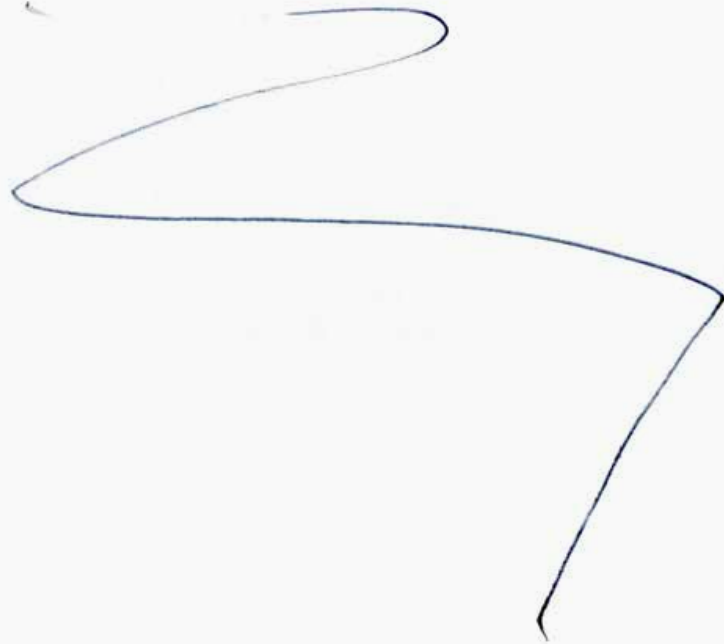


MUSICALITY

Sound, Performance and Ephemeral Works Made by Artists 2012–2017
Augustin Maurs (ed.)



artgenève
MUSIQUE

from eye to ear, from here to there, from before to

SA	SAÂDANE AFIF
JACM	JOHN ARMLEDER & CHRISTIAN MARCLAY
AB	ANGELA BULLOCH
JPF	JEAN-PASCAL FLAVIEN
KH	KARL HOLMQVIST
BH	BETHAN HUWS
CK	CHRISTOPH KELLER
AL	ANNIKA LARSON
KL	KLARA LIDÉN
M/2	M/2
AM	AUGUSTIN MAURS
JM	JONATHAN MONK
TM	TISHA MUKARJI
ON	OLAF NICOLAI
TR	TRACEY ROSE
AS	ANRI SALA
LPS	LOUIS-PHILIPPE SCOUFARAS
TS	TINO SEHGAL

pieces that become music that becomes a book that becomes a score that becomes pieces that become music that becomes a book that becomes a score that becomes pieces

artgenève/musique is a platform within artgenève, which is dedicated to sound, performance and ephemeral works made by artists. Responding to the mutual interest present both in the arts and in music, artgenève/musique wishes to foster an extensive dialog between different medias and practices and to enable the making of new works and collaborations.

Since 2012, more than 20 new sound works, ephemeral pieces or performances have been realized in the context of artgenève/musique in and outside Geneva.

artgenève/musique was initiated by Thomas Hug, director of artgenève, and is curated by Augustin Maurs and Catherine Othenin-Girard.

With the kind support of the Banque Piguet Galland.

to make a sound, it is to
identify with something
non-musical

to insert non-musical
things into music

the outside of music
as part of music itself

MUSICALITY

Sound, Performance and Ephemeral Works Made by Artists
artgenève/musique 2012–2017

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artgenève
MUSIQUE

Piguet
Galland &
vous.



MUSICALITY

Sound, Performance and Ephemeral Works Made by Artists 2012–2017
Augustin Maurs (ed.)

after, or the reverse

2012

TS

Tino Sehgal
This Variation, 2012

ARTGENÈVE, VILLA SARASIN, GENEVA

Bach in the Dark
2010 –

prelude [tuning] prelude allemande
(interrupted) sarabande prelude prelude
(off track) prelude (quasi sul pont)
minuets prelude allemande (fast,
untidy) allemande courante (harsh)
sarabande prelude gigue gigue
sarabande (one repeat) sarabande courante
(one repeat) allemande allemande
(uneven) sarabande sarabande minuets
minuets

AM

Recorded in Berlin, 2013

Augustin Maurs

Practice Files/Bach in the Dark, ongoing since 2010

COMA GALLERY, BERLIN (2010) / ARTGENÈVE, GENEVA; ALEXANDERHAUS CHURCH, DAVOS;
SCHLOSSMEDIALE FESTIVAL, WERDENBERG (2012) / GOETHE-INSTITUT NEW YORK (2013)

SA the concert as an eye

a spectacular arrangement, the goal of which
is to make-believe that there is nothing to see
that has forged the way we listen, as well as the
way we look

BH or the violinist as murderer

CK

AL

KL

AM

ON

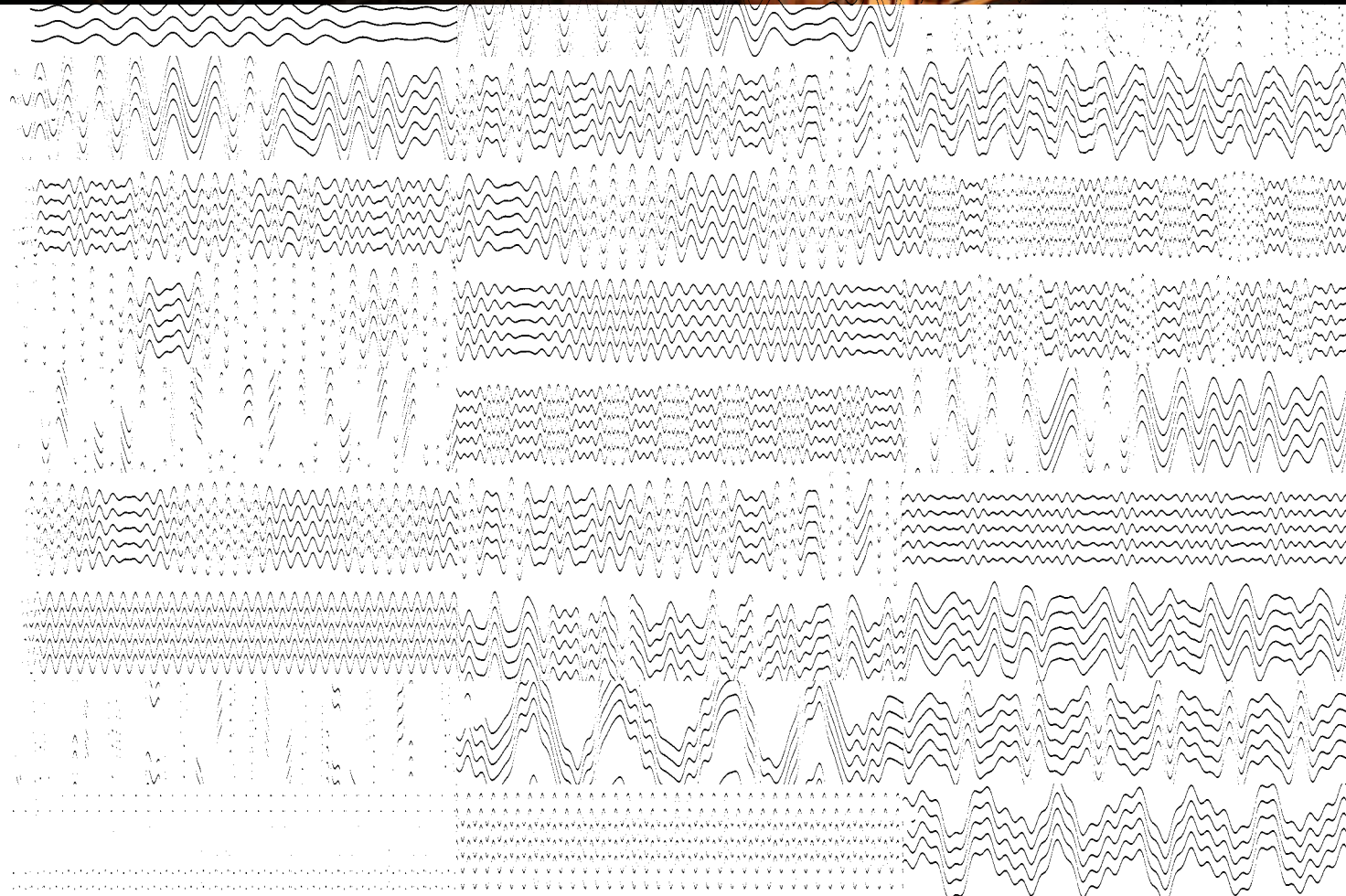
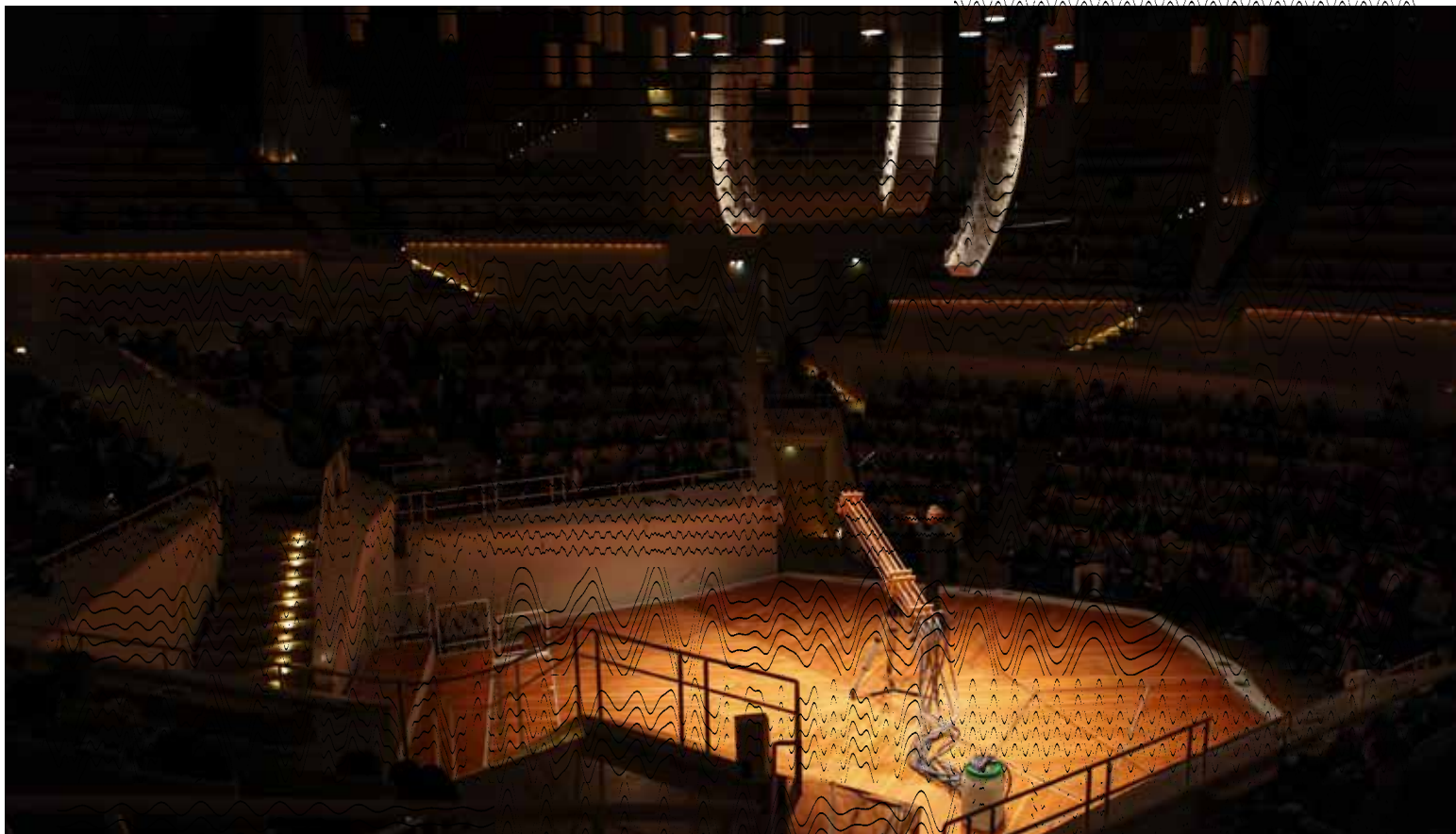
TR

AS

TS

2013

CK



Christoph Keller

Music for Clouds, 2013

For cloudbuster. Performed by Theo Nabicht

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL

Verse 1

- Would you like a cup of tea?
- No, thank you.
- Would you like a piece of toast?
- Yes, please. Do you have marmalade?
- Fine cut or coarse?

Verse 2

Cockney. Cockpit. Cockroach. Cocktail. Coconut. Cocoon. Cuckoo.
Cockatoo. Cockle. Coffee.

Verse 3

BH

Analogue,
A person who argues from or seeks analogies.

Analyst,
A person engaged or skilled in analysis.

Verse 4

- It wasn't supple enough, was it? It wasn't supple at all.
- Don't you mean subtle?

