

CAC
BRETIGNY

VOCATION/ only sound
RAM, via Conte Verde 15, Rome
Centre d'art contemporain de Brétigny, France
De Vleeshal, Middleburg, Holland
Mestna Galerija Ljubljana, Slovenia
From 18th February to 20th March 2010

Look around, nothing has changed: the walls have not blown away and the light continues undeterred to pay its respects to the volume of this tired architecture, history repeating itself. History is accumulated within spaces in an effort to extend itself in time; it exhausts itself and regenerates itself in a process that makes repetition one of the few actions still permitted to nature.

On the other hand, cyclicity is an event in which the object is substituted by a non-object and in turn superseded by a new presence: this is the true dimension of reality; a continuous exchange, a necessary and inevitable substitution from which there is no turning back, progression the only option, the junction of two lines on the same sheet, the fight between meanings of the same line. In this infinite battle it becomes indispensable to negotiate an alternative vision of reality: superimposing without ever crushing, existing without ever obstructing.

Fluctuation is what we seek. The incomprehensible apparent is what we receive; a mixture of sensations and thoughts which cross over and contradict each other searching for a foothold in history which is stable, inviolable, almost necessary. Voices come one after the other, tied together by a withering cotton thread, the timbre of memory pushes Liliana Moro towards repetition as a possibility for every story to be re affirmed in perhaps its finest version. However, our mood today is compressed in that desert zone without an exit: the mathematical calculation has given us back a monster which staggers between an absolute with no nuances and a relative which is too weak to resist being weathered. We are still in the era of ruins, resigned to our destiny as guardians, unsuspected imprudish gentlemen, enthusiastic souls facing a repeating endless loop. Breathlessly we dig through the rubble of a civilization that we do not wish to abandon, afraid, perhaps, of the void, as if it were already no longer ours.

The void (absence, silence) that is knowingly sought is reflection, a majestic exit for the fetishism of the object, for every type of pre-constituted hierarchy: intense is the desire to retrieve a reality that has for some time been abandoned.

Sound is like a void the instant it annuls the difference between surfaces, it insinuates itself between the pleats of and takes hold of the body violently. What we strive for is to provoke the necessary friction so an alternative to reality can be realised; a reality in which imagining is not only projection, but also, and above all, action; aesthetics and ethics simultaneously.

The sound mapping of physical movement like in *The Sonic Bodies* by Brandon LaBelle, urges us to think about every silence, every breath, every step as being interconnected by an infallible system of natural reciprocity. It is impossible to ignore the gravitational system.

The invisible, capillary and diffused is a way to be able to live in the cracks that gape between mighty architectures. There is no more cement with which to fill in the gaps created by indifference. There are no more excuses for the unaware. We want to be everywhere, present at our own destiny and supporters of a new change.

We are accustomed to occupying the interstice while the ruins of altermodernity represent little more than shelter for a new form of emancipation: that of predetermined spaces, the quest for a more suitable geometry to inhabit.

It is then that we can cross each defined, stable threshold. We cross that thin line, as does Thomas Köner. He amplifies moments of long suspension, alternating the void with the apex of each powerful vibration.

Everywhere sound searches for mimicry with space, not as reassurance, it works hard to create the conditions in which to rethink a radical spatial transformation.

The ecstasy of letting oneself be astonished brings possibility, both manifold and endless.

Federica Buetti

Brandon LaBelle
The Sonic Body
CAC Brétigny
18 février – 18 mars 2010

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CAMERE #10

VOCATION

solo suono

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De Vleeshal, Middelburg, Holland

Mestna Galerija Ljubljana, Slovenia

from 18th February to 20th March 2010

text by Federica Bueti

exhibition partners: Pierre Bal-Blanc, Lorenzo Benedetti, Alenka Gregorič

RAM radioartemobile is proud to present **VOCATION/only sound**, curated by Federica Bueti with sound installations by Brandon LaBelle, Thomas Köner and Liliana Moro.

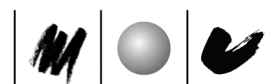
VOCATION is an investigation of sound as an emotive material, dynamic material of reality, a physical short circuit that precedes the moment of theoretical reflection.

The works by the three artists reflect in their approach the emotive, involving and seductive dimension of the sonar event, underlining the liberating potential of those practices which make the proximity with the user and the friction between body and space an important imaginative vehicle. For this reason, VOCATION, through the three sonar interventions, invites us to reconsider the importance of the physics of reality.

Each of the sound installations will be simultaneously hosted in three different museums that have supported the idea of creating a collaborative event, a geographical expansion of the project hosted in Rome. Pierre Bal-Blanc, Lorenzo Benedetti and Alenka Gregorič have collaborated in partnership with the Rome event.

