

ENGLISH

UNE MUSIQUE INTÉRIEURE

(Conduct,

Language, Voice,

Inner Ears)

Exhibition, Performances
and Lectures
February **18** - April **24**, 2022

Milan Adamčiak
Amable Arias
Eva Barto
Delia Gonzalez
Daniel Grůň
Alvin Lucier
Mattin
Pauline Oliveros
Georgia Sagri
Matthieu Saladin
Erik Satie
Scratch Orchestra
Serapis Maritime
Cally Spooner
Vier5

Curated by Pierre Bal-Blanc in
conversation with Oier Etxeberria

Serapis Maritime, HSOR59

Sublimation print on fabric, synthetic fill, 200 x 145 x 5 cm

Installation view, *Solo - Nature Study Notes - 1969-2019*

[Athens Version] 2021, by Georgia Sagri, Delia Gonzalez, Serapis
Maritime and Pierre Bal-Blanc. Hot Wheels Athens, 2021

Photo: Konstantinos Andrikoulas

A photograph of a wooden floor with a black strip of tape containing the text "function of discontent." The floor is made of light-colored wood planks, some of which are slightly raised or uneven. In the background, a white wall features a square electrical outlet. The overall scene suggests a commentary on the state of the floor or a metaphorical statement.

function of discontent.

The exhibition *Une musique intérieure* explores practises inherited from the conceptual art of the 60s and 70s, particularly the search for strategies and methodologies that would enable artists to produce beyond an expression of an individual—a mere atomised object.

Many of these strategies turned the artist into someone who establishes certain rules, exercises and near systematic instructions. Subsequently, any production or artistic object was a product of previously established scripts and notes.

This idea of addressing the poetic from a mechanistic perspective was a way of responding to a period in which the inner world of the human being started to be explored for commercial purposes due, to a large extent, to technological and scientific development. It is also at this time when the idea of production and collaborative artistic reception started to stand out as an alternative to mainstream consumerist culture. The present-day arrival of digital capitalism has led to the need to revise this legacy, and to rethink and debate what participation and interaction mean in artistic processes.

The works in this exhibition defy the norms and automatisms that have been ingrained into our systems of perception, as well as provide a contemporary interpretation of emblematic scripts from the period. Today more than ever it seems appropriate to once more question the limits established between art and life, music and noise, our perceived interior, personal spaces and the political, and their participation in a shared world.

Oier Etxeberria

Tabakalera

Donostia / San Sebastian

February 2022

UNE MUSIQUE INTÉRIEURE

(Conduct,
Language, Voice,
Inner Ears)

The exhibition *Une musique intérieure* questions our conduct, our language, and our voice as one would the balance of our inner ear; as instruments that stabilise our intimate relationship with the outside world.

The performance of *Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021*, which marks the beginning of this exhibition in the Basque Country following its presentation in Athens, questions the relationship between individual and collective memory from a new point of view for the Donostia/San Sebastian iteration. The performance, augmented by the presence of other works and artists' interventions, urges the audience to find a relationship to its own inner music. The itinerancy of this collective work becomes the lever to problematise the framework of its reception.

The exhibition at Tabakalera calls on the scores of composers who were pioneers in their attention to contexts, such as Alvin Lucier (*Chambers*, 1968), Pauline Oliveros (*Deep Listening*, 1989), and Milan Adamčíak (*Floor scores*, 1967). As Erik Satie already emphasised in his *Musiques d'ameublement (Carrelage phonique*, 1917), interiority is colonised by social rules. The exhibition is presented to the public as a chamber concert. Through the artists' work, its purpose is achieved on the political plane of determinism and in the use of instruments—both as musical instruments and tools of manipulation—played by local artists such as Amable Arias and a new generation of artists such as Eva Barto, Mattin, Matthieu Saladin, and Cally Spooner.

The exhibition *Une musique intérieure* (Inner Music) is the new framework for the score *Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021* performed in collaboration with Georgia Sagri, Delia Gonzalez and Serapis Maritime in early summer 2021. This score was written in Greece using freely available improvisation rites (prose instructions) exercising the open resource principle of the 1960s English collective, The Scratch Orchestra. The outline of the exhibition's floor plan at the Hot Wheels gallery in Athens, where this work was first exhibited, is superimposed onto the Tabakalera space. Moreover, the clothing designed for the performance is printed with images from the Greek gallery and verbal instructions of the rites by Serapis Maritime. *Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021* seeks to interrogate the relationship between the individual and the collective. The score aims to gather the activation of different rites through the clothing worn by one person (a solo performer) who animates the instructions, thereby shifting the construction of the social body onto the somatic formation of the individual. On the other hand, the audience (a collective) is then placed in free circulation around this activation so that the group is more affected in its active listening or passive behaviour.