Verse 5

He raised the finest watermelons and strawberries in the land.

Horses raised on grass.

Ugly buildings were torn down and even uglier ones went up.

Verse 6

Splice. Slash. Splatter. Splay.
Stew. Stewing. Stewed.

Verse 7

Waves of pearly light upon the pearly shore.

Verse 8

- Shampoo
Haarwäsche
Have a and set
Sich die Haare waschen und legen lassen.
Nice?
- Very.

Bethan Huws
'Phil Harmonica', 2013
For choir

Verse 9

Boxer,
A person who puts things in boxes.

Verse 10

- The elder brother smoked while the younger brother did not.
- Very melodic.
- It's not at all melodic that's why I said it.
The elder brother fought while the younger brother
- Taught.
- Voilà.

Verse 11

He walked behind a plow
The sweat fell from his brow.

Verse 12

Eyebrow,
The arch of short fine hair along the ridge above each eye.

Eyebrow tweezers,
Tweezers for extracting unwanted hairs from the eyebrows.

The eyebrows went up in unison just like this choir.

Verse 13

Simply add water, simmer and serve.

Verse 14

Sometimes there's a lot in a little but not always.

- Hérissou

- Pardon?

- French for hedgehog.

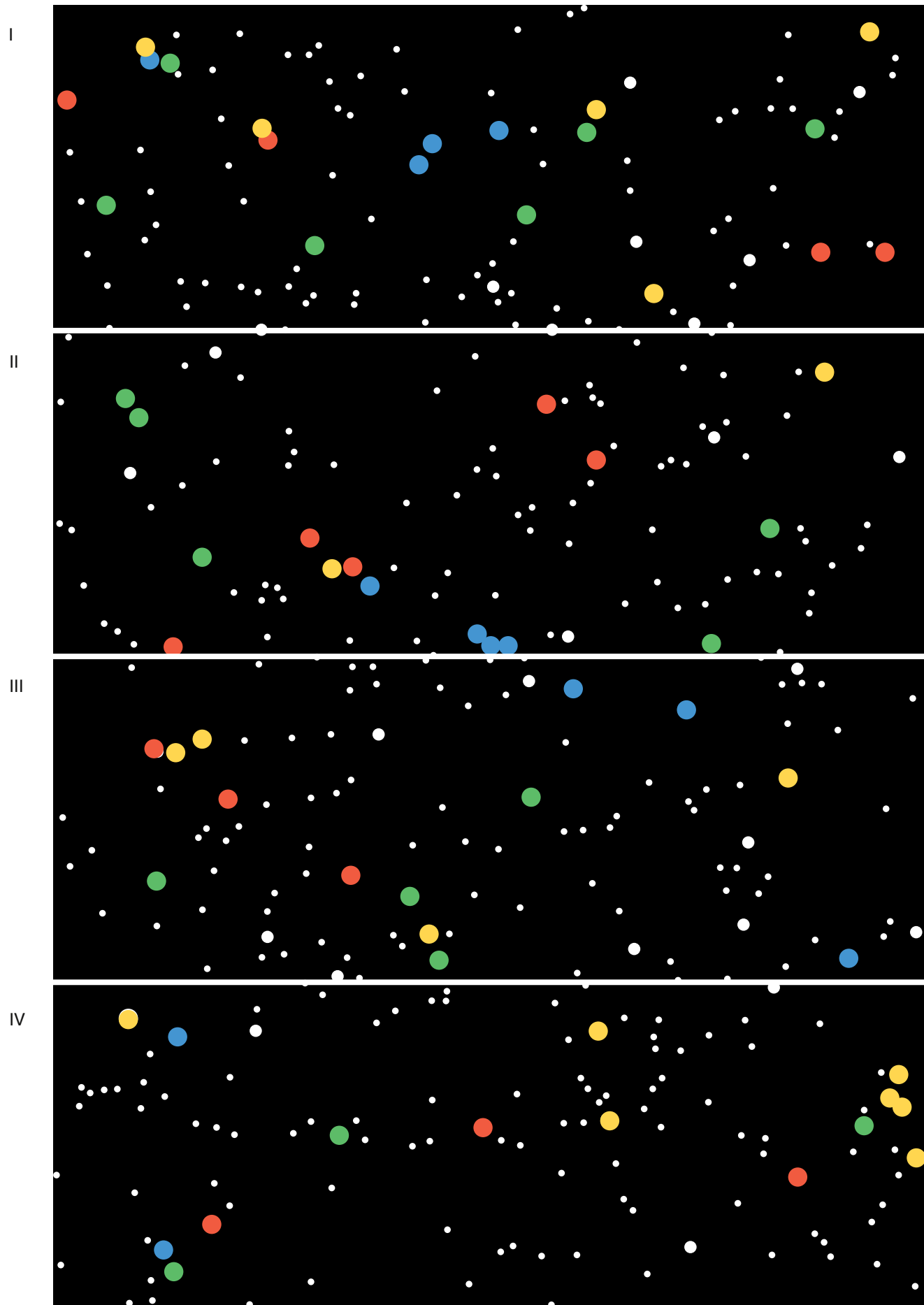
- Well, why didn't you say so? Frightened the life out of me with your
hérissou.

- You'll recover. Shocked?

- A bit shaken.

- Shall we put you in convalescence?

- Might have to.



ON

Olaf Nicolai

Diaphanous Backpackers II. Version Kammerensemble Neue Musik Berlin, 2013

For ensemble. In collaboration with the Kammerensemble Neue Musik Berlin

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL



ON

Olaf Nicolai
Escalier du Chant, Song #13: Elliott Sharp: *My Gun*, 2011
Truiké van der Poel, voice

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL

The Ballad of Bradley Manning

Mezzo-soprano

$\text{♩} = 54$ no vibrato unless indicated without pitch sung

p mm mmm m mmmm tssss *ppp* mm mmm mmmmm nnnn

8 $\text{♩} = 64$

mp in a hole in a wall in a hole in a wall

15

com - plete *pp* Mmm mmmmmmmmm i i i i i i i i i i cr cr cr cr cr - ime *mp* *pp*

20

t t t t t t t t t t th th th th th th th th th th the he cr cr cr cr cr ime *mf* the word *pp*

25

t t t t t t t t t t th th th th th th th th th th the wu wu wu wu r r r r word *mp* *mf* slow vib. vibrato gets wider and faster

30

hoarse whisper *ff* word *pp* Is it free or is there price to pay? *p* hoarse whisper *pp* I am

38

not a he - ro *mp* nat. *rubato* pret-ty sim-ple real-ly and un-glam-or-ous

46

weak *pp* weak *f* weak *fff* no one sus-pect - ed a thi - n - g *mf* *rubato*

Abbildung: Auszug aus der Partitur

Image: Excerpt from the score

Olaf Nicolai

Escalier du Chant, Song #2: Elliott Sharp: *The Ballad of Bradley Manning*, 2011

Truik van der Poel, voice

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL

SA

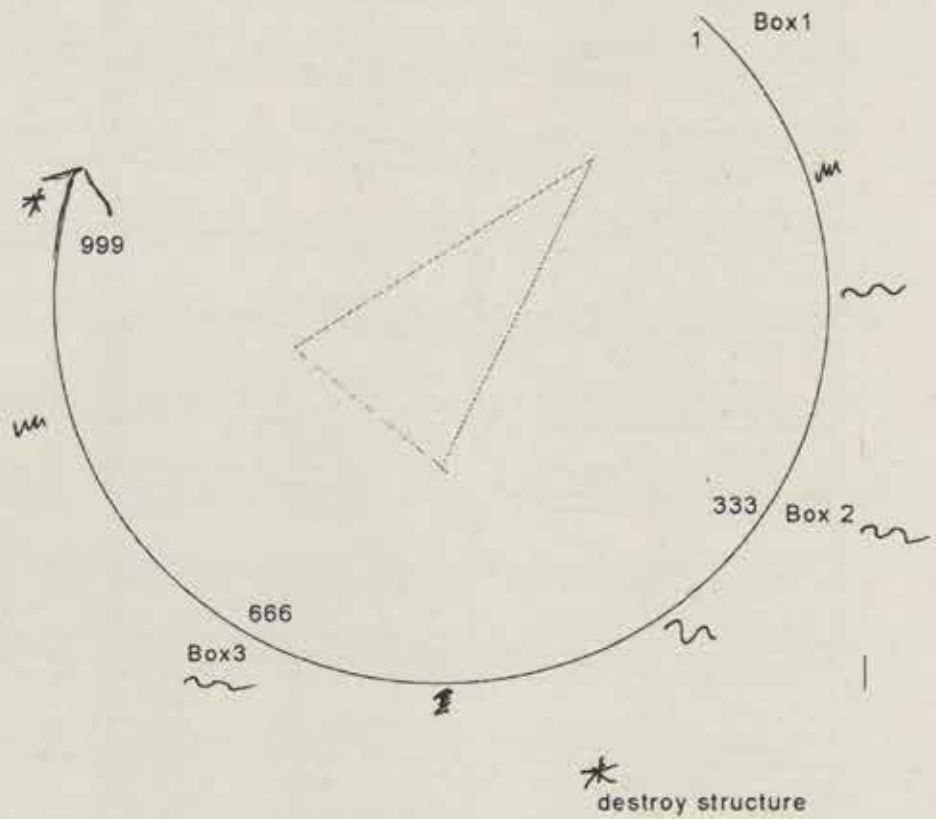
Un matin de mars, après un long,
un très long, un très très long hiver
Berlinois, je me suis réveillé au
son d'une merveilleuse mélodie. Des^{tapoté}
milliers de gouttes venaient s'écraser
sur les appuis des deux grandes^{goutté}
fenêtres qui faisaient face à mon lit.^{toqué}
Le long de ces deux yeux énormes,
s'écoulait un^{grincé} goutte à goutte multiple^{bruité}
de 10 BPM, de 30 BPM, de 40,2 BPM
et même de 100,5 BPM. Suivant
chacune une partition secrète, elles
s'abîmaient en contre-bas sur les
vieilles tôles de zinc dans une
délicieuse arythmie. C'était le dégel.^{frappé}

soufflé

clapet

hoquet

AL



O =

as long as possible

pp

SONG =



ppp

wm = whistle

w = sing

Annika Larsson

999 pieces, 2013

For tam-tam, contrabass clarinet, wooden bricks and voices... In search of the resonant frequencies of a building. Performed by Theo Nabicht and Alexandre Babel

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL

2013



KL

Klara Lidén

Seine, 2010

Slide projection, sound ohne den satz "going down the seine..."

BERLINER PHILHARMONIE, KAMMERMUSIKSAAL

Found Melodies and Stains

2014

the song of the written stain

the stain is no-sign
the stain has no time
the note is a dot
a repeatable spot
slain by stain's
arbitrary reign
arbitrary?

AM

Augustin Maurs

Found Melodies and Stains, 2014

In collaboration with Ensemble Matka

ARTGENÈVE, VILLA SARASIN, GENEVA

Tempo Rubato

2014



Or the carrot of synchronization

In the synchronised performance, the search of “now” resembles the story of the boy sitting on a donkey holding a carrot right in front its muzzle. As the donkey moves forward to get the carrot, it remains out of reach. That carrot is the given now; right there but not accessible.

AM

playing outside

middles

together

or bridges with songs

M/2

AS



M/2

2015

Moonsong

The image shows a man in a blue shirt playing a saxophone. Overlaid on the image is a series of musical staves with handwritten notes and song titles. The notation includes various musical symbols like notes, rests, and accidentals, along with the words 'SAX' and 'TROM' indicating which instrument plays each part. The song titles are written in a casual, handwritten style.

Handwritten musical notation and song titles overlaid on the image:

- 001 SAX
- 002 SAX
- 003 Superstition TROM
- 004 Zombies / Solo SAX
- 005 TROM
- 006 ~~SKY~~ Phenomena - Aint no sunshine SAX
- 007 ST. TROPEZ TROM
- 008 SUMMER WINE TROM
- 009 RIHANNA TROM
- 010 TROM
- 011 BIKINI TROM
- 012 ~~Aint no sunshine~~ BLUR SAX
- 013 TROM
- 014 SAX
- 015 BANGOR SAX
- 016 CUM TROM
- 017 Mellow Yellow TROM
- 018 TIMMY CHIT TROM
- 019 TROM
- 020 OTIS SAX
- 021 Funky TOWN TROM
- 022 SAX
- 023 walking TROM
- 024 UB40 TROM
- 025 Hotel California SAX
- 026 HOT STUFF TROM
- 027 VOLCANO SAX
- 028 ~~Best Friend~~ SAX
- 029 Destiny Child SAX
- 030 Sasha TROM
- Blow Ya MIND TROM

AS

Anri Sala

A Longer Sorrow Where the Moon Notes Equal the Beach Bridges, 2015

With Hilary Jeffery (trombone) and André Vida (saxophone)

ARTGENÈVE, VILLA SARASIN, GENEVA

SA and then

JACM

time

JPF

or a non-space

KH

a just-space that you have just invented

AM

JM

TM

ON

LPS

Follow the indications
Repeat as necessary

sehr langsam
zögernd
fragend
immer (resonance)



TM

2016

JACM



Between mostly silent and mostly noisy events.

