FRIDERICIANVM

Kassel, October 1, 2020

PRESSKIT
TAREK ATOUI: *WATERS' WITNESS* (October 3, 2020–January 17, 2021)

1. Flyer
2. Booklet
3. Press release and invitation
4. List of press images available for download
5. Vita Tarek Atoui
6. Exhibition Texts
7. Exhibition preview: Vincent Fecteau

documenta und Museum Fridericianum gGmbH
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PRESS RELEASE AND INVITATION

Tarek Atoui: *Waters' Witness*
October 3, 2020–January 17, 2021

Opening Weekend: Saturday, October 3, 2020, 11 am–7 pm and Sunday, October 4, 2020, 11 am–6 pm
Fridericianum, Friedrichsplatz 18, 34117 Kassel, Germany

Press Preview: Thursday, October 1, 2020, 11.30 am (the artist will be present)
Speakers:
Dr. Sabine Schormann, General Director of documenta und Museum Fridericianum gGmbH
Moritz Wesseler, Director of the Fridericianum

Tarek Atoui comprehensively exploits the potential of sound art, which lies at the heart of his practice. He is not only interested in how audio events or sounds develop an acoustic effect. Equally important to him is how these phenomena can be perceived with sensory organs other than the ear, how they act as a catalyst for human interaction, and how they relate to social, historical, or spatial parameters. The point of departure for his works is usually comprehensive anthropological, ethnological, musicological, or technical research, which results in the realization of instruments, listening rooms, performances, or workshops, thus constituting an exceptionally multifaceted oeuvre.

The Fridericianum presents *Waters' Witness*, the first solo exhibition in Germany of the work of Atoui, who was born in Beirut in 1980 and now lives in Paris. The show is based on Atoui's ongoing project *I/E*, where the artist has been researching and documenting the sounds of ports in Athens, Abu Dhabi, Singapore, Porto, and Beirut since 2015, processing and transforming these recordings into works. Previously separate components of this project are brought together in Kassel, where audio recordings from the harbors of Athens and Abu Dhabi are combined with materials—marble blocks and steel girders—gathered from each site to form a single unit with the surrounding space. In *Waters' Witness*, space, sound, and objects become physically and sensorially perceptible, creating a basis for multi-layered associations, memories, and (self)-reflections.

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The installation is complemented by *The Tables of Contents* (2020). In this work, presented to the public for the first time, the central themes of participation, education, and experimentation in Atoui's work are clearly articulated. Here, two apparatuses in the form of tables, as indicated by the title, are equipped with various objects that can be operated, including pottery discs, metal pins, and springs, as well as specially constructed instruments. Under expert guidance, visitors can use these objects to actively generate new sounds and modify existing ones. These sounds then flow into the exhibition, becoming part of the installation and inspiring new contributions and interventions.

Tarek Atoui's career as an artist, who studied contemporary music from 2000 to 2003 at the Conservatoire national français in Reims, has been closely linked to the city of Kassel. In 2012 he participated in dOCUMENTA (13), realizing the performance *Metastable Circuit 1* in the urban space of the city and installing *La Lutherie*, an artistic musical experiment, in the Orangerie. Atoui has participated in numerous exhibitions and projects at international venues, including the Tate Modern in London (2016), the Fundação de Serralves in Porto (2018), the Solomon R. Guggenheim Museum in New York (2019), and the 58th Venice Biennale (2019). In light of the fact that Atoui was recently awarded the Suzanne Deal Booth / FLAG Art Foundation Prize, the Sharjah Art Foundation is organizing a solo exhibition in honor of the artist parallel to the show at the Fridericianum.

The presentation in Kassel is generously supported by Hessische Kulturstiftung: "Natural and artificial sounds penetrate our ears every day. The artist Tarek Atoui makes the origins of this multifaceted, differentiated world of sound tangible. Visitors to the exhibition at the Fridericianum will gain an impression of the complex network of sounds as an expression of social norms, individuals, and designed and natural environments. With his sound installations and instruments, the artist brings to our ears the results of his musical experiments while also testing the other senses for their acoustic tuning." Eva Claudia Scholtz, Managing Director of the Hessische Kulturstiftung

In addition, the exhibition is patronized with a lot of commitment by the Bureau des arts plastiques of the Institut français and the French Ministry of Culture.

Download press images here.

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LIST OF PRESS IMAGES AVAILABLE FOR DOWNLOAD

1.

