data, but also as a space and place for the body and the senses, and as an object of culture and human agency.

Valentina Peri, 2019

Adam Basanta

Almost not even there at all

2017

Sculpture (résine Uréthane, câbles audio, métal)

Sculpture (Urethane resin, audio cables, metal)

90cm x 50cm x 40cm.



Dans *Almost not even there at all*, les composants actifs d'un système sonore sont moulés dans de la résine transparente. L'aspect éphémère du son s'impose aux outils emblématiques du métier, tandis que les composants soi-disant «passifs» prennent le devant de la scène avec un sens renouvelé de l'utilité.

In Almost not even there at all, the active components of a sound system are cast in transparent resin; the ephemerality of sound is imposed on to the iconic tools of the trade while the ostensibly «passive» components step in to the foreground with a renewed sense of utility.

Adam Basanta

Treasures

2019

Aquarium, cassette, roches, cônes de haut-parleurs, pompe, bio-filtre, plantes acquatiques et locales
Aquarium, cassette tape, rocks, speaker cones, pump, bio-filter, aquatic plants, local found plants

Des vestiges anciens, flottant au fond de l'océan. Abandonnées, ou naufragées, noyées. La vitesse à laquelle les technologies sont jetées crée un écosystème tranquille à la pulsation lente.

Même en tant qu'espèce menacée de disparition écologique, nous conservons une obsession unique qui consiste à relier des artefacts distincts dans une histoire cohérente ; le fond d'un océan psychologique est une boîte à curiosité.

Ancient remains, floating at the bottom of the ocean. Discarded, or shipwrecked, drowned. The speed in which technologies are thrown away creates a quiet ecosystem with a slow pulse.

Even as a species facing ecological demise, we retain a unique obsession to connect separate artifacts into a cohesive story; the bottom of a psychological ocean is a curiosity box.



Roberto Pugliese

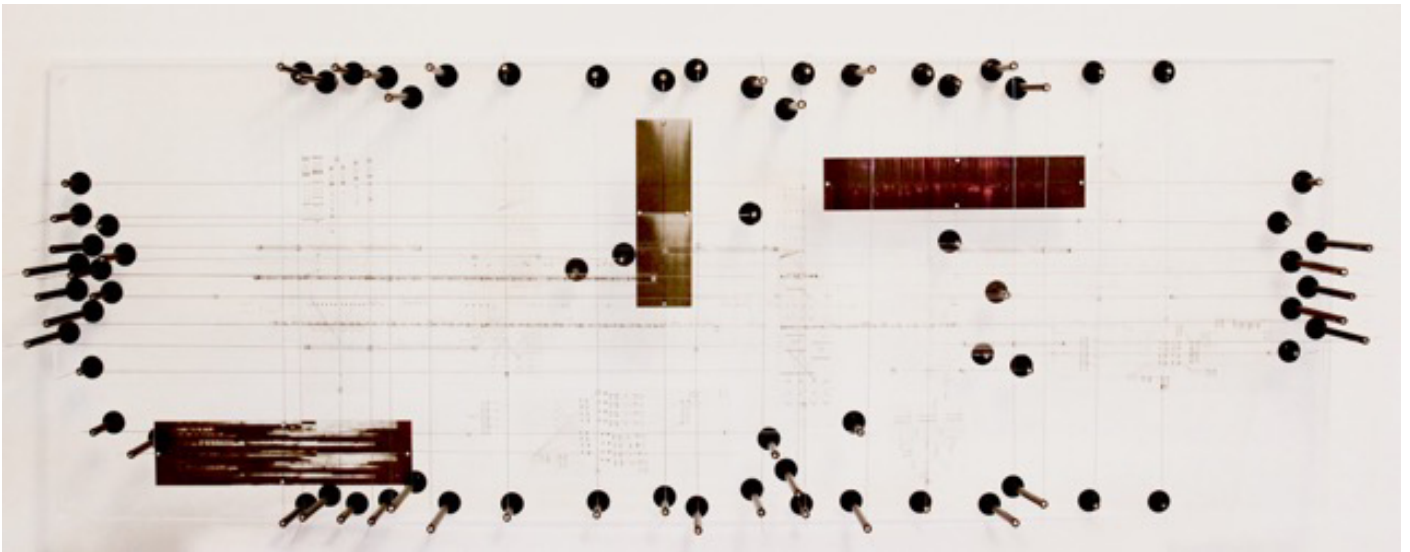
Score n.1

2016

Sculpture (impression numérique sur plexiglas, fil métallique, fer, aluminium)