John Armleder & Christian Marclay

Simultaneous Duo Versions, 2016

John Armleder & Christian Marclay perform their own works together with Fluxus pieces by John Cage, La Monte Young and Georges Brecht
ARTGENÈVE, VILLA SARASIN, GENEVA

POINT

(TY-7)

Augustin Maurs /
S. A.

$\text{♩} = 42$
mp
Voice / Piano

point point point point

V. / Pno

un point un point un point un point

V. / Pno

point de vue point de vue point de vue point de vue

V. / Pno

le point le point le point le point

$\text{♩} = 72$
V. / Pno

point du jour point du jour point du jour point du jour

$\text{♩} = \text{♩}$
V. / Pno

à point à point à point à point

molto rit.
V. / Pno

point de chute point de chute point de chute point de chute

KH

Karl Holmqvist
ONE IS NO ONE, 2015

ARTGENÈVE, VILLA SARASIN, GENEVA

AND LIVE AND LEARN
AND LIVE AND LEARN
ONE-TWO
AND LIVE AND LEARN
AND LIVE AND LEARN
AND LIVE AND LEARN
AND LIVE AND LEARN
AND LIVE AND LEARN
AND LIVE AND LEARN

To be performed between other pieces.



$\bullet = 60$

Piano (8^{vb}) **poco accel.** **rit.**

mp

3

8

5

8

10

rit.

5

8^{ma}

13

5

3

14

3

15

15^{ma}

molto rall.

JM

Rita Monk

Jonathan Monk

A Piece For Piano (My Mother Cleaning My Father's Piano 2001), 2015

ARTGENÈVE, VILLA SARASIN, GENEVA

For six pianists

Jean-Pascal Flavien
Transcribed by Augustin Maurs

JPF

The image displays a musical score for six pianists, each represented by a staff with a treble clef and a key signature of one flat (B-flat). The score is divided into six parts, each corresponding to a piano and a 3D model of its housing. The housings are yellow with a dark grey top and a white circular object on top. The pianos are labeled as follows:

- piano 1 (green): $\bullet = 30$, repeat for 15 minutes ...
- piano 2 (yellow): $\bullet = 50$, repeat for 15 minutes ...
- piano 3 (red): $\bullet = 40$, repeat for 15 minutes ...
- piano 4 (wood): $\bullet = 30$, repeat for 15 minutes ...
- piano 5 (yellow): $\flat 2. = 60$, repeat for 15 minutes ...
- piano 6 (wood): $\flat 2. = 60$, repeat for 15 minutes ...

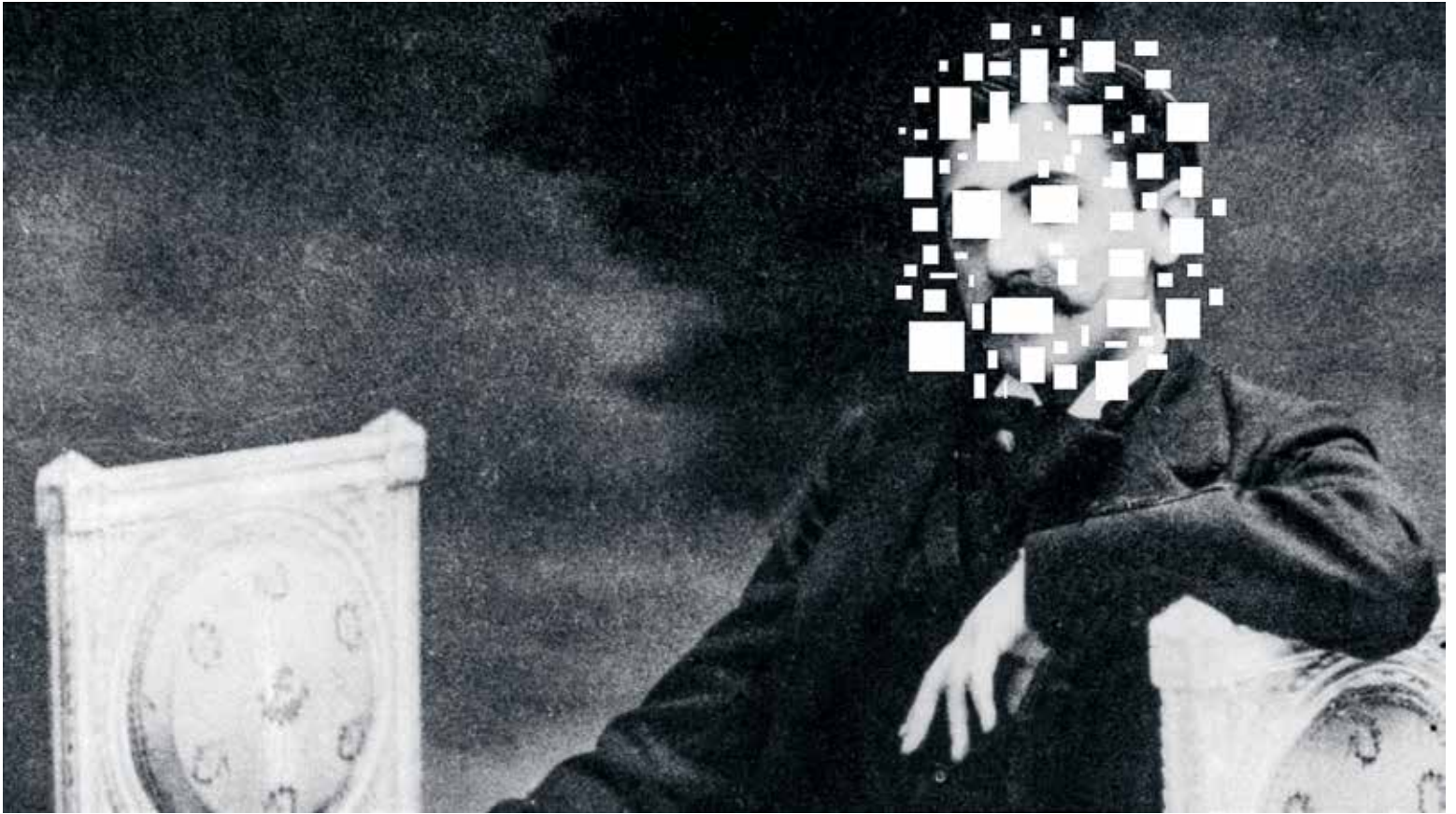
The 3D models of the piano housings are shown in a perspective view, with the piano 4 model in the foreground and the piano 5 model in the background. The pianos are arranged in a row, with the piano 1 model on the left and the piano 6 model on the right.

Jean-Pascal Flavien

Arrangement of the lengths and colors of the statement house as notes in time, 2016

For six pianists

ARTGENÈVE, VILLA SARASIN, GENEVA



LPS

Louis-Philippe Scoufaras
Temps Perdu, 2013
Sound, 128 minutes

ARTGENÈVE, VILLA SARASIN, GENEVA

Die Blaue Stunde
2016

AB



Angela Bulloch

Die Blaue Stunde, 2017

Live performance with HSBC (Heatsick & Bass Clef)

ARTGENÈVE, VILLA SARASIN, GENEVA

AB



Angela Bulloch

Large Blue Music Listening Station, 2017

ABCDLP 004

500 copies one-sided blue coloured vinyl EP

Music by HSBC (Heatsick & Bass Clef)

Tracklist:

01. Seychelles (1:56)

02. Air Feels Good On Exfoliated Skin (5:23)

03. The Blind Owl (4:57)

04. Holiday (3:05)

05. Blaue Stunde (4:36)

Recorded in Berlin, Haarlem and London

ARTGENÈVE, VILLA SARASIN, GENEVA

Christian Baier

Bach im Dunkeln oder: Das Ende der Inszenierung,

2010

Ein Musiker in künstlicher Nacht, soweit in die Ecke des abgedunkelten Raumes zurückgezogen, dass ihn der unvermeidliche Lichtschein beim Einlaß des Publikums nicht streift. Bachs Suiten für Cello solo. Sie sind längst keine uneinnehmbare Festung mehr, nur wenigen besonders begnadeten, ja erleuchteten Interpreten vorbehalten. Viele Konzercellisten wagen sich an sie und zwingen sie in ein mehr oder weniger stimmiges Interpretationskonzept. Für einige sind sie ein Rätsel, das es zu knacken gilt, für andere bleiben sie eine spieltechnische Aufgabenstellung. Aber dennoch haben sie nach wie vor etwas von einer Pilgerstätte. Wer sich ihnen stellt, der will ES wissen, was immer es auch ist. Es haftet ihnen – obwohl oder gerade weil sie sehr weltliche Tanzformen verwenden – etwas Metaphysisches an, als schreibe Bach die Kosmogonie eines Saint Colombe weiter. Bei jedem klingen diese sechs Suiten irgendwie anders, auch wenn der Notentext immer derselbe ist. Ein wenig so, wie ein Gebet in jedem Mund zu etwas eigenem wird. Oder eine Liebeserklärung. Oder ein Todesseufzer. Das ist eigenartig an diesen Stücken. Der erste Bogenstrich legt die Richtung fest, das erste Legato entscheidet über die Tiefenschärfe alles weiteren. Der Moment, bevor die einleitende minimalistische Figur der ersten Suite erklingt, ist Entscheidungsschmerz pur. Beim unangefochtenen Hohepriester der Cellosuiten ist er als nahezu sakraler Akt spürbar. Casals geht an die Suiten heran wie ein katholischer Geistlicher an die Wandlung, mit dieser wissenden Ehrfurcht, mit einer Gläubigkeit, die an Erfahrung wächst. Rostropowitsch spürt der Kraft nach, die aus den kristallinen Werkstrukturen strahlt. Bevor er zu spielen beginnt, scheint er den letzten Ton bereits in sich vernommen zu haben. Ihm strebt alles in seiner Interpretation zu. Yo Yo Ma inszeniert den Augenblick der Entscheidung medial sehr wirksam als kontemplative Ewigkeit. Sein Gesicht ballt sich vor Konzentration, ehe es sich, kurz bevor der Bogen sich den Saiten nähert, auflöst wie eine Faust zur Hand.

Doch was in dieser Dunkelheit, in der kaum die eigene Hand vor den Augen zu sehen ist, geschweige denn das Gesicht des Interpreten, an dessen Ausdruck man sich einstimmen könnte auf das Nachfolgende? – Die Dunkelheit lässt das Publikum im Stich. Plötzlich ist sie da, die Musik, die erste Suite, und merkwürdig: Man erkennt die ersten Takte kaum wieder. Nicht weil der Cellist so schlecht spielt, nein, er hat einen exzellenten Strich, seine Phrasierung ist tadellos, er hat ein sicheres Gespür für Farben und Schattierungen, ein sehr gekonntes Spiel mit dem Timbre dieser Musik, ein sicheres Changieren in den ausgezirkelten Mikrostrukturen des Werkes, aber es ist einfach nicht, was man kennt, oder zu kennen glaubt, oder zu kennen hat innerhalb des Bildungs-, des Zivilisationskanons, jene Musik, mit der man seine Erfahrungen gemacht hat, im Konzertsaal, auf Platte oder CD. Das liegt wohl an

der Dunkelheit. In ihr kann man sich verlieren wie in Bachs Cellosuiten. Man könnte – der Instinkt dazu ist da – jetzt die Augen schließen – wie man das ja auch im Konzertsaal tut, um sich besser konzentrieren zu können (oder einfach den Nacken des Vordermannes nicht mehr sehen zu müssen), aber es macht keinen Unterschied, ob nun die Lider oben oder unten sind. Die Dunkelheit vor und hinter den Pupillenvorhängen ist die gleiche. Es gibt kein Konzertpodium mehr, keine Kulturkanzel, von der aus gepredigt wird. Die Dunkelheit ist der einzige gemeinsame Nenner zwischen dem Interpret und seinem Publikum. Sie ist kein Konsens wie eine Konzertsituation. Das Stillhalten fällt in ihr viel leichter, das Bedürfnis, sich zu räuspern – ein akustisches Lebenszeichen in der stillschweigend vereinbarten andächtigen Grabesruhe eines Konzerts – erstirbt. Das trägt mit dazu bei, dass die Musik plötzlich so anders klingt, anders als gewohnt. Als hätte sie mit der Sichtbarkeit ihres Interpreten auch all ihre Verbindlichkeiten innerhalb einer Interpretations- und Rezeptionstradition verloren. So können Bachs Cellosuiten auch klingen, so fremd, so unheilig. Plötzlich sind sie kein Kultur-, kein Bildungsgut mehr, kein Soundtrack hochentwickelter Zivilisation. Sie könnten die einzige Musik sein, die es überhaupt gibt, aus der Laune eines absichtsvollen Zufalls geboren, vergangenheits- und folgenlos. Sie haben für die Dauer der Dunkelheit keinen Stellenwert mehr innerhalb eines Repertoires. In ihnen und mit ihnen erschöpft sich plötzlich das mit Tönen Ausdrückbare. Und genau in jener Interpretation. Wie auch in jeder anderen. Ja, sie könnte auch aus der Konserve kommen. Das Publikum, geprellt um das Live-Erlebnis, das Kunst von Konsum scheidet, der Zuhörer, gefoppt, genarrt, betrogen um seine Erwartung von Sinn und Sinnlich-, Kunst und Künstlichkeit. Denn hier wird nicht durch höchste Kunstfertigkeit der Musik gehuldigt, sondern mit Musik die Dunkelheit gefeiert, in der das zivilisierte Sinnen aufhört und das Instinktive erwacht. Die Dunkelheit macht einmalig, dessen unsere Sinne darin habhaft werden können. Das entspringt – Relikt unserer Entwicklungsgeschichte – vordergründig unserem Bedürfnis nach Orientierung und letztlich unserem Überlebensinstinkt in einer generell feindlichen Umwelt. Aber sie schlägt auch von allem das Vergleichbare ab und schaltet somit das Tödliche aus, das jedem Vergleich innewohnt. Im dunklen Raum enden die Verabredungen und Verbindlichkeiten. In der absoluten Schwärze wird Interpretation als Manifestation menschlichen Gestaltungswillens und humanoider Kreatürlichkeit obsolet.

