

TAL ISAAC HADAD, REGARDER RESPIRER (BREATHING PICTURES)
 EXHIBITION => 08.03 -- 28.04.2019
 OPENING: THURSDAY, MARCH 7, 2019

TAL ISAAC HADAD



Tal Isaac Hadad
Récital pour un masseur
 São Paulo Biennale - with Endo Lincoln

TAL ISAAC HADAD
REGARDER RESPIRER (BREATHING PICTURES)
FROM MARCH 8 TO APRIL 28 2019

The Musée d'art contemporain de Lyon offers Tal Isaac Hadad his first monographic exhibition in France. Tal Isaac Hadad has designed a performative project for the third floor spaces of the museum, involving the participation of massage therapists and opera singers. Over three rooms, the public can experience installations and sound performances based on a novel form of exchange with the audience.

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Tal Isaac Hadad's sound art is based on an analysis of listening experiences and musical objects. His approach, stemming from the observation of the music scene or the presence of sound in public spaces, evokes that of an ethnomusicologist. He is interested in the therapeutic, social and artistic dimension of music. His performances trigger auditory sensations in the listener, generating a wide range of emotions.

Tal Isaac Hadad's exhibition at the mac^{LYON} involves the participation of a group of singers, choirs and therapists. His rather surprising use of therapeutic and musical practices reflects his penchant for unusual musical instruments: the work *Onze Pianos* for example comprises pianos transformed by the artist, done in collaboration with piano makers.

This exhibition breaks down the conditions of listening and shifts the usual experience of music and the concert hall to an environment closer to the field of the visual arts. The intentionally minimalist scenography is anchored in the moment and concerned with the act of listening. Each 'moment' presents Tal Isaac Hadad's emblematic pieces based around the principle of a retrospective in five works. All of the environments and installations are in turn brought to life in performances which take place at the weekends, or can be viewed as videos in the exhibition.

The Musée d'art contemporain de Lyon offers Tal Isaac Hadad his first monographic exhibition in France. *Regarder Respirer (Breathing pictures)* presents an ensemble of works and sound performances based on a novel form of exchange with the public.



Tal Isaac Hadad
Récital pour un masseur, 2018
 With Rafael Oliveira, Eder Augusto Marcos, Paola Ribeiro and Endo Lincoln

Tal Isaac Hadad is a French visual artist, born in 1976.

He studied Sonic Arts at Middlesex University in London and pursued his studies at the Ecole des Arts Politiques Sciences Po (SPEAP), established by Bruno Latour and Valérie Pihet in 2010.

His research revolves around experiments with sound, the sources of which are both popular and unusual, spanning a variety of domains: from the simple listening experience to the role of the musical object to the art of sound.

Tal Isaac Hadad participated in the Venice Architecture Biennale in 2010 with the sound film *Induction Theory*, at the FIAC 2012 in Paris with a performance titled *Le Piano et le Salon de Musique* at the auditorium of the Grand Palais. He was invited to the Marrakech Biennale in 2013, and also presented *Piano Constraints* at Art International Istanbul the same year.

At the Philharmonie de Paris in 2014 as part of the 'Visions of the world / Pianokosmos' event, Tal Isaac Hadad proposed an exploration of the 'mikro and makro kosmos' imagined by Béla Bartók and George Crumb through the movements and interpretation of these pieces by pianist Stephanos Thomopoulos. The concert made use of a video device which provided the public with a visual experience of the pianist's movements and more specifically, the modes of representation.

In 2017 he performed *Ouverture* at the Opéra de Montpellier. This consisted of a programme of performances for choirs and soloists, including the piece *Récital pour un masseur* which was also programmed at the most recent São Paulo Biennale and will be presented at the National Gallery in Singapore in 2019.



Tal Isaac Hadad, *Récital pour un masseur*, 2017 with Romain Dayez and Franziska Dieterich

Récital pour un masseur

For the 33rd São Paulo Biennale (7 September - 9 December 2018), Tal Isaac Hadad created a new version of his sound performance called *Récital pour un masseur*. Symbolic of the kind of work carried out by the artist, this project, begun during his residency at the Cambridge Laboratory (United States) and inaugurated at the Opéra national de Montpellier (France) in 2017, places bodies and voices in resonance, resulting in a remarkable example of synaesthesia.

Throughout the duration of the exhibition, singers and massage therapists take turns in various configurations to give a unique recital, live and within the exhibition space. Following parameters determined by the artist, a massage therapist massages a singer's body—the soloist—who then creates sounds to which the other singers, i.e., the choristers, are invited to join.

