

AUGUSTIN MAURS  
*Selected Curatorial Projects*  
*2024-2010*



Augustin Maurs draws on his musical background (Paris CRR conservatory, Detmold University of Music and Berlin Music Academy Hanns Eisler) to explore processes of music making as such and within their different historical, social or political components. His work consists of a body of “interplays”, located at the crossroad between performative, conceptual and collaborative practices.

Current and recent works include OUT OF TUNE, commissioned by Steirischer Herbst 2024, SYNCOPATIONS (2024) presented at KW Institute for Contemporary Art Berlin, THE STORY OF THE WOLF TONE (2023), for the Sound Biennale in Valais, NOTHING MORE (2022), commissioned by Bergen the Assembly Triennale, or I HAVE NOT WORDS (2018), conceived for the world’s largest propaganda loudspeaker and presented at the Busan Biennale.

Augustin Maurs has also developed an important curatorial activity, notably as a curator of the music program of the Geneva artfair, artgenève/ musique, where he assembled a series of exhibitions, performances or concerts including a.o. artists Saâdane Afif, Isabel Lewis, Pierre Huyghe, Angela Buloch, Susan Philipsz, Anri Sala, Annika Larsson or Monica Bonvicini and in collaboration with a.o. the Akademie der Künste Berlin, the Herkulesaal in Munich, the Musée d’art moderne et contemporain (MAMCO), Geneva, the Goldoni theatre in Venice or the Berlin Philharmonie.

*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.*

Jörg Heiser



## THE MUSIC CHAMBER 2024

artgenève/musique, Geneva  
25-28.01.2024

FLORIAN HECKER  
ROBIN WATKINS AND OTTO CANELL WATKINS

Curated by AUGUSTIN MAURS

For the 2024 edition, THE MUSIC CHAMBER presents two installations which, each in their own way, consider modes of perception and transmission across visual and auditory categories. One project explores what codes and algorithms 'hear', while the other tunes in to the chatter of society from an age-fluid perspective.

With TEMPLEXTURES D (2022), the artist Florian Hecker draws upon current research in machine listening to stage the deployment of virtual listening agents in order to make audible their "intelligence signature, the signal trace of their nonhuman brain-ear". Consisting of a vast dictionary of sonic material produced with a novel algorithm for texture synthesis, the single-channel, computer-generated sound piece is set against a backdrop of functional acoustic wall panels, and diffused through an industrial column array-loudspeaker system, which segments the signal into two differently directed acoustic beams. A sequencing logic transforms this database of auditory similarities and perpetual differences into the audible stream of an individual séance, commencing at every full hour.

FIELD NOTES FROM THE EUROZONE (2023) is an installation based on the book *Eusociality in the EU*, a collaboration between Otto Canell Watkins (10) and Robin Watkins (42). It is a book about ants and their habitats, or perhaps more so about humans and their habits, which lends an age-fluid voice to various contents of the European continent. As the world transformed during the eight years it took to complete, subjects grew and angles changed, and the book took on a form as disorderly as life itself. Part allegory, part nonsense, and using play as an essential driver, this fable-esque jumble attempts to reflect on community beyond society – with a little help from a lot of sugar. For this occasion, the book becomes a score for a free-form audioguide using voice, improvisation and found sounds, leading the visitors through the field notes and artefacts that are on display.

24.01.2024, 3:00 pm  
Book launch *Eusociality in the EU*, together with Robin Watkins artgenève/musique booth

## THE MUSIC CHAMBER 2024

artgenève/musique, Geneva



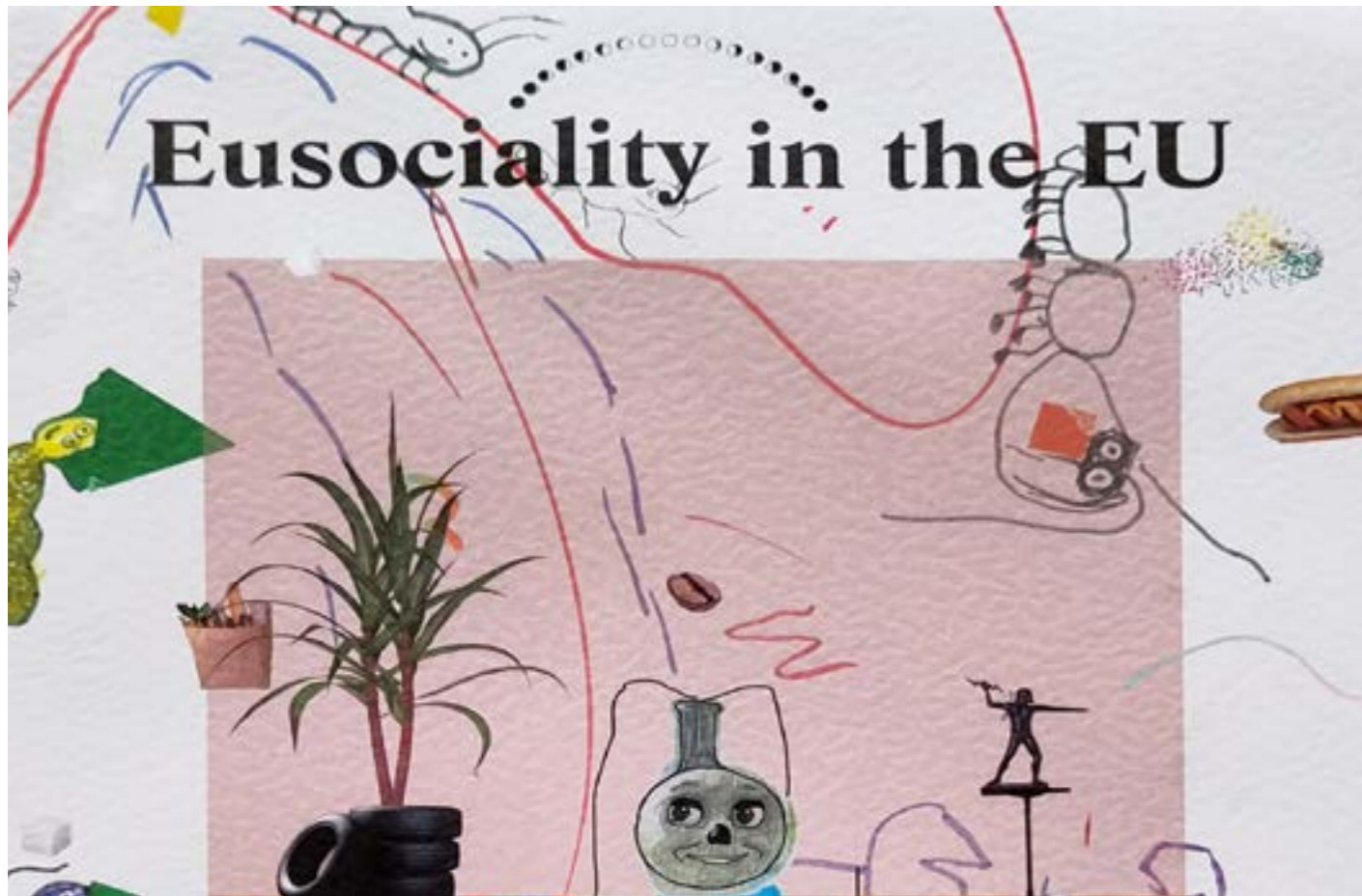
Exhibition View



Exhibition View



Exhibition View



Book Eusociality in the EU



Exhibition View

THE MUSIC CHAMBER 2023

artgenève/musique, Geneva  
26-29.01.2023

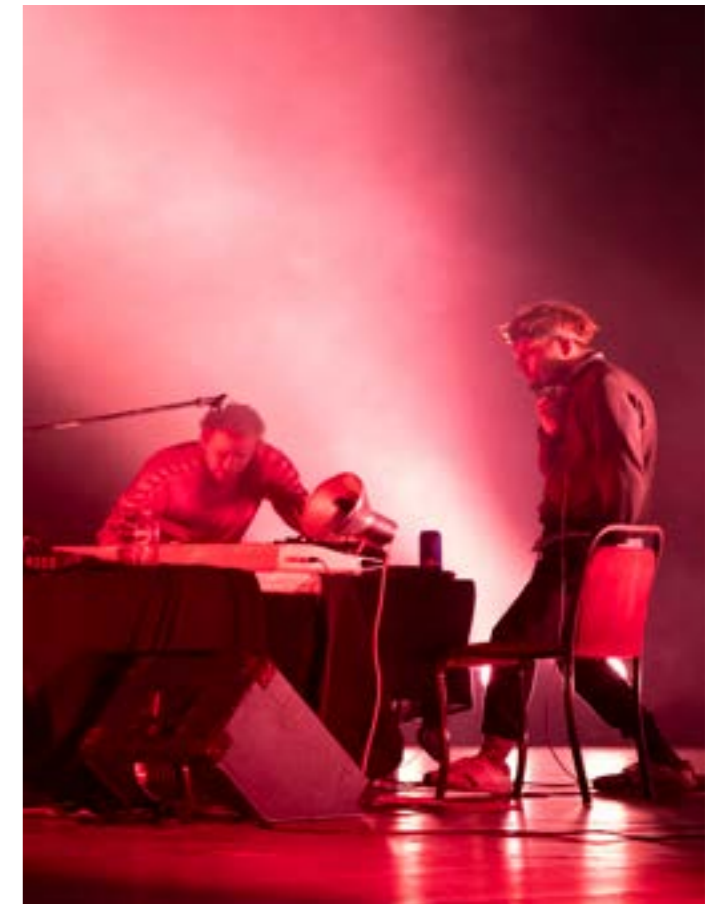
SAÂDANE AFIF  
FRÉDÉRIC BRULY BOUABRÉ  
NATALIE CZECH  
JEREMY DELLER  
LATIFA ECHAKHCH  
JENNY HOLZER  
INFORMATION FICTION PUBLICITÉ  
(IFP)  
RICHARD KONGROSIAN  
NATALIE REBHOLZ  
HANNAH WEINBERGER  
DENIS SAVARY  
ELISA STORELLI  
THE TUNING CEREMONY  
HANNAH WEINBERGER  
ALINE ZELTNER