Bildnachweis / Image Credit:
Rumpf eines Containerschiffs und Stahlträger im Hafen von Abu Dhabi (2017), Tarek Atouis Hände bei der I/E-Performance im Louvre, Paris (2013), Marmorstein / Container ship hull and steel rails in Abu Dhabi ports (2017), Tarek Atoui's hands during I/E performance at the Louvre, Paris (2013), marble stone
Foto / Photo: © Alexandre Guirkinger

2.

Bildnachweis / Image Credit:
Tarek Atoui, mit freundlicher Genehmigung des Künstlers / Courtesy of the artist
Foto / Photo: © Matteo Bellomo Fabrica

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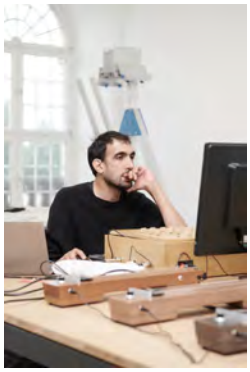
3. 

Bildnachweis / Image Credit:
Tarek Atoui, Ausstellungsaufbau / exhibition setup
Waters' Witness, Fridericianum, September 2020
Foto / Photo: Nicolas Wefers

4.

Bildnachweis / Image Credit:
Tarek Atoui, Ausstellungsaufbau / exhibition setup
Waters' Witness, Fridericianum, September 2020
Foto / Photo: Nicolas Wefers

5.

Bildnachweis / Image Credit:
Tarek Atoui, Ausstellungsaufbau / exhibition setup
Waters' Witness, Fridericianum, September 2020
Foto / Photo: Nicolas Wefers

6.

Bildnachweis / Image Credit:
Tarek Atoui, Ansicht der Performance / view of the performance *The Reverse Collection* 2014–2016 in den / at the Tanks, Tate Modern, London, 2016
Mit freundlicher Genehmigung des Künstlers / Courtesy of the artist und / and Tate Modern, London, 2016
Foto / Photo: Thierry Bal

7.

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Mit freundlicher Genehmigung des Künstlers / Courtesy of the artist und / and Tate Modern, London, 2016
Foto / Photo: Thierry Bal

9.

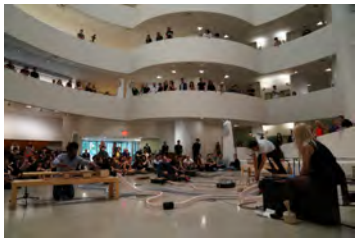
Bildnachweis / Image Credit:
Tarek Atoui, *The GROUND*, Mixed Media, 58. Internationale Kunstausstellung / 58th International Art Exhibition – La Biennale di Venezia, *May You Live In Interesting Times*
Mit freundlicher Genehmigung / Courtesy La Biennale di Venezia
Foto / Photo: Andrea Avezzù

10.

Bildnachweis / Image Credit:
Tarek Atoui, *The GROUND*, Mixed Media, 58. Internationale Kunstausstellung / 58th International Art Exhibition – La Biennale di Venezia, *May You Live In Interesting Times*
Mit freundlicher Genehmigung / Courtesy La Biennale di Venezia
Foto / Photo: Andrea Avezzù

11.

Bildnachweis / Image Credit:
Keith Fullerton, Tarek Atoui: *Organ Within*, Solomon R. Guggenheim Museum, New York, 27. Juni / June 27, 2019
Foto / Photo: Enid Alvarez © Solomon R. Guggenheim Foundation

12. 

Bildnachweis / Image Credit:
Robert Aiki Aubrey Lowe, C. Lavender, Keith Fullerton, Chuck Bettis, C. Spencer Yeh, Tarek Atoui and Victoria Shen, Tarek Atoui: *Organ Within*,
Solomon R. Guggenheim Museum, New York,
27. Juni / June 27, 2019
Foto / Photo: Enid Alvarez © Solomon R. Guggenheim Foundation

13.

Bildnachweis / Image Credit:
Tarek Atoui und Chris Watson neben der Höhle der Persephone im Tempel von Elefsina (Griechenland), Juni 2015 / Tarek Atoui and Chris Watson next to Percephone cave in the Temple of Elefsina (Greece), June 2015
Foto / Photo: Alexandre Guirkinger

14.

Bildnachweis / Image Credit:
Tarek Atoui und Chris Watson Hydrophone am Strand neben dem Hafen von Elefsina auswerfend, I/E-Projekt, Juni 2015 / Tarek Atoui and Chris Watson launching Hydrophones on the beach next to Elefsina port, I/E project, June 2015
Foto / Photo: Alexandre Guirkinger

15.

Bildnachweis / Image Credit:
Tonaufnahme von Chris Watson durch einen Marmorstein im Tempel von Elefsina, I/E-Projekt, Juni 2015 / Chris Watson recording through a marble stone at the temple of Elefsina, I/E project, June 2015
Foto / Photo: Alexandre Guirkinger

16.

