

Press pack
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la Biennale di Venezia

**57. Esposizione
Internazionale
d'Arte**

Partecipazioni Nazionali

French pavilion at the 57th International Art
Exhibition of the Venice Biennale
Curator Christine Macel

Xav.e Ve.lhan stud.o Venez.a



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Foreword

**Ministry of Foreign Affairs and
International Development**

Ministry of Culture and Communication

In each of its editions, the Contemporary Art Biennale in Venice supports and promotes a pool of talented artists. Alongside the Architecture Biennale and the Mostra for the 7th art, and notably thanks to the actions of its president Paolo Barrata, it is one of the most prestigious contemporary art events in the world. It is a unique moment for artists from across the globe, as well as for art lovers.

Christine Macel, curator at the National Museum for Modern Art – Centre Pompidou, has been chosen to head the 57th Venice Biennale which will run from 13 May to 26 November 2017.

Throughout the entirety of this event, the French pavilion will host the installation *Studio Venezia*, designed by Xavier Veilhan. Blending together various disciplines, this generous work will be open to around a hundred musicians from diverse backgrounds during seven months. Offering visitors an immersive experience, *Studio Venezia* is a new opportunity to be seduced by the audacity of one of the art scene's most promising talents.

Conceived by the artist as a travelling work, the significance of this pavilion will be felt beyond Venice. As it tours the international art scene it will become increasingly enriched so as to share with the world the most contemporary of what France has to offer. The pavilion will also serve as an example of the scope of France's cultural scene and its ability to foster artistic creativity and dialogue between cultures. We thank both our public and private partners, without whom this project could not have become a reality. We wish all the visitors many discoveries in the French pavilion and all along their walks through the *giardini* of the Biennale.

Preface

**By Bruno Foucher
President of the Institut français**

Throughout the years and decades, the International Art Biennale in Venice has remained a landmark event that attracts the art world and sets the pulse and the tone of its era. Through the exceptional visibility that it offers, it also remains the artistic convention which either confirms or enhances the international scope of an artist's career or the potential of his or her work. We are delighted that for its 57th edition the Biennale has opted for a French president, Christine Macel, curator of the National Museum of Modern Art – Centre Pompidou. It is an excellent choice, given that she oversaw Anri Sala Ravel's project, *Ravel, Ravel, Unravel*, for the French pavilion of this same Biennale in 2013. This ensures that in 2017 homage will be doubly paid to France in Venice.

For the French pavilion transformed into an immersive environment, Xavier Veilhan, alongside the curator Lionel Bovier and the artist Christian Marclay, will offer us a hybrid work, where different disciplines and media will interact and react to one another. The space simultaneously evokes a recording studio and an atypical site where constructivist and musical references are combined. As a complete installation, the pavilion becomes both an autonomous sculpture and a laboratory: a place that will welcome numerous creators with various artistic backgrounds, mainly from the world of music. These artists, originating from Venice, France and beyond, will bring the pavilion to life during the 173 days of the Biennale, through their presence and their work. The pavilion has been conceived as a journey to the heart of this environment, but also as a space open to the public, to artists and to music, where daily encounters will shape the life of the pavilion. With this project, Xavier Veilhan envisages the exhibition not only as a form of exploration but as a moment in time fueled by sound and musical vibrations – thus a work that is constantly evolving. Inspired by this dynamic of openness and experimentation, Xavier Veilhan's project seeks to be both visible and audible. That is why, since its inception, the work has also made ample room for new technologies. Thanks to a digital application, anyone in the world will be able to follow the pavilion's artistic and musical activity. More than a simple exhibition, it is ultimately a space for freedom, for new encounters and for propagation which puts the artist at its heart, thus aligning with Christine Macel's statement regarding the importance of the artist's place in our contemporary world.

For the International Biennale Exhibition in Venice in 2017, the title of which - *Viva Arte Viva* – already rings out like a manifesto, Christine Macel has developed a project "with artists, by artists and for artists". In today's contemporary world, with its trials and uncertainties, the goal is for art to remain "the most precious part of human beings (...), the ideal place for reflection, individual expression, freedom and the posing of

fundamental questions". Over a hundred artists are participating in this exhibition, among them numerous French creators or ones living in France and on the African continent. The Institut français is proud to support them in this crucial moment of recognition that the International Art Biennale in Venice represents.

I would like to thank Xavier Veilhan for having conceived a work that is so open to collaborations and the fostering of new relationships, because it is a strong message that art must carry today. I also extend my gratitude to all the musicians who have participated in this wonderful initiative and who will occupy the pavilion throughout the Biennale, as well as Xavier Veilhan's wonderful team and that of the executive producer ARTER. I also wish to thank all of the public and private partners from France and abroad who committed themselves to supporting this project. The French pavilion is a collective endeavor which would not have been possible without each individual's involvement. I wish Xavier Veilhan's project and Christine Macel's exhibition the very best of success: "long live music"!

The artist

Xavier Veilhan, born in 1963 and currently living and working in Paris, studied successively at the École Nationale Supérieure des Art Décoratifs in Paris (1982-1983), the Hochschule der Künste (Art University) in Berlin (under Georg Baselitz) and the Centre Pompidou's Institut des Hautes Etudes en Arts Plastiques (1989-1990), run by Pontus Hultén.

Since the mid-1980s he has created an acclaimed body of works (sculpture, painting, installation, performance, video and photography) defined by his interest in both the vocabulary of modernity and classical statuary. His work pays tribute to the inventions and inventors of modernity, through a formal artistic language that mixes the codes of both industry and art.

He has a long-standing interest in the often-evolving exhibition space in which the visitor becomes an actor. He nourishes his material research with regular musical collaborations with artists like the band Air, musician Sébastien Tellier or pioneer composer Eliane Radigue.

In 2009, he set up the exhibition *Veilhan Versailles* in the Palace and gardens of Versailles. Between 2012 and 2014, he developed *Architectones*, a series of interventions in seven major modernist buildings around the world. His interest for architecture was taken to a new level in 2014 when he designed the château de Renty. In 2015 he directed two films that extend these spatial explorations: *Vent Moderne* (La Villette, Paris) and *Matching Numbers* (3^e Scene, Opéra national de Paris).

A regular when it comes to projects in the public space, Xavier Veilhan has installed sculptures in various cities in France - Bordeaux (*Le Lion*, 2004), Tours (*Le Monstre*, 2004), Lyon (*Les Habitants*, 2006) – as well as abroad - New York (*Jean-Marc*, 2012), Shanghai (*Alice*, 2013), Séoul (*The Skater*, 2015).

He is represented by Andréhn-Schiptjenko (Stockholm), Galerie Perrotin (New York, Hong Kong, Paris, Séoul, Tokyo), Galeria Nara Roesler (São Paulo, Rio de Janeiro, New York) and 313 Art Project (Séoul).

www.veilhan.com

The curators

Lionel Bovier

Lionel Bovier has been director of MAMCO Art Museum since 2016. Born in 1970 in Geneva, he began his career as an art critic and an exhibition curator. In 1996, he cofounded the Ford space in Geneva as well as the ELAC, the Associative Space for the Cantonal Art School of Lausanne, in 1997. He became associate curator of the Magasin at the National Centre for Contemporary Art in Grenoble in 1999, before becoming associate curator in charge of contemporary art for the Cantonal Museum of Fine Arts in 2002. In 2004 he created the contemporary art editing house JRPIRingier, with the aim of becoming not only Switzerland's leading art editor but also one of the top 10 in the world. In 10 years, he has succeeded in producing 60 publications a year, as well as building an international distribution network. He has established partnerships with numerous institutions and galleries, including the Serpentine Gallery, the Kunsthalle in Bâle, the Migros Museum, the Maison Rouge, the LUMA Foundation, Hauser & Wirth and Art Basel, as well as collaborating with several hundreds of artists.

He has organised numerous major exhibitions, including those of Olivier Mosset (at the Cantonal Museum of Fine Arts in Lausanne, the Kunstmuseum Sankt-Gallen, the Carré d'Art in Nîmes and SITE Santa Fe) and Jack Goldstein (the Magasin in Grenoble), as well as publishing several books, including monographies dedicated to Vern Blosum and John M Armleder, and books on the theme of Swiss contemporary art (1975-2000) and the Ecart group (1969-1980).

At MAMCO, he is charged with taking the museum's mission and its activities forward, as well as developing its vision of today's world, while continuing to respect its uniqueness and promote its collections.

Christian Marclay

For more than thirty years, Christian Marclay has been exploring the connections between the visual and the audible, creating works in a wide range of media, including sculpture, video, photography, collage, music, and performance. Marclay's work has been shown in museums and galleries worldwide. International solo exhibitions include the Staatsgalerie in Stuttgart (2015); Musée d'art moderne et contemporain in Geneva (2008); Hammer Museum at UCLA, Los Angeles (2003); San Francisco Museum of Modern Art (2002); Museum of Contemporary Art, Chicago (2001); Kunsthaus Zürich (1997); Musée d'art et d'histoire, Geneva (1995); and the Hirshhorn Museum and Sculpture Garden, Washington D.C. (1990).