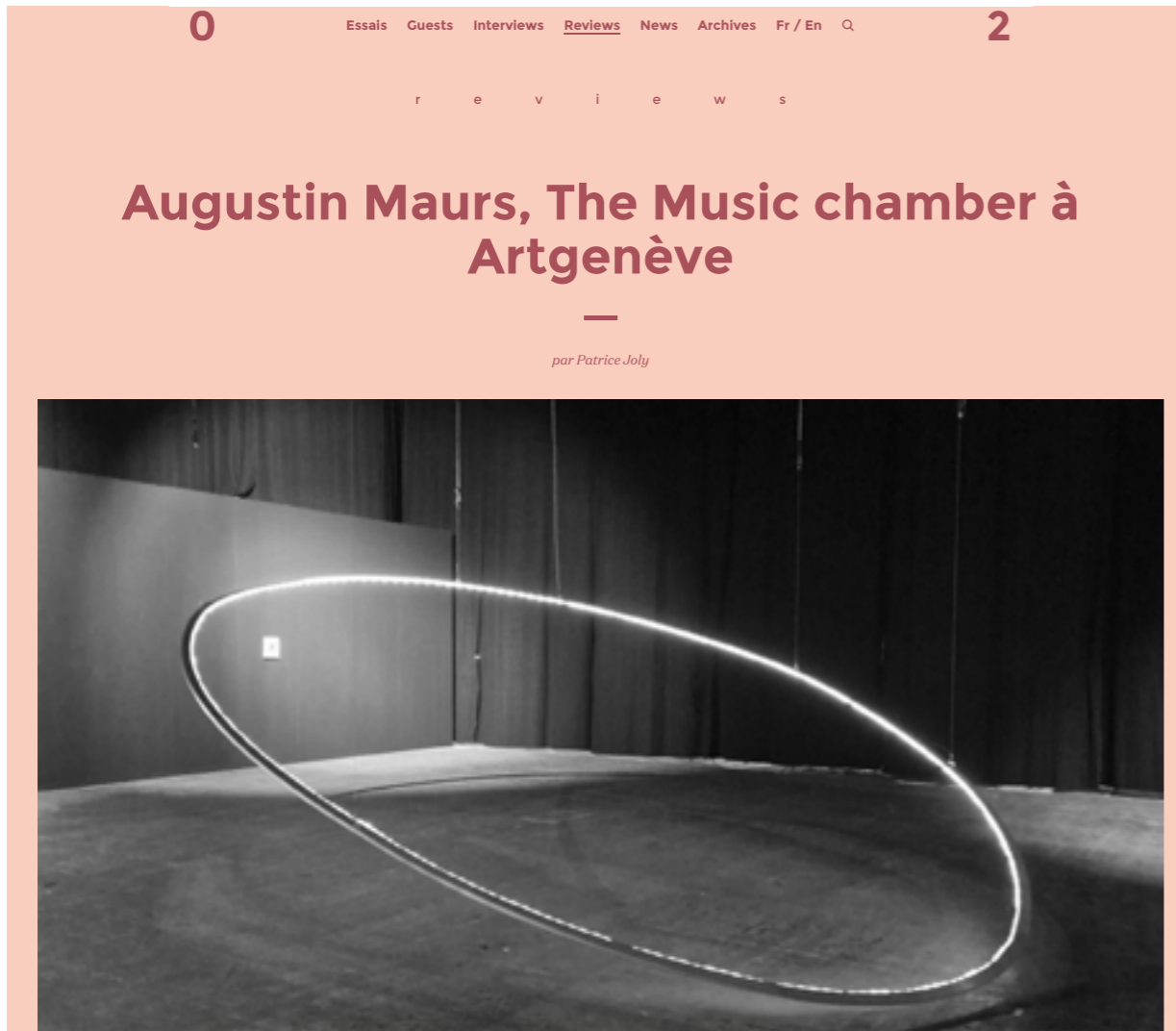
In collaboration with the Musée d'art moderne et  
contemporain (MAMCO), Genève  
Invited institutions and projects:  
Biennale Son Valais  
Ensemble Contrechamps  
Joyfully Waiting  
ECAL Bachelor in Visual Arts

Curated by AUGUSTIN MAURS

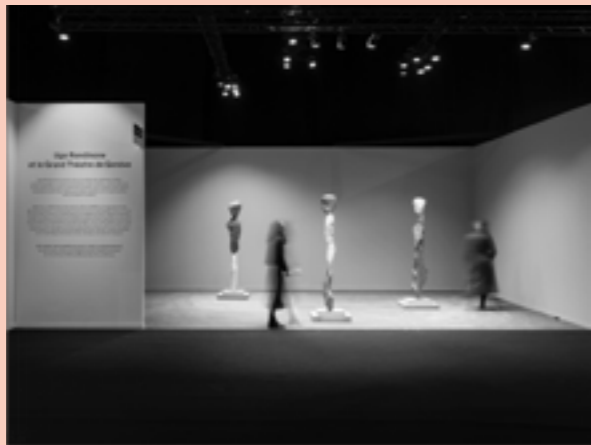
In this exhibition conducted by sound, the pieces are  
positioned around a "tuning ceremony" conceived in  
collaboration with the Ensemble Contrechamps and  
students of the ECAL Bachelor in Visual Arts. This  
game of call and response between artworks and live,  
recorded, electronic or analog sound, extends the  
exhibition to a polyphonic quest unfolding throughout  
different moments of the day. What shall we tune to?

Concert  
Saâdane Afif features:  
"Dwarf Lift Dwarf sings Pirates Who's Who"  
Presented by artgenève/musique together with  
Biennale Son Valais  
27.01.2023  
10 pm  
Motel Campo  
Rte des Jeunes 13, 1227 Carouge, Genève





L'alignement régulier et ordonné des stands des galeries ne suffirait-il plus à assurer la fonction première d'une foire d'art contemporain, qui est de servir de prolongement au fonctionnement habituel de ces mêmes galeries ? L'art que l'on croise dans ces stands est-il devenu si désespérément lié à sa marchandisation qu'il faut désormais lui adjoindre une plus-value « désintéressée », un supplément d'âme, pour le laver de sa faute originelle – celle d'être un art uniquement destiné à produire des objets vendables ? Faut-il désormais associer systématiquement à ces manifestations éminemment commerciales leur pendant « artistique » pour faciliter l'acte marchand ? Et si les manifestations annexes qui accompagnent la plupart des foires d'art contemporain se sont de plus en plus banalisées, quel est donc leur statut ? Faire-valoir, ilots de désintéressement, anachronismes ou bien véritables projets artistique autonomes ?



Artgeneve 2023, Ugo Rondinone, vue du stand du Grand Théâtre de Genève © Photo Baptiste Janin



## THE MUSIC CHAMBER 2022

artgnève, Geneva  
2.-8.3.2022

DIRK BELL AND ISABEL LEWIS (SCHOOL OF SWANS)  
TONY CONRAD  
NO SALAD RECORDS / STÉPHANE KROPPF  
SUNNA MARGRÉT  
GINA PROENZA  
KARIN SANDER  
SARAH SCHÖNFELD  
STEFAN TCHEREPNIN

Curated by AUGUSTIN MAURS  
with CATHERINE OTHENIN-GIRARD

This year, artgenève/musique launches a new space dedicated to sound and music. *The Music Chamber* seeks to create a specific artistic dynamic for elaborating and showing sonic works. This “chamber” recalls both the intimacy of the bed room and the disputes of parliamentary debates, but also the notion of chamber music, a musical genre based on a reduced usage of material and voices, that has always pushed the boundaries of its own existing structures. In this first *Music Chamber* edition, the status of the presented works is often ambivalent, between sound installation, performance or silent object relating to sound. The visual element is prolonged by sonic movements and vice versa, enabling the pieces to cohabit and to sometimes interact: the soft, persistent noises of a drawing hand delivered by large custom made speakers (Dirk Bell / Isabel Lewis); the smashing of plates and their transformation into sonic meanings within an “instant archeology” process (Sarah Ancelle Schönfeld); “lightning concerts” transcending visual and audible perception (Karin Sander); a scenography unifying both art and performance history presented by No Salad Records with Gina Proenza and Sunna Margrét and a piano in fake fur playing sporadic electronic chords (Stefan Tcherepnin).

