



# UN·TUNING TOGETHER. PRACTICING LISTENING WITH PAULINE OLIVEROS

Exhibition from September 20th to December 2nd 2023  
Curators : Maud Jacquin et Émilie Renard

With No Anger, Julia E Dyck, Célin Jiang, Konstantinos Kyriakopoulos,  
Anna Holveck, Violaine Lochu, Emily Mast, Lauren Tortil and  
Christopher Willes with Ellen Furey and Brendan Jensen, with works  
by Pauline Oliveros and contributions from IONE and Deep Listeners  
Ximena Alarcón, Sylvie Decaux, Lisa Barnard Kelley

Inaugural off-site performance :  
Sunday, September 17, from 2pm to 5pm  
For a helter skelter rain, an environmental concert by Lauren Tortil  
along the Canal Saint Martin.

## PRESS MATERIALS

From Wednesday to Friday, from 11 a.m. to 7 p.m. Saturday from 2 p.m.  
to 7 p.m. Free Entrance

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Francois Mitterrand

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BÉTONSALON  
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DE RECHERCHE

This group exhibition is inspired by a unique concept of listening that the American experimental composer Pauline Oliveros (1932-2016) refers to as Deep Listening, which, in her words, "involves going beneath the surface of what is heard." At the heart of this practice is an acute awareness of the fact that there is always more to hear "beneath the surface" of the audible, in the recesses of the acoustic environment. The Deep Listening experience is open to new forms of sensoriality and represents a commitment to continue developing our listening skills through scores that, rather than guiding the interpretation of music, suggest attentional strategies and ways of listening to ourselves, others and the environment. In Oliveros' work, the practice of attention is most often conducted in a collective setting. In most of her compositions, she provides open-ended indications that must be negotiated collectively by the performers, involving a great deal of attention and receptivity to others and to what is happening.

The exhibition "Un · Tuning Together" brings Pauline Oliveros' practice face to face with those of artists whose research reflects and expands on her proposals. Each artist is invited to inhabit the entire space and to share with participating audiences practices that bring into play the principles of improvisation and mutual listening within a group. Their proposals will alternate in a programme of collective work and public performances. Oliveros' work will also be practised collectively through regular sessions dedicated to the experience of 'Sound Meditations'. Her work has become a kind of catalyst for thinking collectively - with artists, researchers, participating audiences and the Bétonsalon team - about how bodies involved in these listening practices can generate changes on both personal and social levels.

This exhibition is the second part of "Dissolving your ear plugs", curated by Maud Jacquin with Anne-Marie St-Jean Aubre, at the Musée d'art de Joliette, Québec, from June 11 to September 4, 2023.

↘ The exhibition is produced in collaboration with the Musée d'art de Joliette, Quebec. It is supported by ADAGP - Société d'auteurs française pour les arts visuels, the Pernod Ricard Foundation, the Ministère des Relations internationales et de la Francophonie du Québec and the Ministère de l'Europe et des Affaires étrangères de la République française, as part of the Commission permanente de coopération franco-québécoise (CPCFQ), the Institut Français and the City of Paris, and the international residencies programme at the Centre d'accueil et d'échanges des Récollets de la Ville de Paris; and a partnership with the IAC for the Laboratoire Espace Cerveau.



About  
Pauline Oliveros  
(1932-2016)

A feminist experimental composer, electronic music pioneer, accordionist, performer and educator, Pauline Oliveros has forged a singular conception of listening that she calls Deep Listening. According to Oliveros, "Deep Listening involves going beneath the surface of what is heard [...]. At the heart of his work is an acute awareness of the fact that there is always more to hear 'beneath the surface' of the audible, and a deep commitment to never ceasing to develop one's listening skills. Deep Listening can therefore be seen as a practice that Oliveros develops and tests through her compositions and that she shares with others, for example through her Sonic Meditations, which take the form of textual scores whose ambition is no longer to guide the interpretation of music but to propose 'attentional strategies', ways of listening to the environment, to oneself and to others.

*Deep Listening* is also a sensitive, embodied way of connecting with others and with what surrounds us. For the composer, listening is eminently corporeal, and sound, with its vibratory qualities and ability to transcend the limits of the body, enables us to establish a sensory relationship with the environment. Through Deep Listening, Oliveros invites listeners not only to experience this relationship, but also to feel and think about the way in which sounds affect us physically, psychologically and emotionally. Finally, for Oliveros, the experience of Deep Listening opens up new forms of sensoriality and can lead to the transformation of the subject and his or her relational modalities. In this sense, her project is both rooted in sensitive experience and profoundly political.