In 2010, the Whitney Museum of American Art hosted *Christian Marclay: Festival*. For over twelve and a half weeks, this groundbreaking exhibition featured daily performances by world-renowned musicians and vocalists, including many of the artist's regular collaborators, exploring Marclay's vast oeuvre with a particular focus on his "graphic scores."

In 2011, Marclay received the Golden Lion award for best artist at the 54th Venice Biennale for his twenty-four hour virtuosic video *The Clock*. First premiering in London in 2010, *The Clock* has since been exhibited worldwide in more than twenty venues, including the Centre Pompidou, Paris (2011); Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2013); and Guggenheim Bilbao (2014).

A pioneering DJ using records and turntables as musical instruments to create sound collages, since 1979 Marclay has performed and recorded both solo and in collaboration with many musicians, including John Zorn, Elliott Sharp, Otomo Yoshihide, Butch Morris, Shelley Hirsch, Okkyung Lee, Mats Gustafsson, and Lee Ranaldo.

The project

Studio Venezia, Xavier Veilhan's musical pavilion

"I imagine an overall environment: an immersive installation that propels visitors to the world of the recording studio and that is inspired by the pioneering work of Kurt Schwitters, the *Merzbau* (1923-1937). Musicians from all backgrounds are invited to bring this recording studio-sculpture to life, as it becomes home to their creations during the seven months of the Biennale. The pavilion merges visual arts and music, with a nod not only to Bauhaus and the experiments of Black Mountain College but also Doug Aitken's *Station to Station*."

- Xavier Veilhan

The French pavilion for the Venice Art Biennale 2017 will be transformed by Xavier Veilhan and the pavilion's curators, Christian Marclay and Lionel Bovier, into a musical space in which professional musicians from all over the world will work throughout the duration of the exhibition.

It is no accident that the word "studio", in both English and Italian, is used to denote a place that houses both musicians and artists. Teamwork is one of the central pillars of Xavier Veilhan's atelier, and he has always expressed his desire for collaboration, in contrast to the common perception of the "lone creator". *Studio Venezia* is fully in keeping with this desire, bringing together musicians, sound technicians, programmers and producers, amongst others.

In this immersive installation that blurs the architectural lines initially drawn up for the French pavilion (designed in 1912 by the Venetian engineer Faust Finzi), floors, walls and ceilings collide to form a landscape of wood and fabrics that reveals a fully operational recording studio. Inspired by additive and intuitive construction methods. This overall artwork evokes not only Kurt Schwitter's *Merzbau* but also the phonic devices used during recordings.



Studio Venezia
Preparatory sketch (detail)
© Veilhan / ADAGP, Paris, 2017

Numerous instruments, which will be integrated into the space, will enable musicians from different horizons and genres (from classical to electronic and from new music compositions to folkloric styles) to work on site, either individually or collaboratively. The presence of sound technicians and an impressive guest list of musicians will ensure the possibility to experiment with sound, at the same time as encouraging unexpected collaborations. Musicians will be free to decide how they wish to use their time in the pavilion and they will retain full ownership of their performances, thus leaving with their own recordings and a compilation of their work with others.

Rather than attending concerts, visitors will instead be invited to listen, watch and bear witness to musical creations in progress. One-off actions will replace shows, and consumption will make way for discovery - as contemplative as it may be - as individuals move around the installation. Visitors will attend these sessions more by accident than through planning, as the pavilion's activities stretch out over the 173 working days of the Biennale, and the list of musicians present will only be partially unveiled in advance. The project's creator, who will be present during the seven months of the Biennale, hopes the pavilion will become a living, breathing space rather than a passive receptacle for predetermined programmes.

Around a hundred musicians from various countries will come to Venice to work, think and play for audiences of art lovers who are not necessarily there to hear them play. The team behind the project hopes it will be seen as the only one of its kind today that enables a form of interaction that breaks away from a cultural industry which declares itself the keeper of both the "fringe" and the "unplugged". The cards that, when dealt, lead to the same old hierarchies between renowned, experimental and amateur musicians will be reshuffled, leading to a responsive programme that visitors won't know in advance. Digital means will be utilised in order to prolong and entice the visitor's experience. An application will broadcast the pavilion's sound feed in real time.

Since conceiving his idea, Xavier Veilhan has envisaged his Venice exhibition not as an end in itself but as the first step in an international journey. This travel dynamic corresponds fully to the philosophy behind the project, which functions, in the artist's own words, as a "musical reflector". Sensitive to the realities and geographical location of the installation, Xavier Veilhan has invited musicians who are the embodiment of their country or city - but also those just passing through on specific dates - and offers them a unique musical experience within the pavilion's specially-designed space. This guiding principle will change and manifest itself differently depending on the context. Thanks to invitations from several partners via the Institut français, *Studio Venezia* will soon after become *Studio Buenos Aires* then *Studio Lisboa*. The project will be presented in July 2018 at the CCK in Buenos Aires, then in the autumn at the MAAT, Lisbon's brand new museum of art, architecture and technology.

Curators
Lionel Bovier and Christian Marclay

Venezia



Studio Venezia
Model (detail)
© Veilhan / ADAGP, Paris, 2017

Studio

French pavilion
Biennale Arte 2017

Xavier Veilhan



Studio Venezia
Model (detail)
© Veilhan / ADAGP, Paris, 2017

Curators
Lionel Bovier and Christian Marclay

Venezia

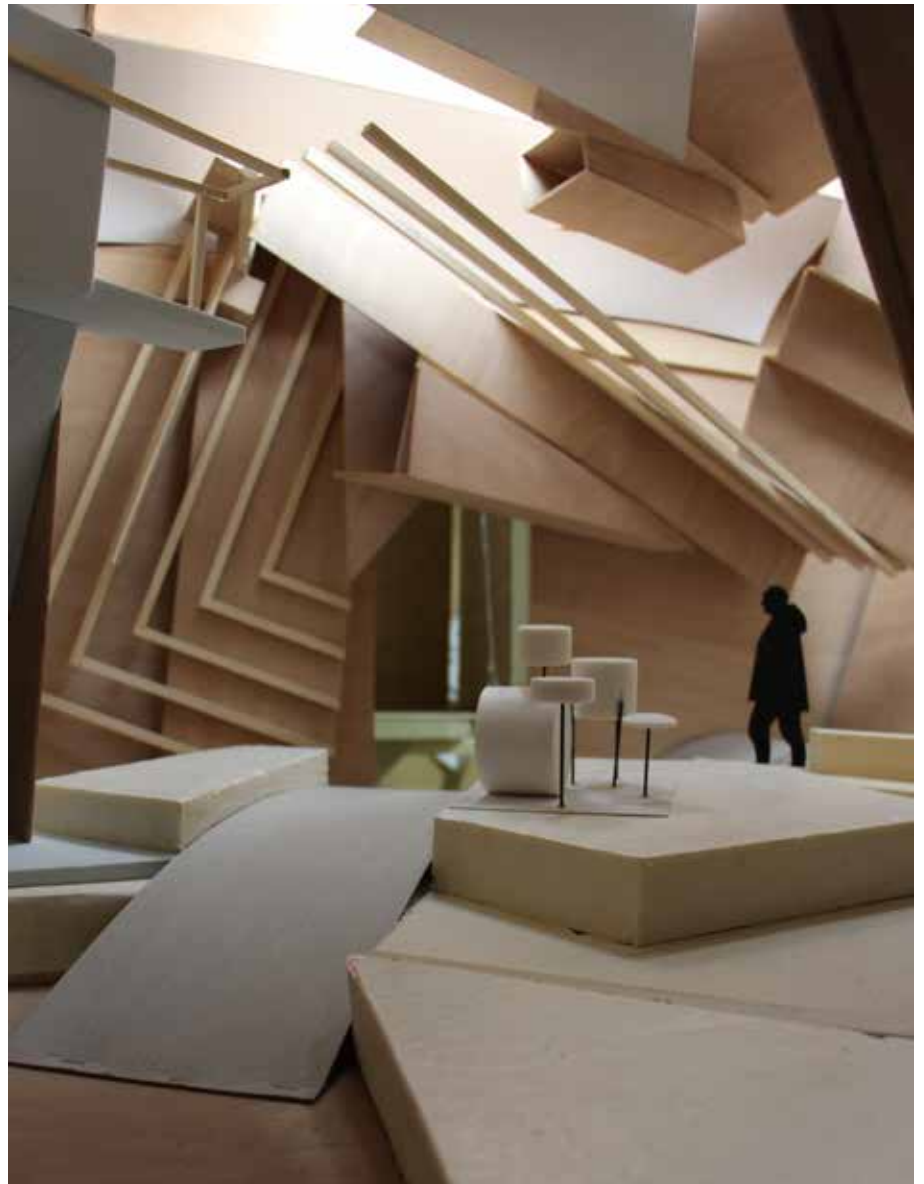


Studio Venezia
Model (detail)
© Veilhan / ADAGP, Paris, 2017

Studio

French pavilion
Biennale Arte 2017

Xavier Veilhan



Studio Venezia
Model (detail)
© Veilhan / ADAGP, Paris, 2017

Interview with Lionel Bovier

Where would you place *Studio Venezia* alongside Xavier Veilhan's other works?