## THE MUSIC CHAMBER 2022

artgnève, Geneva



THE MUSIC CHAMBER 2022

Herkulesaal, Munich



Sarah Schönfeld

THE MUSIC CHAMBER 2022

artgnève, Geneva



Karin Sander / Stephan Tcherepnin



Isabel Lewis / Dirk Bell



Sarah Schönfeld



*THE PERPETUAL CANON*

KW INSTITUTE FOR CONTEMPORARY ART  
 METABOLIC MUSEUM-UNIVERSITY A.O  
 16.II.2021 - ONGOING

BASSEM ALKHOURI  
 ANNIKA LARSSON  
 E.I. THE BLOB  
 HILARY JEFFERY  
 ROBIN HAYWARD  
 SATCH HOYT  
 MO ABBOT  
 YUTAKA MAKINO  
 CYMIN SAMAWATIE  
 ELISA STORELLI

Initiated and assembled by AUGUSTIN MAURS

A collaborative inquiry into the notion of canon.  
 The project looks into the etymological developments  
 of the term and explores its musical and non musical  
 resonance until today.

<https://vimeo.com/653224167>

Events:

16.12.2023, 5 pm, THE PERPETUAL CANON - selected  
 motifs and talk, Augustin Maurs, hosted by Isabel Lewis  
 and Dirk Bell at Sophiensaele Kantine Berlin

25.10.2023 Presentation at the KYUSHU UNIVERSITY  
 with Augustin Maurs and Yutaka Makino, Fukuoka, Japan

15.01.2022 C, K and Q MOTIFS from THE PERPETUAL  
 CANON for voice, mixed medias and instruments  
 together with Elisa Storelli, Hoffmann Collection, Berlin

15.01.2022 RESPONSORY PRACTICE,  
 Augustin Maurs and Hilary Jeffery  
 Tempelhofer Feld, Berlin

19.12.2021 RESPONSORY PRACTICE  
 Augustin Maurs and Hilary Jeffery  
 Ufer Studios, Berlin

16.II.2021 KANÔN, QĀNŪN, CANON (...)  
 Concert at KW Institute for Contemporary Art KUNST-  
 WERKE BERLIN e. V.  
 Music for qānūn, monochord, sanza, trombone, cello,  
 microtonal tuba, voices and electronic

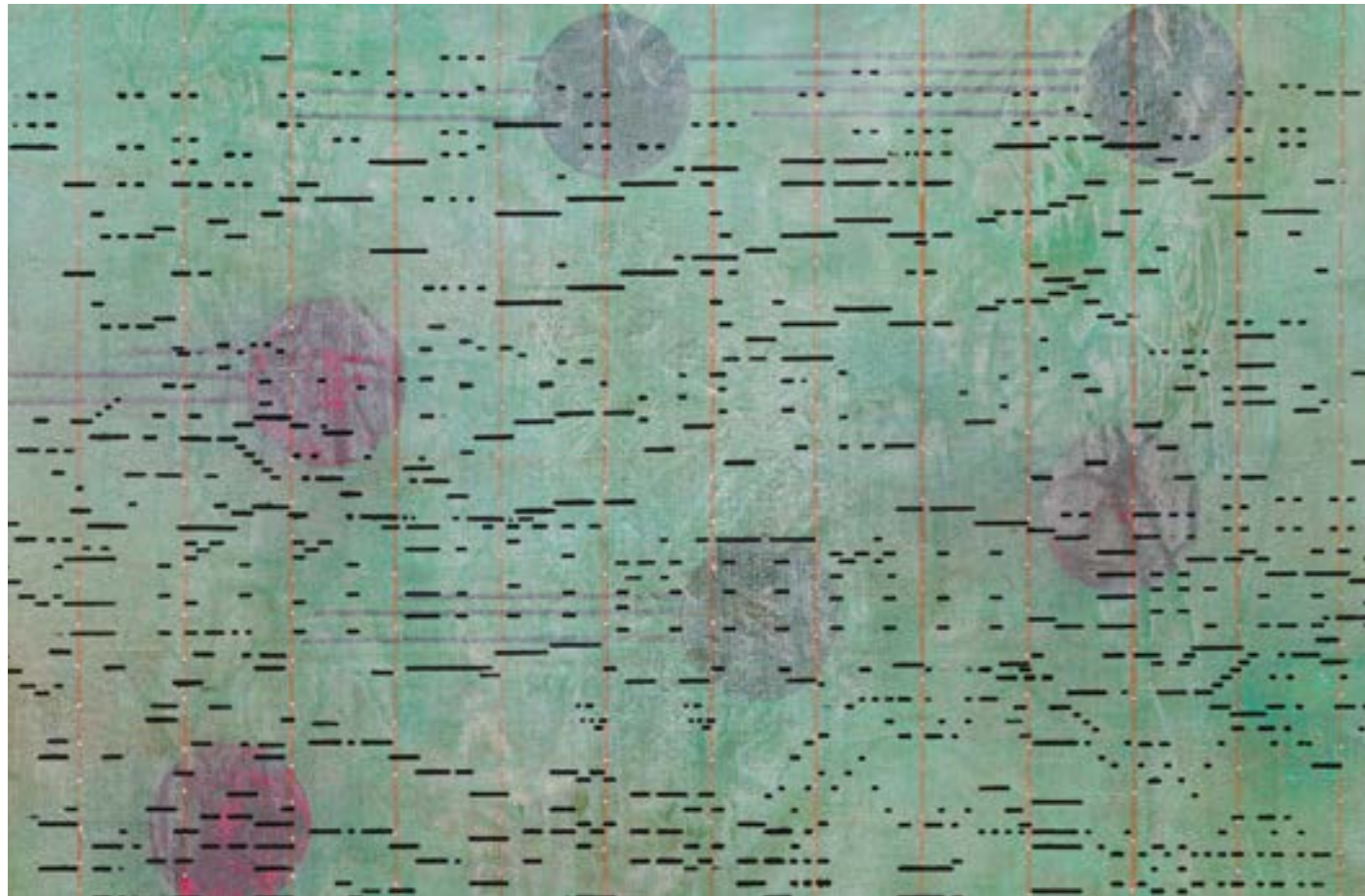
*THE PERPETUAL CANON*



Outdoor event during COVID



Concert at KW Institute for Contemporary Art



Satch Hoyt, *Whooshed Out Streams of Memory* (painting & score)



Yutaka Makino, The Technical Ensemble



The Hayward Tuning Wine, an interface for exploring microtonal tuning, conceived by Robin Hayward



Satch Hoyt playing *Whooshed Out Streams of Memory*

*ENCORES – Music on Recurrence, Redundancy  
and Surplus (Part II)*Victoria Hall, Geneva  
30.1.2020

SAÂDANE AFIF  
 SAM DURANT  
 ECART / ÉMILIE PARENDEAU  
 JEAN-PASCAL FLAVIEN  
 PIERRE HUYGHE  
 KRISTIN OPPENHEIM  
 RAYMOND PETTIBON/OLIVER AUGST  
 ANRI SALA

Curated by AUGUSTIN MAURS

This concert continues and extends a project presented at the Teatro Goldoni initiated by artgeneva and curated by Augustin Maurs during the Venice Biennale 2019. The program draws on the notion of “encore”; a repeated or additional performance called by the audience at the end of a concert. Often reflecting the momentary state of mind of musicians, “encores” can result in uniquely intimate musical renditions, or into moments of excessive extravaganza or pretense – sometimes exceeding the given frame of the entire event. Increasingly associated with provocative or less serious performances, encores have sometimes been officially banned from certain theaters, for potentially leading to public disorder. For the invited artists, the notion of encore serves as a social-ritualistic pattern and as an artistic scheme to explore different kinds of reiterations, mutations or changes. Music is perceived as convertible energy, often referring to already existing works or to somewhat noisy political events.

*ENCORES (Part II)*

Victoria Hall, Geneva

Amina Winkler / Emilie Parendeau, *A Louer*

Applause

*ENCORES – Music on Recurrence, Redundancy and Surplus*Teatro Goldoni, Venice  
9.5.2019SAÂDANE AFIF  
HSIA-FEI CHANG  
PIERRE HUYGHE  
YUTAKA MAKINO  
JONATHAN MONK  
ANNIKA LARSSON / SATCH HOYT  
ANRI SALA

Curated by AUGUSTIN MAURS

[https://www.youtube.com/  
watch?v=qjUgfON8aDY](https://www.youtube.com/watch?v=qjUgfON8aDY)

*Encores – Music On Recurrence, Redundancy And Surplus* draws on the notion of “encore”; a repeated or additional performance called by the audience at the end of a concert. Often reflecting the momentary state of mind of musicians, encores can result in uniquely intimate musical renditions, or into moments of excessive extravaganza or pretense – sometimes even exceeding the given frame of the entire event. Increasingly associated with less serious performances, encores have sometimes been officially banned from certain theaters, for potentially leading to public disorder. For the invited artists, the notion of encore serves as a social-ritualistic pattern and as an artistic scheme to explore different kinds of reiterations, mutations or changes. Music is perceived as convertible energy, often referring to already existing works or to somewhat noisy political events.