Bildnachweis / Image Credit:
Hydrophone von Chris Watson nehmen das Summen des Hafens durch die Vibration des Tores auf, Athen, Juni 2015 / Hydrophones of Chris Watson recording the hum of the port through the vibration of the gate, Athens, June 2015
Foto / Photo: Alexandre Guirkinger

17.

Bildnachweis / Image Credit:
Eric La Casa bei der Aufnahme der Stadt Abu Dhabi von einem Fischerboot auf dem Fischmarkt aus, November 2017 / Eric La Casa recording the city of Abu Dhabi from a fisherman boat at the Fish Market, November 2017
Foto / Photo: Alexandre Guirkinger

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VITA TAREK ATOUI

Born in 1980, Lebanon
Lives and works in Paris, France

SOLO EXHIBITIONS (selection)
2020
The Cycle of 11, Sharjah Art Foundation, Sharjah, UAE

2019
Organ Within, Kurimanzutto, New York, USA

2018
I/E, Fundação de Serralves, Porto, Portugal
On Site, Marfa Sounding, Marfa, USA
The Ground: From the Land to the Sea, NTU Centre for Contemporary Art Singapore, Singapore

2017
The Ground, Mirrored Gardens, Guangzhou, China
WITHIN, Kunstenfestivaldesarts, Brussels, Belgium
WITHIN, Galerie Chantal Crousel, Paris, France

2016
WITHIN / Infinite Ear in collaboration with Council, Bergen Assembly, Bergen, Norway
The Reverse Collection, Tate Modern, London, UK

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2015
From Architecture, Fondation Louis Vuitton, Paris, France
I/E Elefsina, in collaboration with locus athens, Aisxylia Festival, Elefsis, Greece
Matrix 258, Berkeley Art Museum and Pacific Film Archive, Berkeley, USA

2014
Quatre variations, Fondation Louis Vuitton, Paris, France
The Reverse Sessions, Kurimanzutto, Mexico City, Mexico

2013
I/E, Parcours Hors-les-murs, FIAC 2013, Paris, France

2012
La Suite, Serpentine Gallery, London, UK
Unplified with Minrasi Projects, Kuwait
Re-Visiting Tarab, Sharjah Art Foundation, Sharjah, UAE

2010
Un-drum 3, La Maison Rouge, Paris, France

2007-2008
Artistic director of the STEIM studio, Amsterdam, The Netherlands

GROUP EXHIBITIONS
2019
Oído infinito / Infinite Ear, Centro Centro, Madrid, Spain
IF THE SNAKE, Okayama Art Summit 2019, Okayama, Japan
Shuffle Orchestra, Yorkshire Sculpture International 2019, Leeds, Wakefield Cathedral, Hayward Gallery, UK
Inner Ear Vision: Sound as Medium, Bemis Center for Contemporary Arts in Omaha, Nebraska, USA

Big Orchestra, Schirn Kunsthalle, Frankfurt am Main, Germany
WITHIN, Kunstfestspiele Herrenhausen, Hanover, Germany
Resonance: A Sound Art Marathon, Walker Art Center, Minneapolis, USA
May You Live in Interesting Times, 58th Venice Biennial, Venice, Italy

2018
L'emprise des sens, Le Printemps de Septembre, Quai des arts, Cugnaux, France.
La Nouvelle Adresse, Centre National des Arts Plastiques, Pantin, France.
Favoriten Festival, Dortmund, Germany
Infinite Ear, Garage Museum of Contemporary Art, Moscow, Russia

2017
Soil and Stones, Souls and Songs, Para Site, Hong Kong

2016
Ether, Galerie Chantal Crousel, Paris, France
GLOBALE: New Sensorium, ZKM, Karlsruhe, Germany
Marrakech Biennial 2016, Palais El Bahia, Morocco

2014
Art or Sound, Fondazione Prada, Ca' Corner della Regina, Venice, Italy
8th Berlin Biennial, Berlin, Germany

2013
Ouvertures/Openings, Auditorium du Louvre, Paris, France
9th Mercosul Biennial, Porto Alegre, Brazil
Art of Memory, Bonniers Konsthall, Stockholm, Sweden
Ruhr Triennial, Essen, Germany
Norbergfestival, Norberg, Sweden
Within, Sharjah Biennial 11, Sharjah, UAE
Festival Santiago A Mil, Santiago, Chile