It is an immersive environment which fits in alongside works such as *La Forêt* (1998) and *La Grotte* (1999), which were spaces designed to enhance the visitor's experience and for which the main operable features went beyond purely aesthetic appreciations.

This project is also in line with precedent initiatives which give music and performance a central role, such as scenic configurations which bring musical productions and sculptures together.

Although an interest in music was also palpable in recent works such as *The Producers* (2015), in the French pavilion project musicians go from having a representational status to becoming guests, as if the idea were to shape a "community". Through exploring the link between these three types of creations (immersive, scenic and musical), Xavier Veilhan is opening a new chapter in his work.

What is the main challenge with this project in Venice?

As with previous immersive sculptures, it offers a framework and a context: it is a space for which the use has not been entirely decided (we can explore *La Forêt* but we can also sleep, read and talk to others there, for example). In the French pavilion, it will be the musicians who create the narrative for this experience through their onsite musical experiments.

Furthermore, music that created at a given moment will have no vocation to be repeated: each visit to the pavilion will be unique depending on the musicians present, whether they are a well-known music icon, a conservatory student or a DJ. It is also the first time that an artist has put forward a French pavilion work which builds bridges with the city of Venice: the pavilion can in fact welcome musicians who have been invited by a Venetian institution, and the pavilion's resident musicians will also have access to other facilities in Venice, too.

How would you define the relationship that will be sustained between guest musicians and pavilion visitors?

It is about putting musicians in an experimental situation characterized by unique working conditions, and allowing visitors to gain access to these musicians in a way that is just as unique. It fulfills, to a certain extent, the dream of an artist who imagines a moment of conviviality and hospitality for a group of creators.

For Xavier Veilhan, who has been asking himself questions about the conditions needed in order for images and objects to be created and emerge since the 1990s, the pavilion is a laboratory, as much for musicians who will create their music outside of normal commercial channels, as it is for visitors, who will be able to make musical discoveries outside of the traditional concert setting. It is this halfway point that Xavier Veilhan offers with the pavilion, which becomes as much an exhibition space as an experimental one.

The music

The musical programmers

In collaboration with Christian Marclay, Xavier Veilhan has teamed up with three Venetian programmers in order to seek out the numerous musicians who will occupy his *Studio Venezia*. Various French and Italian institutions such as the Académie de l'Opéra de Paris, le lieu unique (the National Centre for Contemporary Art in Nantes), and MORE Festival are also collaborating.

Enrico Bettinello

Enrico Bettinello is an independent curator and writer in the domains of contemporary music and live performance. He has directed the Teatro Fondamenta Nuove in Venice, one of Italy's most audacious music production centres, and is today behind major projects for ProHelvetia, the Pinault/Palazzo Grassi Foundation and Novara Jazz Festival, amongst others. He teaches sociology of cultural processes at the Istituto Europeo di Design and is author of the book *Storie di Jazz* (Arcana Editions). His collaboration with Xavier Veilhan will help to examine the links between composition, improvisation, environment, sound and human behavior. In order to do this, he hopes to call on the services of some of the most daring musicians in the field of sound exploration.

Olivier Lexa

Olivier Lexa is a stage director and author. A regular at the Scala (Milan), the Fenice (Venice) and Carnegie Hall (New York), he publishes with Actes Sud editions and lives in Venice. He will devise performances made to fit the pavilion (both from an architectural and conceptual viewpoint), based namely on producing music with instruments and the human voice, either with or without lyrical text, ranging from baroque to contemporary music and even improvisation.

Victor Nebbiolo di Castri

After having studied violin and music composition at the Paris and Venice Conservatories, and specialising in classical and contemporary music, Victor Nebbiolo di Castri presented certain compositions for the Venice Music Biennale between 2010 and 2012. He has participated in many musical and artistic projects, notably curating the Kurd Pavilion at the Venice Biennale in 2009 and the *TIYG Project* developed by the label Five Fold Records and presented at the Palais du Tokyo in Paris (2015). In 2011, he cofounded Pas-e, a platform for artistic research and cultural production, thanks to which he launched a series of high level masterclasses and organised concerts in major Venetian cultural centres. For Xavier Veilhan's project he seeks to collaborate with artists' associations and Venetian and Italian producers working in the electronic and contemporary music domains, with the aim of promoting new musical explorations.

The musicians

To date, around a hundred artists have been invited to participate in *Studio Venezia*. The list below shows the first confirmations, followed by certain specific projects in more detail.

Alain Planès
Alessandro Bosetti
Alexander Hawkins
Alexandre Desplat
Caterina Barbieri
Chloé & Vassilena Serafimova
Christophe Chassol
Comte
Dario Tronchin – Chevel
Dorothee de Koon & Arnaud Fleurent-Didier
Eliane Radigue
Emanuele Wiltsch Barberio, Luigi De Angelis & Sabina Meyer
ensemble baBel
Eve Risser
Farrah el Dibany & Federico Tibone - Académie de l'Opéra de Paris
Federico Toffano
Flavien Berger & Infinite Bisous
Francesco Dillon & Ruido Vermelho
Frédéric Lo
Gabriele Mitelli & Pasquale Mirra
Giovanni Mancuso, Cecilia Vendrasco & Alba Dal Collo
Gregorio Carraro
Ivano Zanenghi
Jackson
Jennifer Cardini
Joakim
Johann Merrich
Jonathan Fitoussi
Mark Sanders
Maxime Le Guil
Mike Cooper, Mazen Kerbaj & Pat Thomas
Mines
My cat is an alien
Natalia Morozova
Nicola di Croce
Nicola Lamon
Nicola Ratti
Nicolas Godin & Ira Trevisan
Okkyung Lee
Pedro Winter
Philippe Zdar
PurpleGeorges & Yujim
QuinzeQuinze
Rhodri Davies & Lina Lapelyte
Romain Turzi & Judah Warsky
Sébastien Tellier & Mr Oizo
Solrey & Michelle Agnès
Tommaso Cappellato
Vaghe Stelle
Von Tesla
Where is Mr R ?
Yannis Kyriakides & Andy Moor
YukseK
Zeena Parkins
Zombie Zombie & Clémens Hourrière

as well as the students from the Venice Conservatory, and many others.

Christophe Chassol, born in 1976

A radically unique composer, he creates sounds and visions which act as the standard bearer of a dense universe. His goal is to harmonise what is real. The result of this has a name: Ultrascoring.

Chassol is overflowing with ideas for the French pavilion: he plans to give harmony classes, organise improvised performances for the public and create a keyboard school.

Chloe, born in 1985

Chloe, a French DJ and producer, is an electro artist who is impossible to categorise and who floats between genres and aesthetic styles. Already present at the Venice Biennale for Anri Sala's exhibition *Ravel, Ravel, Unravel* in 2013, for *Studio Venezia* she plans to continue her collaboration with the percussionist Vassilena Serafimova that began with their *Tribute to Steve Reich* project.

Jonathan Fitoussi, born in 1978

This French electronic music composer has developed a passion for recording, analogic studio technology and rare instruments.

During his residency he hopes to compose an original piece mixing electronic and acoustic music that stems from rare analogic synthesizers and the Baschet sound sculptures. He will work with Venetian musicians in order to record choruses, so as to create immersive and dream-like music in line with the work of Xavier Veilhan and the city of Venice.

Maxime Le Guil, born in 1986

Maxime Le Guil is a sound engineer, mixer and director, best known for his collaborations with Christophe, Camille, Vincent Delerm and Nigel Godrich. In 2016 he was nominated for the Grammy award for "Best Engineered Album" for his work on Melody Gardot's *Currency of Man*.

He will use *Studio Venezia* to produce and work on various new projects.

Alain Planès, born in 1948

Alain Planès, the prestigious pianist, studied at the Paris Conservatory before perfecting his skills in the United States. Back in France and upon the request of Pierre Boulez, he became a solo pianist with Ensemble Intercontemporain.

His career has taken him to major festivals, and he has played with the Paris Orchestra, the French National Orchestra, the Paris Opera orchestras, the Brussels La Monnaie and even Radio France's Philharmonic Orchestra.