*ENCORES*

Teatro Goldoni, Venice

Annika Larsson / Satch Hoyt, *It's After The End Of The World*Hsia-Fei Chang, *A Failed Performance*

ENCORES

Teatro Goldoni, Venice



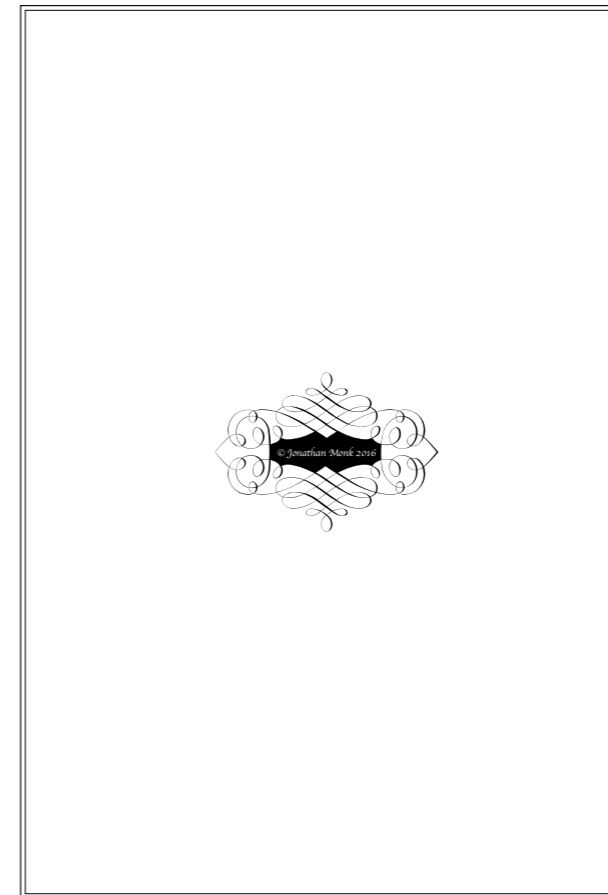
Anri Sala, *Revolving Songs*



Sadaane Afif, *Sept notes sur le travail de Peter Roehrs*

ENCORES

Teatro Goldoni, Venice



My Mother Cleaning My Father's Piano

Jonathan Monk



Rita Monk

My Mother Cleaning My Father's Piano

Jonathan Monk, *My Mother Cleaning My Father's Piano*

*A FAILED PERFORMANCE*

artgenève, Geneva  
31.1. - 3.2.2019

HSIA-FEI CHANG  
HANNAH WEINBERGER

Curated by AUGUSTIN MAURS  
with CATHERINE OTHENIN-GIRARD

Weapons and music instruments have a long common history – from the bow and arrow (allegedly the first string musical instrument) to the “Ghost Army” used by the US Military as sonic lure during World War 2. Giant propaganda loudspeaker walls as they have been erected between Taiwan and China or between South and North Korea are a further incursion of sound within military or political conflicts. Such a “broadcast wall”, a structure holding 28 horn loudspeakers (conceived by Augustin Maurs), is serving as the starting point of the project presented for artgenève/musique 2019. In the installation, the broadcast wall is deprived of its usual propaganda function. Instead, it is used to narrate an infamous undertaking: the attempt of a political assassination, which, in the end, fails. Chang’s work diagnoses this manifold failure, opening up a semantic sphere where the notions of voice, weapon and performance play a hide and seek game, and eventually blur.

The idea and inspiration for Hannah Weinberger’s “Social Non Social Concert” 2019, is to be in a close and on-going engagement with the surrounding of artgenève, in order to enable responsive relationships between the work and the audience. Diverse group of individual musicians will be invited to create a subtle social space, kind of under layering the situation of the fair and to literally create a soundtrack.

*A FAILED PERFORMANCE*

artgenève-Villa Sarasin, Geneva



Hsia-Fei Chang, *A Failed Performance*



Hsia-Fei Chang, *A Failed Performance*

MUSIC FOR FUTURE IMAGES

Akademie der Künste, Berlin  
28.8.2019

ANGELA BULLOCH  
ANNIKA LARSSON  
SATCH HOYT  
YUTAKA MAKINO  
KARIN SANDERS

WITH THE BERLIN BASS ENSEMBLE

In the framework of WO KOMMEN WIR HIN  
ein künstlerisches Forschungslabor der  
Akademie der Künste

Curated by AUGUSTIN MAURS

Music For Future Images is an assemblage of pieces presented in the framework of the exhibition "Wo kommen wir hin" in the Berlin Academy of Arts. In times that can be described as politically disastrous, the artists working on "Wo kommen wir hin" take the necessary freedom to examine the aesthetic user interfaces of society and wwtto develop their own. The starting point is the forms of art to which no particular use or function can be assigned at first:

An obstinate canon, musicians and a listening image singing the world after the end of the world, sound as behavioural mirror, the melodies of taking pictures, and an electric bass ensemble playing sculptures that have not yet been produced.

MUSIC FOR FUTURE IMAGES

Akademie der Künste, Berlin



Music for Furure Images, Akademie der Künste Berlin

- |                      |                          |
|----------------------|--------------------------|
| Joachim Bliese       | Ulrich Peltzer           |
| Hermann Bohlen       | Gemina Picht             |
| Angela Bulloch       | Edgar Reitz              |
| Lukas Dall'Omo       | Kathrin Röggla           |
| Floros Floridis      | Karin Sander             |
| Jens Harzer          | Thomas Schadt            |
| Frank Heibert        | Eran Schaerf             |
| Günther Hörmann      | Hinrich Schmidt-Henkel   |
| Reinhard Kahn        | Robyn Schulkowsky        |
| Nastasja Keller      | Georg Seeßlen            |
| A.L. Kennedy         | Amadeus Templeton        |
| Alexander Kluge      | Ros Steen                |
| Koffi Kôkô           | Gerhild Steinbuch        |
| Stefan Kraus         | Oliver Sturm             |
| Karin Krauthausen    | Manos Tsangaris          |
| Änne-Marthe Kühn     | Valery Tschepanova       |
| Helmut Lachenmann    | Claudia von Alemann      |
| Mark Lammert         | Leopold von Verschuer    |
| Annika Larsson       | Harald Welzer            |
| Judith Lorentz       | Bo Wiget                 |
| Yutaka Makino        | Angela Winkler           |
| Boris Matchin        | Hanns Zischler           |
| Augustin Maurs       | The Berlin Bass Ensemble |
| Christoph Mayer CHM. | Tanzcompagnie Rubato     |



## PUBLICATION

artgnève, Geneva  
Released on 29.11.2017

Augustin Maurs (ed)

Contributions by

Jörg Heiser  
Saādane Afif  
John Armleder & Christian Marclay  
Angela Bulloch  
Jean-Pascal Flavien  
Karl Holmqvist  
Bethan Huws  
Christoph Keller  
Annika Larson  
Klara Lidén  
m/2  
Augustin Maurs  
Jonathan Monk  
Tisha Mukarji  
Olaf Nicolai  
Tracey Rose  
Anri Sala  
Tino Sehgal

*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.*  
Jörg Heiser

## PUBLICATION

artgnève, Geneva

# 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



## MYTH, MUSIC, AND ELECTRICITY

Herkulesaal, Munich

29. II. 2017

MONICA BONVICINI  
 ANGELA BULLOCH  
 NINA CANELL & ROBIN WATKINS  
 ANNIKA LARSSON  
 SUSAN PHILIPSZ  
 PPKK (SCHÖNFELD & SCOUFARAS)  
 KARIN SANDER  
 LOUIS-PHILIPPE SCOUFARAS

Curated by AUGUSTIN MAURS

<https://www.youtube.com/watch?v=msodlOLiicI>

Taking place in the historic Herkulesaal in Munich, this evening takes its broad theme from the myths surrounding the location's name-giver. Specifically, a lesser-known story within the mythology of Hercules recounts how, as a child, he violently killed his music master, Linus of Thrace, after being reprimanded for his lack of musicality. *Music, Myth and Electricity* plays with the adventurous and unpredictable construction of myths within our relation to sound and electric streams. The Herkulesaal, usually a stage for classical music ensembles, becomes the host of a series of new works mainly conceived for electric and amplified instruments – among them a bass guitar ensemble (Angela Bulloch), a set of 12 turntables (PPKK), signals from the solar wind, aurora borealis and other magnetic storms (Nina Canell & Robin Watkins) and a pipe

## MYTH, MUSIC, AND ELECTRICITY

Herkulesaal, Munich

Angela Bulloch / Augustin Maurs, *Heavy metal Hercules*PPKK, *04.0*

MYTH, MUSIC, AND ELECTRICITY

Herkulesaal, Munich



Karin Sander, *Blitzkonzert*



Susan Philipz, *Air On A Broken String*

MYTH, MUSIC, AND ELECTRICITY

Herkulesaal, Munich



Annika Larsson, *Fuzzy Logics, for organ*



Nina Canell and Robin Watkins, *The Luminiferous Aether*

*DIE BLAUE STUNDE*

artgenève-Villa Sarasin, Geneva  
26.I.- 29.I.2017

ANGELA BULLOCH

Curated by AUGUSTIN MAURS

*The Large Blue Music Listening Station* (2017) belongs to a series of listening stations that Angela Bulloch began in 2012. They are equipped with a vinyl record turntable which sits on a base that is fastened to the wall, a sound system, and a brightly colored LP released by the artist's record label ABCDLP. Heavy felt curtains hang from a curvilinear metal railing, creating a semi-private enclosure while also functioning as acoustic insulation. The felt keeps the sound from escaping, at the same time intensifying the music playing inside.