2012
Tarab, Nuit Blanche, Paris, France
More than Sound, Bonniers Konsthall, Stockholm, Sweden
dOCUMENTA 13, commission and residency for developing *the Metastable Circuit*, *la Lutherie* and *Dimis Reconnected,* Kassel, Germany
Triennale d'art contemporain, *Intense Proximité*, Paris, France
Discrete Random Variables, Kunsthal Aarhus, Aarhus, Denmark

2011
Visiting Tarab, Perfoma 5, New York, USA
Meeting Points 6, KVS, Brussels; ARGOS, Brussels, Belgium; Haus der Kulturen der Welt, Berlin, Germany; Onassis Cultural Center, Athens, Greece; Beirut Art Center, Beirut, Lebanon; Makan, Amman, Jordan
Below 160, Salzburg Sommerszene Festival, Salzburg, Austria

2010
Idans Festival, Istanbul, Turkey
ExperimentaClub'10, La Casa Encendida, Madrid, Spain
Un-Drum 3.1, Avantgarden Theatre, Trondheim, Norway
Mediacity Biennial, Seoul, Korea
ISEA, Dortmund, Germany
Belluard Festival, Switzerland
New Museum, New York, USA
Irtijal Festival, Beirut, Lebanon
Amrita Dance School, Phnom Penh, Cambodia
Theatre works, Singapore

2009
Un-drum 2, *Disorientation II*, Manarat Al Saadiyat, Abu Dhabi, UAE
The Jerusalem Syndrom, The Jerusalem Show - Al Maamal, Jerusalem, Israel

Today's Art festival, The Hague, The Netherlands
Exodus festival, Ljubljana, Slovenia
Empty Cans, New Museum, New York, USA
Mimi festival, Marseille, France
Beirut Art Center, Beirut, Lebanon
Al Riwaq Gallery, Bahrain
Un-drum 1, Sharjah Biennial 9, Sharjah, UAE
Un-drum 1, Bonner Kunstverein, Bonn, Germany

TALKS , PERFORMANCES & WORKSHOPS
2019
Rencontre/Performance, Mucem, Marseille, France
Festival Bruits Blancs #9, Anis Gras, Le lieu de l'Autre, Arcueil, France
The Ground Sessions, Palazzo Grassi & Teatrino Palazzo Grassi, Venice, Italy
Open Sound Session, Schirn Kunsthalle, Frankfurt am Main, Germany (concert)
Shuffle Orchestra, Wakefield, UK (performance)
Tarek Atoui: Organ Within, Solomon R. Guggenheim Museum, New York, USA (performance)
WITHIN, Kunstfestspiele, Herrenhausen, Hanover, Germany
Satellite 6: Tarek Atoui, Bar Laika, New York, USA
INSIDE/OUT, Leeds Art Gallery, London, UK (conference)

2018
Kunsthaus Bregenz, Austria (concert)
Moderna Museet, Stockholm, Sweden (performance on the occasion of the CIMAM Annual Conference)
WITHIN, Le printemps de septembre, Toulouse, France
La nouvelle adresse/ Cnap, Pantin, France (performance)
Conjured Geographies, Ruhr Triennial, Essen, Germany (performance)
Favoriten Festival Dortmund, Germany (workshop and performance)
International Summer Course for New Music Darmstadt, Germany

WITHIN - as part of Infinite Ear exhibition, Garage – Museum of Contemporary Art, Moscow, Russia (concert)
Marfa Sounding, Marfa, USA (performance)
Sound and Participation, Gent, Belgium (talk)
Reverse mix, Fundazione Furla Milano, Milan, Italy (performance and conference)

2017
Home Beirut, Sounding the Neighbors, MAXXI, Rome, Italy
20th Anniversary of Kunsthaus Bregenz, Austria (performance and talk)
Conjured Geographies, Castello di Rivoli, Turin, Italy

2013
On Score and oral tradition in classical Arab music, Art Dubai, Dubai, UAE (talk)
On and from Tarab, department of Oriental Studies of the University of Santiago de Chile, Chile (seminar)

2012
Below 160 with Al Amal School for the Deaf, Sharjah Art Foundation, Sharjah, UAE (workshop)

2010
Sharjah University of Fine Arts & American University of Sharjah, Sharjah, UAE (workshop & talk)
Undo-Redo, Sharjah Art Foundation, Sharjah, UAE (workshop)
The Flying Circus project with Theatre works in Singapore and Cambodia (workshop & talk)

2009
Undo-Redo, ACAF, Alexandria, Egypt (workshop & talk)
*Smart Digits*at Al Riwaq Gallery, Bahrain, UAE; at Darat Al Funun, Amman, Jordan; at Contemporary Image Collective, Cairo, Egypt (worshops and talks)