The sound installation by **Thomas Köner** will be hosted by **De Vleeshal**, Middelburg Holland,
The sound installation by **Liliana Moro** will be hosted by the **Mestna Galerija Ljubljana**, Slovenia
The sound installation by **Brandon LaBelle** will be hosted by the **CAC Brétigny**, France.

in collaboration with



| mestna galerija ljubljana |

Brandon LaBelle is an artist and writer who is interested in sound and space. With his work up to 1993 in the field of sound performance and installation, Brandon LaBelle draws attention to sound as a social and spatial dynamic. Through performative usage of objects, found-sound, and electronics, the work underscores the "contextual" through an emphasis on aural architecture and dimension as well as their respective phase displacements. LaBelle's interest in environmental specificity reflects his desire to keep count of the relationships between art and the more general social context. His work have featured in the following exhibitions: "Under Cover: sound/art in social space" (The Museum of Contemporary Art, Roskilde, Denmark, 2003), "Pleasure of Language" (Netherlands Media Art Institute, 2002), "BitStreams" (Whitney Museum, 2001), "Amplitude of Chance" (Kawasaki City Museum, Japan, 2001), and "Sound as Media" (ICC, Tokyo, 2000). He is the co-editor of "Site of Sound: of Architecture and The Ear" and "Writing Aloud: The Sonics of Language", both published by Errant Bodies, as well as the curator "Social Music", a radio series commissioned by Kunstradio, Vienna. He recently exhibited his installation "Learning from Seedbed", a reconsideration of the work of Vito Acconci, at the Standard Gallery, Chicago.

Thomas Köner (1965) attended the music college in Dortmund and studied electronic music at the CEM-Studio in Arnhem. Until 1994 he worked for the film industry as editor and sound engineer. He extended his concept of time and sound colour to images, resulting in video installations, photography and net art. His point of departure was composition of sound in which aspects of a performance and visual language were gradually integrated. He has collaborated on several projects with film artist Jürgen Reble, including Alchemie (1992). Following this, he started to compose film soundtracks and music to accompany silent films for the Louvre Museum and the Musée d'Orsay, Paris. In 2000, the Montreal International Festival New Cinema New Media awarded him the "New Media Prize". In 2004 the Prix Ars Electronica awarded him the "Golden Nica", and subsequently he received the "Produktionspreis WDR / Deutscher Klangkunst-Preis" (the German sound art award). His media installation "Suburbs Of The Void" received the Transmediale 2005 award in Berlin and was presented at The Teatro La Fenice at the Venice Biennale as a live performance in the same year. The video "Nuuk" received the Tiger Cub Award (best short film) during the International Filmfestival Rotterdam 2005. The Rimbaud Museum commissioned Thomas Köner five permanent sound installations for five rooms of the "Maison Rimbaud" in Charleville-Mezières, France. Several significant museums have acquired his audiovisual works for their collection. In 2008 he was a participant of the Media Art Biennale in Seoul and in 2009 he received the MuVi award (best German music video) at the Oberhausen Short Film Festival.

Liliana Moro (1961) uses a variety of media – drawing, sculpture, video and performance – to portray a variegated world of humble materials and everyday objects. Through a formal play between fragility and force, Liliana Moro's work unmask aesthetic and social conventions. In her work the world is reduced to miniaturized measurements, where the use of sound and the pressure to look down are a way to involve and force the viewer into a spatial and temporal shift. This process serves to amplify the minimal and emotional perceptive slippage that resides in the back of our existence, leaving deep traces on the consciousness.

Liliana Moro is one of the most representative Italian artists of her generation. She has taken part in important international exhibitions, including Documenta IX, Kassel (1992); the XLV Venice Biennale (1993); PS1 New York (1999); the Valencia Biennial (2001); Palazzo delle Papesse, Siena (2002); the Ambrosetti Foundation, Palazzolo sull'Oglio, Brescia (2004); the Centre for Contemporary Art Luigi Pecci, Prato (2004); CCA Wattis Institute for Contemporary Arts, San Francisco (2005), the Civic Gallery of Contemporary Art, Trento; the Civic Gallery, Modena (2006); the Palazzo Reale, Milan; the Italian Cultural Institute of Los Angeles; the Tel Aviv Museum of Art (2007); c/o Careof and Via Farini, Milano; the 15th Rome Quadriennial, Palazzo delle Esposizioni, Rome; Palazzo Grassi, Venice (2008). Her works are included in important public and private collections: Castello di Rivoli, GAM of Turin, FNAC of Paris, FRAC Rhone-Alpes/Nouveau Musée, Villeurbanne, Lyon. In 2004, on the occasion of a retrospective at the Ambrosetti Foundation in Brescia, Skira published "La fidanzata di Zorro" (Zorro's Girlfriend), a complete monographic of the work of Liliana Moro.

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