The show is accompanied by a record release performance by HSBC Steven Warwick (Heatsick) and Ralph Cumbers (Bass Clef), and a concert by the Staches in the Villa Sarasin, Geneva.

*DIE BLAUE STUNDE*

artgenève-Villa Sarasin, Geneva



Angela Bulloch, *Large Blue Music Listening Station*



Steven Warwick / Angela Bulloch

SEVEN IDEAS OF STOLEN TIME

artgenève-Villa Sarasin, Geneva  
27.I.2016

SAÂDANE AFIF  
JOHN ARMLEDER & CHRISTIAN MARCLAY  
JEAN-PASCAL FLAVIEN  
KARL HOLMQVIST  
JONATHAN MONK  
TISHA MUKARJI  
LOUIS-PHILIPPE SCOUFARAS

Curated by AUGUSTIN MAURS  
and CATHERINE OTHENIN-GIRARD

*Seven Ideas of Stolen Time* draws on the musical notion of “Tempo Rubato” (Italian for “stolen time”). A key term in the Western music of the 19th century, the Tempo Rubato originally evoked the rhythmic freedom taken by the interpreter in relation to the score. More extensively, the “Tempo Rubato” incarnates the singularity of the musical act as an irreproducible union between time and space. Its literal root (stealing time: a sin) recalls a heretic and recurrent need to overcome the “given” time within its codified and institutionalized use.

Scheduled through a calendar created by Jean Pascal Flavien, the evening proposes to enter the different temporalities of seven sound pieces and live performances. The evening includes a series of Fluxus works performed by John Armleder and Christian Marclay, Jonathan Monk’s piano piece *My Mother Cleaning My Father’s Piano*, Saâdane Afif’s musical commentary on the work of Peter Roehr, a “fugitive study” for piano and balloons by Tisha Mukarji, a reading by Karl Holmqvist and Louis-Philippe Scoufaras’s installation *Temps perdu* based on 140 hours of Proust reading.

SEVEN IDEAS OF STOLEN TIME

artgenève-Villa Sarasin, Geneva



Christian Marclay and John Armleder performing *Simultaneous Duo Versions*



Jean-Pascal Flavien, *Calendar*

*AN IDEA OF STOLEN TIME*

Schinkel Pavillon, Berlin  
25.05.2016

SAÂDANE AFIF  
SARAH DARWIN  
JEAN PASCAL FLAVIEN  
ANNIKA LARSSON  
ANONYMOUS  
JONATHAN MONK  
TISHA MUKARJI

Curated by Augustin Maurs

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.

*AN IDEA OF STOLEN TIME*

Schinkel Pavillon, Berlin



Saâdane Afif / Mount Moon



Annika Larsson, *A Pianists Hand*

A LONGER SORROW...

artgenève-Villa Sarasin, Geneva  
29.1.-1.2.2015

ANRI SALA

Curated by AUGUSTIN MAURS

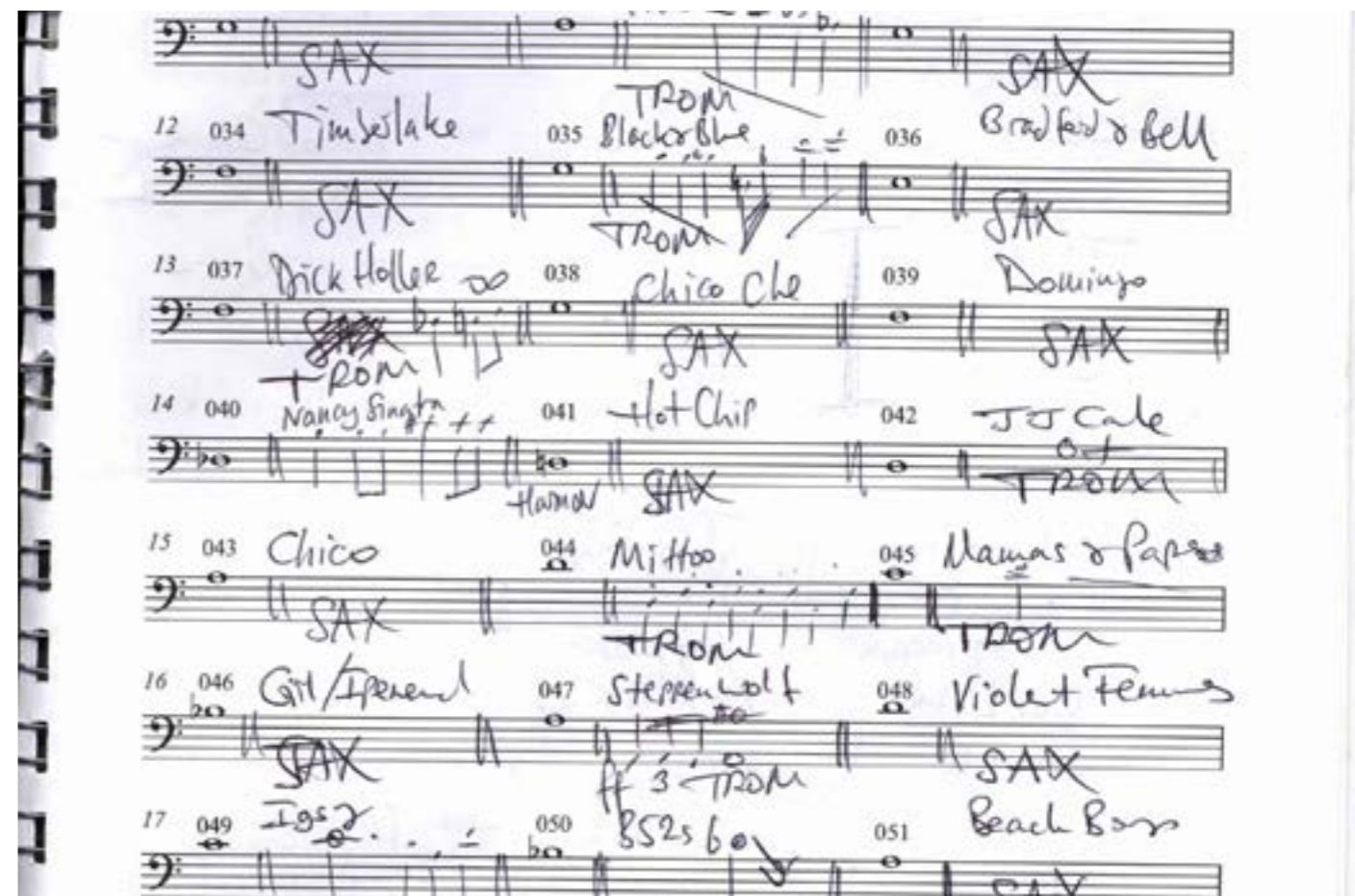
Anri Sala's piece consists in a juxtaposition of two of his previous works, *Long Sorrow* (2005) and *Where the Moon Notes Equal the Beach Bridges* (2012). The starting point of the project is the Film *Long Sorrow*, in which the free jazz saxophonist Jemeel Moondoc intones a long improvisation, while 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 the material recorded in the Serpentine Gallery, 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. 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. The music unfolds to a multidimensional composition gravitating around the ongoing interpretations of *Long Sorrow* in an incisive orchestration of fixity and openness.

A LONGER SORROW...

artgenève-Villa Sarasin, Geneva



Andre Vida performing in front of Anri Sala's film *Long Sorrow*



Notations

*VIRTUOSITY – on Skill and  
Disruption, Strength and Nonchalance,  
Morale and Cheating*

Philharmonie Berlin, Kammermusiksaal  
30.4.2013

SAÂDANE AFIF  
BETHAN HUWS  
CHRISTOPH KELLER  
ANNIKA LARSSON  
KLARA LIDÉN  
OLAF NICOLAI  
ELLIOT SHARP  
TRACEY ROSE  
TINO SEHGAL

With  
KAMMERENSEMBLE NEUE MUSIK BERLIN  
TRUIKE VAN DER POEL, voice  
CHOR DER KULTUREN DER WELT

Curated by AUGUSTIN MAURS

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Virtuosity, a signifier for outstanding artistic mastery, simultaneously always implies transgression. Famously embodied by the “Devil’s Violinist” Niccolò Paganini’s ability to blend fear with delight, this ambiguous notion blurs the boundaries between opposing forces, and where required, between good and evil. The composer Augustin Maurs takes this ambivalence as an opportunity to invite visual artists to give a concert in the Kammeraal of the Berlin Philharmonie. Together with the Kammerensemble Neue Musik and the singers from the Chor der Kulturen der Welt, eight Berlin-based international artists will create and perform various new musical compositions. They will take into consideration the special format of the concert, the musicians, singers and the architecture of the Philharmonie – the masterpiece of architect Hans Scharoun, one of the most prestigious concert halls in the world.

Presented by artgenva with the kind support of the Swedish Embassy in Berlin and Freunde Guter Musik e.V.

In collaboration with DAAD Artists-in-Berlin Program.