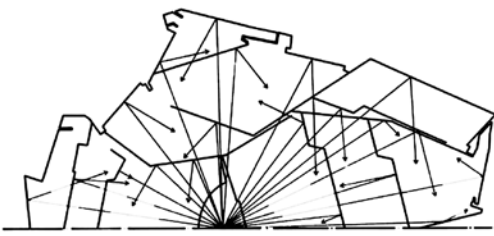
Augustin Maurs hat mit seinem uneitlen, nicht nach vordergründiger Originalität schielenden Projekt ins Niemandsland des Undefinierbaren gegeben, ganz nah an die Schnittstelle von Kunst und Existenz. Seine Performance ist keinen Beitrag zu laufenden Kunstdiskussionen, wohl aber ein leises und eindringliches, ein in seiner Simplizität verstörendes Statement an vielen intellektualistischen Stammhirnen und Stammtischen vorbei zur Frage von Identität und Inszenierung.

BACH IN THE DARK

Augustin Maurs

Some Days in the Dark, 2012

The darkness that prevails over the room is the optical counterpart of the temporal rush. The deprivation of all visual impressions enables actual visions to develop, through which the Suites might appear as an imagined ballet or a Dionysian celebration. Ultimately, it is about the experiment with presence – the invisible, corporeal proximity. The access to the black box stands for an act of infidelity, as the threshold onto the Bachian desire for the beyond. *Bach in the Dark* is a reading of the Suites, with which I reject the traditional fidelity to the music's original, and in which the notion of a 'good recital' is disregarded. The project confronts the guidelines developed within classical music with the implementation of a specific practice. It is the attempt to stage the musical exercise as a perpetuum mobile in a darkroom format. It is the reconstruction of the practice room: a place of excesses and of tangibility.



2013

CK

Augustin Maurs
Virtuosity, Violins And Weapons.
On the occasion of Virtuosity. A concert
on skill and disruption, strength and
nonchalance, morale and cheating,
 2013

Christoph Keller
Music For Clouds, 2013

“To fear God and maintain His Church”... “To live by honour and for glory”... “Never to turn the back upon a foe”... Such majestic imperatives were assembled as the code of conduct of men who were considered the guardians of morale in the medieval world. Known as Knightly Virtues, these words governed the reputable deeds of the Knights, which were extensively narrated – as both history and myth – in the epic tales of Roland, Percival, Lancelot and many others. Armed and wearing heavy full-body suits of armor, submitted to assiduous training in horsemanship, archery and swordsmanship, organized in brotherhoods of mounted warriors, the knights were respected as masters of the arts of war. Occasionally poets, they were carried by heroic spirit and devotion to feudal and religious authorities. Largely appointed in the course of the crusades, the knights were also the protagonists of medieval tournaments; fighting

spectacles consisting of the practice and the display of war skills. Thus, if the knights were considered valuable men, this status evidently implied their willingness to accomplish blood shed. The practices of the knights and their affect towards authorities was based on a convoluted imbrication of morale, technical prowess and violence. The organization and the rituals of chivalry enabled these contradictions and simultaneously defined which part of society ought to benefit from them. The “knightly virtues” served to preserve this dialectic twist.

This potent mix of values, skills and fear can be applied at different times and in different fashions. Another of its manifestations was brought about by the advent of the Bourgeois Concert, with the development of symphonic music in the 18th and 19th centuries. As concert halls grew bigger, a new type of musical protagonist

The project *Music for Clouds, 2013* is based on the assumption that the weather in general and clouds in particular are receptive to the experience of rhythm and sound. Clouds can be looked at as large organisms of a different life form, whose interaction with the universe goes emerged, who was able to sustain the attention of the larger urban crowd: the romantic virtuoso. Detached from the orchestra, postured in a heroic stance, typically slender, wearing a black cloak and long hair, the virtuoso could occupy an entire evening program and play a long series of “encores” in front of an acclaiming audience. Virtuosos displayed summits of unleashed velocity and stunning contrasts of musical colors and dynamics, making use of innovative techniques such as the Paganini “flying staccato” the “left hand pizzicato” and other musical acrobatics. The experience of a Paganini concert for instance has generated grandiloquent and somewhat bewildering testimonies, as the magnificence of his playing seemed to have met with some kind of insanity and threat. Witnesses of such moments of virtuosity have described their musical experience as an encounter with the devil, an “intoxicat-

CK

beyond the known interplay of meteorological factors. Since the beginnings of all culture, humans have been attempting to influence the weather with music and sound.

Be it the shaman's drum, the first musical instrument of all, trying to appease the weathering beauty" emanating through the instrumental skills, as the German poet Heinrich Heine put it when reporting upon a Paganini concert. The mere countenance of maestro Paganini was, according to Heine, "cadaverous", "a vampire with a violin" who seemed to have just "stepped out of the grave". The equally acclaimed Hungarian pianist Franz Liszt, was often compared with a demon, whose ferocious and nonchalant glance made people shrink into their seats when he entered the stage. The presence of the virtuoso channeled a hellish atmosphere of beauty. The display of extraordinary skills was also a spectacle of devil and death, before which the audience learned to remain sitting, passive and perfectly silent.

AM

From the Knightly Virtues, the virtuoso has taken over the corporality, the individual will and the sense for public action, whereas this activity

goddesses, be it rain songs or rain dances as in some Native American tribes. "Scarcity of water taught people the arts of prayer and necromancy" (Aby Warburg reminds us in *A Lecture on Serpent Ritual*, 1923). In the 18th century in Europe

church bells were rung in order to calm down because virtuosity always involves transgression. Such entanglement of values may be some danger. In fact, the religiously connoted affectation of "doing good" originally implied in the term "virtu-osity" has shown no limits in its reversed mode – the invocation of darkness or the call for violence. Both virtue and virtuosity imply a sort of cohabitation between good and evil, therefore having great potential in nourishing all kinds of extrapolations and Manichean discourses. Of course, this cohabitation cannot occur openly. That is why another purpose can be assigned to the virtuoso: as with the virtuous knight, the role of the virtuoso is not only to operate the transgression, but to disguise it.

As the "vir" of "virtue" attests ("vir" is Latin for "man"), the notion of virtue is anchored in the activities of men. By observing their code of conduct,

approaching storms. Even today, rockets are commonly used in precious wine regions to shoo away hail.

At the Berliner Philharmonie, we are presenting for the first time a cloudbuster, a weather changing device invented by the the Knightly Virtues, the Knights possessed the means both legally and technically to kill. Virtues were just as many attires which imparted men the monopoly of action, beyond good and evil so to say, while the virtues of women were restrained to chastity and modesty, thus impeding their access to public expression and power. Virtuosity pursued both this male monopoly and this custom of disguise. The musical virtuosos of the 18th and 19th centuries were men. And if the virtuosos did not possess the right to kill (although wasn't Paganini suspected of an obscure murder?), they were acclaimed for their ability of elaborating the dramatization of fear and of conveying the flavor of death. Similarly, the bourgeois concert was designed as a festive and social event, which simultaneously ought to enable the permutation of seemingly incompatible notions. Virtuosity was to satisfy the concealed and ultimate motive

TS

Tino Sehgal
Yet entitled work, 2013

CK Austrian psychologist Wilhelm Reich, as a musical instrument, emitting sounds of swirling water, reverberating in the concert hall – music for the clouds.

of these events, namely the compulsive need of getting scared. To death. The virtuoso was the fabrication of a figure as well as the linguistic shell in which the incompatibilities of values contained in the emotional needs of nascent bourgeoisie were compiled. The “cadaverous” and potentially murderous Paganini therefore remains the perfect incarnation of the virtuoso, revealing the specific twist of the term, in both its etymological and historical dimensions.

AM

The most concise precedent of this twist is comprised in what had been one of the determining ideas of the Neanderthals during the Mesolithic area, and remained as a somewhat coincidental relationship between weapon and music instrument: the invention of the bow and arrow, which – what a beautiful sound, happened to become the first string instrument. From the beginning on, killing made music.

ON

Tracey Rose
Duppy Conqueror, 2013
For choir

TR

In the beginning was the word and the word was sand/sa/sad/d...sound

Bradley E. Manning (born December 17 1987) is a United States Army soldier who was charged in July 2010 with the unauthorized disclosure of classified information. He is being held in ›maximum custody‹ at the Marine Corps Brig, Quantico, Virginia. He is expected to face a court martial in the spring of 2011. Manning had been assigned to a support battalion based in Iraq, which gave him access to the Secret Internet Protocol Router Network (SIPR-Net) used by the U.S. Department of Defense and Department of State to transmit classified information. He was arrested in May 2010 after Adrian Lamo, a former computer hacker, informed the authorities that Manning had told him during an online chat, that he had downloaded material from SIPR-Net and passed it to WikiLeaks. The material included the video of a July 2007 helicopter air strike in Baghdad (the so-called “Collateral Murder” video, which WikiLeaks published in April 2010), a video of the 2009 Granai Massacre in Afghanistan, and a large number of diplomatic cables. Manning was charged under the Uniform Code of Military Justice for transferring classified data onto his personal computer and communicating national defense information to an unauthorized source between November 19 2009 and May 27 2010. Manning spends 23 hours a day in solitary confinement and is not allowed to exercise in his cell. He has been denied a pillow and sheets, is under constant surveillance, and is allowed no contact, even indirectly, with the media. He faces a maximum jail sentence of 52 years. WikiLeaks has not identified Manning as the source of the material. By January 2011 total donations for his defense, raised by the Bradley Manning Support Network, had risen to over \$100,000. Julian Assange has declared that if Manning was indeed responsible for the leak, then the soldier was an ›unparalleled hero‹, and has also said he regards Manning as a political prisoner. When composing songs, I try to hear the fully formed piece in my inner ear before I commit to notating it. Songs are meant to be sung! The notation is more of an act of transcription. Formal structures are not foremost in this process, though certain extended techniques are an integral part of how I hear, and are often present. In the case of ›The Ballad of Bradley Manning‹, the song was derived from the feeling of being imprisoned to an extreme degree. I have twice been arrested for political activities and so caught a tiny glimpse of that experience which I used to inform the music.

Elliott Sharp

My Gun, 2011

On January 8 2011, a shooting near Tucson, Arizona, left twenty people injured, six of them fatally. The attack occurred during an open meeting that U.S. Representative Gabrielle Giffords was holding with members of her constituency in a Casas Adobes supermarket parking lot. Those killed in the incident include United States District Court for the District of Arizona Chief Judge John Roll and one of Giffords’s staffers. News reports identified the target of the attack as Giffords, a Democrat representing Arizona’s 8th Congressional District. She was shot through the head at point-blank range, and her medical condition was initially described as “critical”. A 22-year-old Tucson man, Jared Lee Loughner, was arrested at the scene. Federal prosecutors have filed five charges which could carry the death penalty against him, including the attempted assassination of a member of Congress. Court filings include notes allegedly handwritten by Loughner indicating that he planned to assassinate Giffords. The motive for the shooting remains unclear, as the suspect has not cooperated with authorities and has invoked his right to remain silent. On January 25, Jared Loughner pleaded not guilty in his first response to the charges. Loughner’s next court appearance is on March 9, when the full extent of charges against him will be revealed. In the days after the shooting, gun dealers registered a surge in the sales of the gun model used in the attack – a Glock 19, made by Glock GmbH in Deutsch-Wagram, Austria – attributed to fear of a ban. “My Gun” was triggered, so to speak, by the recent gun attack in Tucson, Arizona, which left Congresswoman Gabrielle Giffords critically wounded along with nineteen others, six of whom died. This is not the first shooting that has affected me; I still have vivid memories of the announcement of John F. Kennedy’s assassination in 1963 and watching the murder of Lee Harvey Oswald on TV soon after. I don’t want to address wholesale slaughter in other countries in this song – just that good old all-American cowboy mentality and how it has transmuted into modern times. It is beyond rationality – more of a religion, immune to logic – so I felt that this song had to convey the simplicity and purity of sacred devotion, devoid of emotion or excess.