No score governs these *a-cappella* improvisations. Led by the soloist receiving the massage, the various sounds echo each other and harmonize to intense choral effect. Ephemeral and changing, this composition, which is unique with every performance, stems from a participatory system based on active mutual listening. From the masseur to the choristers to the soloist, everyone is receptive and attentive, so as to be fully aware of themselves and of others. To preserve the spontaneity of their sung dialogue, there is no script. The artist simply provides the performers with a single directive: they should let go while remaining themselves. Tal Isaac Hadad creates a context that is conducive to relaxation and exchange using a simple, minimal device, devoid of all artifice: the space contains a few benches on which the singers can lie down to be massaged while singing. By extension, the public is invited to experience this listening situation by immersing themselves in the crowd of bodies and sounds, consisting of at least one masseur and five singers (two soloists and three choristers). This ensemble—with a variable geometry—brings together massage therapists with different specialties (Rolfing, Marma and Oriental massage), as well as amateur singers and the occasional professional with a classical or popular repertoire. All members are carefully recruited by the artist in the town or city where the performance is to be held.

At once individual and collective, interior and exterior, this unique sensorial experience challenges our ability to listen while redefining the relationship between bodies and voices through our connection to ourselves and to others.

Onze Pianos, 2011-2018

Two concert pianos are modified, one reduced to three notes per octave, the other to six. They are part of a series of eleven modified pianos, inspired by the scores and compositional rules of Ligeti's *Musica Ricercata*. The compositional constraints are echoed in the instrument's form. This modification offers new paths of exploration. In a dimly-lit space, the pianos are arranged in such a way that they encourage the public to come as close as possible. Here the score is adapted to the form of the instrument and performed by a number of pianists invited to revisit their repertoire.



Tal Isaac Hadad, *Eleven pianos*, 2011-2018

Through you (à travers toi)

Through you is an opera duet recital for a single listener.

The listener enters the room, sits down and closes their eyes. Then two singers begin to perform an operatic duet. They draw closer to either side of the listener's face, and modulate their voices, ranging from the dramatics of opera to the quietest of whispers.

Adagio (800% deeper), 2017-2018

Similar to *Récital pour un masseur*, *Adagio* is the result of a creative process that considers the voice to be a tool that has an impact on our attention and body. The lyrical repertoire becomes the subject of listening experiences that relate to physiological acoustics and collective psychology. *Adagio (800% deeper)* transforms a recital into a physical ritual. Two singers interpret a work lying down, which dramatically reduces its tempo. A trance-like experience and a new work are born.



Tal Isaac Hadad, *Adagio*, 2017 with Aveline Monnoyer

Listening Bodies, 2019

Listening Bodies, was inspired by the notion of *Autonomous Sensory Meridian Response*. This auditory relaxation technique—very popular on the Internet with a huge following on YouTube —aims to create a sensation of well-being, relaxation and release through sound (for example, whispers or the tapping of objects).

Listening Bodies shows an ear being caressed by a finger, filmed in close-up and in slow motion. The subject's breathing and the sounds produced are best heard using headphones, which gives the listener the impression of experiencing the activity first-hand. Far from the excesses of technology, Tal Isaac Hadad focuses directly on the body and physical sensations.

In 2019 the MAC's new cultural programme is sure to 'make some noise'!

The museum has decided to open its season with the recently acquired sound piece *Rainforest* by David Tudor, in resonance with a selection of works by artists from the collection such as La Monte Young, Terry Riley, etc.

On the 2nd floor of the museum, Maxwell Alexandre, a rising artist from the young Brazilian arts scene will have his first exhibition in a museum outside Brazil: a remarkable ensemble of paintings inspired by rap music.

Meanwhile a new kind of exhibition titled *Storytelling* invites seven young artists to invest the museum in turn, creating their work in the presence of the public, based around sound.

In parallel the museum has concocted a whole host of events and activities around dance, hip hop, video art, etc.

● Tal Isaac Hadad 8.03-28.04.19	● Maxwell Alexandre 8.03-7.07.19	● Storytelling 8.03-7.07.19	● Sounding new, œuvres sonores de la collection 8.03-7.07.19
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OPENING HOURS
 Wednesday to Sunday, from 11am to 6pm

ADMISSION
 → Full: 8€
 → Concessions: 4€
 Free for visitors under 18

ACCESS

→ By car
 Along quai Charles de Gaulle, carpark P0 and P2, reduced rate for our visitors

→ ridesharing
 www.covoiturage-pour-sortir.fr

→ By bus, stop Musée d'art contemporain
 Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Cordeliers/Rillieux-Vancia

→ By bike
 Several vélo'v stations around the Museum
 Cycle lane from the Rhône's banks to the museum.



Musée d'art contemporain de Lyon
 Photographer: Blaise Adilon