*VIRTUOSITY*

Philharmonie Berlin, Kammermusiksaal



Christoph Keller, *Music For Clouds*



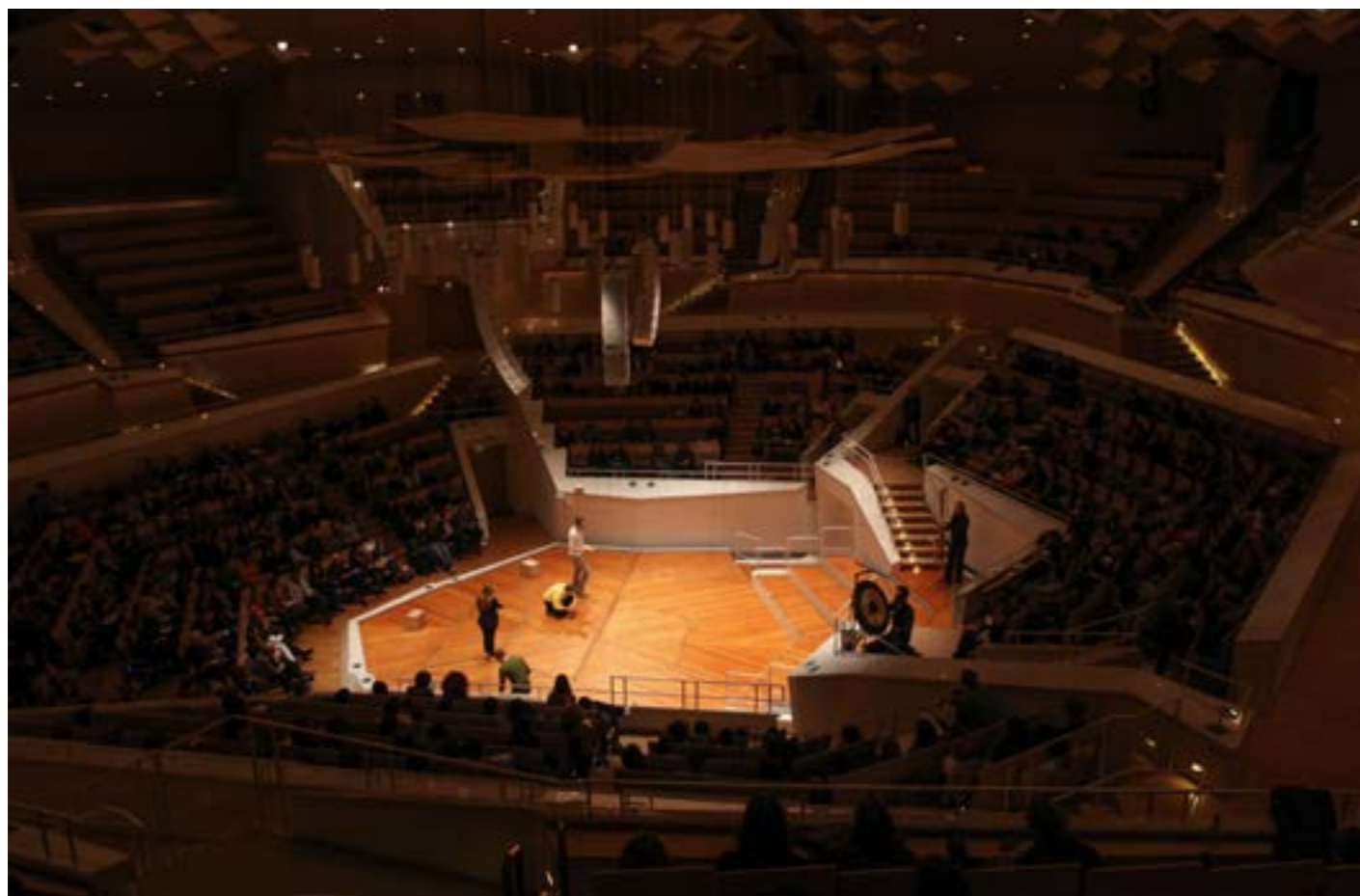
Tracey Rose, *Duppy Conqueror*

VIRTUOSITY

Philharmonie Berlin, Kammermusiksaal



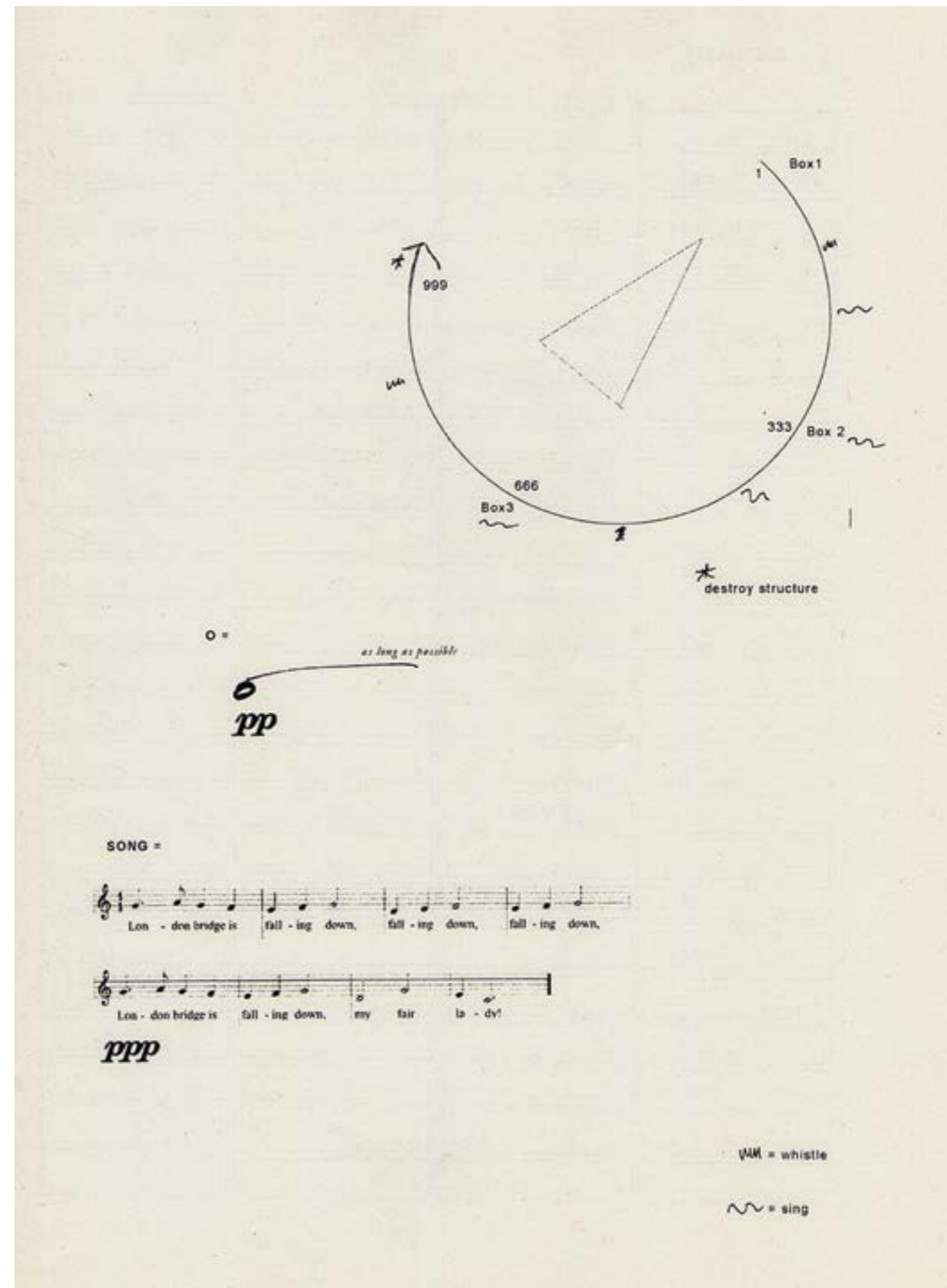
Tracey Rose, *Duppy Conqueror*



Annika Larsson, *999 Pieces*

VIRTUOSITY

Philharmonie Berlin, Kammermusiksaal



Annika Larsson, *999 Pieces*, excerpt from the score



## EL CANT DELS OCELLS

St.Elisabeth-Church, Berlin

1.5.2010

## "THE TENTH ASSAULT ON KAZAN":

JASON DODGE  
 DIETER ROELSTRAETE  
 MONIKA SZEWCZYK  
 ANNIKA LARSSON  
 ANDREW NOBLE  
 JENNIFER ALLEN  
 ANA TEXEIRA PINTO  
 MARTHA ROSLER  
 (PLAYERS AND SPEAKERS)

Initiated and assembled by AUGUSTIN MAURS

"El Cant Dels cells" is a composed evening combining a musical performance with speeches throughout a supper ceremony. "THE TENTH ASSAULT ON KAZAN" conducted by Dieter Roelstraete & Annika Larsson will perform 40 variations of the Catalan song "el cant dels ocells" (the song of the birds) for cello and gongs. Their music will include orations held by special guests during a supper conceived and prepared by Meggie Schneider: Master of ceremony Józefina Chetko will lead the visitors through the evening. The Concerto for Cello, Gong Ensemble, Orations and Table Ceremony recalls Pau Casals's renowned appearance at the United Nations In 1971. At the age of 94, the world famous cellist gave a remarkable speech praising his homeland Catalonia, "the first nation in history which had brought out the idea of parliament". He ended this ceremony by playing the Catalan song "el cant dels ocells" in his personal transcription for cello and ensemble, a gesture which raised the folk melody to a hymn of political independence.

