

→ EXHIBITION FROM JUNE, 5TH TO AUGUST, 17TH 2014
 MUSEUM OPEN FROM WEDNESDAY TO SUNDAY, 11AM TO 6PM

VISITS WITH A GUIDE

Booking recommended

“Une heure au musée”

(Only in June)

→ Thursdays at 12:30 pm

“Visite regards croisés”

→ Saturdays at 3:30 pm

Sunday visits

→ Sundays at 3:00 pm

Family visits

→ Sundays at 3:30 pm

Visite focus

A visit for a sensory discovery of the exhibition

→ Friday, July 4th at 12:30 pm

On booking/Free access with an exhibition ticket

ÉCOUTER VOIR

Created especially for individuals who are blind or partially sighted, this visit proposes to experience Oliver Beer's works.

→ Saturday, July 5th at 11 am

On booking/Free access with an exhibition ticket

GROUPS

Customized group visits to one exhibition or more

Booking: Public service

CONCERT/PERFORMANCE

Bass-baritones, tenors and counter-tenors are invited by Oliver Beer to perform in the work *Rabbit Hole* from the series *Aural Architecture*.

→ Wednesday June 4th from 6:30 pm

Free access

In collaboration with Les Chœurs et Solistes de Lyon + Chœurs Britten

Meet also the lyrical singers on Wednesday, Saturday and Sunday in the exhibition (from June 7th until July 13th!).

Visit our website for more informations.

ARTIST'S WORDS

Oliver Beer meets visitors for an exceptional visit of his exhibition.

→ Wednesday, June 18th at 6:30 pm

On booking/Free access with an exhibition ticket

INFORMATION AND RESERVATIONS

Public service

P +33 (0)4 72 69 17 17

publics@mac-lyon.com

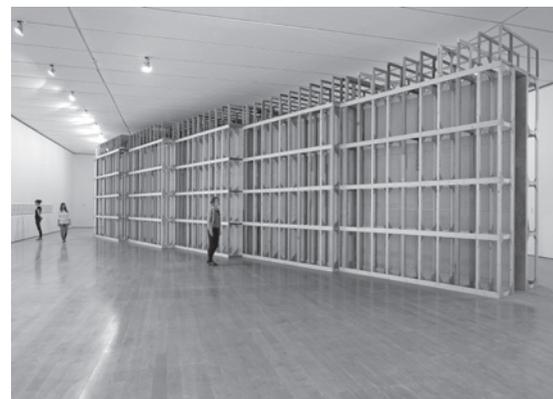
www.mac-lyon.com



NEXT EXHIBITION
ERRÓ
 October 3rd 2014 — February 22th 2015

OLIVER BEER, *RABBIT HOLE*

EN



Rabbit Hole, 2014
 From the series *Aural Architecture*
 Acoustics installation, score
 Wood, cement panels, cement render
 Courtesy Galerie Thaddaeus Ropac, Paris/Salzburg
 © Blaise Adilon

OLIVER BEER, *RABBIT HOLE*

Oliver Beer was born in 1985 in Pembury (United Kingdom). A composer by training, he studied at the Ruskin School of Drawing and Fine Art from the University of Oxford (United Kingdom). He also followed the Film and Audiovisual Studies master, at the University Paris-Sorbonne (France). He lives and works in London (United Kingdom) and Paris (France).

In reference to Lewis Carroll's Alice in Wonderland, the title of the exhibition "Rabbit Hole", chosen by Oliver Beer, draws on an artistic approach that questions our perception of the world. His works invite us to see, hear, feel, objects, images and sounds differently. Both a musician and an artist by training, Oliver Beer is particularly interested in architecture and the principle of resonance. Since 2007 he has been developing the Resonance Project, a series of performances and films which work with this acoustic phenomenon. For the exhibition space of the mac^{LYON}, his research is taken to a new level. Experimenting with the interaction between architecture and the voice, he has created an impressive modular sculpture into which the visitor is invited to enter. This structure vibrates through the intervention of opera singers who perform a score created specifically for the exhibition. This disorientating experience, this passage into a different world, is also to be found in the animated film entitled Alice Falling, made from children's drawings of Alice falling into the rabbit hole, tumbling into a fantastic universe. The disorder is reinforced by a frieze of objects which seem to be drawn, but are in fact very real: cut through the middle and embedded in the wall. A reference to the March Hare cutting a cup in half to give Alice "half" a cup of tea, it is also the inscription into the wall of objects related to the loss of volume or the passage of air (a pipe, a revolver...). Combining references to his own life (his grandfather's pipes and cane, the rifles of which his father is an avid collector...), the history of art, the history of music... the exhibition offers us an oscillation between illusion and reality, memories and relics, an immersion into the curious world of Oliver Beer.