Alain Planès' plan is to install a prepared piano using screws, rubber and various other objects, before playing a piece of music by John Cage.

Éliane Radigue, born in 1932

Éliane Radigue has been exploring sound for 50 years. After emerging from under the wing of her mentors Pierre Schaeffer and Pierre Henry, she followed her own path with determination, notably through the use of long-lasting sounds, referred to as drone sounds, and an aesthetic style situated somewhere between minimalist, electronic and spectral trends. She used to compose music solely for synthesizers, before turning her interests towards acoustic instruments at the start of the previous decade.

Éliane Radigue has devised a piece of music to be played by around 20 musicians who are known for experimenting and improvising. Spread out across the whole pavilion, they will seek to produce a continuous sound and offer visitors to the Biennale a true acoustic immersion.

Past related projects

The immersive environment in Xavier Veilhan's work

The Cave & The Forest, 1998

The Cave and its twin work *The Forest* constitute milestones in the work of Xavier Veilhan.

The Cave recalls the artist's origins at the École des Arts Décoratifs de Paris, notably his experience with set design and his particular interest in architecture. Built then destroyed for every new exhibition, the work was designed to look as if it were trying to break free of the confines of the exhibition space. *The Forest* (1998) first appeared at the MAMCO in Geneva. It was set up in the museum's halls during a monographic exhibition in 1999, before being reinstalled at the same institution for Lionel Bovier's first exhibition there in May 2016.

These spaces, confined and isolated from the outside world, tap into all of the visitor's senses, though each in its own different way. As the artist deprives the space of visible possibilities, the visitor is urged to react in order to fill this gap for potential. *The Forest*, covering a surface area of 200m², hides the initial layout of the room from view, using large rolls of felt to cover the floors and walls and simulate false tree trunks. The space offers no opening to the outside world and the sounds are muffled. The visitor plays a role in offering new ways of understanding the space, exploring it through sight, smell, sound and touch. *The Cave* also offers visitors the opportunity to discover its depths, to talk amongst friends or simply go to be alone.



The Cave, 1998.
Synthetic carpet, wood, PVC ; Variable dimensions.
Collection F.R.A.C. Nord-Pas-de Calais, France.
© Veilhan / ADAGP, Paris, 2017.

This experience, however, is fueled by the visitors' involvement in the space. With *The Forest*, elements such as doors and emergency exits remain visible in order to remind the spectator that they are in an exhibition space. Although the interior of *The Cave* is designed to create an illusion, its exterior, with its wooden scaffolding, reveals its true nature. For Xavier Veilhan, forests, as we understand them today in Europe, are no longer virgin and unspoiled, but rather mental constructs that man is constantly reshaping. His installation, therefore, prolongs this artificial state. The artist creates a décor set that affirms itself as such: it does not seek to deceive.



The Forest, 1998.
Synthetic cloth, wood, paper ; Variable dimensions.
MAMCO Collection, Geneva, Switzerland.
© Veilhan / ADAGP, Paris, 2017.

The exhibition devices

Throughout his artistic career, Xavier Veilhan has shown a constant interest in the possibilities of monstration. He has notably created several specific spaces which bear testimony to his reflections on the very nature of exhibitions themselves. He vindicates an idea of sharing and promotes artistic interactions so as to create composite works.

Le Projet Hyperréaliste (2003) offered a “viewing” of historic paintings from the American hyperrealism movement. Created at the end of the 1990s, this work was first set up for the 7th Contemporary Art Biennale in Lyon. It created a hallucinatory space where works of art become paradoxical milestones in reality. The exhibition moves the visual discomfort provoked by an artist’s hyperrealist work into a physical space.

For the 20th anniversary of the Region Funds for Contemporary Art (FRAC), Xavier Veilhan was invited to create an exhibition space in which to display photo collections at the Ateliers SNCF in Arles. For the occasion he thought up a new kind of device – *The Glass Wall* (2003): seventy metres of tainted glass split the exhibition space in two. Visitors were first confronted with the reserve side of the works, on display through the glass wall, thus obliging them to move around the space.

Le Baron de Triqueti (2006), created for the exhibition *La Force de l’Art* at the Grand Palais in Paris, presented itself as a large, open and autonomous podium serving as a space to walk across. Works selected by the artist and from several different periods were displayed on equal terms (or, shall we say, pedestals?). Part boat, part pavilion, and an example of both architecture and sculpture, the platform offered a viewpoint onto the works but also onto the space around it. The work was reinstalled in 2014 and 2015 at the Abbaye de Cluny, in partnership with the Consortium and the Centre des Monuments Nationaux, displaying works from the two collections. In 2016, the work was renewed once again to display the artist’s own work.



The Glass Wall, 2003.
Wood, glass, metal ; 3,2 m x 62 m.
Exhibition view, 05/06 – 12/10/2003.
Device conceived for Faits et gestes, Atelier de mécanique, Parc des ateliers SNCF, Arles.
Collection Fonds National d’Art Contemporain, Paris.
Photo © Masto ; © Veilhan / ADAGP, Paris, 2017.

Xavier Veilhan and music

For ten years now, Xavier Veilhan has forged privileged bonds with the music world. Through several performances and exhibitions, he explores the possible relations between music and the visual arts.

The first performances

During the *Vanishing Point* exhibition in 2004 at the Centre Pompidou (Espace 315), featuring the artist's own works, Xavier Veilhan offered his first performance, upon the request of the Centre: a play without narrative, similar to his films in which the viewer witnesses a choreography involving objects and living paintings, with different, individual actions coming together like Lego® bricks. Animals, flying machines, performances and sculptures blended together within a minimalist, monochrome display.

The success of this experiment, along with his close bonds with musicians of his generation, pushed him to create more performances. In March 2006, he created *Sebastien Tellier rencontre Xavier Veilhan* as part of the activities of the EXIT Festival at the Maison des Arts in Créteil. This collaboration lasted a whole year-long thanks to events such as *Ville Nouvelle* (part of the Nuit Blanche initiatives organised in the square in front of the Hotel de Ville in Paris) and *Val-de-Marne* (for the anniversary of the MAC VAL Museum in Vitry-sur-Seine).

As part of the *Air de Paris* exhibition (2007) at the Centre Pompidou, Xavier Veilhan presented a new performance: *Aérolite* was his first collaboration with the music group Air. For the occasion, the group composed an original musical play designed for Koto (a Japanese instrument) and for synthesizers. The joint project consisted of a weightless performance combining music, objects and light. In the middle of a futuristic setting, a giant meteorite revealed the musicians and the show's apparatus. During the theatrical display, strange objects appeared on stage and moved around, defying the laws of physics. Former works and elements from previous shows gradually appeared during the performance.

(Extracts from Christine Macel's interview for the catalogue *Air de Paris*).



Aérolite, 2007.

Performance conceived by Xavier Veilhan with Air.
Centre Pompidou, Paris, 07/04/2007.

Photo © Florian Kleinfenn ; © Veilhan/ADAGP, Paris, 2017.

Architectones, 2012-2014

Architectones, the title of a group of sculptures by Kasimir Malevitch, was the name adopted by Xavier Veilhan for a series of interventions in seven major modernist buildings around the world (VDL Research House, Los Angeles; CSH n°21, Los Angeles; Sheats-Goldstein Residence, Los Angeles; Unité d'habitation, MAMO, La Cité Radieuse Art Centre, Marseille; Sainte-Bernadette-du-Banlay church, Nevers, France; Melnikov House, Moscow; Barcelona pavilion, Barcelona). Each work was conceived with the architectural reality and the fictional potential of each site in mind. Covering the full spectrum of modernism, the artist played around with the buildings through sculpture, light and music, and provoked new interactions between architecture and visitors.

The musician Nicolas Godin composed unique melodies - like mini soundtracks - for each work. Beyond mere illustrations, these are stand-alone pieces of music which now exist beyond the exhibition. Each composition, directly inspired by the building and its architect, gave birth to a unique prototype acetate disc. These *Acétates*, sporting irregular forms, went on display at the different sites, thus taking on a sculptural and not just a potentially musical form.

The *Acétates* series is currently on show at the Museum of Modern Art in Strasbourg as part of the exhibition *Hétérotopies: des avant-gardes dans l'art contemporain* until 30 April 2017.



Exhibition view, *Architectones*, Unité d'habitation, Cité Radieuse, MAMO Audi Talents Awards, Marseille, 12/06-30/09/2013.

Photo © Florian Kleinfenn ; © Veilhan © Fondation Le Corbusier / ADAGP, Paris, 2017.
Works: *Rays* (Le Corbusier), 2013 / *Le Corbusier* (bust), 2013

SYSTEMA OCCAM, 2013

Xavier Veilhan repeated the experience of combining his own visual universe with that of a musician. This time, he initiated an artistic dialogue with the experimental composer Éliane Radigue.