Theo Nabicht to Annika Larsson
Ich grüsse Dich recht herzlich!

Dies ist ein Versuch einer Klangmaterialbeschreibung meiner Selmer-Kontrabassklarinette aus Holz.

Für das Stück verwende ich zwei Kategorien von Multiphonics: natürliche und künstliche. Die natürlichen entstehen beim Spielen der normalen Töne durch gedachte Veränderungen des Anblaswinkels oder der Formung des Innenraumes der Mundhöhle mit gleichzeitiger Veränderung der Lippenspannung. Diese natürlichen Multiphonics können sehr laut, rau und hart erscheinen, aber auch leise und zart. Der höchste Oberton ist wählbar. Die künstlichen Multiphonics entstehen durch Störung der Luftsäule im Instrument. Für sie sind Spezialgriffe nötig. Sie sind oft leise, zerbrechlich, aber von grossem Reiz und überraschenden Klängen. Die Anzahl der Möglichkeiten ist im Gegensatz zu den natürlichen Multiphonics stark begrenzt. Natürliche Multiphonics lassen sich von jedem Ton aus durch Oberblasen oder Unterblasen erzeugen. Die Begrifflichkeit dabei ist schwammig. Ich gehe eher von einem gedanklichen Weg plus minimaler Veränderungen des Innenraums der Mundhöhle und der Lippenspannung aus.

Ein anderes musikalisches Element, welches ich beim Spielen der Kontrabassklarinette in den Focus stelle, ist der Rhythmus. Ein melodisches Instrument spielt traditionell nur eine Melodie oder eine Begleitung. Aus dieser Melodie oder deren Begleitfunktion entsteht ein metrisches Verhältnis, welches aber oft nur sekundär wahrgenommen wird. In meiner Arbeit habe ich immer versucht, entgegen der Natur des Instrumentes, dem rhythmischen und metrischen Part eine stärkere Geltung zu verschaffen. Dazu benutze ich meist die Klappen, wenn möglich auch den Becher.

Die Kontrabassklarinette hat wie einige andere Instrumente eine Doppelmechanik für die zwei Oktavklappen. Mit ihr lassen sich unglaublich viele rhythmische Elemente in das Spiel einbeziehen,

ohne dass der melodische oder harmonische Fluss gestört wird. Ein halbes Drücken der normalen Oktavklappe in Verbindung mit der anderen Oktavklappe verdoppelt die Geschwindigkeit des rhythmischen oder metrischen Ereignisses.

Neben einem Tonumfang von 5 1/2 Oktaven erschlossen sich im Laufe der Beschäftigung mit der Kontrabassklarinette immer neue Klangeigenschaften, die man zwar im Bereich der neuen Musik kennt, aber hier besonders sind. Darunter fallen alle Rauschklänge, das Spielen ohne Mundstück, verschiedenste Artikulationsformen (slap, tongue ram, frullato vorn und hinten) gekoppelt mit Mehrklängen und die Einbeziehung der Stimme.

Aus diesen Klangeigenschaften ist das Frullato aus instrumentalt-technischer Sicht besonders hervorzuheben. Durch das Frullatieren wird der Ton stark moduliert, stärker als bei der Doppelzunge und anderen Techniken. Ab einer gewissen Tonhöhe (ungefähr die fünf tiefsten Töne) funktioniert das Frullato nicht mehr. Das Blatt ist ab einem Punkt nicht mehr in der Lage, das Frullato „umzusetzen“. Das Blatt verweigert seinen Dienst und es entstehen Artefakte, die vom Spieler nicht zu steuern sind. Das heisst, manchmal kommen ein paar frullatierte Klänge hervor, dann wieder nicht. Das Instrument spielt quasi allein – ein kurioser Zustand.

Als letztes möchte ich noch die Atmung erwähnen. Manche musikalische Prozesse lassen sich durch die Länge der melodischen Bögen – als expressivstes Element benutze ich die Zirkularatmung, die ein Abbrechen der Phrasen verhindert, eine unendliche Streckung des Materials möglich macht.

Ich hoffe, dass ich Dir eine vage Vorstellung davon geben konnte, welcher Klangreichtum in diesem Instrument steckt. Besser ist es natürlich das zu hören. Das Schreiben darüber ist ein dürftiger Vorgang, der nur die Augen und den Kopf befriedigt.

Augustin Maurs
Found Melodies And Stains, 2014

The stain usually stands for the undesirable. It is the stigmata, it reveals a mistake. Beyond its unfounded existence, it can easily be confused with the sign, as is the case in musical notation where a note is represented by a single dot. *Found Melodies and Stains* is a music piece that plays on the limit between the definite meaning of the sign and the arbitrary appearance of the stain. It uses writing to forget and stains to remember.

here

or

or not

or now

AM

If music is traditionally organised through quantifiable time parameters, it is also the evidence of the unquantifiable essence of time. That is what is evoked by the notion of “tempo rubato”, Italian for “stolen time”. The rhythmic freedom adopted by the interpreter, the transitory and unmeasurable features of the musical act. The “tempo rubato” is a musical union between time and space, singular and irreproducible. It opposes the codified, institutionalised, “given” time: the synchronised effort, which is precisely that which enables music to be reproduced and commodified.

M/2 (Jean Crotti, Alain Huck, Robert Ireland, Jean-Luc Manz, Christian Messerli, Catherine Monney)
Vox, 2015

Dans les chambres et salons feutrés et désuets de la Villa Sarasin, figée dans une présence atemporelle en périphérie d'une intense activité contemporaine de déplacement, de transport, d'échange, et de commerce, le projet *Vox*, 2015 propose de mettre en jeu le travail de la voix humaine dans une dimension performative que l'on pourrait qualifier de « répétition ». Chaque jour, quatre chanteuses/ chanteurs issus du répertoire classique et contemporain, seront conviés à venir entraîner leur voix à la Villa Sarasin, en pratiquant les exercices et entraînements quotidiens, propres à leurs partitions du moment. Quelques chambres du premier étage leurs seront dévolues, et simplement aménagées à leur convenance : une table, une chaise, un lutrin, un instrument de répétition... Les portes de ces chambres resteront entrouvertes afin que la perception des visiteurs soit maintenue à une distance teintée d'un imaginaire « voyeuriste ». Suivant les moments de la journée, une, deux, trois ou quatre voix résonneront et pourront se mélanger sur des modes aléatoires et évolutifs : en écho, en accord, en réponse ou en confrontation. La performance sonore sera transmise et diffusée directement en un point « stratégique » des halles de artgenève : par exemple à l'entrée principale, en bas de l'escalier roulant; ainsi que le dispositif et les informations à mettre en place à ce même endroit.

Convoqué par le « stand-by » de ces voix diffusées en chœur et au cœur de la foire, le visiteur se rendra à la villa. Les voix « incarnées », déjà audibles au rez-de-chaussée, le conduiront à monter l'escalier pour rejoindre l'étage. Là, sur le palier, dans le salon de réception et les couloirs, le mobilier est en désaccord avec ses modes d'usage et de représentation habituels. Déplacé, dérangé, empilé, assemblé, tout l'aménagement a été réinterprété, reconstruit sur un mode formel donnant corps à une texture physique de la concentration, de la préparation, de l'attente. Cette mise en scène évoque le décalage, parfois absurde, que peut incarner le « chantier » de la création en rapport aux aménagements du quotidien que nécessitent les petites et les grandes activités humaines. De ce décor, de ces coulisses, par les portes entrouvertes, les voix humaines, leurs chants, résonnent et continuent leur travail ininterrompu de préparation pour le jour de la *représentation*.

CENTRES ET PÉRIPHÉRIES

Anri Sala
A Longer Sorrow Where The Moon Notes Equal The Beach Bridges, 2015

As the title suggests, Anri Sala's piece consists in a juxtaposition of two of his previous works, *Long Sorrow* (2005) and *Where the Moon Notes Equal the Beach Bridges* (2012). The starting point of the project is the Film *Long Sorrow*, in which the free jazz saxophonist Jemeel Moondoc intones a long improvisation, while suspended at the window of a suburban building near Berlin. In 2011, Sala staged the performance *3-2-1* in which the saxophonist André Vida had musically "responded" to Moondoc in the course of a 400 live concerts marathon at the London Serpentine Gallery, while the film was projected. Sala's new project for artgenève starts with the editing of hours of material recorded in the Serpentine Gallery on this occasion, creating a sort of musical multiplication. This new soundtrack is appended to the film projection, while André Vida is again extending the musical texture, yet responding to himself throughout the 4 days of live performance. The trombone player Hilary Jeffery will join him in a musical dialog referring to Sala's piece *Where the Moon Notes Equal the Beach Bridges*. Premiered by Vida and Jeffery in Arles' Amphitheatre in 2012, the piece is based on the musical principle of the "bridge", usually a contrasting and transitory section. Here, each of the 127 notes of the Fontana song *Moonflower* is stretched while it is assigned to another, exterior bridge. The song unfolds to a multidimensional composition gravitating around the ongoing interpretations of *Long Sorrow* in an incisive orchestration of fixity and openness.

André Vida, Anri Sala

London 2011, after the 158th performance of 3-2-1

(In the course of their collaboration – and in the continuity of this musical correspondence and response – André Vida wrote an email letter to Anri Sala, which had remained unsent, but which Sala answered on the occasion of the artgenève/musique 2015 performance.)

Hey Anri,

I know you are crazy busy and don't expect an immediate response, but wanted to ask you a bit about boundaries to see if I am limiting my improvising language too much or not enough. I think I'm doing it just about right but it's also interesting to talk about this stuff as the 3, 2, 1's countdown. This is a bit of a sprawling thinking out loud text so I hope you take it with a bottle of sake.

Percussive elements – I have used beatboxing VERY sparingly. I haven't really used beats but rather woven the percussive element in with my sax techniques. Once I did a very short beat while juggling sax on top with *Long Sorrow* and wasn't sure if it was 'wrong'. It felt right, but I am very curious how you feel about more contemporary references – punk attitude, hip-hop references, beat implications.

I have clapped or snapped at times as part of the punctuation of a phrase, and once used a pair of keys to hit my sax while playing. Sometimes I want to stomp too (haven't yet) – These techniques are not a central focus but tools for moving me somewhere musically and introducing energy into the piece if I feel it getting dim. (The problem with Jemeel is that he doesn't listen very much) – I ask with these because they are on the outer limits of the saxophone but also part of a human aesthetic that I think gives a breeze like energy. Sinon?

With the use of voice – I have used voice through sax and also outside of it and been careful not to cross into words or sounds that seem like words. In the first room there is some part where it sounds like Jemeel is saying 'alpha' by the way – or I am going crazy a bit? For me words are a red flag zone – but in the case that you think it could go somewhere let's talk about it.

Shadow motion – is it ok to use fast shadow motion? Once I got so frustrated that I raced across the image and started playing very rapidly as my shadow crossed the radiator and stopped playing as my shadow moved past the radiator. I then repeated this several times back and forth across the room and the radiator zoomed out of the frame I went into very slow motion. Is this too dramatic in a way? Again it felt right in the moment so I trusted it. How do you feel about this area?

AS I guess that once the transgression has occurred it turns into language or registers as failure. In my approach to improvising the transgressions are where a lot of the life is – so it's a careful balance with lots of mirrors and angles to keep it all alive. There is some technique of amnesia that is also crucial in all of this too – I've tried writing about it – perhaps my most valuable tool with all the repetition involved.

Andre

Hi André, here are some new thoughts since we spoke about how to approach this last time. That was before you had performed over 400 times along *Long Sorrow*, with *Long Sorrow*, and even against *Long Sorrow*.

I remember our first discussion about your upcoming marathon performance at the Serpentine Gallery, back in 2011. I was looking for a way to create a show that despite being made of pre-existing time-based elements, could nonetheless evade its course and, in a manner of speaking, escape its time-code. I spoke of your future interventions along with Jemeel Mondoc's performance in *Long Sorrow* like breaches of time-code or holes in the timeline. I sought the live performances to lure the exhibition out of its path, thus punctually releasing it from itself.

You voiced your concern whether finding uncharted grounds would still be possible after performing three hundred times alongside the same enactment of Jemeel. You even mentioned scratching the walls of the Serpentine rooms with abstract mind maps that would help trigger new directions whenever you felt at a loss, acting like kinds of dérives coordinates or drift-scores that would open a door whenever you would be unable to escape the prison of repetition.

