

No song to sing

A project curated by David Armengol and Martí Manen
ADN Platform. November 2015 – April 2016

Johanna Billing / Bradien + Eduard Escoffet / Lucía C. Pino / Carles Congost / Laia Estruch / Antoni Hervàs / Pepo Salazar / Tris Vonna-Michell / Richard T. Walker / Franziska Windisch



Carles Congost, *Mystical Drummer*, 2013

The point of departure for ***No Song to Sing*** starts with two songs belonging to pop culture: a homonymous theme composed by the English musician Michael Chapman for Rainwater (1969), his first album; and one of Stevie Wonder's most celebrated hits, I Just Called to Say I Love You (1984). In both cases, the songs opposing relation between absence and presence produces a conceptual ambiguity that relates, in a poetic way, with the sound productions of contemporary art.

Initially, a big table equipped with several listening devices makes the audio pieces available to the user. This allows us to recreate and assume some domestic musical consumption habits: a record player, a CD player, a computer and headphones. Then, each of the sound proposals expands into other special and visual productions. In some situations, they are closely related to the pieces on the table; at others, however, all linkage gets severed in order to show new work sensitive to sound and adapted to art exhibition practices.

Orfeo y la Montaña Sumergida [Orpheus and the Sunken Mountain] (2014) is a project by **Antoni Hervàs** (Barcelona, 1981) which is dedicated to one of his fetish subjects: the reenactment of the mermaid myth through performance and the staging power of drawing. As musical addition to his gallery installation, Hervàs proposed to the band Evil (Evripidis Sabatis y Odil Bright) to release a two-song single, blending the story of Jason and the Argonauts with the orchestral



pop devices of the group. A year after, Hervàs starts *Mprazish* (2015), a proposal that recovered the character of Azis, the Balkans pop star and member of the LGBT movement in Bulgaria. In 2011, a homophobic event turned Azis into a viral phenomenon, gathering lots admirers and detractors that made versions of his hit *Mprazish* ("you hate" in Bulgarian), spreading it online. Fascinated by the ideological ambiguity of his popularity, the artist decides to start a collection of tapes and drawings that resulted from the sound and graphic imagery of that event.



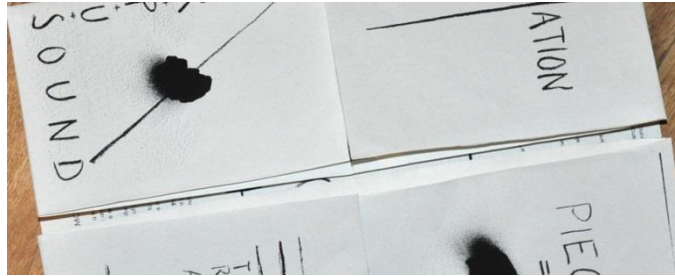
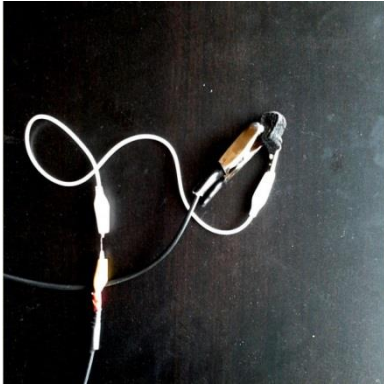
Antoni Hervàs, *Orfeo y la Montaña Sumergida* (2014) / *Mprazish* (2015)

The work of **Tris Vonna-Michell** (United Kingdom, 1982) consists of narrative speculations featuring fictional characters in specific locations. *Capitol Complex / Ulterior Vistas* (2013) brings together two projects focused on the exploration of architecture, urban planning and the landscape. On the A side, *Capitol Complex* tells the story of Traveller's visit —the protagonist of the story— to the city of Chandigarh, the location of Le Corbusier's building that gives the title to the project. It is an unused and half-built construction that drives the narrative towards dreamy considerations, the product of utopian and failed urban planning. On the B side, *Ulterior Vistas* deals with the design of eighteenth century English gardens from new staged circumstances: a sales agent talks to an undecided buyer who inquires about a potential acquisition. As an extension to the exhibition, the British artist shows a large image with the four acts that make up *Capitol Complex*.