#### EVENTS

- ↘ Wednesday 20 September, 3 to 6pm :  
Collective translation workshop of texts and scores by Pauline Oliveros:
- ↘ Thursday 21st September, 3 to 6pm :  
Introduction to *Deep Listening* with Ximena Alarcón, Lisa Barnard Kelley, Sylvie Decaux, Registration required at [publics@betonsalon.net](mailto:publics@betonsalon.net)
- ↘ Thursday 21st September, 6.30pm :
- ↘ Screening of the film *Deep Listening: The Story of Pauline Oliveros*, (2022), by Daniel Weintraub, at the Fondation d'entreprise Pernod Ricard
- ↘ Saturday 23rd September  
3 to 5pm : Introduction to *Deep Listening* followed by *World Wide Tuning Meditation* with IONE  
5 to 6pm : discussion with IONE  
6pm to 7pm : presentation of the exhibition with Maud Jacquin and Emilie Renard
- ↘ Activation of *Sound Meditations* by the artists in the exhibition on 30 September, 7, 14 and 28 October, 18 November and December 2nd



Pauline Oliveros in the studio of the Tape Music Center in San Francisco with a Buchla 100 synthesizer, 1966  
Source: Mills College for Contemporary Music Archive. Photo: David Bernstein.





View from the exhibition “Un·Tuning Together. Practicing listening with Pauline Oliveros“  
With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.



View from the exhibition “Un·Tuning Together. Practicing listening with Pauline Oliveros“  
With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.





View from the exhibition “Un-Tuning Together. Practicing listening with Pauline Oliveros“  
With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.





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With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.



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With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.