Sculpture (harmonic steel, plexiglass, digital print, metal)

140 x 50 x 16 cm

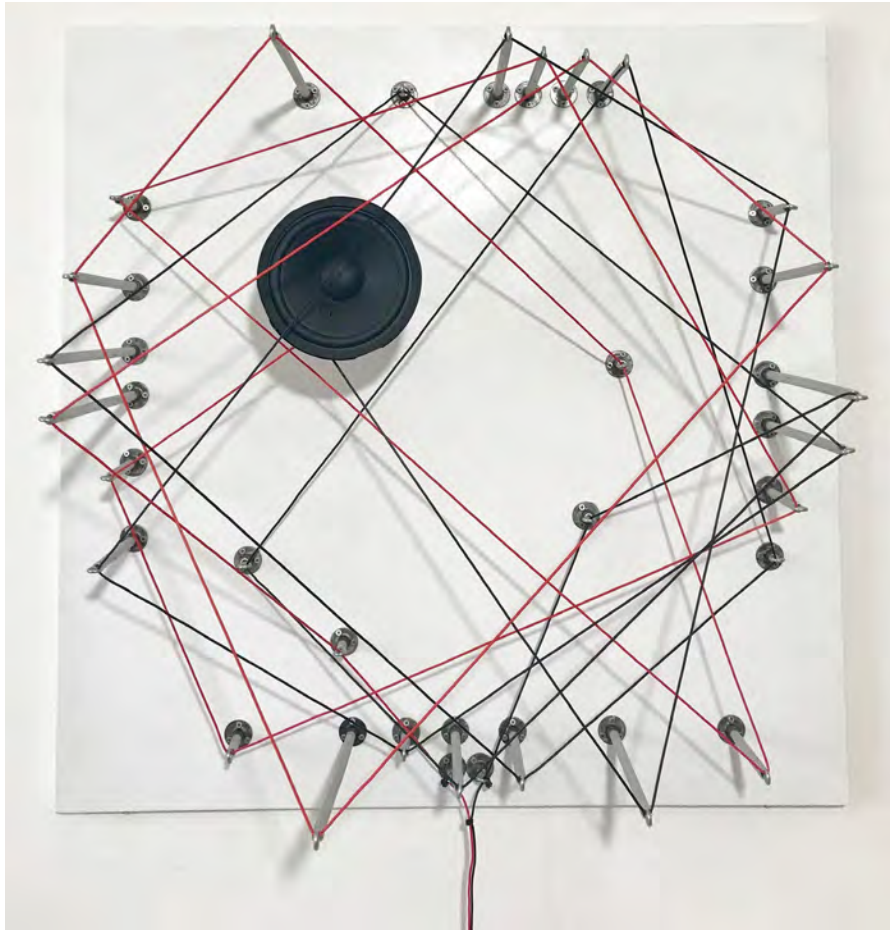


Le projet est le fruit de l'analyse des partitions musicales du 20ème siècle. A partir d'auteurs comme Iannis Xenakis, Karlheinz Stockhausen, Luigi Nono, etc, qui se sont confrontés aux limites de la notation musicale standard, créant une manière différente et fonctionnelle de représenter le son et la musique grâce à l'ajout de parties graphiques. Ainsi, la partition n'est pas seulement un dialogue avec les musiciens, mais aussi une œuvre graphique, un méta-langage qui parvient à combiner son et image.

The project stems from the analysis of the musical scores of the '900. Starting from authors such as Iannis Xenakis, Karlheinz Stockhausen, Luigi Nono etc, which have confronted with the limits of the standard musical notation, creating a different and functional way of representing the sound and music thanks to the addition of graphic parts. In this way the score is not just dialogue with the musicians but also a graphic work, a meta-language that manages to combine sound and image.

Roberto Pugliese
Possibile riflessione
2018

Sculpture (haut-parleurs, cables, métaux, système audio, composition audio)
Sculpture (speaker, cables, metals, audio system, audio composition)
70 x 70 x 30 cm