ALICE FALLING, FROM THE SERIE REANIMATION



Alice Falling, 2014
From the series *Reanimation*
Digitized animation 16 mm film, colour, no sound,
composed of 54 drawings realised by 54 children
from the elementary school Risso in Nice
Duration: 2'17"
Production: Villa Arson, Nice
Courtesy Galerie Thaddaeus Ropac, Paris/Salzburg

"In the Walt Disney cartoon, *Alice in Wonderland*, a young girl falls into a rabbit hole. The scene acts as a marker in the film: a passage into an altered state of perception. If all the pieces of my exhibition refer to some extent to this sudden alteration of perception—a movement into a parallel world, dreamlike and surreal—the work *Alice Falling*, is precisely created from this sequence. I asked children to trace and reinterpret the images from the 54 successive frames of this clip. Then I scanned their drawings and printed them on 16mm celluloid to create a short looped film that turns the colourful sketches of the children into an animation of Alice's relentless descent, colourful and silent."

FRIEZE

"All around the room runs a frieze which appears, at first, to be a series of drawings made directly on the wall. Seemingly composed of anatomical drawings of objects, troubling visions of the interior-become-exterior, it is in fact created from real objects (tobacco pipes, a walking stick, guns) that I cut lengthways in section and embedded seamlessly into the wall. Whilst studying at Oxford, I participated in the design of a new art school and I was fascinated by how the architects were able

to cut away a 3D model along a single plane, to reveal information which is invisible to us but which is nonetheless very real. I was also influenced by Gordon Matta-Clark and his way of perceiving space.

The extraordinary character of our environment is often lost on us because of the shortcuts we take when perceiving the world around us. This is especially true of listening—in that we no longer listen: we hear only what seems most prominent and essential in our environments. And so most people are oblivious that every time they speak in a resonant space, a gallery, staircase, subway or car park, their voices are resounding not in a neutral echo but in an entirely musical ricochet of sound."

RABBIT HOLE, FROM SERIES AURAL ARCHITECTURE

"Every space has its own resonant frequencies—its own notes—and these notes can be triggered by a singer in the same way we can make a lead-crystal glass resonate at the tip of a finger.

Based on this principle I have been developing a series of works since 2007 called the *Resonance Project*, in which I work with different architectural spaces to make them resound at their resonant frequencies. I teach singers how to listen and to sing to stimulate the frequencies of the space. They use their voices to play the buildings like musical instruments: they can whisper a note, and if its precisely the right note sung in precisely the right way, the building will amplify and even entirely eclipse their voice with its resonance—just as though we were standing inside the wine glass whilst it resounds. Interestingly some of the famous cave paintings in the south of France have recently been identified as corresponding with the resonant 'sweet spots' of the caves themselves, which implies that this harmonic sensitivity is more instinctive than we might imagine.

I have worked on compositions of varying complexity which allow singers to play existing architectural spaces with their voices: from the sewers of victorian Britain, to a Renaissance Monastery, and the transparent tunnels of the Pompidou Centre. But for the first time last year I began to construct spaces specifically

to resound: and at the mac^{LYON} show I develop this concept by building a piece called *Rabbit Hole*, from the serie *Aural Architecture*, made with cement panels creating four very specific resonant chambers. I will place singers within the space, and teach them to stimulate the different resonant frequencies. The notes of the space are determined by its dimensions, and so I have been able to build resonant spaces which spell out a specific chord, referred to as the 'Tristan Chord'. It is so called because it's the opening chord of *Tristan and Isolde* by Wagner, and it is arguably the most controversial chord in the history of music. Much in the same way as we find the origins of Modernist painting in the works of Manet, some musicologists trace the origin of 'abstraction' in music to this chord—because it is so hard to place within a specific harmonic context or key. And this chord is built into the very fabric of the sculpture, determining its dimensions.

The experience of the work, however, is more physical than technical. We enter a very narrow corridor that functions both as an acoustic bottleneck and as a notional boundary between the inside and outside of this 'rabbit hole.' On the inside, with our eyes deprived of light, we are obliged to listen to the composition. But what we hear is the space, not the singers, resounding around us and enveloping our bodies. The manipulation and exploitation of volumes interests me, as with the objects found in the frieze.

These are volumes that are also filled with memories. It is in fact my grandfather's walking stick that we see: the lines in the grain of the wood are the internal structures which held his weight as he walked for the last years of his life. And each of the pipes has had thousands of litres of breath pass through it. Just as the pipe is an extension of the mouth, in the exhibition the *Rabbit Hole* structure becomes an architectural extension of the voice."

* The Tristan chord is the chord consisting of the notes F, B, D# and G#. More generally, it is any chord composed of the same three intervals above a bass note: augmented fourth, augmented sixth and augmented ninth. It is so named because it is the first agreement of *Tristan und Isolde* (*Tristan and Isolde*), Richard Wagner's opera.