2008
Art Basel Miami, Miami, USA (talk)

2006
The Empty Cans, in four Palestinian refugee camps in Lebanon (workshop)

2005–2006
Smart Digits in collaboration with IRCAM, Paris, France, Espace SD and Ashkal Alwan, Beirut, Lebanon (workshop)

CATALOGUES (GROUP EXHIBITIONS)
2017
Tarek Atoui, The Reverse Collection / The Reverse Sessions, Mousse Publishing

2014
Art or Sound, Fondazione Prada, Milan
Excursus. 8. Berlin Biennale, Hatje Cantz Verlag, Ostfildern

2013
Sharjah Biennial 11, Sharjah Foundation, Sharjah

2012
dOCUMENTA (13), Hatje Cantz Verlag, Ostfildern

2009
Sharjah Biennial 9, Sharjah Foundation, Sharjah

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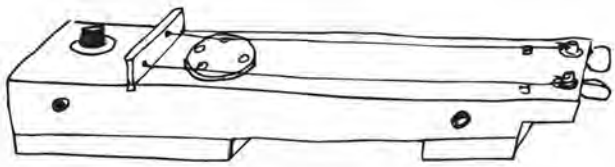
EXHIBITION TEXTS (German and English)

The Duofluctus, 2019
Produziert für / Created for: *The Ground*
Von / By: Sergey Filatov
Moskau, Russland, Februar 2019 / Moscow, Russia, February 2019

Beim *Duofluktus* bringt ein von vier kleinen Magneten erzeugtes magnetisches Wechselfeld die beiden darüber liegenden Saiten zum Schwingen. Die Tonhöhe dieser Saiten ändert sich mit den unterschiedlichen Rotationsgeschwindigkeiten der Magnete. /

On *The Duofluctus* an alternating magnetic field generated by four small magnets causes the two strings above it to oscillate. The pitch of these strings changes with the magnets' varying speeds of rotation.



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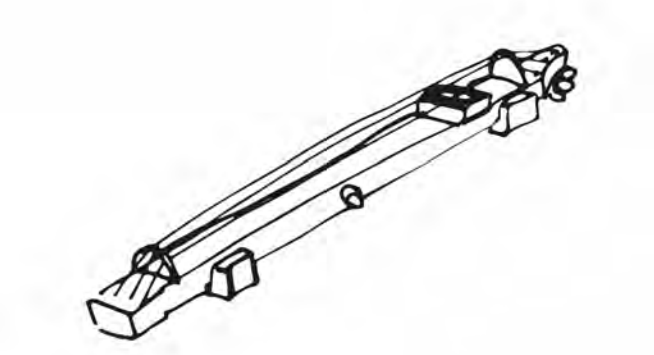
The Trichord
Produziert für / Created for: *WITHIN*
Von / By: Tarek Atoui, Mike Solomon, and Glenn Marzin
Paris, Frankreich, Februar 2017 / Paris, France, February 2017

The Trichord wurde für *WITHIN* entwickelt, ein Projekt, das sich mit der Wahrnehmung und dem Klangverständnis von gehörlosen Menschen befasst. Zwischen dem hölzernen Korpus des Instruments und seinen Saiten tritt ein Rückkopplungseffekt auf. Durch Berühren oder Zupfen von *The Trichord* wird eine anhaltende Resonanz erzeugt. /

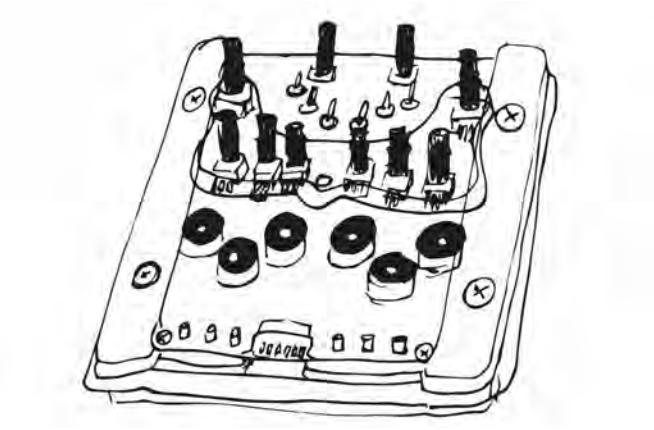
The Trichord was developed for *WITHIN*, a project generated by Atoui's research into how the Deaf perceive and understand sound. When *The Trichord* is plucked or touched, a feedback phenomenon occurs between its wooden body and strings, causing the instrument to resonate continuously.