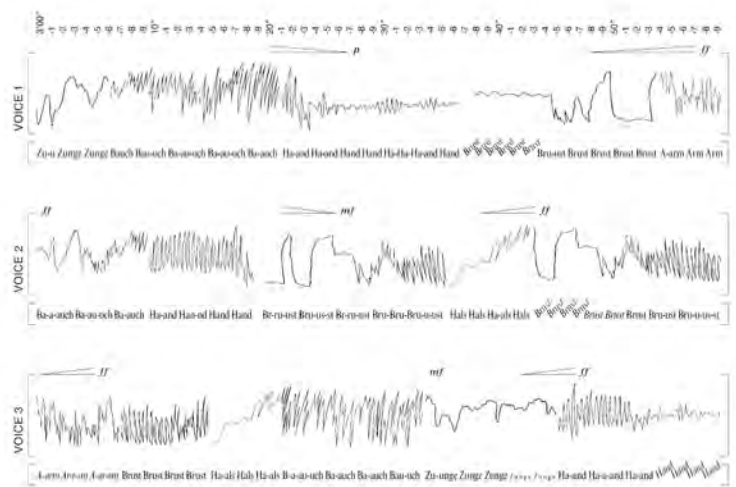
Noirs, rouges et tendus sont les câbles qui remplissent l'espace avec des trajectoires géométriques semblables à des signes graphiques. Les câbles sont connectés à un haut-parleur suspendu dans la structure et leur longueur a été traduite en longueur d'onde et donc en fréquence audio. Cette fréquence a ensuite été incluse dans des logiciels génératifs créés à cet effet qui ont été utilisés pour assembler la composition audio. La trajectoire des câbles représente deux des infinies trajectoires possibles que le son peut avoir dans l'espace. De cette façon, une conversation directe est créée entre la partie visuelle de l'œuvre et le son qu'elle produit.

Black, red and tense are the cables that, with geometric paths similar to graphic signs, fill the space. The cables are connected to an audio speaker hanging in the structure and their lengths was translated into a wave length and therefore into an audio frequency. This frequency was later included in some generative softwares, created ad hoc, that were used to assemble the audio composition. The cables trajectory represents two of the infinitive possible paths that the sound may have in the space. In this way, a direct conversation is created between the visual part of the work and the sound it produces.

Katharina Zimmerhackl
Poetic equations #2
2017

Installation (matériaux divers), partition vocale, vinyle 12", tourne-disque
Stage setting (various materials), vocal score, 12" vinyl, record player

[LISTEN](#)



Poetic Equations #2 étudie le phénomène historique des femmes hystériques. L'œuvre est une partition de 13 minutes, basée sur les enregistrements mécaniques des crises et des tremblements des corps hystériques. La partition les reconstitue en utilisant les mouvements enregistrés comme indicateurs de hauteur pour la voix, et les parties du corps référencées comme matériel textuel. Les voix essaient de reconnecter le corps en morceaux en corps intact et non endommagé.

Poetic Equations #2 investigates the historical phenomena of the hysterical women. The work is a score of 13 minutes length. It is based on the mechanical recordings of the bouts and tremors of the hysterical bodies. The score reenacts these, using the recorded movements as pitch indicators for the voice and the body parts referenced as the text material. The voices are trying to reconnect a disintegrated body into an undamaged, intact one again.

Laurent Mignonneau & Christa Sommerer

Magic Eye-Dissolving Borders

2010

Oeuvre interactive (radio vintage, électronique)

Interactive artwork (vintage radio, electronics)

[WATCH](#)



Le projet «Magic Eye-Dissolving Borders» est basé sur la dichotomie entre une œuvre d'art participative positiviste autour de la communication et la conscience que cette dernière peut être superflue et inutile. «Magic Eye-Dissolving Borders» vise à remettre en question nos attentes à l'égard des canaux de communication conventionnels en apportant des expériences humaines absurdes et surréalistes. Six radios anciennes des années 1950 ont été modifiées et «améliorées» des capteurs spécifiques. Les sons provenant de ces radios créent une sensation d'humanité et d'épuisement lorsque les radios respirent, éternuent, rotent, toussent, gargarisent, font caca ou d'autres sons privés et embarrassants que nous ne partageons habituellement pas en public.

The project "Magic Eye-Dissolving Borders" is based on the dichotomy between a positivistic participatory communication artwork and the awareness that communication per se can be superfluous and vain. "Magic Eye-Dissolving Borders" aims to challenge our expectation of conventional communication channels by bringing in absurd and surreal human experiences.

Six old style radios from the 1950ies have been modified and "enhanced" with our in-house sensor technology. Sounds coming from these radios create a sensation of humanness and exhaustion as the radios breathe, sneeze, burp, cough, gargle, poop or make other private and embarrassing sounds that we usually do not shared in public.