With this new series of performances, in addition to responding to *Long Sorrow*, you'll also play along, with or against your own enactments, as recorded at the Serpentine Gallery and supplemented for this occasion. This time you will need to escape from your own renditions as well. I like to imagine each of these new performances functioning like the bridge sections in a song structure. A bridge (or a release as some jazz players also call it) is a section of the song that has a significantly different melody or rhythm from the rest of it. It alienates the listener from the song itself, from the very self of the song, keeping one's attention while suspending one's belief and expectations until the chorus returns to reconfirm their acquaintance with the song. After such reconfirmation the listener feels at home again, realizes how much she or he dreaded the song going adrift, but nevertheless appreciates the estranging twist as long as a reunion ensues. Bridges in most pop songs feature moderate risk-taking and an expected safe landing. Yet the very nature of the bridge carries a very interesting "exclude me in" attitude, which I would like you to take a step further in an "include me out" way, by urging you to drift your performance past the point of no return and yet towards the idea of an open-ended ritornello.

Consider for a moment the hypothesis that any improvisation or any free jazz performance would transform into a pop song the moment it is recorded. Now imagine *Long Sorrow* to be a song and your live performance alongside it to be its bridge. This bridge will be much longer than usually; it will not just connect the verse with the chorus, but will play alongside the entire song, and furthermore it will be its intro and its coda as well.

Somewhere in the middle of all this, you'll slip in along with Hilary playing the trombone, *Where the Moon Notes Equal the Beach Bridges*, a succession of more than one hundred pop song bridges – another performance that will rupture the course of your own performance by triggering yet another drift within the drift... Anri

SA Saâdane Afif
Sept notes sur le travail de Peter Roehr,
 2013

Sept notes sur le travail de Peter Roehr is an exhibition project that initially took place at Galerie Medhi Chouakri in 2013. Paul Maenz, administrator of the estate of the artist Peter Roehr (1944–1968), commissioned the Berlin-based artist Saâdane Afif to propose an exhibition on Roehr's works. In response to this invitation, Afif took on the position of a curator and borrowed the codes of an academic

JPF Jean-Pascal Flavien
Arrangement of the Lengths and Colors of the Statement House as Notes in Time, 2016
 Calendar, 2016
 Silkscreen on paper

Arrangement of the lengths and colors of the statement house as notes in time is the offspring of the statement house (temporary title), which was built at the Royal College of Art in London (from March until May 2015). As its principle, the house is an attempt at constituting and defining itself through the act of making a statement, an act of stating, of saying or of writing. What can be an act of writing is mixed here with an act of planning, and with the actual floor plan of the house itself. It engaged with poet Tan Lin who inhabited it remotely from New York by tweeting texts to be arranged with its objects and furniture (@shousetanlin). Some tweets took

LPS Louis-Philippe Scoufaras
Temps Perdu, 2013

Rather than the story of a specific sequence of events, Marcel Proust's epic *À la recherche du temps perdu* is not particularly interested in the memories of the narrator, but rather in a reflection on literature, on memory, on time. Louis-Philippe Scoufaras has been recording the entire oeuvre of the Parisian writer, amounting to approximately 140 hours of loud reading. The soundtrack is then sent to IRCAM (Institut de Recherche et Coordination Acoustique/Musique), a partner institution of the Centre Pompidou in Paris, dedicated to developments and experiences with contemporary sounds. In collaboration with the artist, the recording is then compressed to 16 minutes for each volume with a 16 minutes pause that mark every four volumes of the Pleiades' Edition. However abstracted and trivialized, the final sound retains a sophisticated literary texture and human resonance. In line with grand gestures of minimalism and critical exercises in reductiveness, this sound installation acquires a monumental dimension from its lengthy and complex process and the ongoing significance of its classic source.

	presentation. He selected eight concrete poetry. Afif's poems	Peter Roehr has been since then
SA	works by the artist (seven and one bonus) and wrote for each of them became songs composed by Augustin Maurs and premiered during the exhibition.	performed in concert situations.
	an annotation in the style of	
	the form of scenarios to be enacted or edited within the building by temporary inhabitants, and thus arranging life in the house. At the same time the house and its inhabitant constantly produced new arrangements of texts, tweets (@shouseRCA) or situations involving the building, its furniture, guesses or passers-by. The house kept writing itself throughout a daily activity, which unfolded through continuous passages from one media to another, from a space to another. <i>Arrangement of the lengths and colors of the statement house</i> as notes in time is a piece of music which was triggered by one of Lin's tweet feed: "Convert the house into an mp3 recording".	
JPF		

Tisha Mukarji
Fugitive Study, 2016

Fugitive Study is a series of compositions that address how music is listened to and explores relations of reading and interpretation. For this study Reading Nietzsche, two pianists play fragments from Friedrich Nietzsche's *Das Fragment an sich* written in 1871, containing several ambiguous performance indications. As is the nature of performance indications in music they are subjective and left open to interpretation. In this piece, the following indications in German are: sehr langsam, zögernd, fragend, Rezitativ and immer, the latter being for the pedal. The idea of an ongoing resonance is explored with the addition of floating disparate sounds (attached to balloons) that disturb and, at times, interrupt the musical phrases. What does it mean to play slowly, to hesitate, to question the reading of notes and how does it disturb listening in the moment? Two pianists play the score at their reading pace and individual decisions, synchronised only by the listening moment, then begin again with a reading of Nietzsche's melancholia.

Angela Bulloch

Die Blaue Stunde / Large Blue Music Listening Station, 2017

AB

The *Large Blue Music Listening Station* includes a red vinyl record player turntable that sits on a blue base that is fastened to the wall. Several brightly colored LPs (in their equally brightly colored covers) released by the artist's record label **ABCDLP** are placed next to the player, on blue shelves also affixed to the wall. Four heavy blue felt curtains hang from a curvilinear metal railing, creating a semi-private enclosure, and also function as acoustic insulation. The felt keeps the sound from escaping, at the same time intensifying it inside. Two Alvar Aalto stools (from a recent limited re-edition designed by Hella Jongerius) are inside the enclosure. With its bright primary colors the installation recalls the environments historical avant-garde movements, like Russian Constructivism, Bauhaus and De Stijl, created in an effort to bridge the traditional divide between art, architecture, and design.

The work is part of an ongoing series of listening stations.

How could we move beyond the overuse of the word “performance”, its application for anything to do with artistic activity, or even any kind of social activity? How could we also move beyond the equally tiring rhetoric of transdisciplinary fluidity, and its evocation anytime a musician or visual artist or choreographer does something not strictly within the traditional bounds of their discipline? How could we not least move beyond the validation of all these activities as being “conceptual”, as if having a concept was something exclusive to those who expressly say so? Augustin Maurs’ answer to all three of these questions, I suspect, would be one word, and what it stands for: *musicality*.

Maurs may be described – in these aforementioned and slightly tired parameters of transdisciplinarity – as a composer and musician who has increasingly become active in the realm of contemporary visual art, not least with a series of projects commissioned by and realized for artgenève over the last few years. The focus of this essay is that very series, and Maurs’ notion of musicality is key to understanding it. But before I try to convey and expand on how he himself defines the term by taking his artgenève projects as a cue, let me briefly digress by bringing up two associations I had when he first brought up that notion of musicality in conversation.

First, I had to think of a phone app my eleven year old daughter keeps using. I first noticed it when she was moving in abbreviated R&B-HipHop moves for the camera of her phone, with head wiggles and hand gestures and silently moving mouth. The app is called musical.ly and is a sort of Instagram-cum-silent karaoke. In short, 15 second selfie clips, kids and teenagers sing or lip-sync, and move or dance, to well known bubblegum pop or R&B. Some of them become stars in the very medium, musical.ly heroes and heroines that in turn have millions of followers and mainstream sponsors, just like the pop stars they initially imitated. The Shanghai-based start-up behind musical.ly already has attracted more than 130 million users (the majority of which are tween and teen girls), and venture capital also in the hundreds of millions has been unleashed, while big companies invest in musical.ly-based “influencer” product placement. But what I find striking about the app is not so much its quantitative reach as a social media tool, but how it literally affects how my daughter carries herself, how she talks and sings and moves also outside of the direct interaction with her phone, as she peppers her conversation with movements and tonal evocations that are essentially elements of US African-American Hip-Hop culture filtered through Asian K-pop culture, distilled into micro-choreographies of an eleven-year-old Berlin girl’s everyday. One way to look at it is to describe my daughter’s gesturing and intonation as being transformed and infiltrated by corporatized (and ultimately monetized) stereotypes; another – which I maybe naively tend to prefer – is to read it as her way to accommodate and make livable these technological environments, adopting but also parodying their logic.

The second association I had upon hearing that deceptively simple term “musicality” was another deceptively opaque-sounding term, that of *prosody*. Part of the terminology of linguistics, it designates the phonological aspects of speech such as rhythm, stress and intonation.¹ These sound patterns are partly responsible for the formation of meaning (sincerity, irony, parody, etc.) and emotional subtext (indignation, enthusiasm, confusion, fear, etc.). But they are also subject to certain conventionalized patterns that serve proper understanding (for example if the stress in “he gave her cat *food*” versus “he gave her *cat* food” substantially changes the meaning²). Hence prosody is a technical term, defining how we convey meaning to one another, willingly or unwillingly, and how understanding would in fact be nearly impossible without it. But if we take it as an allegory also beyond the realm of speech, it becomes a way to describe how every event – “event” as a catch-all term for sounds emitted, or objects presented, or gestures done – has different levels of rhythm, stress and intonation that are not only tangential, but actually essential to the effect the event may have on its “witnesses”, and how the latter may interpret it. This makes it sound more complicated than it actually is, since every time we laugh at a piece of slapstick we probably laugh not least because we are presented with an “unfitting” prosody attached to some event: say, the chair that crashes under someone during the pianissimo part of an elegiac chamber concert. Or, to give another example: Spike Jones, the famous composer of comical, zany

music soundtracks, recalled how he first came up with the idea of “planned mistakes” in his compositions after witnessing Stravinsky conducting a performance of his own composition *The Firebird*: “Stravinsky was wearing new patent leather shoes and I was sitting close enough to notice [that] every time he went up on his toes in preparation for a downbeat, his shoes would squeak. So here go the violins, and here goes his shoes – perfect harmony!”³ Cheekily, Jones describes how an unintended prosodic shift in rhythm, stress and intonation by way of the squeaking soles inspired him to do the same thing intentionally.

But to come back to Maurs’ musicality, he has stated that it “is about inserting non-musical things into music.” In other words, for him the term designates a particular quality of other factors – machines, bodies, spaces, semiotic (dis-)agreements, other art forms and their respective conceptualizations – entering the transitory cloud of music, and how, paradoxically, these factors that seem, strictly speaking, *alien* to that cloud actually define it, even call it into being. The interaction between these musical and non-musical factors *is* musicality. The projects in the series realized with artgenève are cases in point.

Even before that series actually set in, however, a project that Maurs realized in collaboration with Thomas Hug in 2010 can be seen as a perfect exemplification of the described concept of musicality. Even though one could at first think it was rather about virtuosity, for the musical element of *Bach Suites in the Dark* is an enshrined classic for cello players, Johann Sebastian Bach’s six cello solo suites of 1717–23. The concept of the project entails Maurs playing the suites, which are also increasingly challenging technically, in absolute darkness, while the audience is left to trust solely its sense of hearing, with the traditional framing of the concert radically removed. In a lucid text written in response to the project, Christian Baier describes how famous cellists perform the Bach suites and how, in the case of Yo-Yo Ma for example, “His face contracts in concentration before, just as the bow approaches the strings, it opens up like a fist unclenching.” We all know these expressive routines, and we can imagine how they may at least have a lateral influence on the way we hear the music, whether we are aware of that or not. With no performer personality or concert hall ritual to influence, or distract from, our listening experience, however, we’re just sitting there in the dark, left with little but the feeling of the presence of our own body, and the presence of Bach’s music in the moment it is performed. The crystalline structures contoured by the solo instrument, implying contrapuntal voicing in a single musical line amount to a psychedelic experience, as they seem to cascade, circle and dance around you in the dark. In other words, what would first seem to be about virtuosity – the capability, sophistication and grace of playing – shifts towards musicality, away from the musician towards the listener, or rather, into the space they share.

That very shift was what largely motivated Minimal Art from the 1960s on. Visual artists such as Tony Smith or Robert Morris posited that what they presented were neither monuments nor objects, but something in-between, stripped down to a singular and/or serial shape placed in such a way that the viewer’s own navigation amongst the work(s) within the space in which they were placed became the most important part of the experience.⁴ Within the orthodoxy of (Post-)Minimal Art, that ultimately meant to emphasize the autonomy of the artwork as it is placed within a white cube scenario, because it is truly the artwork and its placement that triggers that effect rather than some aura provided by the artistic “style” as manifested in figurative motif, compositional detail, virtuosity of gesture etc. The same holds true for Conceptual Art of the 60s: with the demotion of “style” came the enhancement of the relation between viewer, work, space, and placement.

But the shift from being “absorbed” by the artwork and its style towards a heightened feeling of oneself as a viewer in relation to the work and its surroundings also opened up the possibility that this very act of placement – where, when, and how does the artwork appear, to whom? – would venture outside of the conventional exhibition framework. And so it did: contemporary artworks and performances popped up in all sorts of fringes of the art context, and well beyond. There is no space here to recount all the steps in that development, but it has almost become common knowledge that a contemporary artwork can today be a meal, a cinema movie, a novel, a protest march, a song – something that appears

in another context but holds significance precisely because it does so, as a kind of camouflage or simulacrum or uncanny sibling of ordinary, real life, including its cultural conventions.

