



LES RESTES DU FESTIN ET AUTRES PEINTURES D'AMBIANCE

ROBERT MALAVAL & VINCENT EPPLAY

16/09/17 - 05/11/17

*After a year of doing nothing, I did these experiments with sound; you really manage to completely transform the atmosphere with sound, to make the place very comfortable with sound and light.*

R.M.

*Malaval has throughout his life been attracted and fascinated by sound and music - all kinds of music and sounds.*

*For a good ten years he recorded sounds and designed sound environments as landscapes, spaces of substitution to the visual, in connection with his work as a visual artist.*

*Several tracks are possible to present Robert Malaval's sound recordings (a little known and heard aspect of this artist), it starts with a work of listening, selecting and mixing from ambiances, conversations, sounds of everyday environment recorded at different periods.*

*Most of these recordings, originally made on tape recorders or audio K7s, are direct, raw takes - a kind of sound diary made up of recordings of daily ambiances, neighbourhood conversations, radio archives, telephone communications, environmental sounds, nature or urban noises. This hundred or so hours of accumulated and catalogued recordings was for Robert Malaval a material for urban animation projects and interventions in the public space, or more simply audio notes for writing work that he called "sound sketches".*

*For this exhibition, this corpus of recordings becomes the constituent material of an ambient device, inscribed in a space of permanent sound and visual diffusion and projection. This meeting between Vincent Epplay & Robert Malaval has been developed within the framework of several exhibitions: Palais de Tokyo and Biennale de Lyon; I am the Cliché, at the Rencontres Photographiques d'Arles or during the exhibition Le temps de l'écoute at the Villa Arson Art Center in Nice. These proposals are each time restitution times of an experience of transmission of a conversation between two artists. From this sound flow is born a spatio-temporal dialogue, revealing a strange archaeology of sounds and voices.*

*This is not a question of making a documentary work by the simple diffusion of archives or of reconstructing a sound and light animation space, as Robert Malaval had conceived it, notably for the CNAC (exhibition Transat, campagne, Rock&Roll) or, on the occasion of the inauguration of the Forum des Halles in 1979, of the Sigma festival in the 70s, etc. Rather, it is a question of re-evaluating all of his recording works in terms of what they have in the way of gifts and signifiers, through the play of transcription and an artist's subjective interpretation.*



*This re-situation in different contexts, far from the sound emanations and utopias of that era, would be like the reactivation of a distant dialogue between that particular era and a present that remains to be imagined.*

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