Jacopo Baboni Schilingi

Argo

2018

Composition musicale générative et interactive, durée illimitée

[REGARDER LA VIDEO](#)

Argo est une installation musicale lancée en juin 2017. Elle durera toute la vie de Jacopo. Jacopo Baboni Schilingi porte un appareil spécial conçu pour mesurer sa respiration 24 heures sur 24, 7 jours sur 7, basé sur la technologie développée par David Kuller (avec sa société My Air). Un ordinateur et un algorithme dédiés surveillent en permanence les données entrantes : la durée des respirations de Jacopo, le volume total de ses 10 dernières secondes à 1 minute de respiration, la fréquence respiratoire, l'expansion et la compression du thorax, etc. Les données transmises et interprétées en direct à partir de l'appareil, créent une symbiose entre la technologie et le processus le plus fondamental et intime de la vie d'un être humain : la respiration. Pour la première fois, cet appareil nous permet de voir et de comprendre une version existentielle du présent. Convertissant cela en fonctions sémantiques, il génère de la musique sans fin.

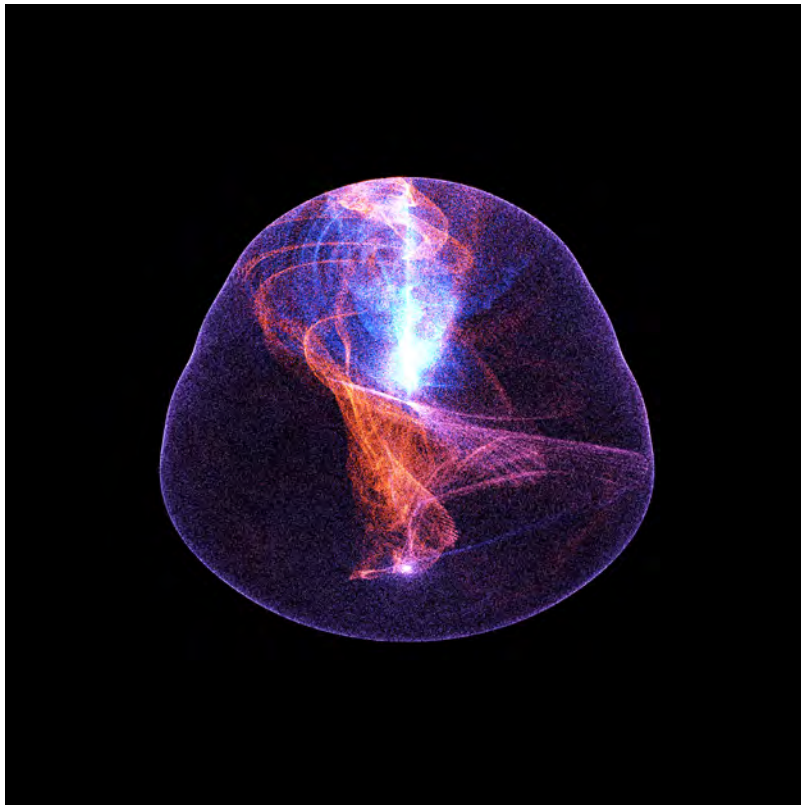
Dans le cadre de l'exposition Artists & Robots, Jacopo Baboni Schilingi présente une nouvelle version d'Argo 2018.

L'œuvre a été exposée dans l'escalier d'honneur du Grand Palais à Paris.

Sur la mezzanine, la respiration de Jacopo Baboni Schilingi était affichée sur un écran par une forme sphéroïdale en 3D en perpétuel mouvement en fonction du corps de l'artiste.

Jacopo Baboni Schilingi est particulièrement impliqué dans les projets qui relient le corps humain et le monde des machines. Argo fait partie de la recherche artistique centrée sur le corps humain de Jacopo Baboni Schilingi.

Le projet Argo est soutenu par Jean-Luc et Françoise Déchery - Camille Fournet, Paris.



Jacopo Baboni Schilingi

Argo

2018

Interactive and generative musical composition, running time infinite

[WATCH](#)

Argo is a music installation launched in June-2017. It will last Jacopo's lifetime. Jacopo Baboni Schilingi wears a special device conceived to measure his breathing 24 hours a day, 7 days a week, based on technology developed by David Kuller (through his company My Air). A dedicated computer and algorithm constantly monitor the incoming data: the length of Jacopo's breaths, total volume of his last 10 seconds to 1 minute of breathing, breath rate, rib cage expansion and compression, etc. The data transmitted and interpreted live from the device, creates a symbiosis between technology and the most fundamental, intimate process of a human's life: breathing. For the first time, this device allows us to witness and comprehend an existential version of the present. Converting this into semantic functions, it generates endless music.