The Disharmonica, 2019
Produziert für / Created for: *The Shuffle Orchestra*
Von / By: Boris Shershenkov
Sankt Petersburg, Russland, Juni 2019 / Saint Petersburg, Russia, June 2019

The Disharmonica ist eine sechsstimmige, elektronische Harmonika im Taschenformat. Sie kann „akustisch" gespielt werden, wobei der Klang aus sechs kleinen Buzzern kommt. Wenn das Instrument an einen Verstärker und externe Lautsprecher angeschlossen ist, wird es zu einem performativen Geräusch-Synthesizer, wobei durch eine schlechte Stromversorgung ein besserer und satterer Klang erzeugt werden kann. /

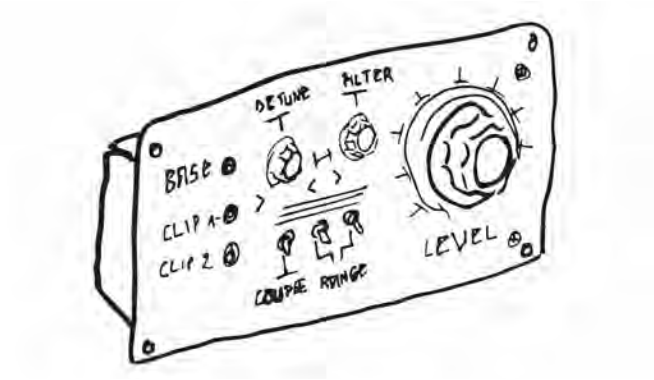
The Disharmonica is a pocket, six-voice electronic harmonica that can be "acoustically" played. It is connected to six small buzzers, and when amplified by these, *The Disharmonica* becomes a performative electroacoustic synthesizer, whose sound grows richer when charged by a poor-quality power supply.



The Sub-ink, 2016–2019
Produziert für / Created for: *WITHIN*
Von / By: Julia Al Sarraf
Troy, USA, April 2016 / Troy, United States, April 2016
and Boris Shershenkov
Sankt Petersburg, Russland, Juli 2019 / Saint Petersburg, Russia, July 2019

The Sub-ink ist ein modulares Instrument, das sich mit der Taktilität des Klangs befasst. Die Spieler*innen aktivieren den Bass-Synthesizer des Instruments, indem sie eine zuvor angefertigte Tuschezeichnung berühren. Durch *The Sub-ink* ist Atoui in der Lage, ein breites Publikum und Interpreten – gehörlose und hörende gleichermaßen – anzusprechen. /

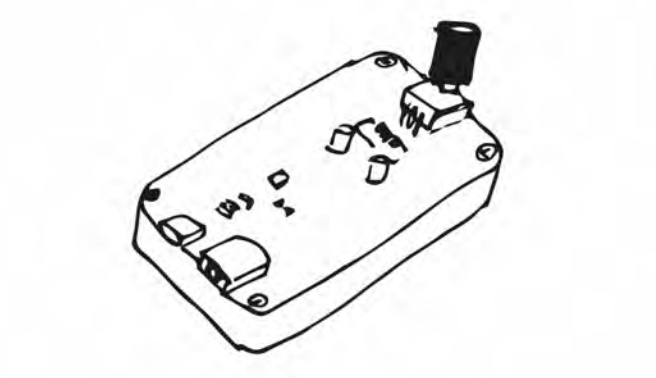
The Sub-ink is a modular instrument that deals with the tactility of sound. The player activates the instrument's bass synthesizer by touching an ink drawing they have previously prepared. Through *The Sub-ink*, Atoui is able to engage a multiplicity of Deaf and hearing audiences and performers.



The Piezothing, 2019
Produziert für / Created for: *The Ground*
Von / By: Daniel Araya
Stockholm, Schweden, März 2019 / Stockholm, Sweden, March 2019

The Piezothing ist ein Instrument, bei dem zwischen einem Kontaktmikrofon und einem Lautsprecher ein Rückkopplungseffekt erzeugt wird, wenn diese auf einem Objekt oder einer festen Oberfläche platziert werden. Dadurch wird die Schwingfrequenz der jeweiligen Objekte wahrnehmbar. *The Piezothing* ist als eine Art Klangmikroskop zu verstehen, das die verborgenen Frequenzen und akustischen Eigenschaften von Objekten preisgibt, mit denen es in Berührung kommt. /

When *The Piezothing* is placed against a solid surface, the feedback from its contact microphone and speaker allows us to hear the resonating frequency of the object it is connected to. *The Piezothing* can be considered as a sound microscope that reveals the hidden frequencies and acoustic properties of the things it touches.