A major figure of the contemporary music scene, Éliane Radigue has been developing an unapologetic style of music for 50 years, involving constant variations on the sub harmonic components of sound. Her music, which embodies different states of contemplation, echoes the visual world of Xavier Veilhan, filled with living, dream-like paintings.

This rhythmic, sensory performance served as an introduction to Éliane Radigue's harp composition *OCCAM I*, interpreted by Rhodri Davies. Inspired by the modernist heritage of the early 20th Century, and in particular Meyerhold's constructivist theses on biomechanics, Xavier Veilhan offers us a performance full of physical, dynamic and refined actions. There are numerous reminders of his formal universe and the performance enables him to confront this aspect of his work in a time-sensitive manner. Against the backdrop of actions carried out without virtuosity but more like rituals or folkloric traditions, discernible trickery is used and objects are created in real time.



SYSTEMA OCCAM, Florence Gould Hall Theater, FI:AF, New York, August 2013
Performance by Xavier Veilhan for *OCCAM I*, a musical piece by Eliane Radigue.
Photo © Sasha Arutyunora ; © Veilhan /ADAGP, Paris, 2017.

Curators
Lionel Bovier and Christian Marclay

Venezia

Studio

French pavilion
Biennale Arte 2017

Xavier
Veilhan

ON/OFF, 2014

In May 2014, upon an invitation by Elsa Janssen, the Galerie des Galeries entrusted Xavier Veilhan with their space. For the occasion he created a stage for an exhibition which worked according to two modes, "ON" and "OFF". In "OFF" mode, the public was invited to explore an overall environment created using recycled display stands from the luxury department store. In "ON" mode, the exhibition came to life: it successively welcomed the music labels Versatile, Entreprise, Record Makers and Tricatel for a series of concerts.



Exhibition view, ON/OFF, Galerie des Galeries, Paris, 28/05-23/08/2014
Photo © diane arqueles ; © Veilhan / ADAGP, Paris, 2017.

Music, 2015, exhibition at the Perrotin Gallery, New York, Paris

Up until this point, music had always seemed to be a way of enriching the artist's formal approach to building bridges with the performing arts. With this exhibition in New York City and Paris, Xavier Veilhan objectified for the first time this approach so explicitly.

In New York, the exhibition paid tribute to emblematic music producers who have shaped the sound-track of modern times.

In Paris, some *Producers* were presented within a larger range of works, shaping our reflections regarding these music creators by converting sound experiences into visual ones.

In both exhibitions, Xavier Veilhan uses music to capture the immaterial atmosphere that surrounds us. By moving beyond the images created by the music industry, he tries to grasp hold of the musical texture of our era. Manufactured and yet intangible, it constitutes the essence of hypermodernity.

(Extracts taken from the *Music* press release, Ingrid Luquet-Gad)



The Producers, 2015. (Detail of *The Producer's Cabinet*).Ebony, boxwood.
From left to right: Chad Hugo, Thomas Bangalter, Guy-Manuel de Homem-Christo, Nigel Godrich, Quincy Jones, Pharrell Williams, Philippe Zdar.
Courtesy Galerie Perrotin
Photo © Claire Dorn© Veilhan / ADAGP, Paris, 2017.

Solo exhibitions and performances

(Selection)

2015

Cedar, Andréhn-Schiptjenko (Stockholm)
Horizonte verde, Galeria Nara Roesler (São Paulo)
Music, Galerie Perrotin (Paris & New York)

2014

Le Château de Rentilly, Frac île-de-France (Bussy Saint-Martin)
Maquettes, FRAC Centre (Orléans)
SYSTEMA OCCAM, a performance for a musical composition by Éliane Radigue, Delacroix Museum (Paris)
Architectones, Barcelona pavilion (Barcelona) ON/OFF, an exhibition/performance, Galerie des Galeries (Paris) Bodies, 313 Art Project (Seoul)
Architectones, Melnikov House (Moscow)

2013

Architectones, Sainte-Bernadette du Banlay Church (Nevers)
SYSTEMA OCCAM (Marseille, New York & Paris)
Architectones, Unité d'habitation, MAMO, La Cité Radieuse Art Centre (Marseille)
Architectones, Sheats-Goldstein Residence (Los Angeles)

2012

(IN)balance, The Phillips Collection (Washington)
Rays, La Conservera (Murcia)
Architectones, CSH n°21 (Los Angeles)
Architectones, VDL Research House (Los Angeles)
Veilhan at Hatfield: Promenade (Hatfield)

2011

Orchestra, Galerie Perrotin (Paris)
Dark Matter, Andréhn-Schiptjenko (Stockholm)
Free Fall, Espace Louis Vuitton (Tokyo)
2009
Veilhan Versailles, Palace of Versailles

2007

Aérolite, a music show created with Alexis Bertrand, with music by Air, MNAM - Pompidou Centre

2006

Miami Snowflakes, Galerie Perrotin (Miami)
Val-de-Marne, show created with Alexis Bertrand with music from Sébastien Tellier, MAC VAL (Vitry-sur-Seine)
Boucle & Ville nouvelle, performances created with Alexis Bertrand, Nuit Blanche (Paris)
Sébastien Tellier meets Xavier Veilhan, show created with Alexis Bertrand, Maison des Arts et de la Culture (Créteil)
Sculptures automatiques, Galerie Perrotin (Paris)

2005

Le Plein Emploi, Modern and Contemporary Art Museum (Strasbourg)

The Hyperrealist Project, The Rose Art Museum (Waltham)

2004

Le Grand Mobile, MNAM - Centre Pompidou (Paris)

The Photorealist Project, National Academy Museum (New York)

Vanishing Point, MNAM - Centre Pompidou (Paris)

2000

Xavier Veilhan, une rétrospective, Le Magasin-CNAC (Grenoble)

Xavier Veilhan in situ and in the public space

(Selection)

France

Val-de-Marne Contemporary Art Museum (MAC VAL),

Vitry-sur-Seine

Château de Rentilly (with Bona & Lemercier and Alexis Bertrand),

Rentilly Cultural Park, Bussy-Saint-Martin

Beaugrenelle Shopping Centre, Paris

Place de la République, Metz

Costes Restaurant Le Germain, Paris

Palais des Congrès (Conference Centre), Lyon

Place Stalingrad, Bordeaux

Place du Grand Marché, Tours

Galleries Lafayette Homme, Paris

North America

Palm Court, Miami Design District, Miami

53rd Street & 1330 Avenue of the Americas, New York

Asia

Amore Pacific, Osan, South Korea

Chanel Canton Road, Hong Kong

L'Avenue, 99 XianXia Road, HongQiao, Shanghai

Europe

National Public Art Council, Ronneby Airport, Kallinge, Sweden

Textile Fashion Center, Borås, Sweden

The French presence in Venice

As part of its french creation promotion politic, the Institut français is supporting the presence of French artists or France-based artists from abroad chosen by curator Christine Macel for the international exhibition "Viva Arte Viva":

Kader ATTIA
Marcos ÁVILA FORERO
Michel BLAZY
Michele CIACCIOFERA
Pauline CURNIER JARDIN
Raymond HAINS
Sheila HICKS
Lee MINGWEI
Franck LEIBOVICI
Takesada MATSUTANI,
Philippe PARRENO
Enrique RAMIREZ
Dorothee SELZ (avec Antoni MIRALDA et Joan RABASCALL)
Achraf TOULOUB
Thu Van TRAN
Marie VOIGNIER

The Ministry of Culture and Communication has given its support to the Ricard Foundation for the production of some artists' works.

The Institut français also supports African artists through "Afrique et Caraïbes en créations", its African and Caribbean Emerging Arts Programme:

Jelili ATIKU
Abdoulaye KONATE
Younès RAHMOUN

Other French artists and curators from abroad are to be found in other national pavilions:

Lebanese Pavilion (North Arsenal): Zad Moutaka
Campiello della Pescheria, Murano island: Loris Gréaud, Nicolas Bourriaud (commissioner)
Willmotte Fondation, Fondaco degli Angeli-Fondamenta dell'Abbazia: Frédéric Delangle
Espace Louis Vuitton Venezia : Pierre Huyghe
HyperPavilion (Arsenale Nord) : Vincent Broquaire, Claire Malrieux, Théo Massoulier, Julien Prévieux, Paul Souviron

This is a non exhaustive-list of projects as of today

The Institut français

The Institut français is tasked with organising France's participation in the International Art and Architecture Biennale in Venice, via the national pavilion, in close partnership with the Ministry for Foreign Affairs and International Development and the Ministry for Culture and Communication.

