

Anri Sala

May 14 - July 30 2011

Galerie  
Chantal Crousel

The Chantal Crousel gallery is pleased to announce the fourth solo exhibition of Anri Sala at the gallery.

Sound and music have an important place in the work of the artist. They are the main focus of the exhibition. Anri Sala searches to capture the influence of space on the creation of sound and reassesses its relationship to an image.

The exhibition is imagined as an intersection of echoes and transpositions where the works reconstruct themselves in other moments and spaces.

On the day of the opening, in the gallery courtyard, the visitors will give their personal invitations to be inserted into a barrel organ player. In the form of a punch card, each invitation will trigger the playing of four distinct seconds of a well-known punk song. Randomly inserted into the organ, *Invitations*<sup>1</sup>, 2011 produces a deconstructed offspring of the punk song.

Like a strange echo, where disruption and continuance both play the same tune, from inside the gallery, a familiar melody is heard. In the film *Le Clash*, 2010 from the interior of a bricked up building, a once influential rock and punk venue, comes the famous riff of a song. Slowly revolving the handle of a barrel organ, two musicians stroll past the abandoned concert hall. The sounds of the organ and their singing synchronize with the resonating riff, prompting a simultaneous stereo effect. A man wanders around the place with a shoebox under his arm. Listening absentmindedly, he slowly turns a small handle that sets off - note by note - a different version of the same song. When the distinct melodies conjoin, a sense of shifting reality occurs, highlighting two differing recollections of the punk song.

A music box - previously camouflaged inside a shoebox seen in *Le Clash* - is mounted on a window opposite the projection. *No Window no Cry (Le Corbusier, Maison-atelier Lipschitz, Boulogne)*<sup>2</sup>, 2011 enables the visitor to play the gallery space like an instrument. "Playing" the window, adds an additional layer to the soundtrack of the film. An identical window in the Maison-atelier by Le Corbusier allows the visitors to play the tune of the punk song to a different surrounding.

The perforated partition of the barrel organ has been carved in one of the gallery walls, an act that transposes sound into another materiality. *Score*, 2001, allows for the outdoor sound and the music from inside to intertwine.

1. *Invitations* was already performed in Mexico in 2011 and can be re-activated in other places or times.

2. The window is a custom-made duplicate of an original window of a maison-atelier built by Le Corbusier in Boulogne, France. It adds to a series of windows where the artist already installed the music box: The Cicillo Matarazzo Pavilion built by Oscar Niemeyer in Sao Paulo, and the Central Library of UNAM in Mexico built by Juan O'Gorman

When *Le Clash* ends, the viewer is incited to follow the voice of Madama Butterfly. Based on Giacomo Puccini's aria *Vogliatemi bene, un bene piccolino*, *5 Flutterbyes* is a duet between five sopranos and two baritones. When one soprano sings, the other sopranos withhold their voices. The instant the soprano suspends her voice another soprano takes over. Singing in turns from different whereabouts, the five sopranos reveal a wandering presence of Madama Butterfly.

An illuminated fan, previously used in the performance of *5 Flutterbyes*<sup>3</sup>, is placed above one of the skylight windows of the gallery.

*Why the Lion Roars*, 2009 is a composition of feature films that communicate through a feeling for temperature. Each of the fifty-seven selected films represents specifically defined degrees; from minus 11°C to 45°C. A thermometer measures the temperature outside the projection space and simultaneously edits the film programme, which changes in correspondance with the actual outdoor temperature. The commotions of weather dictate the films' narrative. At the exact moment of an increase or decrease in temperature, each film is interrupted and replaced by another, provoking an unplanned collision of meaning. Some films are seen as fragments as the temperature fluctuates wildly in the morning while others are projected in the whole or even loop as the temperature stabilises later in the day. Endlessly edited by the fluctuation of the weather, *Why the Lion Roars* trusts the climatic chance its unique convergence of fiction.

A daily forecast of *Why the Lion Roars*, based on the weather in Paris during 2009, has been compiled into a book that is exhibited along ten photographs of temperature changes. Each photograph captures the precise moment when one film replaces another. In the forecast book, a colour is assigned to each film: either one that has been singled out from a key scene or a colour remnant of filmic memory. While the colours merge in the book due to the daily approximative projection of temperature changes, different scenes from two separate films merge in each photograph due to the camera's exposure time.

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3. *5 Flutterbyes* was originally performed in the Il Tempo del Postino group show at the Manchester International Festival in 2007. During the performance the opera house was plunged into darkness, only lit the flickering light of the fans.