Pierre Bal-Blanc

Pierre Bal-Blanc, Delia Gonzalez, Serapis Maritime, Georgia Sagri

Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021 After *Improvisation Rites 1969* from Scratch Orchestra
2021

Performance

Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021

FEB 18 18.00-18.45
Q Lau Pareta

Each Friday night a series of performances took place at Hot Wheels Athens in the summer 2021. Titled *Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021*, the multipart work includes the practises of several Athens-based artists—a performance by Georgia Sagri, music by Delia Gonzalez, and garments by the art and fashion collective Serapis Maritime—based on a score that Pierre Bal-Blanc composed in collaboration with them. The score structure Bal-Blanc used is from Cornelius Cardew's *Nature Study Notes* (1969), a series of “improvisation rites” that the English composer authored for the Scratch Orchestra, the experimental ensemble he co-founded. Cardew's rites function as a series of proposals, rules, and constraints for a collectively improvised musical performance. Cornelius Cardew partakes in democratising artistic distribution, noting in *Nature Study Notes* that “No rights are reserved for this book of rites. They may be reproduced and performed freely”.

The performance raises crucial questions regarding the redistribution of artistic economies. To what extent does a collective artwork challenge institutions by depending on them for their proliferation? How can artworks collectively reinstate modes of transparency surrounding their conditions of production that are too often mystified by the circulation of capital? How can artists collectively articulate new contingencies of publicness today? *Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021* dwells on these ambivalences, reenacting conceptualist rites to question societal rules. By gleaning from the political genealogies of conceptualism, the exhibition's eccentric dramaturgy scores new rituals for subverting institutions and fostering the life of collectivity from within.

Milan Adamčiak

Floor Scores

Framed scores

1967

These scores were created in close association with my musical rooms projects, and the first of them was actually produced as a carpet for the presentation of *Dislocation II in Smolenice*. Others for many years remained only in the form of graphical notations on paper which were intended to be carried out as floor plans in the space available for their presentation. During my exhibition at Nitrianska Galéria (2001), I also had the opportunity to utilise the end rooms of gallery premises to publish my floor scores. In this way, I presented *Dislocation III* for two performers using the moves of a chess knight, and the floor score *Mill*—a transposition of the popular board game into the form of a musical room project. I used coloured adhesive tape and cardboard semi-finished goods as graphemes (beermats or cut-out cardboard rectangles with notograms drawn on them). Similarly, at Považská galéria in Žilina, floor scores *Coordination III* and *Nurseries* were installed using tape; the audience was allowed to play on them with tin can lids. At Cik Cak Centrum (Bratislava, 2001), tapes were likewise used to install the score *Spider Webs*—a parlour game for singers; along with the attending audience, we tried performing fragments of it at the opening. At the same exhibition, floor scores of Balkan dances were presented in the form of large-scale collages using printing leftovers. The score *Diamond Dance* (1967) was carried out as a set of carpets on the occasion of a live dancing and musical performance (2009).

Milan Adamčiak (Translation: Alexander Avenarius).

Amable Arias (with the collaboration of Maru Rizo)

Espacios poéticos (Poetic spaces) (num. 5, 6, 10,14,18,19)

Phonetic work + documentation

1981

A multifaceted artist known for his poetic sensitivity when working with and handling a wide variety of materials, Amable Arias (Bembibre, 1927 - Donostia/San Sebastian, 1984) is without a doubt a figure whose legacy can be explored and revisited from many angles.

His participation in this project is marked by his projects relating sound with the idea of space. Based on minimal scripts, which due to their schematic form are easy to memorise, the artist faces different spatial fragments through voice and enunciation.

The world that some present as a totality is conceived in these pieces as a set of multiple coincidences, of unsuspected gestures provoked and pieced together—in many cases—by the participation of chance. “Poetic spaces” that inform us also about the possibilities offered by the practice of poetry to understand the participants and integrate them in the game, without the need to resort to certainties or technical skills.