For the 57th edition of the International Art Biennale, the Institut français, the Ministry of Foreign Affairs and International Development and the Ministry of Culture and Communication jointly launched a call for tender in 2016 for projects for the pavilion. Xavier Veilhan's project was the one chosen to represent France.

The Institut français supports contemporary art creation and participates in giving international visibility to France's different art scenes.

In the domain of visual arts and architecture, the Institut français collaborates with the Ministry of Culture and Communication, working with the Directorate-General for Artistic Creation (DGCA) and the Directorate-General for Heritage (DGPat) on various joint programmes and activities.

Furthermore, the Ministry of Foreign Affairs and International Development, in tandem with the Ministry of Culture and Communication and the Institut français, has added four projects to its network of French cultural activities. These projects, which have received significant funding, will focus on visual arts and will be carried out in Berlin, New York, London and Beijing respectively.

The Institut français organises and supports French involvement in the major international biennales and encourages the mobility of French artists, notably thanks to international residency programmes. Within the framework of the FOCUS programmes, professionals from numerous countries – including curators, museum conservators and programmers – are invited to France, where they receive information about the country's different art scenes and are helped to identify partnerships in France. This translates into a large number of French artists also travelling abroad. The Institut français also facilitates the integration of young French curators and art critics into the international professional networks. With its international French culture network, it develops and supports projects covering numerous artistic disciplines on an international scale. Thanks to the "Afrique et Caraïbes en Créations" project, The Institut français gave support to visual arts and design stakeholders on the African continent and in the Caribbean, as well as being involved in many international exhibitions where interest for these particular art scenes is growing.

www.institutfrancais.com

The Ministry of Foreign Affairs and International Development

The Ministry of Foreign Affairs and International Development formulates and implements France's foreign policy.

It works to promote peace, security and respect for human rights in France's bilateral relations and within international organisations. It also participates in implementing cooperation and sustainable development policy and actively contributes to the fight against climate change. It supports French companies abroad, communicates France's attractiveness to foreign investors and promotes tourism. The ministry also promotes France's cultural and scientific renown, as well as endorsing use of the French language. It is also in charge of protecting French citizens abroad and handling the relevant administrative issues that concern them.

In order to carry out its missions, it is supported by:

- Its diplomatic and consular network (162 embassies, 16 permanent delegations, 91 consulates and general consulates and 14,000 staff members across the world).
- Its cooperation and cultural activity network (6,000 people spread across cooperation and cultural activity services, 98 French institutes, 363 approved Alliance Française language centres, 495 schools in 136 countries, 236 Campus France establishments, 26 French research institutes, 16 archeological missions and 12 implementing agencies).

www.diplomatie.gouv.fr

The Ministry of Culture and Communication

The mission of the Ministry of Culture and Communication is to make the most significant cultural works of humanity - first and foremost those created in France - accessible to as large a number of people as possible.

To this end, it implements safeguard and protection policies, as well as policies to promote all forms of cultural heritage. It also endorses the creation of works of art and ideas around developing art practices and the education around them.

It contributes, along with other relevant ministries, to the development of art and cultural education for children and young adults throughout their schooling.

It encourages local cultural initiatives and develops links between state cultural policy and local cultural policies, as well as defining and implementing the government's decentralisation policy.

It also oversees the development of cultural industries. It contributes to the development of new technologies that help to give visibility to both creation and cultural heritage.

Alongside other ministries, it puts into place the actions of the state aimed at ensuring that the cultural wealth and artistic creation of the French-speaking world receives international visibility.

It equally contributes to cultural activity outside of France, as well as activities linked to French cultural phenomena abroad.

www.culturecommunication.gouv.fr

The executive producer

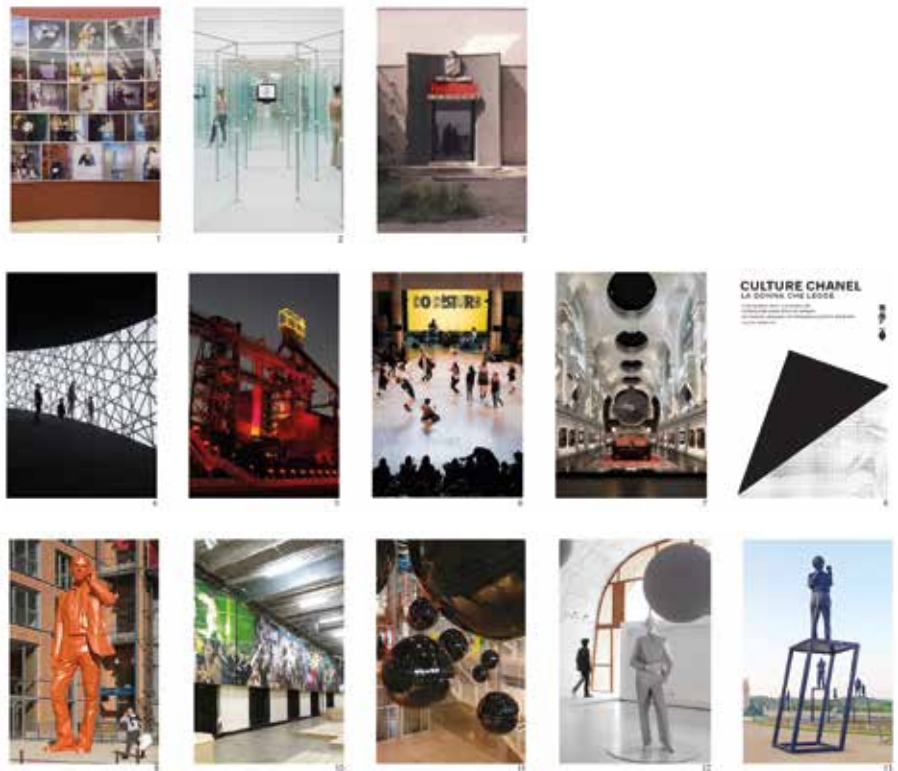
ARTER, France's leading art production agency, oversees exhibitions and major events in France and overseas.

Present at the Venice Biennale in 2007 (Sophie Calle, Eric Duyckaerts) and 2011 (Angel Vergara), the agency works with numerous artists and institutions.

ARTER has been working with Xavier Veilhan for 15 years. From his early monographic exhibitions to his monumental and architectural works, including his installations at Versailles, the agency has supported the artist in several of his most emblematic projects.

In July 2016 ARTER obtained the Prestadd label, a certificate awarded to cultural and event management businesses that look to reduce the environmental impact of their projects.

Created in 2004, ARTER is headed by its founder Renaud Sabari.



Images:

- 1 – *Prenez soin de vous*, Sophie Calle, French pavilion at the 52nd Venice Art Biennale, 2007 © Florian Kleinfenn
- 2 – *Palais des glaces et de la découverte*, Eric Duyckaerts, Belgian pavilion at the 52nd Venice Art Biennale, 2007 © Florian Kleinfenn
- 3 – *Feuilleton*, Angel Vergara, Belgian pavilion at the 54th Venice Art Biennale, 2011 © Florian Kleinfenn
- 4 – *Olafur Eliasson : Contact*, the Louis Vuitton Foundation, 2014 © Iwan Baan, 2014
- 5 – *Tous les soleils*, Claude Lévêque, Haut-fourneau (U4), Uckange, 2007 © Marc Damage
- 6 – *Do Disturb*, Palais de Tokyo (Paris), 8-10 April 2016 © Guillaume Lebrun – Lola Gonzalez "Dance to the end of love"
- 7 – *Goudemalion*, Jean-Paul Goude, *une rétrospective*, Museum of Decorative Arts, Paris © Les Arts Décoratifs / Luc Boegly
- 8 – *Culture Chanel, La donna che legge*, Venice, 2016 © CHANEL
- 9 – *Les Habitants*, Xavier Veilhan, Lyon, 2006 © Veilhan/ADAGP Paris, 2017 © Florian Kleinfenn
- 10 – *Canal + Xavier Veilhan*, Palais de Tokyo (Paris), 2014 © Xavier Veilhan/ADAGP Paris, 2017 © Thierry Depagne
- 11 – *Le Grand Mobile*, Xavier Veilhan, Centre Pompidou, 2004 © ADAGP Paris, 2017 © Centre Pompidou, Jean-Paul Planchet
- 12 – *Architectones*, Xavier Veilhan, MAMO, Marseille, 2013 / © Veilhan/ADAGP Paris, 2017 © Le Corbusier Foundation/ADAGP, Paris, 2017 © Florian Kleinfenn
- 13 – *Allée des Architectes*, Palace of Versailles, 2009 / Courtesy of Galerie Perrotin © Veilhan/ADAGP Paris, 2017 © Florian Kleinfenn

The partners

The official partner

Galleries Lafayette group

A privileged relationship with Xavier Veilhan

The Galleries Lafayette group is delighted to announce its support to the French pavilion at the International Art and Architecture Biennale in Venice as the official partner, thus allowing to make *Studio Venezia* a reality. The Galleries Lafayette group has nurtured a privileged relationship with Xavier Veilhan for nearly 10 years now, supporting his creative initiatives in many ways: in 2009, for his *Veilhan Versailles* exhibition, in 2014 by inviting him to curate the Galerie des Galeries cultural space for his *ON/OFF* musical installation and in 2016 the Galleries Lafayette Homme inaugurated *Light Machine* inside the store, an emblematic example of the artist's work developed in an unprecedented monumental format. Xavier Veilhan has also produced a new film for *Mutant Stage*, the series of choreographed short films produced by Lafayette Anticipation - Fondation d'entreprise Galleries Lafayette. The group's support of the French Pavilion and Xavier Veilhan's project is the natural continuation of this long-lasting privileged relationship and, in a broader sense of Galleries Lafayette's involvement in promoting the creativity in all its forms.