## EL CANT DELS OCELLS

St.Elisabeth-Church, Berlin



Speakers and audience



Ensemble The Tenth Assault on Kazan

SYMPHONY

COMA Gallery, Berlin  
21.12.2009

WOLFGANG AMADEUS MOZART  
NAM JUNE PAIK  
DIETER SCHNEBEL  
ANNIKA LARSSON

With:

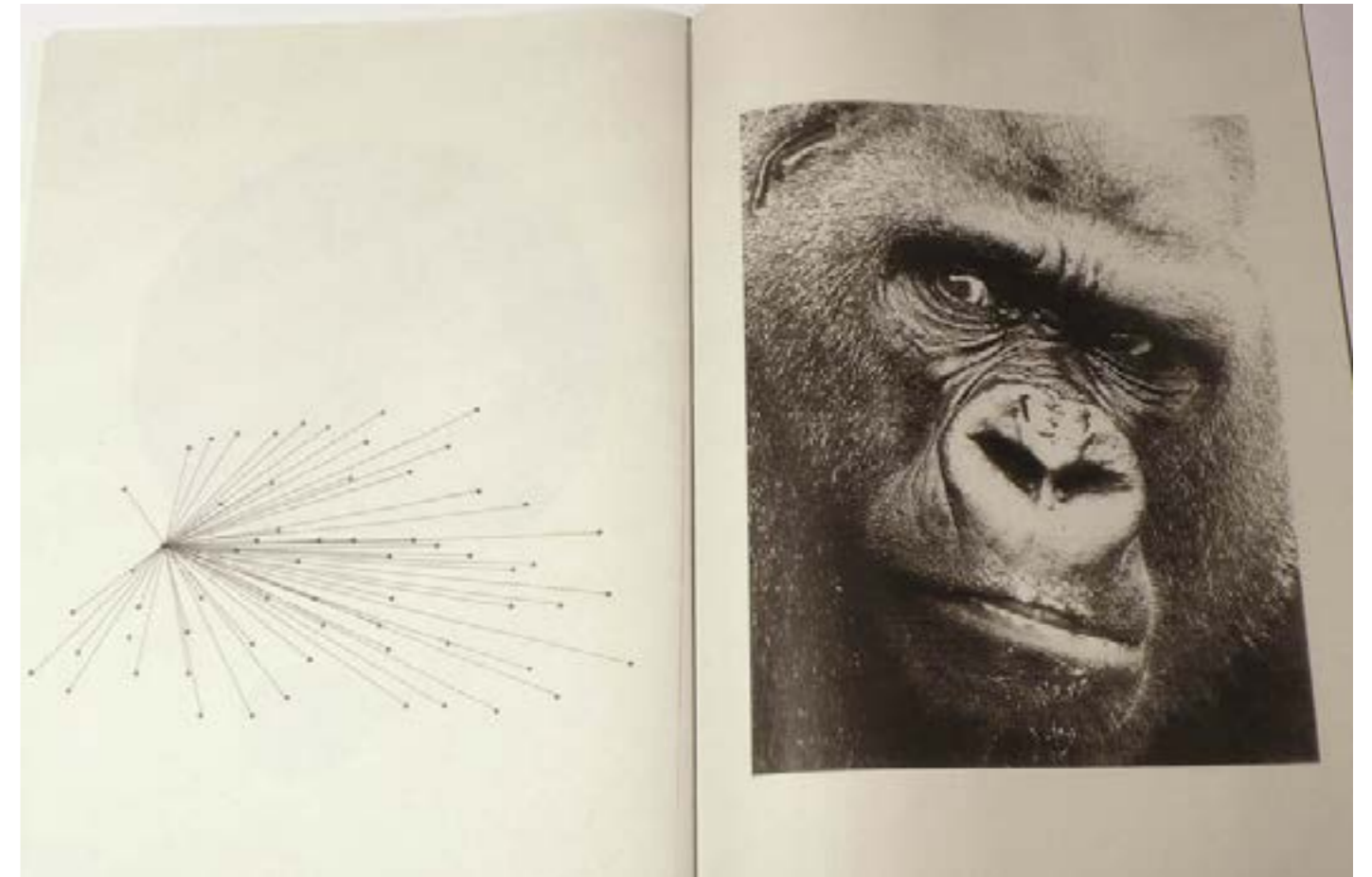
Jeremy Woodruff, Jeremy Junior, Erik Drescher, Miguel Perez, Elissa lee, Ayumi Paul, Dea Szuck, Laura Rayanen, Emer Kinsella, Benedikt v. Bernstorff, Kirsten Harms, Jodfat, Yair Iantner, Sarah Rilling, Miguel Perez, Thomas Kaufmann, Julian Damowski, Sandra Vrampelmeyer (Orchestra) and Christian Petersen, piano Aktsalon Berlin

Curated by AUGUSTIN MAURS

Symphony, from Greek (symphonia), "agreement or concord of sound", "concert of vocal or instrumental music", from "harmonious", agreeing in sound.

SYMPHONY

COMA Gallery, Berlin



Annika Larsson, *Symphony N.1*



Annika Larsson, *Symphony N.1*

Myth, Music and Electricity

Robert Early China-Exchange 21 December 2017 [artreview.com](#)



Herkulesaal der Residenz, Munich, 29 November

When it was rebuilt in 1957, after the bludgeoning it took during the war, Munich's Herkulesaal was recreated to the exact dimensions it had as King Ludwig's throne room. The hall still retains some of that old imposing grandeur – not to mention a certain notoriety amongst acousticians for its faltering high frequencies and limp reverberation. Though it has often been used by the symphony orchestra of Bavarian radio, this is clearly a room designed more for its pomp and ceremony than its sound.

Under the auspices of *artgenève/musique*, a platform for the sounding arts established by the Swiss art fair in 2016, Berlin-based composer-curator Augustin Maurs programmes an evening of performances by nine mostly female artists, that both play to and subtly subvert the grandeur of their surroundings. For a little over two hours, short time-based works by Susan Philipsz, Monica Bonvicini, Angela Bulloch, and others, will wrestle with the architecture of the space, alternately pummelling at the walls with volume or dazzling the stalls with light, in a show that treats music as myth and myth as music, playing each off against the other.

High on the walls of the Herkulesaal, above the upper balconies, are twelve panels depicting the labours of Hercules – we see the mythical Greek hero slaying the Nemean lion, capturing the Erymanthian boar, washing out the Augean stables, and so forth. Hercules himself, as the programme notes remind us, was reprimanded and punished by his lyre teacher Linus for his unmusical playing – for which the hero beat his teacher to death with his own instrument. Identifying with this chippy son of Zeus, *Myth, Music, and Electricity*, then, arrives as an evening of *unmusic*, or, like Hans-Ulrich Obrist and Philippe Parreno's (2007) *Il Tempo del Postino*, a group show occupying not space but time.

# ARTS OF THE WORKING CLASS EXTRABLATT N°2

## ENCORES – MUSIC ON RECURRENCE, REDUNDANCY AND SURPLUS

By MARÍA INÉS PLAZA LAZO

Augustin Maurs is an unusual curator and composer. His pursuit, which he refers to as practice not work, is to make everyone feel at home in a shared, spoken language. Not language as in French or Korean, but the ever universal other language, music. The language Maurs shares with all the artists he invites to his constructed events, to express what is worth repeatedly doing, knowing, and looking for. With Saädane Afif, Hsia-Fei Chang, Pierre Huyghe, Yutaka Makino, Jonathan Monk, Annika Larsson and Anri Sala, Maurs turns the Teatro Stabile del Veneto "Carlo Goldoni" into the backside of a stage for a sensorial revision of the meaning and function repetition plays in pieces of music. The selected manifestations follow consequently the title of the evening, *Encores*.

Encores are not loops, but fragments of intimacy, sometimes of extravagance. Prohibited in classical music for quite a while, the repetition of a musical piece would mean the distortion of the concert itself. Encore! Encore! To play that song again. That is the total loss of control, relinquished to unbanned desires that transgress the perfection of the performance. Maurs can mention countless examples that feed his exposition with the Encore about to be staged in Venice, as his years-long oeuvre builds to questioning the idea of performance. This questioning is more than intellectual obsession; it moves towards the performative beyond the work it demands, and again, it has to do with renouncement.

Maurs invites artists who project ideas which prepare the public to surrender. Developing a practice beyond authorship, the program Maurs curates is fundamentally supported by the trade fairs Art Genève / Art Monte-Carlo, with gratitude to director Thomas Hug, who is also a musician and band member of La Stampa. *Encores* enjoys a pleasant format that, again, renounces the exclusivity of the art fair format. Of course, it takes care of VIPs but the program also veils for a general local crowd, and to a collaboration with the city of Geneva. Hug refers to this as an alternative to democratization of art.

It is also fitting that *Encores* takes place at the Teatro Goldoni as Carlo Goldoni, the Venetian playwright and librettist, was admired for his ingenious mix of wit and honesty. His plays offered his contemporaries images of themselves, often dramatizing

the lives, values, and conflicts of the emerging middle classes. Though he wrote in French and Italian, his plays made rich use of the Venetian slang; regional, vernacular, and colloquial. Goldoni also wrote under the pseudonym "Polisseno Fegeio, Pastor Arcade," which he claimed in his memoirs the "Arcadians of Rome" bestowed on him.