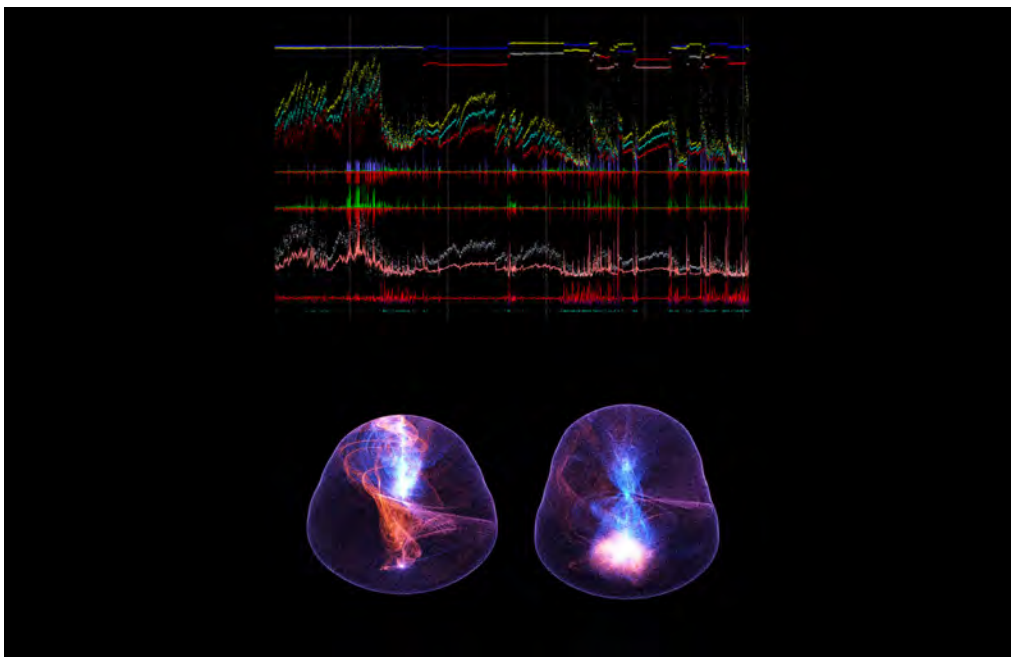
In the context of Artists & Robots exhibition at Grand Palais in Paris, Jacopo Baboni Schilingi presented a new version of Argo 2018, exhibited in the Stairway of Honour.

On the Mezzanine, Jacopo Baboni Schilingi's breathing is displayed on a screen by a 3D spheroid form that will be in perpetual movement accordingly with the artist's body.

On the Mezzanine, Jacopo Baboni Schilingi's breathing is displayed on a screen by a 3D spheroid form that will be in perpetual movement accordingly with the artist's body.

Jacopo Baboni Schilingi is particularly involved with projects that bridge the human body and the world of machines. Argo is one part of the human-body-centric artistic research of Jacopo Baboni Schilingi.

The Argo project is supported by Jean-Luc and Françoise Déchery - Camille Fournet, Paris.