A historic commitment to creation

Since its inception, the Galleries Lafayette group has made access to creation in all its forms – fashion, applied arts and design – a core value of its identity. The Group, which acts as mediator between emblematic artists, young creative and the public at large created Lafayette Anticipations – Fondation d'entreprise Galleries Lafayette in 2013. The space, a 19th Century building -designed by Rem Koolhaas and his agency, OMA- will open its doors in the autumn of 2017 in the Marais, in Paris. Production, experimentation and exhibition site, Lafayette Anticipations will be the first multidisciplinary center of its nature in France. With all of these actions, the group works alongside artists, museums and cultural institutions in France and abroad that constitute the art scene of today and tomorrow.

Galleries Lafayette group

A leading city-centre retailer with proven fashion expertise, the Galleries Lafayette group is a family-run private group, with 120 years' history in commerce and retail. A key player committed to creation and a major private employer in France with 14,000 employees, the Group is committed to setting the standard as a multi-channel, innovative, ethical and responsible retailer that puts the customer first and is actively engaged in promoting the French "Art of Living". With retail sales of Euros 3.8 billion, the Group enjoys international recognition through its iconic brands: Galleries Lafayette, BHV MARAIS, RQZ - Royal Quartz Paris, Louis Pion, Guérin Joaillerie, InstantLuxe and BazarChic.

The patron

LVMH/Moët Hennessy.Louis Vuitton

The intervention of Xavier Veilhan at the French pavilion of the Venice Biennale is a gesture of hospitality and openness. For the public, the whole public and above all, the Venitian; for artists, all artists, architects, visual artists and above all, musicians.

Its this generosity and this freedom that, for once, imposes music on architecture, on sculpture, its this transformative innovation that commits LVMH/Moët Hennessy.Louis Vuitton to support Xavier Veilhan for his *Studio Venezia*.

To move forward on Xavier Veilhan's creative passion of and encourage this innovation through such a transformative dialogue. What deviance, what a challenge!

Digital and media partners

BETC

The advertising agency BETC was founded in 1994 and its presidents are Mercedes Erra and Rémi Babinet. With offices in Paris, London and Sao Paolo, it is classed among the most creative agencies in the world. It boasts over a hundred clients (including Peugeot, Evian, Air France, CANAL+, Lacoste, Petit Bateau, Bouygues Telecom, La Poste and Schneider) and acts as a patron of creative projects for some of the most important art and cultural event stakeholders around: The Philharmonie de Paris, the Nuit Blanche, Bnf, the Institut Français, the Museum of the History of Immigration, the Ménagerie de verre, the Grand Paris Express Donation Fund (which Rémi Babinet also presides over), the Paris Cinémathèque etc.

BETC is a partner of Xavier Veilhan's project for the French pavilion at the Venice Biennale, and in collaboration with Deezer it has created a digital application which will make it possible to experience the pavilion's *in vivo* sessions from a distance.

Qualified as being "also an ad agency" by the publication Creative Review, BETC has once again gone beyond the limits of advertising by participating in an artistic project that is guided by the possibilities that music, live performance and bringing together talented artists can offer.

Deezer

Deezer, France's leading online music streaming service, boasts a catalogue of 43 million songs, as well as 10 million active users worldwide. Available in 180 countries, the service offers access to a vast international range of music through various devices (computer, smartphone, tablet PC, audio systems, cars and connected TVs). Deezer is the only music website to offer the Flow function, a veritable personal soundtrack which collates a person's favourite songs as well as giving recommendations.

Created in 2007, Deezer is a private company based in Paris but with offices in London, Berlin, Miami and elsewhere. The Deezer application is available to download for free via iPhone, iPad, Android and Windows, or via internet at deezer.com.

ECAL

The ECAL, or the Cantonal Art School of Lausanne, is one of the top 10 higher education level schools when it comes to the global art and design scene. It offers Bachelor's and Master's degrees in the following fields: Visual Arts, Cinema, Design for Luxury & Craftsmanship, Graphic Design, Industrial Design and Products, Media & Design Interaction, Photography and Type Design. The ECAL also offers a foundation year to prepare candidates for its study programme. www.ecal.ch

CANAL+ / Bangumi

Three years after a successful artistic collaboration to celebrate the cable television channel's thirtieth birthday, Xavier Veilhan and CANAL+ are reunited through Loïc Prigent's documentary "Le pavilion de Xavier Veilhan" (produced by Bangumi-Deralf). The director will follow the artist honoured with occupying the French pavilion at the 2017 Venice Biennale, the most prestigious contemporary art exhibition in the world. By entering the universe of Xavier Veilhan, Loïc Prigent offers the chance to be immersed in the pavilion, which will vibrate with energy over the seven months that this ambitious, participatory and highly-musical project will last. The film will be shown on CANAL+ in June.

Radio Nova

Founded in 1981 and launched on the air during the first hours of free radio by Jean-François Bizot, Radio Nova - whose programs are broadcast in 28 cities in France and around the world via our website novaplanet.com - has been performing for more than thirty - five years a passionate, eclectic and demanding clearing work. Radio Nova's music programming is unique (almost 90% of the music played on Nova is broadcast on any other commercial radio) and its spoken content is ambitious, both in terms of form and content. In terms of audience, Radio Nova brings together more than 400,000 listeners daily and nearly 1.5 million each week. For all these reasons and because of its history, Radio Nova is pleased to accompany Studio Venezia, Xavier Veilhan's project in Venice.

Les Inrockuptibles

Founded in 1986, Les Inrockuptibles gathers a community of a few million people around the idea that culture can change your life. Not only is Les Inrocks a magazine whose influence can be felt on society but it is also a digital platform which brings together around 9 million web users every month. Les InRockuptibles, which was initially based on culture, whether it be the underground, the avant-garde, or pop culture, later became a tool to understand the key changes in today's world. Every Wednesday in news stands or 24/7 on lesinrocks.com

Partners for musical programming and instruments

Devialet

In 2015, Devialet revolutionised the audio industry with Phantom, the connected speaker that emits an ultra-dense sound with physical impact. The technologies are protected by more than 107 patents and have been recognised with 61 international awards.

Devialet cultivates relationships with artists globally. "It is through our passionate collaborations that Devialet evolves further. Phantom will be part of the experience created by Xavier Veilhan, and will thus inspire more than a hundred musicians invited by the artist", said Emmanuel Nardin, Designer and co-founder of Devialet.

Established in 2007, Devialet is a leading audio tech start-up and the most awarded company in the history of audio. Paris-based Devialet aims to become the global leader in the industry thanks to its \$100m fundraising in 2016, with investors such as Renault, Sharp or Foxconn, who join historic investors including Bernard Arnault, Jacques-Antoine Granjon, Xavier Niel and Marc Simoncini.

Widely-acclaimed by all experts and rewarded by the most demanding international magazines, Devialet is present in the most exclusive brands such as Colette, Harrods, Kadewe or in the Apple Stores.

Académie de l'Opéra de Paris

Transmission and creation: these words sum up how opera is developing today. The academy is implementing training programmes for artists who are at the start of their careers and for young craftspeople in sectors related to art. These courses, which will be given at the academy itself, are designed as a way to break free of the boundaries of individual disciplines, thus helping these young professionals to broaden the horizons of their artistic practices.

Creation is both the objective and the outcome. Seasoned stage directors will offer the artists and craftspeople new ways of looking at the works in their repertoire.

The partnership with Xavier Veilhan bears testimony to this desire to open up to all forms of contemporary creation.

The participation in Studio Venezia by the Academy is made possible thanks to the support of Melvina Mossé and Raoul Salomon.