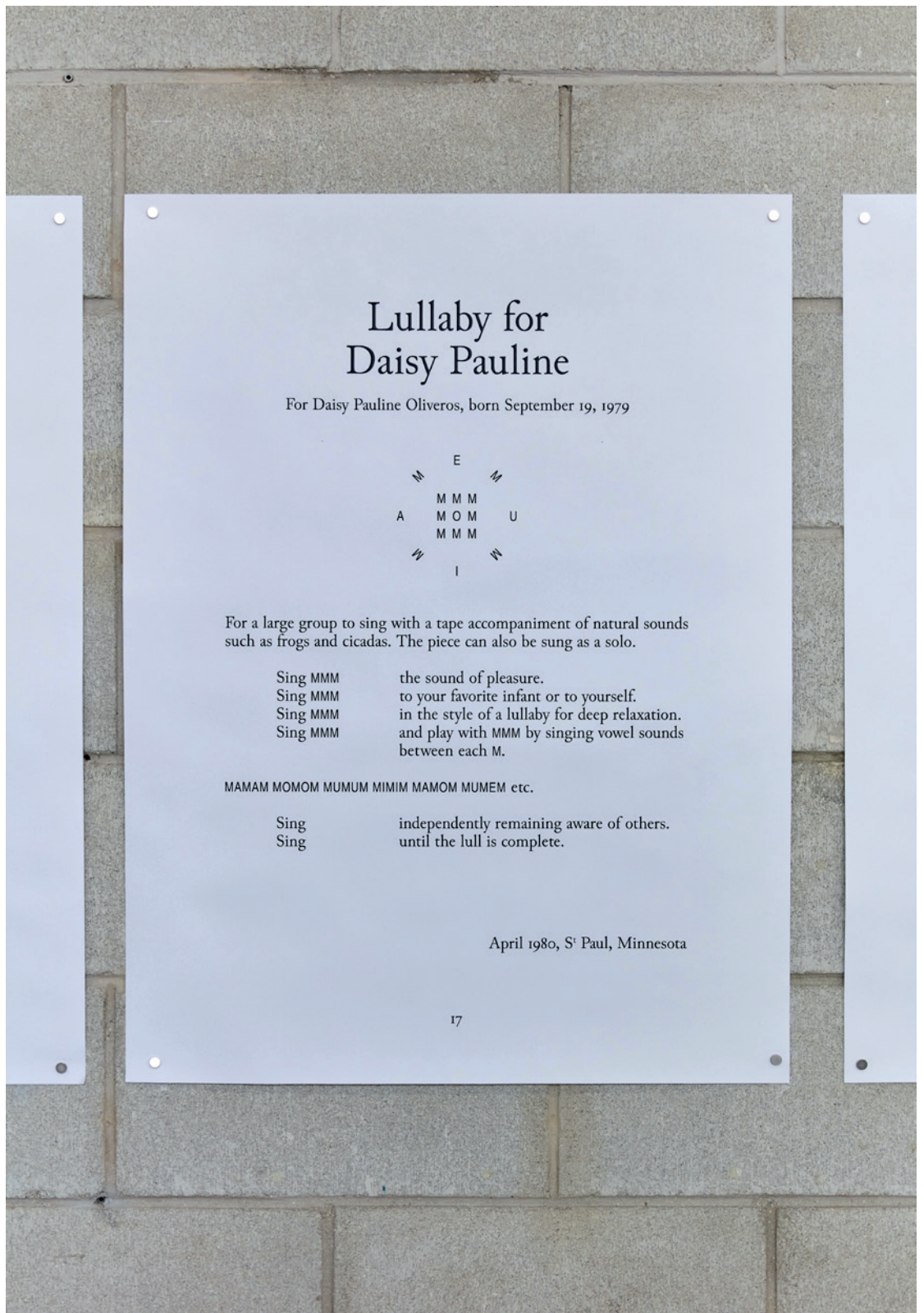






Pauline Oliveros, Selection of 10 Sonic Meditations and Deep Listening, design: Martha Salimbeni, Bétonsalon - center for art and research, Paris, 2023. Photo: Objets Pointus.







View from the exhibition "Un·Tuning Together. Practicing listening with Pauline Oliveros" during a Deep Listening initiation led by Sylvie Decaux, Ximena Alarcón and Lisa Barnard Kelley, Bétonsalon – center for art and research, Paris, September 2023. Photo: Rosa Mota Robles.





View from the exhibition "Un-Tuning Together. Practicing listening with Pauline Oliveros" during a translation workshop of Quantum Listening by Pauline Oliveros, Bétonsalon, center for art and research, Paris, September 2023. Photo: Rosa Mota Robles.



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## Agenda

Sunday, September 17, from 2pm to 5pm  
Inaugural off-site performance:  
*For a helter skelter rain*, an environmental concert  
by Lauren Tortil, along the Canal Saint Martin  
Mandatory booking: click [here](#) to book

Friday, September 22, from 4pm to 9pm  
Exhibition opening

Wednesday, September 22, from 3pm to 6pm  
Collective translation workshop of texts and  
scores by Pauline Oliveros

Thursday, September 21  
from 3pm to 6pm: Introduction to *Deep Listening*  
with Ximena Alarcón, Lisa Barnard Kelley,  
Sylvie Decaux. Registration required at:  
[publics@betonsalon.net](mailto:publics@betonsalon.net)

Saturday, September 23  
from 4pm to 5pm: *Deep Listening* followed by  
*World Wide Tuning Meditation* with  
IONE  
from 5pm to 6pm: discussion with IONE  
from 6pm to 7pm: Maud Jacquin and Émilie  
Renard, presentation of the exhibition

Thursday, November 9, from 12pm to 2pm  
*Midi-deux* : Flash guided tours of the exhibition  
and free lunch with Résoquartier

Friday, September 29, from 3pm to 6pm  
*Béton Book Club*: arpentage session of *Sounding  
Out Pauline Oliveros and Lesbian Musicality*,  
Martha Mockus (2008), in English

Wednesday, November 22, at 7pm  
Opening of "Earth Ears, Listening to the Earth  
with Pauline Oliveros", at l'Aperto, Fondation  
Pernod Ricard, an echo exhibition open until  
February 20, 2024.

Friday 24 and Saturday 25 November, from 2pm to  
6:30pm  
*The Listening Effect*: Espace Cerveau Laboratory,  
with IAC-Villeurbanne: study days with  
Hartmut Rosa, No Anger, Christopher Willes...  
Registration required

This exhibition takes the form of a  
series of collective practices  
carried out by the guest artists over  
two-week periods. These practices  
give rise to times of sharing,  
performances and activations of  
*Sonic Meditations* by Pauline  
Oliveros, open to the public:

