

Sonic Process

A new geography of sounds

October 16th, 2002 to January 6th, 2003

ww.centrepompidou.fr

www.sonic-process.org

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production

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Exhibition: Doug Aitken, Mathieu Briand, Coldcut/Headspace, Richard Dorfmeister, Flow Motion, Renée Green, Marti Guixé, Rupert Huber, Mike Kelley, Gabriel Orozco, Scanner, David Shea.

Performances: Mathieu Briand and Cerclerouge (Babylon Joke, Les Boucles Etranges, Crystal Distorsion, Ixindamix), Cylens, Coldcut & Headspace, Vincent Epplay, Hallucinator, Opak, Phagz, Marc Piéra, Rom), Scanner, David Shea, Ultra Milkmaids, xo195/ (Cédric Pigot).

Sonic Process, a New Geography of Sounds is the Centre Pompidou's first exhibition on electronic music. It attempts to examine the relationship between the visual arts and electronic music-making today.

Presented as a preview at the MACBA in Barcelona during the Sonar festival, it is on at the Centre Pompidou from October 16, 2002 to January 6, 2003.

Traditionally, art history has clearly separated analysis of the visual arts from that of music. We had to wait for the advent of film (and its soundtrack) and, above all, videos integrating sound and music as components of the work, before museums began to take into consideration the place of sound in the various domains of art.

During the seventies, minimalist musical performances took place only in festivals, alternative spaces, or in the musicians' own homes and studios, with no official recognition. It is during the nineties that contemporary formal explorations assimilated themselves with musical and/or sound works.

Today we witness electronic culture asserting itself more and more due to interest from artists, producers, and listeners with creative potential. Electronic music is composing its structure on computers, experimenting with different parameters related to rhythm and flux, using repetition, juxtaposition, and superposition as methods, and helping itself preexisting sounds.

The word «Sonic» encompasses the study of sound waves, but also musical experimentation realized with new electronic means, thus emphasizing the creative flux between these two territories with officially recognized boundaries.

«Process» emphasizes the new autonomous processes of creation, production, as well as distribution outside the usual economical networks.

«Sonic Process» follows the explorations undertaken in new places for performance, experimentation, and distribution of electronic music and attempts to map out this new geography. With no claim to being exhaustive, it nonetheless throws into relief certain sites, cities, and artistic capitals, and makes emerge a topology of exchanges and trajectories.

The Exhibition

In 1,500 square meters of exhibition space, «Sonic Process» presents the works of artists (musicians or visual artist/musicians) with distinct orientations: Doug Aitken, Gabriel Orozco, and Mike Kelley continue to pursue recognized formal objectives, though slightly modified.

Mathieu Briand, Coldcut/Headspace, Flow Motion, Scanner, David Shea, and Tosca experiment with specific approaches to sound, seeking a way out of mainstream distribution networks for artistic production.

Among the numerous forms of artistic expressions encountered today, the aesthetic of sampling is dominant in the pieces presented in this event, demonstrating that these artists -collectors of sounds- have a desire to propose new perceptions of the world using preexisting sonic materials.

Here, the search for avant-garde concepts in the context of a mutant, globalizing economy underscores the paradoxes of modernity. The artist as an individual, or group of individuals, seeks to clear paths of intellectual, economical, and social survival within the worldwide movement confronting us.

The exhibition is organized in three parts.

Part one presents eight audiovisual installations produced for «Sonic Process» by Doug Aitken, Coldcut, Richard Dorfmeister/Rupert Huber/Gabriel Orozco, Flow Motion, Mike Kelley/Scanner, David Shea, and Renée Green, in a space transformed into «sound studios» open to visitors.

The exhibition design was specifically conceived by the architect Laurence Le Bris and acoustics specialists to allow for the presentation of audiovisual works within a museum space.

Part two is a space conceived by the designer Martí Guixé, where databases allow the visitor to listen to passages of music and consult video documents and websites, thus widening the fertile aesthetic panorama of electronic music. Here, the visitor can consult important references, recent books, and specialized journals.

Part three of the exhibition offers performances and concerts organized in either the exhibition Electronic Lounge, designed by Mathieu Briand; or within the Spectacles Vivant program in the Centre Pompidou's auditoriums; or outside of the Centre, during the «soirées off» in Parisian clubs.

«Sonic Process» was conceived in the framework of opening up to new media, a longstanding policy at the Musée national d'art moderne, Centre Pompidou.

«Sonic Process, an event conceived by the Centre Pompidou, will travel to Berlin at the Martin Gropius Bau, Athens, and Rome.

«Sonic Process» was produced with the technical collaboration of IRCAM for certain musicians. It received support from Samsung, the British Council, Nexo, Euroson, Axis, and Vitra.

In partnership with Milan Music, Nova Mag, Les Inrockuptibles, Radio FG, Réseau Dix et demi Quinze, A Nous Paris, and France5.fr.

Publication

This catalogue overseen by Christine Van Assche explores the aesthetic, economical, and social regimes of music and art to contemplate their properties, their overlapping spheres, and their differences.

Philosophers, art critics, sociologists, etc. (Diedrich Diederichsen, Kodwo Eshun, Ulf Poschardt, Jacques Rancière, and David Toop), as well as artists like Mike Kelley, were invited to write essays.

Recent interviews with the musicians Coldcut and Scanner have also been published here. A CD of sound excerpts from works in the exhibition accompanies this catalogue.

Sonic Process, une nouvelle géographie des sons
format : 19 x 24 cm, 312 pages, black and red duotone
audio CD included
ISBN 2-84426-098-5
price: 45€

Website www.sonic-process.org

This website is the informative part of the exhibition. It documents the work of the artists in the show and the authors of the catalogue with video interviews and biographical and bibliographic information. The events section is also a platform for information on the artists' activities prior to the exhibition and it announces the program of live shows and performances that will take place during the exhibition.

concept : Laetitia Rouiller, direction: Christine Van Assche, technical collaboration: Nicolas David
graphic design: K
Onoci: Stéphane Hénin, Christophe Salaun
production: Centre Pompidou (audiovisual services and Sosi), Hyptique, Onoci.

CD Milan Music

On the occasion of the «Sonic Process» exhibition, Milan Music has naturally offered to produce an album with excerpts from sound works by the artists in the show. From each installation, the artists themselves have selected and reworked pieces to form the Sonic Process album.

It includes : Mathieu Briand, Coldcut, Flow Motion, Scanner, David Shea, Richard Dorfmeister et Rupert Huber, Phagz...

CD available October 14, 2002
recommended price: 20€

General information

This exhibition is open to the public from October 16, 2002 to January 6, 2003,
everyday except Tuesdays
from 11:00 AM to 9:00 PM

admission

6,50 €

reduced rate : 4,50 €

Free admission for Centre Pompidou members (holders of an annual Laissez-passer)

information on the Laissez-passer : 01 44 78 14 63

guided tours open to all

4:30 PM on Saturdays

meeting point : at the entrance of the exhibition with tickets already in hand

4€ / reduced rate : 3€ (+ exhibition ticket) / members : 3€

guided tours in sign language

14:30 PM, Saturday, December 7

Registration Minitel Dialogue 01 44 78 14 37

4€ (including exhibition ticket) / meeting point : Espace Educatif, level 0

group reservations

open to all 01 44 78 12 57 / disabled visitors 01 44 78 49 54

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