Tris Vonna-Michell, *Capitol Complex _ Ulterior Vistas*. Vinil, 2013

Franziska Windisch (Germany, 1983) works in the boundary between sound and the visual arts. She is especially interested in the physical nature of sound. Her practice usually includes installation and actions of a process-oriented kind. *Charcoal Circles* (2015) consists of a published vinyl recording of one of her most recently performed projects, an essay that combines voice, drawing and writing along the taping of gestures and movements that give sound a tangible, organic and physical presence. In addition to the record, the exhibition shows the video documenting the performance.



Franziska Windisch. *Charcoal Circles*. Vinyl. 2015 / *Charcoal Circles*. Performance. 2013

Richard T. Walker (United Kingdom, 1976) explores our relationship with landscape through language and music. *The predicament of always (as we are/ as it is)* (2015) is his first vinyl, a collection recordings conducted in various deserts in Texas and Arizona. Difficulty understanding with words the nature of those locations takes him, with his musical compositions, to search for more abstract, visceral and metaphysical associations. In the photograph *Attempting to Define the Parameters of Wanting* (2010), we can see, frozen and static, the two elements of his work: nature and human presence.

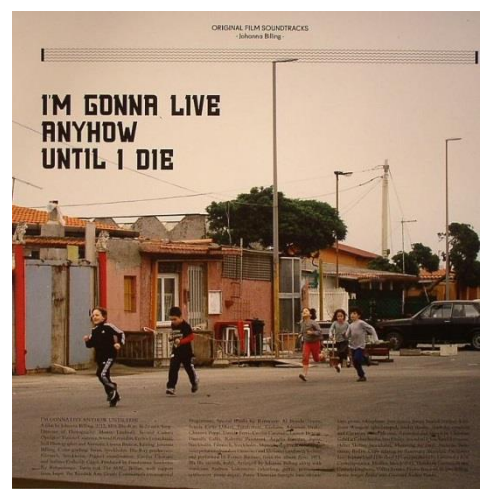


Richard T. Walker. *The predicament of always*. Vinyl. 2015



Richard T. Walker. *Attempting to define the parameters of wanting*. Photography., 2010

Johanna Billing (Sweden, 1972) focuses her research on issues related to learning, participation and processes of social definition. As a significant element, she publishes vinyl recordings of audio tracks from some of her videos. *I'm Gonna Live Anyhow Until I Die* (2013) is her fourth album and, there, we find documented the adventures of a group of children in the neighborhood of Ostia (Rome) who cross the city doing anything they like without adult supervision. It is proof of a straight bet placed on informal and flexible systems of education, running an audiovisual tour full of meaningful references related to the artist: protests in Rome against the education reform in 2010, psychoanalysis, Italian cinema from the 40's and 50's, Pier Paolo Pasolini, Bruno Munari, or even Franco Battiato. The soundtrack is enhanced by the full screening of the video made in 2012.



Johanna Billing. *I'm Gonna Live Anyhow Until I Die*. Vinyl, 2013 / Frame video, 2012

Lucía C. Pino (Valencia, 1977) works with materials and sculpture, but she has been always linked to sound experimentation, starting with projects and netlabels that try other systems of sound consumption and distribution that lie outside copyright circuits. It shows a commitment and a firm position that defines both her sound productions as her material work. On this occasion, the artist shows *Oda Chanchín II* (2015), a set of different elements that goes from the table to a new installation where videos, materials and textures enter a dialogue that is a response to emotional and intuitive impulses. *Ikcszy* (2009-2010) fuses street recordings, sound appropriations and her own compositions made with synthesizers. For its part, the installation evokes a journey with little stress on memory, vague recollections and concrete moments that take place in the same unstable present.