Eva Barto

Latecomer's overtimes

Protocol and framed photography

2018 - ongoing

The work *Latecomers' overtimes* deals with control. It consists of an operation made on a watch; the mechanism is modified by a watchmaker to slow it down by a minute every day. The delay builds up: 1 minute the first day, 2 minutes the second day, 30 minutes after 30 days, and so on. The impact, however minimal at the beginning, accumulates over time. As the delay emphasizes, it can alter the opening hours of an institution, the punctuality of a worker, the timeline of an event, a deadline, the permanence of a website (each context implies a specific delay and consequently impacts the modification of a time-related specific situation). From that moment onwards, the watch is worn by a person linked to the project for its duration. The delay can be activated several times and in different ways. At the end of each activation, the delay is cancelled, the watch is set back to the correct time and it is stored.

For example, at a collective exhibition where the artist participated in Düsseldorf in 2018, the watch was worn by the gallery owner who slowed it down by 4 minutes per day. This timing was chosen to bring the Max Mayer Gallery to open on a Sunday, which is illegal in Germany.

At the *Une musique intérieure* exhibition, the watch is worn by the exhibition's curator, and was programmed to slow down by 5 minutes during the previous I GOT UP exhibition, which was held in Paris in October 2021. The curator still wears the watch and has already started to fall behind on some tasks, and will undoubtedly do so at his next exhibition, opening in March 2022 in Ostrava (Czech Republic), during which the presentation of this work by Eva Barto will come to a close.

Delia Gonzalez

Solo – Nature Study Notes – 1969-2019 [Athens Version]

Audio file

2021

Performance

**Erik Satie Musique
d'ameublement
(Furniture Music)
freely inspired by
Delia Gonzalez**

FEB 19 11.45

Q Z Hall

Delia Gonzalez is an instantly recognisable name to DFA fanatics. As the story goes, Delia moved from Miami to New York City in the mid-1990s, working in various dance and guerrilla theatre troupes. It was around this time that she met synth wizard Gavin Russom, beginning a series of multi-disciplinary collaborations. Their first release for the label, 2003's *El Monte*, was an early demonstration of the emerging label's ability to bridge the gap between the avant-garde and the rapidly expanding indie rock world.

The next landmark of Delia's artistic pursuits is *In Remembrance*. The project originated as a 2010 solo show bearing the same name at Galleria Fonti in Naples, Italy, and was reproduced in 2012 alongside additional work, as part of the exhibition *I Must Not Stop To Rest Here* in Cologne, Germany. The project was further exhibited in Zurich. Both exhibitions were built around four 16mm ballet dance films, accompanied by music composed by Gonzalez. In her words, "The film is meant to re-create the fleeting sensation of inspiration - that sacred feeling when suddenly your mind clears and you know exactly what you're meant to create and become."

Daniel Grůň

Lecture

MAR 17 18.00-19.00

EN > EU+ES

Q Z Hall

*Visual Music between the Acoustic Process, Performance,
and the Autonomous Sphere of Writing*

Alvin Lucier

Chambers 1968

Performance

2022

Performance

*Chambers by Alvin
Lucier*

FEB 18 20.00

Q Lau Pareta

Sounds of fixed, resonant environments such as cisterns and tunnels can be transported by means of recordings, radio or telephone transmission, and carried into inner and outer environments. When carried into inner environments, such as from theatres into beds, the sounds of the now-portable resonant environment can either mingle with or take over the sounds of the inner environment. When carried to outer environments, such as from boilers to parks, the sounds of the now-portable resonant environment can be treated as an original portable environment.

You can mix these materials and procedures; you can increase and lessen any characteristic of any sound.

“If a room can impose its personality on whatever sounds occur in that room, then any other size environment can do the same thing, so for the sake of performing I decided that performers could collect resonant objects into which they could insert sounds, and the acoustic characteristics of the objects themselves—shells, pots, pans and so forth—would equally alter the sounds with their own characteristics”.

Alvin Lucier (Verbal Score extract).

Mattin

Expanding Concert

Photocopied text free to take
2019-23

Performance

Deciphering social dissonance

FEB 19 12.05-12.30

Q Z Hall

Expanding Concert is a five year long concert distributed in time and space through different mediums: 5 public presentations in Galerias Municipais' 5 spaces in Lisbon and in 5 texts. This concert explores the notion of call and response in improvisation in an expanded context, as it considers each public presentation a form of call. As a response, a writer is asked to attend and write a text about it after. These responses will attempt to contextualise the presentation in relation to the artistic, political and economic situation of Lisbon at the time. *Expanding Concert* is a long, improvised concert attempting to examine itself historically while it is happening. (<https://galeriasmunicipais.pt/en/programa-publico/expanding-concert-3/>)

The 2021 edition of *Expanding Concert* (Lisbon 2019 - 2023) featured Mattin performing with Margarida Garcia with DJ Marfox on 19th September at Galeria Avenida da Índia. The exhibition *Une musique intérieure* features Pierre Bal Blanc's written response to the concert, as a preview of the fourth iteration of the *Expanding Concert* in 2022.