In music, we have singular examples of such developments, namely in the work of composers such as John Cage or Alvin Lucier, or artists such as Laurie Anderson who have worked in-between contemporary art and music right from the beginning. However, talking about contemporary music as a field in general – similarly to auteur film and to a lesser extent contemporary theater – it has been surprisingly stubborn in adhering to its mid-19th to mid-20th century paradigm of the concert hall performance, the record release, the formats and units of the classic orchestra or chamber ensemble etc. The concert hall performance, just like your regular theater or cinema visit, also comes with the usual conventions of ticket pricing, seating, stage, starting time and duration of performance including pauses, and even the typical coughing cascading through the audience during a concert etc. In other words, we are couched in a whole set of traditions, rituals and conscious or unconscious habits, as if to ease the shock, surprise and frustration of the as yet unknown, muffle it amongst reassuring conditions.

It could be argued that these conventions are necessary to assure the best possible hearing experience – concentration, space acoustics etc. In music, it could also be said that the mobility of the recording – often, not always, the document of a performance – allows for unexpected uses and conditions, depending on when and where and how we listen. It could also be argued that there are works that nevertheless shoot through the muffling effect of convention; or even that some works are so innovative precisely because they occur within a deceptively conventional setting. What's more, in contemporary art, these kinds of conceptual, performative approaches have become pervasive to the extent that they are now a convention in themselves; there is no shock or even just confusion anymore in many of the tried and tested ways of letting performance happen.

Nevertheless, and at the risk of generalizing, it seems that musicians and composers today could play much more with social situation and placement beyond the conventions of staging. In order to do so, it would become necessary that they embrace a *conceptual* attitude towards placement and situation that first came about in the 1960s at the interstices of disciplines: say, the transdisciplinary Black Mountain College activities of John Cage, or the background serving as a poet of first generation conceptualist Lawrence Weiner, or the political activism of Argentinian art group Tucuman Ardé, all of which dealt in one way or other with an unraveling of the very framework of what an art experience could actually be. And in fact musicians and composers increasingly follow in these footsteps, while contemporary artists, vice versa, seek to collaborate with the experimentally inclined protagonists of the music world. In the process – again at the risk of generalizing – contemporary artists tend to feel confident about their conceptuality, while sometimes underestimating the importance of musicality; musicians tend to be slightly insecure or untrained about conceptuality, while sometimes underestimating the conceptual significance of musicality itself. Augustin Maurs' series of collaborations with artgenève over the years could be seen as a kind of continuing effort to break down these subtle but significant barriers.

The evening titled *Virtuosity* that took place at the Chamber Music Hall of Berlin's Philharmonie in April 2013 is a case in point. Amongst the numerous contributions,⁵ let me just give two examples: Olaf Nicolai and Tino Sehgal. For his project *Escalier Du Chant*, first realized at Munich's Pinakothek der Moderne, Nicolai had approached Elliott Sharp, along with a number of other musicians and composers, to make a new vocal piece in response to current political events, to be performed by an a cappella ensemble or solo singers in a situation that was transitory (in this instance, on a staircase) and unannounced (in the sense that the exact timing was kept as a surprise). At the Philharmonie, mezzo soprano vocalist Truike van der Poel performed Sharp's *The Ballad of Bradley Manning* in a regular stage situation; it's a song written from the perspective of the infamous US soldier who leaked US army data from Iraq and Syria, including documentation of war crimes, to Wikileaks (and who, by now as Chelsea Manning, has been pardoned by Barack Obama shortly before the end of his term as president). Held on the cusp between searing, traumatic emotionality and an almost coldly conceptual, almost Dadaist

unraveling of language into its basic components, with stuttered consonants and prolonged vocals, further shaped by basic musical devices such as pitch, loudness, emphasis, vibrato etc., the performance of the song is precisely based on the score, with passages such as: "t t t t t t t t t t h t h t h t h t h t h t h t h t h t h e w u w u w u w r w r w r word... word... is it free or is there price to pay?". What emerges is an imaginative, post-traumatic monologue of a person who became a whistleblower, and whose personal traumas became amplified and transmogrified in mass and social media, while draconic state persecution was put in place.

Another piece that entails a score written by Nicolai himself brought Truike van der Poel to the ticket office area, outside the concert hall itself. Here, she sang solo, as people stood in line, based on a score that looks like a set of four star constellation maps, in which dots of yellow, red, green, and blue work like indications of duration and intensity (*Diaphanic Backpackers*, 2013). This notation is visually alluring, but also aleatoric, leaving a lot to the performer. Standing near the line in front of the ticket office, van der Poel's voice enters the sphere outside the actual concert hall, and as soon as the singing ventures offstage so to speak, the tension between emotionality and conceptuality becomes all the more poignant. Just as the singer's trained voice unexpectedly cuts through the hustle and bustle like a knife through butter.

In his work, Tino Sehgal has given the creation of social situations and their placement the central role, with no objects or even written statements to accompany. At Philharmonie he realized the first instantiation of what would become his contribution to the Venice Biennale 2013. Again, in the lobby or staircase area of the Philharmonie, a number of his protagonists were engaged in what seemed at first a slightly mysterious choreography of movements, often done while slouching on the floor, solo or in unison. There is no discerning beginning, middle, or end to the piece, it just seems to unfold like a living being, yet following a certain plan or pattern, present but largely non-intrusive, continuing to draw you in but without using any tactics of shock and awe. What keeps the whole thing going is, unmistakably, music: the people make rhythms and tones with nothing but their voices, sometimes sounding like a human beatbox, at others like cranes or peacocks calling in unison. Either way, everything is very rhythmical and often in synchronicity with the others. Beholding this work unfold is like watching a flock of starlings move in close coordination, emitting a strange kind of magic in which individuals seem to become part of a bigger organism that moves gracefully. In other words, it's anything *but* a regular musical performance, even though music is clearly at its center. It not only doesn't need a regular stage, and a start (when everyone falls silent to listen) and an end (where everyone applauds and the performers bow), but it actually wouldn't even remotely be what it is and do what it does as an artwork with these things.

So to come back to Maurs' notion of musicality, what Sehgal's piece exemplifies is that musicality here resides in a pitch-perfect instruction and coaching, leaving a lot to the individual protagonists of the piece but still making sure what they do, and how precisely they do it, adds up. In other words, the first non-musical element that awards these "interpreters"⁶ and their renderings grace and elegance ultimately results from the eloquence and subtlety of the instructions they were given – in the conceptual yet embodied framework. The second non-musical factor is, equally conceptually driven, their placement in the transitory area and the open-endedness yet clearly planned aspect of what they do.

Of course, the history of modern and contemporary music has seen many examples of composers stretching and at times breaking the logic of the classical notational system in their scores; not least, they have often played with aleatoric, at times radically contingent elements, leaving a lot, if not sometimes almost everything, to the musical performers. In that sense, what Maurs did for his 2014 project for Villa Sarasin, a 19th century residential building near artgenève, was nothing new, per se. *Found Melodies and Stains* does what the title says: musicians are confronted with sheet music bearing stains and spots. But instead of having to ignore them like fly droppings or spilled ink, these stains become their actual focus, the task being that they translate them into sound and music. Importantly, they don't do so amidst the heightened attention awarded by the classical stage performance, but in a more casual walk-in scenario, scattered across rooms like guests waiting, as if playing to kill time. This purposeful intensification of the inadvertent and random, paired with the equally

purposeful de-intensification of the act of performance, produces something that actually feels more like a “regular” installation of art than a concert, only that instead of sculpture, real musicians perform, and instead of paintings, the scores become visual elements.

One year later, in 2015, at the same spot, Anri Sala created a sort of sonic hall of mirrors. The starting point was a previous work by Sala, the video *Long Sorrow* of 2005. The camera very slowly, over minutes, zooms from a room with nothing in it but a radiator onto a half open window; there we see the back of someone’s dreadlocked head – we know it must be the saxophone player we have listened to during that zoom. It’s the eminent free jazz alto saxophonist Jemeel Moondoc. Eventually the camera shows us there is no balcony at the spot where he plays at the top of a high rise residential building (the scene was shot in a council estate in northern Berlin), and even though we never get to see his feet, it’s as if the player were levitating, just like his music. And that music is an eloquent monologue, with an elegiac melodic tone as the underlying continuum from which occasional voiced or sung squeaks and words (“end!”, “see!”) emanate like puffs from a steam locomotive. It’s like prosody without all the rest – intense emanations of rhythm, stress, and intonation. In 2011, Sala asked another improvisational saxophonist, André Vida, to marathon-perform live on film over the course of 51 days during his exhibition at the Serpentine Gallery in London. In Geneva, Sala used the recordings from these Serpentine sessions called *3-2-1* alongside *Long Sorrow*, and Vida this time faced not only the task to improvise to Moondoc, but to his own playing as well. What’s more, Sala also asked him to slip in yet another work that he had previously worked on with Vida, together with the trombone player Hilary Jeffrey: the score of *Where the Moon Notes Equal the Beach Bridges* (2012) is a compilation of more than a hundred pop song bridges – those parts of the song, usually placed after the second chorus, that digress from the verse-chorus pattern in order to keep the listener’s attention and create a moment of redemption before the song returns to its previous formula. In this roundelay of playing along, with and against, musicality is pitted against musicality, as recording and live, pop song quote and free jazz freakout, artistic conceptualization and musical improvisation interlock, cacophonically and majestically.

In 2016, the project *Seven Ideas of Stolen Time* took as its starting point a 19th century device of musical notation and way of playing, often associated with the work of Frédéric Chopin: *tempo rubato*, Italian for “stolen time”. In sheet music, that instruction means that at the given point in the piece, the player can speed up and/or slow down the tempo at their own discretion. Thus, expressive freedom lends the interpretation a sense of expressive, intuitive naturalness – musicality of the here-and-now. From the seven contributions,⁷ let me just give two examples. Jonathan Monk’s *A Piece For Piano (My Mother Cleaning My Father’s Piano 2001)* (2015) is accompanied by the instruction that the action – deriving from the title – is to be performed in-between other pieces. Obviously, Monk here builds on the kind of deadpan humor mixed with Zen stoicism that arguably originates with David Tudor’s 1952 interpretation of John Cage’s *4’33”* – which instructs the player(s) to stay silent for the duration of the composition – by alternately opening and closing the piano lid for the piece’s three movements. But Monk also takes that attitude two decisive steps further by bringing not only his own parents and class-specific gender roles into play, but also by defining the work as an intermission or interlude between other pieces, further stripping it down to its slapstick core, which is to say to the physical comedy of the in-between slippage, in the spirit of Spike Jones’s musings about Stravinsky’s squeaking shoes.

From one giant of modernity (Cage) to another (Marcel Proust), and from stolen to lost time, Louis Scoufaras’s *Temps Perdu* (2013) builds on a simple application of an important rule of classic minimalism: take things literal, but wittily so. In this case, the artist read out Proust’s novel encompassing four volumes in its French Pleiades edition in its entirety, resulting in 128 recorded hours; these were then, with the help of sound software, compressed (i.e. sped up but with the original pitch preserved) to 16 minutes for each volume with 16 minutes of silence in-between respectively. The epic timespan of the famously lengthy novel is literally lost. The resulting sound piece has the unsettling, brooding quality of a swarming bee colony, or rather robot bee colony – hissing, scrambled, captivating yet menacing, like a long horror film curse. That effect was

heightened as Scoufaras installed speakers around the outer walls of Villa Sarasin, as if the house were haunted by the spirit of Proust.

It would go well beyond the scope of this little essay to discuss all of the works that have been part of these years of collaboration between artgenève and Maurs, notwithstanding all relevant aspects of each of these many projects. But what can be said is that they all are chosen, commissioned or conceived in the spirit of a search for musicality. Often, the “non-musical” aspect that Maurs describes as the one that actually brings musicality into being, like the grain of sand that makes the pearl, is conceptuality coming from a contemporary art trajectory. However, one shouldn’t assume that this relationship is a one-way street, in the sense of a kind of injection of some supposedly superior knowledge or technique nurtured in the art realm; in turn, it cannot be assumed that there is any reason for an aloofness of musical virtuosity and knowledge vis-à-vis the supposed dilettantism of visual artists dabbling in music. What needs to be understood, rather, is that both realms can only profit if they seek to consult the other as a kind of remedy for their inevitable blind spots and inhibitions so to speak, caused by the inevitable *déformations professionnelles* produced by the respective institutional and infrastructural frameworks. In other words, to hypostasize – turn into a fetish – the quality of musicality is precisely to enfeet it; equally, contemporary artists shouldn’t feel too sure about conceptuality per se giving them license, as if somehow having authored a clever-sounding plan would exonerate them from responsibility if the result somehow lacks, well, musicality. One could also put it this way: both musicians/composers and visual artists are in charge of letting their work literally come to life, and not allowing it to be suffocated by the faux authority awarded by convention.