Cité de la Musique – Philharmonie de Paris

For more than 15 years, the Musée de la Musique (Cité de la Musique – Philharmonie de Paris), with its 7,000 works of art and artefacts, has been enabling the general public to discover its collection of replica instruments through both sight and sound. Its mission is based on the principle of privileging reproduction and reconstitution of instruments over perilous restoration processes of originals, as was the case in the past. These replicas enable visitors to approach the musical dimension of the original instrument that can no longer be played, and they seek to satisfy the curiosity of the general public as well as that of a growing number of musicians.

In Xavier Veilhan's work, where music is omnipresent, the instruments play a distinct role: they are veritable sound sculptures. It was therefore with enthusiasm that the Musée de la Musique accepted to offer its expertise and its collection of replicas to the artist for the exhibition, thus contributing to the success of *Studio Venezia*.

Musée EDF – Electropolis / Fondation EDF

For 30 years EDF Group's foundation has been supporting those who seek to make the world a better place, making progress and solidarity its key drivers. It acts in favour of social inclusion by fighting against different forms of insecurity, exclusion and discrimination, and by endorsing social inclusion for young people, education and access to culture.

The Fondation EDF also runs a network within EDF itself, and offers cultural and educational exhibitions in the group's main subsidiaries and cultural spaces and museums. EDF's Electropolis Museum in Mulhouse, which is Europe's most notable museum dedicated to electricity, is part of France's network of national museums. Its collection holds 2,000 objects, ranging from examples of scientific and electric discovery to those with contemporary applications. It also houses electrical and electronic musical instruments, many of which were presented during the exhibition *Electrosound, du Lab au Dancefloor* at the Espace Fondation EDF in 2016.

During the exhibition, Xavier Veilhan's team singled out some of these rarely played instruments. Following a complimentary selection process after exploring the museum's archives, a series of these authentic instruments, restored thanks to the patronage of the EDF Corporate Foundation, will be made available to musicians during the Biennale.

Le lieu unique

The Scène nationale de Nantes (the National Center for Contemporary Arts in Nantes), also known as "le lieu unique" (the "unique place"), is a space dedicated to artistic exploration. It is a veritable breeding ground for culture and conviviality which mixes genres, cultures and audiences. Its guiding principles are based on curiosity for different art domains: plastic arts, theatre, dance and circus performance, but also literature, philosophy, architecture and human sciences.

In response to Xavier Veilhan's invitation, le lieu unique has devised a project similar in concept to the VARIATIONS piano and keyboard music festival, which will be held for the first time in Nantes from 31 March to 2 April 2017 in collaboration with the Fondation BNP Paribas. www.lielieuunique.com

MORE Festival

MORE Festival – 4 DAYS OF ART – 4 NIGHTS OF MUSIC

The MORE festival will run in parallel to the Contemporary Art Biennale and stretch from the city centre all the way to the Venice lagoon. Festival goers will visit the Biennale during the day before heading to the festival for the spritz aperitif to see the sun set before partying all night long.

MORE is more than just a festival – it offers the unique chance to combine art, a unique way of life and partying; the MORE festival seeks to bring together the best ingredients to ensure visitors a unique experience.

With permeability between Venice and the Biennale at the heart of Xavier Veilhan's project, the MORE festival will be involved in programming for *Studio Venezia*.

WE LOVE ART

Since 2004 WE LOVE ART has steadily confirmed its status as a creative events agency in the live music and entertainment sector, as well as one of the most innovative French festival organisers. The agency's pioneering and environmentally-aware WE LOVE GREEN festival was conceived as an eco-concept experiment. THE PEACOCK SOCIETY festival showcases a rich mix of constantly renewed elements of the electronic music culture, focusing on aspects ranging from music to visual arts.

Solid collaboration has been built with Xavier Veilhan over a number of years around common projects: Vielhan Versailles (2009), WE LOVE DYNAMO (2013).

Credits

Studio Venezia, Xavier Veilhan

Curators of the French pavilion
Lionel Bovier and Christian Marclay

The French pavilion of the 57th International Art Exhibition,
la Biennale di Venezia 2017, is produced by

The Institut français

In close collaboration with

The Ministry of Foreign Affairs and International Development
and the Ministry of Culture and Communication

Official partner

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as well as :

Yong-Soo Huh

Bonaventure Kwak

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Devialet

as well as :

Master & Dynamic

Nigel Godrich

Académie de l'Opéra de Paris

Cité de la Musique – Philharmonie de Paris

Musée EDF – Electropolis / Fondation EDF

Conservatorio di Musica Benedetto Marcello of Venezia

le lieu unique – scène nationale de Nantes

& Fondation BNP-Paribas

Structures Sonores Baschet & ayant-droits

MORE Festival

WE LOVE ART

Gibson Brands

Ableton

Curators
Lionel Bovier and Christian Marclay

Studio

Venezia

French pavilion
Biennale Arte 2017

Xavier
Veilhan

PRODUCTION OF THE EXHIBITION

Executive producer

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ARTER

Artistic coordinator

Atelier Xavier Veilhan

Associate musical programmers

Enrico Bettinello
Olivier Lexa
Victor Nebbiolo di Castri

Spatial installation

Alexis Bertrand
Andrea Ventimiglia

Registrar in chief

Philippe Zimmermann

PUBLICATIONS

Director of publications

Lionel Bovier

Graphic design

Gavillet & Cie

Studio Venezia news are available on the official website :
www.studio-venezia.com
et sur Instagram : @xavier_veilhan #studiovenezia

Press images



Studio Venezia
 Preparatory sketch (detail)
 © Veilhan / ADAGP, Paris, 2017



Studio Venezia
 Model (detail)
 © Veilhan / ADAGP, Paris, 2017



Studio Venezia
 Model (detail)
 © Veilhan / ADAGP, Paris, 2017



Studio Venezia
 Model (detail)
 © Veilhan / ADAGP, Paris, 2017



Studio Venezia
 Model (detail)
 © Veilhan / ADAGP, Paris, 2017



Portrait of Xavier Veilhan
 Photo © Diane Arques
 © Veilhan / ADAGP, 2017.



The Cave, 1998.
 Synthetic carpet, wood, PVC ; Variable
 dimensions. Collection F.R.A.C. Nord-Pas-de
 Calais, France.
 © Veilhan / ADAGP, Paris, 2017.



Xavier Veilhan, Lionel Bovier
 and Christian Marclay
 Photo © Diane Arques
 / ADAGP, Paris, 2017



The Forest, 1998.
Synthetic cloth, wood, paper ; Variable dimensions. MAMCO Collection, Geneva, Switzerland. © Veilhan / ADAGP, Paris, 2017.



Exhibition, *ON/OFF*, Galerie des Galeries, Paris, 28/05-23/08/2014
Photo © diane arques ; © Veilhan / ADAGP, Paris, 2017.



Exhibition view, *Architectones*, Unité d'habitation, Cité Radieuse, MAMO Audi Talents Awards, Marseille, 12/06-30/09/2013.
Photo © Florian Kleinfenn ; © Veilhan © Fondation Le Corbusier / ADAGP, Paris, 2017.
Works: *Rays* (Le Corbusier), 2013 / *Le Corbusier* (bust), 2013



SYSTEMA OCCAM, Florence Gould Hall Theater, FI:AF, New York, August 2013
Performance by Xavier Veilhan for *OCCAM I*, a musical piece by Eliane Radigue.
Photo © Sasha Arutyunora ; © Veilhan /ADAGP, Paris, 2017.



The Producers, 2015 (detail of *The Producer's Cabinet*). Ebony, boxwood.
/ From left to right : Chad Hugo (The Neptunes), Thomas Bangalter, Guy Manuel de Homem-Christo, Nigel Godrich, Quincy Jones, Pharrell Williams (The Neptunes), Philippe Zdar. / Courtesy Galerie Perrotin. / Photo © Claire Dorn ; © Veilhan / ADAGP, Paris, 2017.



The Glass Wall, 2003.
Wood, glass, metal ; 3,2 m x 62 m.
Exhibition view, 05/06 – 12/10/2003.
Device conceived for *Faits et gestes*, Atelier de mécanique, Parc des ateliers SNCF, Arles.
Collection Fonds National d'Art Contemporain, Paris. Photo © Masto ; © Veilhan / ADAGP, Paris, 2017.



Untitled (Le Studio), 1993
Installation view Andréhn-Schiptjenko, Stockholm, 1993
Wood, fabric, acrylic paint and cable ; variable dimensions.
Collection Javier Lopez, Madrid.



Aérolite, 2007.
Performance conceived by Xavier Veilhan with Air. Centre Pompidou, Paris, 07/04/2007.
Photo © Florian Kleinfenn ; © Veilhan/ADAGP, Paris, 2017.

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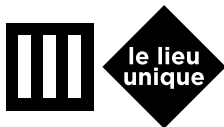
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PHILHARMONIE
DE PARIS

Musée EDF Electropolis
L'aventure de l'électricité



FESTIVAL VENEZIA JUNE 8-11

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