Pauline Oliveros

Sonic Meditations

Scores (Vinyl letters on wall)

1971

Performance

The Greeting
(Pauline Oliveros)
conducted by Mattin

FEB 19 11.00

Q Z Hall

Sonic Meditations are intended for groups to practice over a long period of time with regular meetings. No special skills are necessary. Any person who is willing to commit can participate. The +*Ensemble to whom these meditations are dedicated has found that non-verbal meetings intensify the results of these meditations and help provide an atmosphere which is conducive to such activity. With continuous work some of the following becomes possible with *Sonic Meditations*: a heightened state of awareness or expanded consciousness, changes in physiology and psychology from known and unknown tensions to relaxations which gradually become permanent. These changes may represent a tuning of mind and body. The group may develop positive energy which can influence others who are less experienced. Members of the Group may achieve greater awareness and sensitivity to each other. Music is a welcome by-product of this activity.

Each *Sonic Meditation* is a special procedure for the following:

1. Making real sounds
2. Actively imagining sounds
3. Listening to present sounds
4. Remembering sounds

(Extract from the score introduction by Pauline Oliveros).

Georgia Sagri

Solo - Nature Study Notes - 1969-2019 [Athens Version], 2021

HD Video, (44'14"), Performance by Georgia Sagri during the live exhibition curated by Pierre Bal-Blanc with Delia Gonzalez, Serapis Maritime presented at Hot Wheels Athens.

2022

Reading

Stage of Recovery: Occupy

FEB 19 12.35-13.00

Q Z Hall

Georgia Sagri (1979, Athens, GR) is an artist who works in performance, sculpture, video and digital media, installation, writing and drawing. Her monograph catalogue was published by Sternberg Press in 2018 and her book *Stage of Recovery* was published by Divided Publishing in the spring of 2021. She is Tenure professor of Performance in the School of Fine Arts, in Athens.

Matthieu Saladin

L'écart toutes choses égales par ailleurs

Installation

2019

Lecture

Resonant spaces and process of desubjectivation in Alvin Lucier's work

FEB 19 11.15-11.45

FR > ES+EU

Q Z Hall

L'écart toutes choses égales par ailleurs (The gap all other things being equal) is located in an exhibition space where the lighting is reduced at a percentage-based rate. This rate corresponds to the wage gap that comes from "pure discrimination" between men and women, as shown by a survey carried out recently in the country where this work was presented. This index is calculated based on the "identical observable characteristics of the employees and job positions within professional families". The manipulation of the exhibition space's lighting is practically imperceptible though omnipresent. It conditions the perception of the spaces and of any presence within them. This work was presented for the first time at the BBB art centre in Toulouse in 2019.

Erik Satie

Furniture Music

Score and wall paper designed by *Vier5*

1918

Erik Satie's *Furniture Music* reveals ideas that had preoccupied him since he started writing, although in this instance he reoriented them towards a functional purpose. In the early 1890s he was fascinated by the harmonious serenity of the frescoes of Puvis de Chavannes, which gave him the idea to compose “decorative music”. He did not have anything ornamental in mind so much as the notion of a sound environment that would unite the composer, performer, and listener in an ideal symbiosis.

In the same notebook that he was using to copy out extracts from Plato's Dialogues, he traced out the first sketches of *Carrelage phonique* and *Tapiserie en fer forgé*, the first of which could be used for “a luncheon or a marriage contract”, and the second to be played “in a lobby” to greet guests at a grand reception. These pieces were designed precisely for functional ends. Soon after he copied out both scores very carefully onto two large pieces of card so that, like the works of his artist friends, they could be exhibited and even put on sale in the salon of the couturier and interior designer Jove.

Extract from introduction of the score by Ornella Volta.

Cally Spooner

Self Tracking (the five stages of grief)

Installation

2016

Self Tracking (the five stages of grief) is an installation that is to be reactivated. One of the rows in the piece represents data on the artist's metabolism, another the artist's ranking data on Artfacts.net alongside the World Trusted Currency Authority's data on the exchange rate between the sterling pound and the euro from 2012 to 2016. The interposing orange line, a trace of self-tanning lotion, signals the presence of the body. Alongside this, the identity of the artist is represented in the form of analytical data. She is simultaneously defined by purely physiological data, then by Artfacts.net, then reduced to financial indicators, then situated in the global economic context. The presence of the body in the form of self-tanning lotion allows for the creation of a fragile contrast that chains the individual to pre-established norms.