The Rotator, 2019
Produziert für / Created for: *The Shuffle Orchestra*
Von / By: Sergey Filatov
Moskau, Russland, März 2019 / Moscow, Russia, March 2019

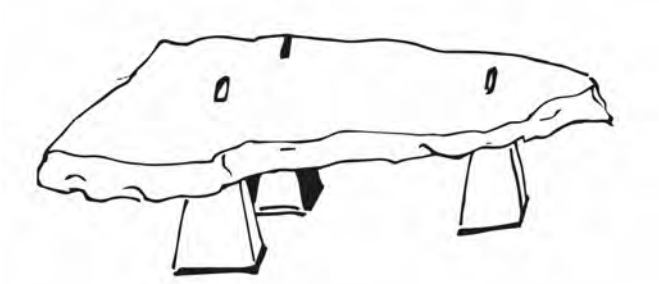
In *The Rotator* dreht sich ein Magnet in unterschiedlichem Tempo vor drei Spulenmikrofonen, wobei jedes Mal ein elektrischer Impuls erzeugt wird, wenn der Magnet in die Nähe von einem der Mikrofone gelangt. Die entstehenden Klänge sind tiefe Basstöne, die Schwingungen in architektonischen Umgebungen auslösen bzw. andere Instrumente aktivieren und so schall-elektrische Kettenreaktionen bewirken können. /

In *The Rotator* a magnet spins at variable speeds in front of three coil microphones, generating an electric pulse each time it passes near one of the mics. This creates deep bass pulses that Atoui uses to animate architecture or trigger other instruments in sonic-electric chain reactions.

The Litophone, 2014
Produziert für / Created for: *The Reverse Collection*
Von / By: Serge Durin
Clermont-Ferrand, Frankreich, August – September 2014 / Clermont-Ferrand, France, August–September 2014

Serge Durin wählt mit großer Sorgfalt ein vulkanisches Gestein in der Mitte Frankreichs aus. Dann bestimmt er den Schwerpunkt des Steins und bohrt drei Löcher, sodass der Stein auf kleinen hölzernen Standbeinen ruht und einen hellen, widerhallenden Klang ertönen lässt, sobald er angeschlagen wird. Der Stein kann mittels kleinerer Steine, die über seine Oberfläche gerieben werden, zum Klingen gebracht werden oder aber durch spezielle Stöcke, Klopfhölzer und Schlagwerkzeuge aus Rinderknochen. /

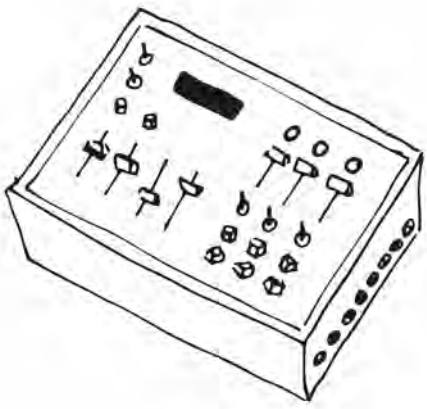
Serge Durin carefully selects a volcanic stone from the middle of France. He then finds the stone's center of gravity and makes three holes that allow it to rest on small wooden pillars, which gives *The Litophone* a bright, resonant sound when struck. The instrument can be played by rubbing smaller stones against its surface, and sounds best with a specific set of sticks, mallets, and percussion tools made from cow bone.



I/E Abu Dhabi, 2017
Produziert für / Created for: *I/E Abu Dhabi*
Von / By: Tarek Atoui
Holzarbeit von / Carpentry by Atelier Couronne d'Or, Paris

I/E Abu Dhabi funktioniert wie ein Abspielgerät, das die Klänge in und um Abu Dhabis Häfen wiedergibt. Die Kapsel stellt darüber hinaus eine Verarbeitungseinheit dar: Sie greift den Klang eines Inputs auf, sei es von einem Instrument oder Mikrofon, und umhüllt ihn mit den Klängen Abu Dhabis. Insofern funktioniert das Instrument wie das Werkzeug einer „mise en abyme", bei der jeder eingehende Klang zum eingebetteten Bestandteil der Klanglandschaft Abu Dhabis wird. /

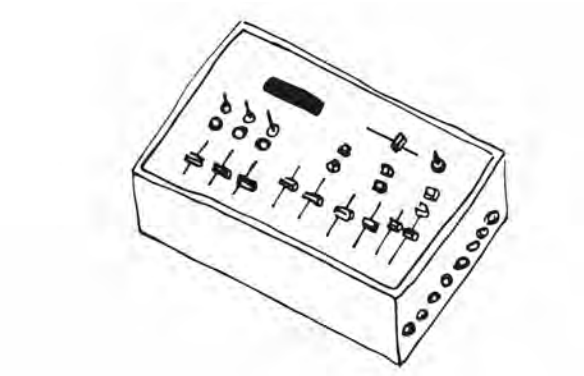
I/E Abu Dhabi is a playback device for sounds recorded in and around Abu Dhabi's harbors. It is also a processing unit, taking the sound from an input, such as an instrument or microphone, and encapsulating it in the recorded sounds of the harbors. *I/E Abu Dhabi* creates a mise-en-scène, where any sound injected into it becomes a detail enmeshed in Abu Dhabi's soundscapes.