Lucía C. Pino, *Oda Chanchín*. Detail, 2015

[doku63] lucia c. pino . ikcszy
by lucia c. pino

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Topics collage, plunderphonics, synths, barcelona, residents, roman ramon, lucia c pino, street sounds, fireworks, sound, explosion, minimal sounds, beats, voice, mambo, hit, teacher, europe

DOWNLOAD OPTIONS	
FLAC	7 files
JPEG	3 files
OGG VORBIS	7 files
TEXT	1 file

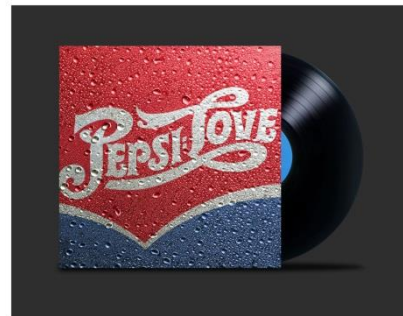
Lucía C.Pino, *ikcszy*. Album on line, 2009-2010

The works of **Pepo Salazar** (Vitoria-Gasteiz, 1972) applies new encodings to the environment in a constant exercise that challenges those meanings and messages that are a given. In parallel to his art career, Salazar has been publishing several sound works on tape, CD and online formats that experiment with voice, noise and electronic music. Inspired by Schwitters' "Merzbaus" concept, *Ilmchalet* (2008) consists of twelve pieces based on the distortion of voices and body sounds. Then, one of the songs of the album becomes *Pir Loft...2. Así respiraba Gilles Debord* (2008–2015), a sculptural installation where sound coexists with the power of a loudspeaker and the fragility of a broken and manipulated mirror.



Pepo Salazar, *Ilmchalet*. Cd. 2008 / *Pir Loft...2. Así respiraba* Guy Debord, 2008-2015

The connection of **Carles Congost** (Olot, 1970) with music has always had a double dimension. On the one hand, there are his video and visual projects about pop culture, as well as his meta-reference to art. On the other, there are his musical productions, those like Congosound together with the musicians Vicent Fibla and Jesse Park, the muse of Barcelona's club culture. *Pepsi Love* (2015) is a recently released EP with five versions of the same song in which various musicians and groups (Stefano Maccarrone de Mendetz, bRUNA, F600) take it to different levels of dance music. *Abans de la casa. Un biopic inestable a través del Sonido Sabadell* (2015) is a video dedicated to a spread-out music phenomenon in Catalonia during the 80's. Close to the narrative constructions of video clips and the music documentary, the work reveals a symbolic and flexible story that allows multiple layers of reading. Among those involved, we can find the musician Josep Xortó, the poet Eduard Escofet, the comedian ReEugenio, the choreographer Margherita Bergamo (Les Filles Föllén) and the journalist Àngel Casas.



Carles Congost, *Abans de la casa*. Frame video, 2015 / *The Congosound. Pepsi Love* (feat. Ryan Paris). Ep, 2013

Laia Estruch (Barcelona, 1981) works with her own voice, which is at the heart of her performances, a temporal and immediate production that the artist extends to the body and its relation to space. *Jingle* (2011) is a vinyl record where, taking as a point of departure an earlier piece (*The Announcement, a song*), Estruch generates the perfect sound edition of advertising-like works that are adapted to the art world. This way, text information, previous to an art event, can be adapted to singing and to musical harmony. *Àlbum Victòria* (2015) is her new performance project that translates a little notebook of drawings by Barcelona's painter Jordi Samsó Bastardas (1929-2008) to text, voice and movement. It becomes a free exercise of interpretation and translation of the graphic to the stage that also adds an essential environmental feature the right place for action.



Laia Estruch. *Jingle*. Vinil, 2011 / *Imatge performance*, 2015

Brandien is an electronic and instrumental pop band made up by Matías Rossi, Pope and Balbini. Eduard Escoffet (Cadaqués, 1977) is a poet and cultural agitator active in the field of sound poetry. After beginning their collaboration in 2009, they published *Pols*, their first album together, in 2012, and *Escala* —their second— in 2015. **Brandien + Eduard Escoffet** have found a perfect equilibrium between the music of the band and the words of the poet, a complex and intense dialogue between music and voice that blurs the boundaries of the concert, the recital and the spoken word, As exhibition extension, Brandien + Eduard Escoffet will offer us a live performance on the opening day.



Brandien + Eduard Escoffet. *Escala*, 2015



Brandien + Eduard Escoffet (concert)