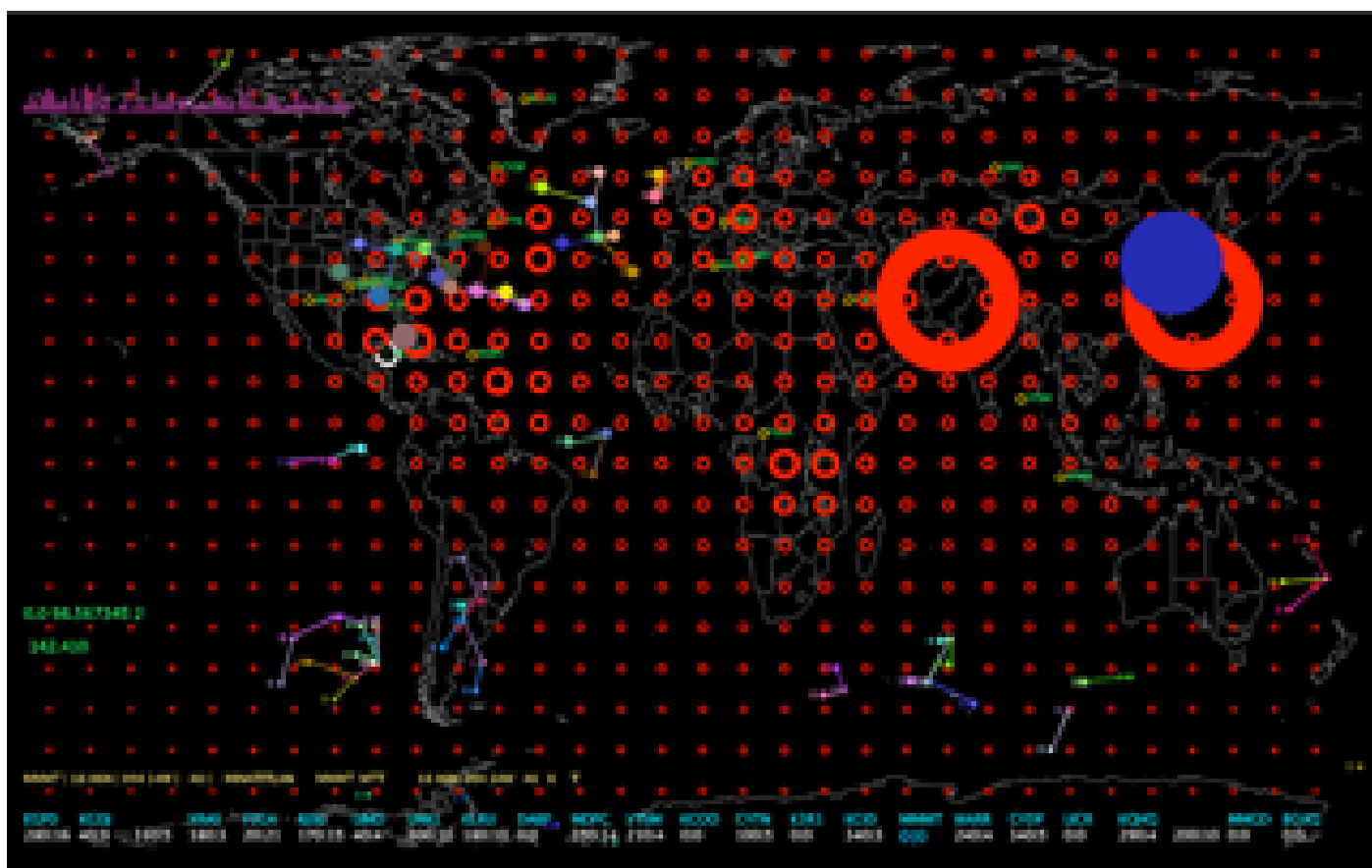
Peter Beyls

WindChime

2006-2017

Installation audiovisuelle en temps réel à partir de données en ligne

Real-time web-driven audiovisual installation



WindChime est une installation audiovisuelle en temps réel sur le Web. Les données météorologiques provenant de nombreux endroits dans le monde sont recueillies à partir d'un serveur et intégrées dans une représentation visuelle dynamique.

La dynamique du vent à des endroits spécifiques du monde exerce une influence sur une masse de particules flottantes dans un monde parallèle virtuel. Les particules influencent à leur tour la production de sons complexes. En effet, une expérience esthétique enrichissante résulte de l'appréciation de l'interaction de deux systèmes dynamiques complexes, l'un d'origine naturelle (la terre), l'autre de conception culturelle (le programme).

WindChime is a real-time web-driven audiovisual installation. Weather data from many world locations is gathered from a server and accommodated in a dynamic visual representation. The dynamics of the wind at specific world locations exercises influence over a mass of floating particles in a virtual parallel world. Particles in turn influence the production of complex sounds. In effect, a rewarding aesthetic experience results from the appreciation of the intricate interplay of two complex dynamical systems; one of natural origin (the earth), the other of cultural design (the program).

Artists Biographies

Jacopo Baboni Schilingi

Jacopo Baboni Schilingi was born in Milan on April 4, 1971. He has been French naturalized in 2013.

Jacopo Baboni Schilingi comes from an « art music » background in which writing and interactivity are paramount. He is one of the most representative composers of his generation, and recognized as such in conservatories and classical concert halls. In 2018 he was residence artist for the Grand Palais exhibition Artists & Robots (Paris from April 5th to July 9th 2018). He is working with Chanel for a monographic concert and new photo exhibition (Tokyo – 2018, 2019, 2020) and for a series of concerts in France, Italy, Japan, USA and China.

Jacopo Baboni Schilingi is equally at home in interdisciplinary modes of artistic expression which combine visuals, architecture and interactions with the public in new contexts. His work with French-born American visual artist Arman in the 2000s initiated a series of creative collaborations with Miguel Chevalier, Jean-Pierre Balpe, Alain Fleischer, Elias Crespin, Sarkis, and others. Jacopo Baboni Schilingi is artistic director of the Interactive Music Ensemble, which he founded in 2001. He lives in Paris where he composes music for soloists, ensembles, orchestras, for installations and movies, taking part in the most important international festivals.