Scratch Orchestra

Nature Study Notes

Score Photocopy Leaflet

1918

The Scratch Orchestra was founded in July 1969, growing out of music composition classes held at Morley College London that were attended by avant-garde musicians as well as artists interested in exploring sound. Its *Draft Constitution* describes it as “a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music making, performance, edification)”. The Scratch Orchestra, whose members drew on varying levels of musical expertise, performed music from scratch, often based on written instructions and graphic scores. The Orchestra played in town and village halls, universities, youth clubs, parks, and theatres. Due to the regularity of the performances during the Scratch Orchestra’s short lifespan (it was active until around 1974), it constituted a kind of musical community; an intense experience of playing, travelling, and living together.

Howard Slater

Vier5 & Serapis Maritime

Poster Rug

Print on Jacquard

2022

Serapis Maritime is a hybrid art, design and fashion collective which aims towards an expansion and a blurring of boundaries of artistic production and distribution. It creates a wide range of work mainly inspired by the aura of the oceans and industries related to the sea. This piece can also be read as a contemporary seascape or an ocean-themed novel.

The work of Vier5 is based on a classical notion of design. Design as the possibility of drafting and creating new, forward-looking images in the field of visual communication. A further focus of our work lies in designing and applying new, up-to-date typefaces. The work of Vier5 aims to prevent any visually empty phrases and to replace them with individual, creative statements, which were developed especially for the used medium and client.

Vier5

Posters and flyers print

Photocopies

2022

Exhibition, Performances and Lectures

February 18 - April 24, 2022

FEB 3-4-5

📍 Artists' Space

Workshop

Chambers

Matthieu Saladin

FEB 18

📍 Lau Pareta

18.00

Performance

Solo - Nature Study Notes - 1969-2019 [Athens Version] 2021
Georgia Sagri, Delia Gonzalez

20.00

Performance

Chambers by Alvin Lucier

FEB 19

📍 Lau Pareta

11.00

Performance

The Greeting (Pauline Oliveros)
conducted by Mattin

11.15

Lecture

Resonant spaces and process of desubjectivation in Alvin Lucier's
Matthieu Saladin

FR > ES + EU

11.45

Performance

Erik Satie Musique
d'ameublement (Furniture Music)
freely inspired by Delia Gonzalez

12.05

Performance

Deciphering social
dissonance Mattin

12.35

Reading

Stage of Recovery: Occupy.
Georgia Sagri

FEB 27

📍 1st Floor Hall

12.00

Music

Musika dena eta eszena:
The Music of Spaces
Aitor Ucar, Lourdes Higes, Mateja
Zenzerovic

MAR 17

📍 Z Hall

18.00

Lecture

Visual Music between the
Acoustic Process, Performance,
and the Autonomous Sphere
of Writing
Daniel Grúa
EN > ES + EU

Curator

Pierre Bal-Blanc

Exhibition coordination

Ane Agirre Loinaz

Graphic design

TheNiu

Handling of artworks

Onartu

Set up

Muntai

Audiovisual installation

Telesonic

Education programme

Artaziak

Mediation in the Exhibition Hall

Ereiten Kultur Zerbitzuak

Courtesy and special thanks to

Alvin Lucier Estate

Thomas Boutoux

The Breeder Gallery

Durand-Salabert-Eschig

Xabier Erkizia

Hot Wheels Athens

Galerias Municipais Lisbon

Kadist Art Foundation

The Pauline Oliveros Trust

Milan Adamčiak Estate

Michal Murin

Maru Rizo

Trevor Saint

A stack of weathered, light-brown wooden planks is placed on a similar wooden floor. A black ribbon is wrapped around the middle of the stack, featuring white text. The planks show signs of age, including knots and some staining. The background shows a white wall and a white baseboard.

Regard instability as a fu

A photograph of a wooden floor with a black banner reading "unction of discontent." The banner is placed on a section of the floor that appears to be a different type of wood or is more worn than the surrounding floor. In the background, a white wall features a square electrical outlet and a grey door frame. The floor is made of light-colored wood planks with visible grain and knots. The banner is a solid black strip with white text. The text is partially cut off on the left side of the image.

unction of discontent.

TABAKALERA



INTERNATIONAL
CENTRE FOR
CONTEMPORARY
CULTURE



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Exhibition Hall opening hours

Tuesday – Sunday

12:00 – 14:00 / 16:00 – 20:00

Closed on Mondays

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