1 Cf. Marina Nesper, “Prosody: an interview with Marina Nesper”, *ReVEL*, vol. 8, no. 15, 2010, p. 381.

2 Nesper, *ibid.*, p. 382.

3 quoted from Scott Stanton, *The Tombstone Tourist: Musicians*, New York: Gallery Books, 2003, p. 136

4 Cf. Robert Morris, “Notes on Sculpture”, *Artforum* February 1966 (part I) and *Artforum* October 1966 (part II), reprinted in Gregory Battcock (ed.), *Minimal Art. A Critical Anthology*, Berkeley, Los Angeles, London: University of California Press 1995 (1968), p. 222-235.

5 by Saädane Afif, Bethan Huws, Christoph Keller, Annika Larsson, Klara Lidén, Olaf Nicolai (feat. Elliott Sharp), Tracey Rose, Tino Sehgal, and with performers including the Kammerensemble für Neue Musik Berlin, Truike van der Poel, and Chor der Kulturen der Welt.

6 Sehgal prefers to call the people in his works “interpreters” to avoid the term “performers”; thus he wants to mark the difference of his almost living-sculpture-like pieces to stage- and time-defined performances.

7 by Saädane Afif, John Armleder & Christian Marclay, Jean-Pascal Flavien, Karl Holmqvist, Jonathan Monk, Tisha Mukarji, and Louis-Philippe Scoufaras.

SAÂDANE AFIF works in various media without being categorized under any specific discipline. Laureate of the Prix Marcel Duchamp (2009) and the Prix Maurice pour l'art contemporain (2015), his latest solo exhibitions include *The Fountain Archives*, Centre Pompidou, Paris (2017), *Quoi? – L'Eternité*, Atelier Hermès, Seoul, South Korea (2016), *Vice de Forme: Das Kabarett*, Hamburger Bahnhof, Berlin (2016), *Das Ende der Welt*, Museum für Naturkunde, Berlin (2015), *Political Populism*, Kunsthalle Wien, Vienna (2015), *Là-Bas*, 8th Berlin Biennale, Berlin (2014), *Ici*, Leopold-Hoesch-Museum & Papiermuseum, Düren, Germany (2014). His work was included in the Documenta 12 (2007) and in the 56th International Exhibition of the Venice Biennale (2015).

JOHN ARMLEDER (born 1948, in Geneva) is a Swiss performance artist, painter, sculptor, critic, and curator. His work is based on his involvement with Fluxus in the 1960s and 1970s, when he created performance art pieces, installations and collective art activities that were strongly influenced by John Cage. However, Armleder's position throughout his career has been to avoid associating his artistic practice with any type of manifesto.

ANGELA BULLOCH'S solo exhibitions include Kunsthauus Glarus (2001); Berkeley Art Museum and Pacific Film Archive (2003); Modern Art Oxford, Vienna Secession, and The Power Plant, Toronto (2005); and Lenbachhaus, Munich (2008). Her work was also included in notable group exhibitions such as *The New Decor* at Hayward Gallery, London; *Colour Chart: Reinventing Colour 1950 to Today* at Tate Liverpool and Museum of Modern Art, New York; and *Theanyspacewhatever* for which she created an installation for the ceiling of Frank Lloyd Wright's Solomon R. Guggenheim Museum in New York. Bulloch was nominated for the Turner Prize in 1997 and for the Preis der Nationalgalerie für junge Kunst in 2005.

JEAN-PASCAL FLAVIEN explores how architecture influences relationships and behaviors by designing and constructing living houses, inviting people to interact by inhabiting them. His practice develops through book publishing, video, drawing, installation, and sculpture. Solo exhibitions of Flavien's work have been presented at Parc Saint Léger in Pougues-les-Eaux, Kunstverein Langenhagen, and South London Gallery in London. He has participated in numerous group exhibitions at various institutions including, Palais de Tokyo, Westfälischer Kunstverein in Münster, Les Abbatoirs in Toulouse, Musac in Leon, Witte de With in Rotterdam, Kunsthauus Bregenz and Tate Modern.

KARL HOLMQVIST (born 1964), is a Swedish artist known for his text based works, poetry and readings. Holmqvist has exhibited at the ICA – Institute of Contemporary Arts 2009, CAM – Chelsea Art Museum, 2009, The Living Art Museum, Reykjavik (2008), Tensta Konsthall (2008), Manifesta 7 – Comitato Manifesta 7, Bolzano (2008) and at PERFORMA 05 – Performa, New York City, NY (2005).

BETHAN HUWS is a British artist whose works have been shown in solo exhibitions in institutions including Bawag Contemporary, Vienna; Whitechapel Art Gallery, London; Serralves Museum of Contemporary Art, Porto; Kunstverein St. Gallen Kunstmuseum; Bonnefantenmuseum, Maastricht; Kunsthalle Düsseldorf; Henry Moore Institute, Leeds; Institute of Contemporary Arts, London; and Kunsthalle Bern. Bethan Huws participated in the Seventh Shanghai Biennale (2008); Wales at the 50th Venice Biennale; and Skulptur Projekte in Münster (1997), amongst others.

CHRISTOPH KELLER is a German visual artist who was born in 1967. Christoph Keller has had numerous gallery and museum exhibitions, including at the Centre Pompidou and at the Esther Schipper. Several works by the artist have been sold at auction, including 'Canal Street' sold at Tiroche 'Israeli & International Art – Part B' in 2016. There have been many articles about Christoph Keller, including 'Christoph Keller: "Anarcheology" at Esther Schipper' written for Art Media Agency in 2014.

M/2 is an artists collective founded by Jean Crotti, Alain Huck, Robert Ireland, Jean-Luc Manz, Christian Messerli and Catherine Monney around an artist-run spaces in Vevey (Switzerland). M/2 has presented numerous exhibitions with young and established artists from 1987 to 1991 and was active until 2015.

ANNIKA LARSSON is a Swedish artist whose works have been shown at institutions including Museum für Gegenwartskunst, Basel; Le Magasin, Grenoble; Kunsthalle Nürnberg, Nürnberg; ICA, London; ZKM, Karlsruhe; S.M.A.K., Gent and Musac, Lyon. She has participated in biennials such as the 49th Venice Biennial, the 8th Istanbul Biennial and the 6th Shanghai Biennial, among others. Larsson is a professor for time-based media at the Hochschule für Bildende Künste Hamburg.

KLARA LIDÉN attended the School of Architecture at the Royal School of Technology and the University College of Arts, Crafts, and Design in Stockholm. She has had numerous solo presentations, including major exhibitions at the Serpentine Gallery and the Moderna Museet, Stockholm. Her work resides in the collections of the Museum of Modern Art, New York, Moderna Museet, Stockholm, and the Astrup Fearnley Museet for Moderne Kunst, Oslo, among others.

CHRISTIAN MARCLAY is a visual artist and composer. His work explores connections between sound, noise, photography, video, and film. A pioneer of using gramophone records and turntables as musical instruments to create sound collages, Marclay is, in the words of critic Thom Jurek, perhaps the "unwitting inventor of turntablism." His own use of turntables and records, beginning in the late 1970s, was developed independently of but roughly parallel to hip hop's use of the instrument.

AUGUSTIN MAURS is a musician and composer who combines conceptual, performative and collaborative practices, often transporting the musical experience outside the musical field. Notable projects have been shown at the Berlin Philharmonie, the New York Goethe Institute, the Auditorium Parco della Musica in Rome or at the KW Institute for Contemporary Art in Berlin. He is the founder of the project platform written-not-written. He lives in Berlin.

JONATHA MONK questions the meaning of art using conceptualism in a way that Ken Johnson in The New York Times called "sweet, wry and poetic". In an interview with David Shrigley, Monk says: "Is it or is it not or can it or can it not be? This is something that has been dealt with within the art world for some time and I guess the unanswerable question keeps us all going..."

TISHA MUKARJI is a pianist, composer, and artist. She holds an MFA from the Malmö Art Academy in Fine Arts and has performed and recorded her work extensively in Europe. She is the author of *Auscultation* (Berlin: Argobooks, 2010), and has CD releases on Creative Sources Records (*D is for Din*, 2006) and Another Timbre (*Endspace*, 2008).

OLAF NICOLAI has participated in several international solo and group exhibitions, including Documenta X (1997) and the 49th and 51st Biennales in Venice (2001 and 2005, respectively). Several of his works can be found in public collections, such as the Museum of Modern Art, New York; Thyssen-Bornemisza Art Contemporary, Vienna; Friedrich Christian Flick Collection, Berlin; and Migros Museum, Zürich. He lives and works in Berlin.

TRACEY ROSE artist / accumulative rose / is one human being / whose never been sold. / She acts out her / being, in / Places unseen / and where you / whisper you may assist her. Tracey Rose was participating in the Berliner Künstlerprogramm des DAAD 2012/13 and in the Documenta 14.

ANRI SALA has participated in *Roundtable: The 9th Gwangju Biennale* (2012). His work *Dammi i colori* ("Give me the colors") was on display at Tate Modern in London. He represented France at the Venice Biennale in 2013. Sala presented *Le Clash* (2010), *Tlatelolco Clash* (2011) and *Doldrum* (2014) as a mixed installation in Gemeentemuseum Den Haag. He won the Vincent Award in 2014.

LOUIS PHILIPPE SCOUFARAS
For questions concerning bio, you may call the parents of Louis-Philippe Scoufaras at +1-514-332-6384.

TINO SEHGAL was included in Documenta XIII and represented Germany at the Venice Biennale in 2005. Solo exhibitions of his work have been held around the world, including the Guggenheim Museum in 2010; Villa Reale, Milan; ICA, London; Kunsthauus Bregenz and the Marian Goodman Gallery, New York. He lives and works in Berlin.

Project index, credits

2010 – ongoing

Augustin Maurs

Bach in the Dark (Practice files), ongoing since 2010

Coma Gallery, Berlin 22–28.04.2010

artgenève, Palexpo, Geneva 25–29.04.2012

Alexanderhaus Church, Davos 26 & 27.01.2012

Schlossmediale Festival, Werdenberg 25–30.05.2012

Goethe-Institut, New York 17–27.10.2013

2012

Tino Sehgal

This Variation

artgenève, Villa Sarasin, Geneva 25–29.04.2012

2013

Virtuosity. A concert on skill and disruption, strength and nonchalance, morale and cheating

Berliner Philharmonie, Kammermusiksaal 30.04.2013

With Saâdane Afif, Bethan Huws, Christoph Keller, Annika Larsson, Klara Lidén, Olaf Nicolai, Tracey Rose, Tino Sehgal, Truike van der Poel, Kammerensemble Neue Musik Berlin, and Chor der Kulturen der Welt
Curated by Augustin Maurs

Credits images: Catalina Fernandez, Christoph Keller, Olaf Nicolai, Annika Larsson, Klara Lidén courtesy Galerie Neu

2014

Augustin Maurs

Found Melodies and Stains

In collaboration with Ensemble Matka

artgenève, Villa Sarasin, Geneva 30.01–02.02.2014

Credit image: Augustin Maurs

Tempo Rubato

Auditorium Parco della Musica, Rome 26–28.11.2014

Curated by Anna Cestelli Guidi

Credit image: Luis Filipe do Rosario

2015

Centres et Périphéries

artenève, Palexpo, Villa Sarasin, Geneva 29.01–01.02.2015

With Anri Sala and M/2 (Jean Crotti, Alain Huck, Robert Ireland, Jean-Luc Manz, Christian Messerli, Catherine Monney)

Curated by Augustin Maurs and Catherine Othenin-Girard

Credits images: Sylvain Deleu (Anri Sala), Catherine Monney (M/2)

2016

Seven Ideas of Stolen Time

artgenève 2016, Villa Sarasin, Geneva 30.04.2016

With Saâdane Afif, John Armleder & Christian Marclay,

Jean-Pascal Flavien, Karl Holmqvist, Jonathan Monk, Tisha Mukarji,

Louis-Philippe Scoufaras, Layla Ramezan (piano)

Curated by Augustin Maurs and Catherine Othenin-Girard

Credits images: Tisha Mukarji

Estate of Peter Roehr Courtesy Mehdi Chouakri, Berlin (Saâdane Afif)

Courtesy Jonathan Monk

Courtesy ECAL/Younès Klouche (Armelder & Marclay)

2017

Die Blaue Stunde 26–29.1.2017

artgenève, Palexpo, Villa Sarasin, Geneva

With Angela Bulloch in collaboration with Heatsick & Bass Clef,
and a special concert by THE STACHES

Curated by Augustin Maurs and Catherine Othenin-Girard

Credits images: Nicolas Schopfer, Carsten Eisfeld

Courtesy: Esther Schipper, Berlin

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Saâdane Afif
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Klara Lidén
M/2
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Olaf Nicolai
Tracey Rose
Anri Sala
Louis-Philippe Scoufaras
Tino Sehgal

artgenève, Geneva
Auditorium Parco della Musica, Rome
Berliner Philharmonie
Coma Gallery, Berlin
Goethe Institut, New York