Today his music is regularly performed all over the world.

Katharina Zimmerhackl

Katharina Zimmerhackl (b.1983,DE/US) works in the overlapping area of conceptual art and theory. Her focus lies on visual and literary languages and the production of knowledge, collectivities and collective work as well as history and the reflection on its writing and production, especially from a feminist point of view. Often, her work reappropriates scientific or artistic methods, resulting in scripts, scores or notations as systems of organizing and structuring the researched material. Theatrical and narrative elements of the stage as well as performative elements are also aspects of her installations and soundworks. Her artistic practice is accompanied by a theoretical practice as editor of the feminist magazine outside the box – Zeitschrift für feministische Gesellschaftskritik – including writing, public appearances (talks, lectures) or workshops – as well as curatorial work for D21-Kunstraum Leipzig. She has studied Media Art and Graphic Design at the Hochschule für Grafik und Buchkunst in Leipzig. 2014/15 she was an Artistic Researcher at the Van Eyck Academie in Maastricht/NL and she was supported through the saxonian arts council (KdFS) with a working grant and an acquisition for the public collection (Sächsische Kunstsammlung Dresden). Recent exhibitions or performances e.g. include GfZK Leipzig/DE, Kunsthal Ghent/NL, Moscow MOMA, Haus der elektronischen Künste (HeK) Basel/CH, Nieuwe Vide Haarlem/NL, Kunsthalle Recklinghausen, Halle 14 – Zentrum für zeitgenössische Kunst Leipzig or Atelierhaus Salzamt, Linz/A.

Peter Beyls

Peter Beyls is a Belgian born artist/scientist working on the intersection of computer science and the arts. He develops generative systems in music, the visual arts and hybrid formats. Beyls studied music and computer science at EMS, Stockholm, the Royal Music Conservatory, Brussels and the Slade School of Art, UC London. He was a researcher at ICCMR and was awarded a PhD in Computer Science from the University of Plymouth UK, for his research on evolutionary computing applied to real-time interactive music systems. He published extensively on various aspects of digital media, in particular, real-time interactive music systems, generative art and, in general, the application of Artificial Intelligence for artistic purposes.

Beyls pioneered the use of cellular automata in the field of computer music while at the VUB AI-Lab. His work was widely exhibited and performed at conferences like Siggraph, ICMC, Imagina, ISCM, Generative Arts and ISEA. He was invited professor at a.o. the University of Quebec, Montreal, California Institute of the Arts, Shanghai Institute of Visual Arts, the School of Visual Arts, New York and the Osaka Arts University, Japan. Until September 2016, he was a research professor at CITAR, Catholic University of Portugal, Porto. He is currently a researcher at the Department of Media Art, University College Ghent, specifically developing a project at KASK Laboratory aiming to interface aesthetic and biological processes.

Peter Beyls has been involved with ISEA (the Inter-society of Electronic Art) since the early 1990's, he is currently a member of the IIAC (ISEA International Advisory Committee). In addition, he is an associate with Ear to the Earth, New York, Intermedia Projects, Albuquerque, NM and the Algorists collective.

Beyls was initially active in electronic music, as a composer of tape music. Later on, he developed various analog live electronic music systems. In close partnership with Michel Waisvisz, he designed and built the early prototypes of the crackle box synthesizer at STEIM, Amsterdam (1973-1975). While teaching at the Vrije Academie/ Psychopolis, The Hague, Beyls develops various collaborative projects with Dutch experimental filmmaker Hero Wouters. Around the same time, Karel Goeyvaerts and Lucien Goethals were his mentors at the IPEM Studio, Ghent. Over the years, Beyls' engagement with music systems evolved from home-made electronics to time-sharing computers to laptop performance.

Beyls conceives of computer media as active partners in a creative process, a methodology he refers to as "conceptual navigation". Software is written in order to explore ambiguous intentions. Once an idea is formalized in a program, one can evaluate its imaginative potential by way of the feedback that program provides. Since a program reflects the objectives of the artist, programming is considered a method of aesthetic introspection. Software is thus instrumental as a functional, materialist means allowing the active manipulation of otherwise purely conceptual constructs.