I/E Elefsis, 2015
Produziert für / Created for: *I/E Athens*
Von / By: Tarek Atoui
Holzarbeit von / Carpentry by Atelier Couronne d'Or, Paris

I/E Elefsis funktioniert wie ein Abspielgerät, das die Klänge in und um die Häfen von Elefsina wiedergibt. Die Kapsel stellt darüber hinaus eine Verarbeitungseinheit dar: Sie greift den Klang eines Inputs auf, sei es von einem Instrument oder Mikrofon, und lässt ihn durch die Tonspur der Aufzeichnungen aus Elefsina hindurch nachhallen. Das Instrument funktioniert daher wie ein Hallraum, in dem jeder eingehende Klang einen Widerhall generiert, als würde dieser im Wasser, in den archäologischen Stätten oder verlassenen Fabriken Elefinsas erzeugt werden. /

I/E Elefsis is a playback device for sounds recorded in and around Elefsina's harbors. It also functions as a processing unit, taking the sound from an input, such as an instrument or microphone, and reverberating it through the recordings' acoustic print. *I/E Elefsis* acts like an echo chamber, where any sound injected into it resonates as if it were occurring in the water, archeological sites, or abandoned factories of Elefsina.



The Tables of Contents, 2020
Produziert für / Created for: *Cycles in 11*
Von / By: Tarek Atoui
Entworfen von / Designed by: Alan Affichard und Tarek Atoui
Gebaut von / Constructed by: Dodescaden, Marseille

Bei *The Tables of Contents* handelt es sich um Oberflächen, mit denen Wirkprinzipien in Atouis Œuvre erkundet werden, insbesondere der Gedanke, dass Musik mit vielfältigen Zuhörerschaften praktiziert werden sollte. Bemerkenswert sind die Wiederholungen von Schallausbreitungen und Taktilität von *WITHIN*, die Rotation und Zyklizität von *The Ground* sowie die Verbindungen von *The Wave* und die Klänge von *I/E*. Diese werden für Arbeitsoberflächen so angeordnet, dass die Spieler*innen den Aspekten von Objekt, Klang, Zuhören und Aufführung experimentieren können. Indem diese Oberflächen von bis zu acht Personen gleichzeitig bedient werden können, lassen sie sich als Vermittlungs-Element für das Experimentieren, für Workshops und Performances begreifen, die mit verschiedensten Teilnehmer*innen und Zuhörerschaften, von Amateur*innen bis zu Expert*innen, Anwendung finden. /

The Tables of Contents are surfaces that explore active principles in Atoui's work, particularly the idea that music should be practiced with a variety of audiences. Elements from other projects by the artist reoccur, such as the propagation of sound through tactility from *WITHIN*, rotation and cyclicality from *The Ground*, interconnections from *The Wave*, and recordings from *I/E*. These are brought together to create work surfaces that allow players to explore ideas around sound in relation to objects, listening, and performing. With the possibility of being used by up to eight people at a time, these surfaces can be considered educational tools for experimentation, workshops, and performances that can take place with a variety of participants and audiences, from amateurs to professionals.

FRIDERICIANVM

Kassel, October 1, 2020

EXHIBITION PREVIEW

Vincent Fecteau
February, 13–May 16, 2021

Since the early 1990s, Vincent Fecteau has worked with simple, sometimes everyday materials such as papier-mâché, foamcore, champagne corks, popsicle sticks, and shells to produce a body of work comprising sculptures and collages in a wide variety of forms. Some of his creations are small-scale, minimalist, linear, monochrome or abstract, while others are monumental, expansive, intricate, colorful or narrative. They reflect his preoccupation with both genre-specific issues and socio-cultural developments and, as a whole, represent a very idiosyncratic position characterized by compositional sophistication, a nuanced poetics, and an empathetic attitude.
The Fridericianum is presenting the first institutional solo exhibition in Germany dedicated to the artist, who was born in 1969 in Islip, New York. Encompassing more than fifty selected works created between 1993 and 2020, the presentation provides a comprehensive overview of Fecteau's oeuvre.

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