

**Exhibition from 8.03 to 28.04.2019**  
**Museum open Wednesdays**  
**to Sundays (11am-6pm)**

**(EN) Tal Isaac Hadad,**  
**Regarder Respirer**  
**(Breathing Pictures)**

**8 March–**  
**28 April 2019**

**EVENTS LINKED TO THE EXHIBITION**

“Secrets d'exposition”, with Matthieu Lelièvre,  
exhibition curator

● Saturday 27 April [2:30pm]

**GUIDED VISITS FOR ALL**

–In one hour

● Fridays [12:30pm]

–In 90 minutes

● Saturdays and Sundays [3:30pm]

Extra sessions during the holidays: 17, 18, 19, 24,  
25 and 26 April [2:30pm]

–**Lazy morning visit**, with a free coffee

at the museum café

● Sundays [12:30pm]

–Visites thème

● Sundays [11:15am]

**FOR FAMILIES ONLY**

–Family visits from 6 years old

● Sundays [3pm]

Extra sessions during the holidays: 24, 25  
and 26 April [2:30pm]

–For the little ones (4-6 years old),

● Sundays [11:15am]

Extra sessions during the holidays: 17, 18, 19, 24,  
25 and 26 April

–**Petit Labo studio visit from 6 to 11 years old**

● Saturdays [3:30pm]

(except on Saturday 23 March and Saturday 18 May)

Extra sessions during the holidays: 17, 18  
and 19 April [2:30pm]

Visits and studio sessions available from  
the online ticket office: [mac-lyon.tickeasy.com](http://mac-lyon.tickeasy.com)

**GROUP VISITS**

**New ways to find out about contemporary art**  
**(in French): Visite Cosy, Easy, Arty.**

Guided visits in English can be reserved  
by telephone. Information and reservations  
from “Service des Publics”

**INFORMATION AND RESERVATIONS**

Service des publics

T 04 72 69 17 19

[publics@mac-lyon.com](mailto:publics@mac-lyon.com)

[www.mac-lyon.com](http://www.mac-lyon.com)

A full, detailed programme  
is available at the museum  
reception desk.

COMING SOON

*Là où les eaux se mêlent*  
15<sup>e</sup> Biennale de Lyon  
From 18.09.2019 to 05.01.2020

**Floor ③**

macLYON



Tal Isaac Hadad, *Piano Duetto Black*, Eleven pianos, 2011-2018 (detail)

**TAL ISAAC HADAD, REGARDER RESPIRER  
(BREATHING PICTURES)**

For his first solo exhibition in France, the artist is occupying the space of the Musée with a number of performances involving musical instruments, opera singers and masseurs. His installations and performances are spread over three rooms, in which visitors are invited to listen to their own senses.

*Regarder Respirer*, the exhibition devised by Tal Isaac Hadad, is constructed in a sequence of movements in the manner of a symphony. Through various types of experience, the visitor is drawn into the artist's fascinating world; for several years now, he has been deconstructing the basic principles of classical music and opera. These recorded or live performances, which involve piano or voice, encourage visitors to identify certain basic phenomena that enable the emotions triggered by the music and the voice to be felt more intensely.

The way the spectator and the participants experience the moment and the act of listening are central to the five works presented: five moments, five encounters with the visitor's sense of hearing and their emotions.

Tal Isaac Hadad is interested in the therapeutic, social and artistic dimensions of music. By bringing the act of listening into the museum he changes the emphasis of our usual experience of music and explores its nature as one of many sensory experiences.

**RÉCITAL POUR UN MASSEUR**

*Récital pour un masseur* (Recital for a masseur) is a choral work, an artistic, sound performance resulting from the encounter between an artist, some singers and a masseur. Being professionally trained to listen to their own bodies, muscular tensions and air column, the soloists impact the masseur's manipulations in their own voices. The sound is thus dictated by the body. It is then picked up as a chorus by the other singers in the room. The performance is spontaneous and unscored, and with the only instruction being to "let go", it sets up the conditions for listening to oneself and to one another, and does so in a context conducive to exchange, where the masseur has a pivotal role in guiding the group rather like that of an orchestra conductor. The presentation is uncomplicated: a few benches for the singers to lie on and be massaged, thus freeing up their voices.

The ensemble has a variety of participants including masseurs of different persuasions (Rolfing, Marma and Oriental) and professional or amateur singers with a classical or a popular repertoire, all trained to perform this piece through discussions and workshops conducted by the artist.



Tal Isaac Hadad, *Récital pour un masseur* (Recital for a masseur), 2019

**ONZE PIANOS, 2011-2018**

*Onze Pianos* (Eleven Pianos) is presented here in a version with two modified pianos reduced to three and six notes per octave; they are part of a series of eleven constrained pianos, reminiscent of the scores and compositional rules of György Ligeti's *Musica Ricercata*. The instruments can be played by the visitor; they bring unusual and confusing constraints to normal piano playing.

**THROUGH YOU (À TRAVERS TOI)**

*Through you* is an operatic duet for an audience of one. The visitor is invited to enter a room alone, sit down and close their eyes. At this point, two singers begin to perform the duet, closing in on each side of the listener's face, modulating their voices from lyrical singing to an intimate whisper.

**ADAGIO (800% DEEPER), 2017-2018**

*Adagio (800% deeper)* is the product of a creative process that treats the voice as a tool that influences the attention and the whole body: two singers in a horizontal position interpret a work by slowing its tempo to the maximum. The recital evolves into a physical ritual, akin to a trance.

**LISTENING BODIES, 2019**

The video *Listening Bodies* is directly inspired by Autonomous Sensory Meridian Response (ASMR). For almost ten years, ASMR videos, which are designed to provide a sense of wellbeing through sound, have been spreading on the Internet. In Tal Isaac Hadad's video *Listening Bodies*, an ear and a finger are filmed in slow motion, nothing else. The breathing of the "model" and the sound produced by rubbing are broadcast via a headset, allowing the spectator to share this experience. For Tal Isaac Hadad it is a way of exploring the mechanisms of physically transmitting a purely visual and auditory experience.

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The environments and installations are activated one after the other through performances, at weekends, or can be seen in the form of videos in the exhibition.

The programme of performances can be consulted on line.

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Tal Isaac Hadad, b. 1976, is a French visual artist.

After graduating in Sonic Arts at the University of Middlesex, London, Tal Isaac Hadad took a Master in Arts and Politics (SPEAP) at Sciences Po Paris. In 2017, he performed at the Opéra de Montpellier as part of a residency with an event entitled *Ouverture*, a programme of performances for choir and soloist. This gave rise to the piece *Récital pour un masseur* (Recital for a Masseur), which was programmed at the last São Paulo Biennale and presented in 2019 at the National Gallery in Singapore.

Translation:  
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