Laurent Mignonneau & Christa Sommerer

Laurent Mignonneau and Christa Sommerer are internationally renowned media artist and researcher and pioneers of interactive art. Laurent Mignonneau studied video art at the Academy of Fine Arts Angoulême, France. Sommerer studied botany and anthropology at the University of Vienna and sculpture at the University of Fine Arts Vienna. They met at the Institute for Media run by media pioneer Peter Weibel in 1991. After an artist-in-residency at the NCSA National Center for Supercomputing Application, Beckman Institute, Urbana, IL USA and at the NTT-ICC Inter Communication Center, Tokyo Japan they worked as researchers at the ATR Advanced Telecommunications Research Laboratories in Kyoto and at the IAMAS Institute of Advanced Media Arts and Sciences in Ogaki, Japan. They studied at CAiiA-STAR at University of Wales College of Art, UK (with Prof. Roy Ascott) and at Kobe University, Japan. Currently Mignonneau & Sommerer are professors and heads of the department for Interface Cultures at the University of Art and Design in Linz, Austria.

Their art works have been shown in around 200 international exhibitions and are part of museums and collections around the world : Hermès, Paris, France; The View Contemporary Art Space, Salenstein, Switzerland; Braunschweig "City of Science 2007", Braunschweig, Germany; Itau Cultural Collection, Sao Paulo, Brasil; Medien Museum of the ZKM, Karlsruhe, Germany; Cite des Sciences et de l'Industrie, Paris, France; Bo01 - City of Tomorrow, Malmö, Sweden; City of Arts and Sciences, Valencia, Spain; Miramon, Museum of Science and Technology, San Sebastian, Spain; Ars Electronica Center, Linz, Austria; Martin Gropius Bau Berlin, Berlin, Germany; Millennium Dome London, London, England; Cartier Foundation, Paris, France; Shiseido, Tokyo, Japan; Medien Museum of the ZKM, Karlsruhe, Germany; InterCommunication Museum - ICC-NTT Japan, Tokyo, Japan; Tokyo Metropolitan Museum of Photography, Tokyo, Japan; Musée d'Art Contemporain de Lyon, France; Shiroishi Multimedia Art Center, Shiroishi, Japan; Ars Electronica Center, Linz, Austria; NTT Tokei - NHK, Nagoya, Japan.

Awards : 2012 Wu Guanzhong Art and Science Innovation Prize (for «Escape») awarded by Ministry of Culture of the People's Republic of China, the Golden Nica Prix Ars Electronica, the Ovation Award of the Interactive Media Festival Los Angeles, the Multi Media Award'95 of the Multimedia Association, Japan, the World Technology Award - Finalist in The Arts of the World Technology Network, UK and the PRIZE 2008 - uni:invent Award by Ministry of Science and Research in Austria. Their interactive art installations have been called «epoch making» (Toshiharu Itoh, NTT-ICC museum Tokyo) for developing natural and intuitive interfaces and for often applying scientific principles such as artificial life, complexity and generative systems to their innovative interface designs.

Adam Basanta

Adam Basanta is an artist, composer, and performer of experimental music. Born in Tel-Aviv (ISR) and raised in Vancouver (CAN), he lives and works in Montreal. In his installation works, Basanta arranges common commercially available objects into delicately intertwined and seemingly performative choreographies, disrupting their technical and economic functions while revealing their material agencies and status as extended technological prostheses. His work has been recently exhibited in galleries and institutions including Carroll/ Fletcher Gallery (UK), Fotomuseum Winterthur (CH), National Art Centre Tokyo (JPN), American Medium Gallery (NYC), New Media Gallery (CAN), V Moscow Biennale for Young Art (RUS), Serralves Museum (POR), Edith-Russ-Haus für Mediakunst (GER), Villa Brandolini (ITA), Vitra Design Museum (GER), York Art Gallery (UK), and The Center for Contemporary Arts Santa Fe (USA).

Roberto Pugliese

Roberto Pugliese's research draws its energy mainly from two tendencies in art, sound art and that of the kinetic and programmed art. Using mechanical equipments driven by software that interact with the surrounding environment and the user, he intends to examine new points of research to the phenomena attached to sound, analysis of the processes that use the human psyche structures to differentiate natural from artificial ones (both acoustic and visual), on the relationship between man and technology and the relationship between art and technology, giving a role no less important to the visual aspect. The sound then becomes both the object of research, of acoustic and visual means of expression, vital energy that animates the inanimate, to guide the investigation and stimulate the psyche and the human perception. The idea of creating an active relationship between work and user drives me to create dimensions in which the sound is moving, creating different perspectives sound for the listener. The art comes from a two-dimensional reality to create real sound and or visual settings. In this way the user is totally immersed in the perceptual worlds that accompany him in a sensorial experience.