Saädane Afif's controlled confusions could be a point of departure for certain associations between Goldoni's baroque and the post-conceptual strains that bond all artists participating in *Encores*. Afif's Confusions takes multiple forms, and this time, devises the sound of the unvaried repetitions of patterns in the art of Peter Roehr. The displacement of meaning in Roehr's dried works suddenly turn into notes when Afif appropriates the recurring gesture to pass on to the audience, transcribed on scores. The original function of Roehr's object is repeated until it disappears.

What Afif's shows subscribes to the *jouissance* born in the industrial elements of mass culture. Circulation, interpretation, moving from one media to the other does not require instruments in the piece by Anri Sala. Sala's themes, based upon the nature of intersections, are often intense and are not easy to sit with. But the whispering mystery of his work mingles elegantly, as in most of his pieces, with the ghosts of the chosen theatrical venue.

Like every cultural heritage site protected by the city of Venice and occupied by the all imaginable art event during the Venice Biennale, this Teatro is full of fissures. Augustin Maurs is here to celebrate those fissures, bringing the pieces that have turned the idea of classical music into a political stand, a poetic abstraction, an altered, rather personal version of reality. Hsia-Fei Chang's *Failed Performance* takes the failed assassination of Chiang Kai-shek during the dictatorship regime of Taiwan, and compares it with a karaoke performance, both by his uncle.

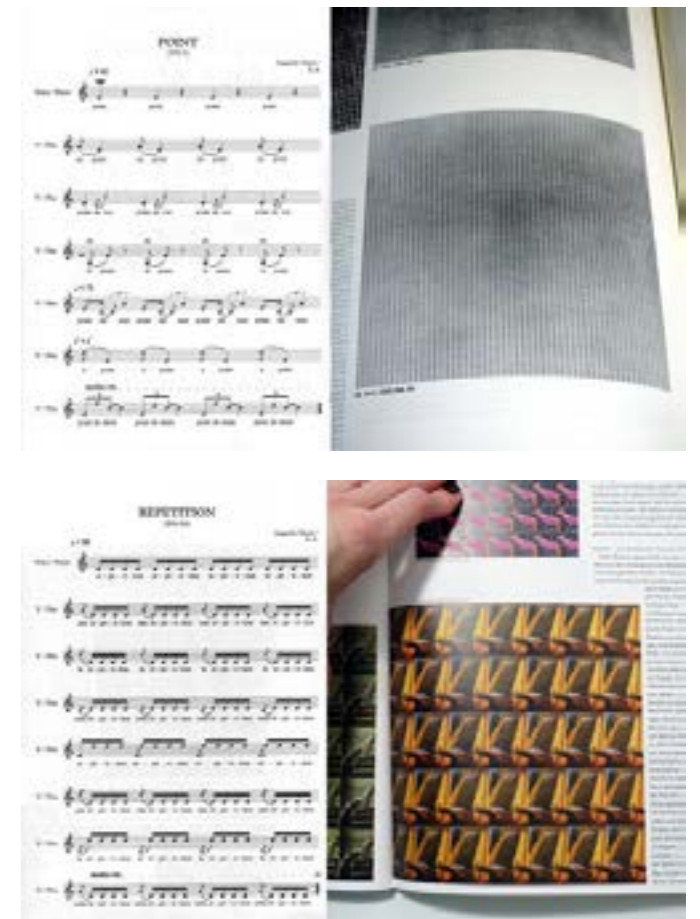
Recorded live on January 12th, 2001 in Leicester, England, Jonathan Monk presents *My Mother Cleaning My Father's Piano*. The title unpretentiously describes exactly what is heard as Monk recorded it, and the piece will be staged once more in Venice. Monk, known for his irreverent means, is like Annika Larsson, figures of pure humor, while Afif, Sala, Huyghe and Yutaka Makino opt to focus on the struc-

tural poiesis of their acts. The transcriptions are strange, alienated, and incomplete, leave the audience wanting more. *Encores* is a night about performers becoming the interpreters of repetition; not in the manner of an eternal return, but breaking the line between representation and the actors.

ENCORES  
music on recurrence, redundancy and surplus  
With Saädane Afif, Hsia-Fei Chang, Pierre Huyghe, Yutaka Makino, Jonathan Monk, Annika Larsson, Anri Sala.  
Curated by Augustin Maurs.

May 9th, 2019  
Doors open 7 pm  
Conversation with Anselm Franke, Katherine Rochester and Lou Cantor on Intersubjectivity (Sternberg Press)  
Concert 8 pm  
Teatro Stabile del Veneto "Carlo Goldoni"  
S. Marco 4650, 30124 Venice, Italy

Free Entry



Saädane Afif

## ARTGENÈVE

## MUSIC GETS A FOOT IN THE DOOR

A new project seeks to bring out the musicians in artists

ARTGENÈVE-MUSIC BRINGS TOGETHER visual artists who are as interested in music as musicians. By inviting such artists to create a work, musician, composer and curator Augustin Maurs seeks to fuse music and visual arts within the project. The event will take place during Artgenève (January 29 to February 1) in a 19th century villa, in a very different environment than that of an international art fair. Maurs explains what the project is about:

**What is Artgenève-musique?**

Artgenève-musique is a platform within Artgenève which commissions new musical, performative or ephemeral works created by artists.

**What do you mean by 'musical, performative or ephemeral works'? Are these created by musicians or visual artists?**

They can be collaborations with musicians, music pieces connected to shows, performances or sound works but also situation-related pieces. There is a focus on live interventions, but music here doesn't mean "concerts". On the contrary, the program wishes to overstep the ideas such as "concert" and "performance".

**What is the principle or idea behind involving visual artists in creating music? What is the need to do so?**

Well, there is a need, or an interest in music, and I think, for good reasons. One of them is that music immediately reflects time and sociability. The other side of the momentary aspect of music is that it is inescapably embedded in the context where it takes place. If you create a music work for a concert hall, for example, the concert hall and all its parameters — dressed up audience, silence, time limitation, etc. — contribute to the form of the piece. So, in my view, creation of music is not limited to the rendition or the organization of sounds, it is also to create a ritual. This relation between music and ritual becomes interesting when it comes to visual arts, because visual artists are particularly sensitive and inventive there, and visual-art settings offer greater possibilities for the invention of rituals.

So, I think the interest in music is not so much about parallels or "translations" as about junctions, and cohabitations between different time layers; about experimenting with presence. For instance, Saädane Afif speaks about the music performances he makes for his exhibitions as "vernissage" in the original,



Left: Augustin Maurs; Above: Anri Sala; Below: Villa Sarasin, the spacious 19th century mansion that will host Artgenève-musique

dimensional composition, while gravitating again around the ongoing interpretations of "Long Sorrow". In this rather complex musical texture, the idea of the bridge is crucial for Anri Sala, as a way of dealing with fixed material and live improvisation. For him the bridge becomes a "time breach" that releases a process from itself. It was my co-curator Catherine Othenin-Girard's idea to invite M/2 collective, comprising Jean Crotti, Alain Huck, Robert Ireland, Jean-Luc Manz, Christian Messerli, and Catherine Monney. Their project fully plays with the atmosphere of the venue, Villa Sarasin. The piece is a mise en scène of the singing voice in a rehearsal situation. Each day, singers from a classical, contemporary or other repertoire are invited to rehearse at the Villa Sarasin, going through their daily exercises and practicing their current pieces in different rooms. The visitors hear and see the musicians through the doors left ajar.

**The program is not taking place at the fair venue but near it. Why? How is it connected to the fair?**

Artgenève-musique takes place in the Villa Sarasin, a spacious 19th century villa adjacent to the main hall of Artgenève. The villa stands in the midst of urban activity and infrastructures. I like the fact that the villa brings about exactly the features which a fair doesn't really stand for: a private, intimate atmosphere, rooms of different sizes and great acoustic, protected from the "noise" of the booths. When the director of Artgenève, Thomas Hug, saw the villa, he immediately thought about the possibility of a music program there and invited me to propose projects.

- Artgenève runs from January 29 through February 1



literal meaning of the word "varnishing". The performative, ephemeral moment becomes the varnish which enables the work to remain in time.

**Tell us a little about the two projects — Anri Sala's "A Longer Sorrow Where the Moon Notes Equal the Beach Bridges" and M/2 Collective's "VOX".**

When I talked to Anri Sala about a music project, he came up with several ideas and then decided to combine two of them, resulting in an ongoing live music performance with a film projection. As you can tell by the title, the piece is a juxtaposition of his film "Long Sorrow" (2005) with a work he made for the Arles Amphitheatre in 2012, "Where the Moon Notes

Equal the Beach Bridges." The piece consists, at first, the musical multiplication of the "Long Sorrow" sound track, based on the recordings of a performance he created for the Serpentine Gallery in 2011. That was a marathon series of 400 concerts where the saxophonist Andre Vida had musically "answered" Jemeel Moondoc (who features in the film and had played the original sound track). For the Artgenève-musique project, Vida will be performing together with his own, recorded improvisations. Then, another musical process interferes with this first performance: "Where the Moon Notes Equal the Beach Bridges" is a musical dialogue between Vida and the trombone player Hilary Jeffery, that plays with the idea of the "bridge" in pop music.

Usually, the bridge is a contrasting moment of transition in a song, but in this piece, every single note of the Montana song "Moonflower" has an exterior, individual bridge section. So the music unfolds to a multi-