- With Emily Mast  
Saturday, September 30  
from 3pm to 5pm: Sharing session  
Saturday, October 7  
from 3pm to 5pm: Sharing session  
from 5pm to 6pm: *Sonic Meditation*
- With Anna Holveck  
Saturday, October 14  
from 3:30pm to 5pm: Discussion with Clara  
Schulmann and participants  
from 5pm to 6pm: *Sonic Meditation*  
Saturday, October 21  
from 5pm to 6pm: *Palm mask*, performance by  
Anna Holveck
- With Violaine Lochu  
Saturday, October 28  
3:30pm to 4:30pm: *Sonic Meditation*  
Saturday, November 4  
2pm to 6pm: *Système/Berceuse*, performance
- With Julia E Dyck  
Saturday, November 11  
from 4pm to 7pm: Sonic Bath  
Thursday 9, Friday 10, Thursday 16, Friday 17  
November  
from 7pm to 8:30pm  
*Mind bath hypnosis*, hypnosis sessions  
booking required: [publics@betonsalon.net](mailto:publics@betonsalon.net)  
Saturday, November 18  
from 3pm to 4pm: *Sonic Meditation*  
from 4pm to 7pm: *Sound Bath*
- With Célin Jiang  
Tuesday, November 28  
from 7pm to 8pm: Sharing session with Célin  
Jiang and Université Paris Cité students  
Wednesday 22, Thursday 23 November,  
Wednesday 29, Thursday 30 November and  
Friday 1 December  
from 3pm to 5:30pm: Work sessions open to the  
public with Christopher Willes, Ellen Furey and  
Brendan Jensen  
Saturday, December 2  
from 3:30pm to 4:30pm: *Sonic Meditation*  
from 4:30pm to 7pm: Sharing session

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## Agenda

### Parallel Programs

Tuesday, September 26, at 7pm

Launch of Marie de Brugerolle's book, *Post Performance Future*, ed. T&P Publishing

Monday, October 9, at 7pm

Launch of the collective translation of *Jack Halberstam*, ed. Libertalia with Jack Halberstam and the collective dansmalangue

Fridays 6 October, 3 November and 1 December from 6pm to 8:30pm: *Écrire avec des moufles* (Writing with mittens): a writing workshop on and around, for, with, under and alongside art

Saturdays 30 September, 28 October, from 6pm to 8:30pm:

*Cap pour l'île des vivantxs*: readings on lesbian and queer writing, with Monique Wittig and beyond

Friday, November 10, from 3pm to 6pm:

*Parties prenantes* : retrospectives on the history of Bétonsalon around the exhibition « *Quelque chose de plus qu'une succession de notes* » ("Something more than a succession of notes", 2013)

### Workshops

· Saturday, September 30, from 2:30pm to 4:30pm  
*Travelling Companions*  
Intergenerational sound walk

· Wednesday, October 11, from 2:30pm to 4:30pm  
*Ghostdance*  
Family workshop,  
for children aged 6 and over

· Wednesday, October 26, from 2:30pm to 4:30pm  
*Lullaby for Daisy Pauline*  
Visit-lullaby, ages 0 to 3

· Wednesday, November 8, from 2:30pm to 4:30pm  
*In the Houses of my Families*  
Family workshop,  
for children aged 6 and over

All our activities are free, upon registration :

[publics@betonsalon.net](mailto:publics@betonsalon.net)

For more information, visit [www.betonsalon.net](http://www.betonsalon.net)

### Visits

Tours are led by a mediator and adapted to all audiences. Visits in a foreign language or in LSF on request, within 4 days.



Lauren Tortil

Lauren Tortil was born in 1986 and lives and works between Paris and Rennes. She is a sound artist and PhD student at the École universitaire de recherche in the CAPS programme (Creative approaches to public space) at Rennes 2 University. Influenced by sound studies, media archaeology and political philosophy, she is interested in the processes of listening through the prism of sound technologies, and in the interactions that exist between these media, humans and their sound environment. This approach takes the form of both iconographic and theoretical research, which feeds into her visual practice (printed objects, installations, performances and workshops). For several years, she has also been developing methods of teaching sound through workshops. Since 2021, she has been running the online editorial project [wo ks], which consists of interviews and co-creations with artists about sound art, with the support of \*Duuu Radio.

The publication of her book *Une généalogie des grandes oreilles* in 2019 (winner in 2020 of the 5th edition of the Prix révélation du livre d'artiste awarded by ADAGP and MAD), gave rise to a cycle of three solo exhibitions: "Un cahier roulé, fortement serré et ficelé" at Ravisius Textor (Nevers, 2020), "On l'entend toujours trois fois" at Galerie Tator (Lyon, 2020) and "Cochlée & Cypraea" at ADAGP (Paris, 2022), as well as a series of performances entitled *Lecture affective*. His work has also been shown in group exhibitions at the Centre Pompidou, the Fondation Louis Vuitton (Paris), the Villa du Parc (Annemasse), the Sound Gallery (CZ) and the 11th Sao Paulo Architecture Biennial (BR).

#### EVENTS

↘ Sunday, September 17, from 2pm to 5pm

Inaugural off-site performance:

*For a helter skelter rain*, an environmental concert by Lauren Tortil, along the Canal Saint Martin



Lauren Tortil, *For a helter skelter rain*, inaugural performance of the exhibition "Un·Tuning Together. Practicing listening with Pauline Oliveros", Bétonsalon – center for art and research, Paris, 2023. © Lauren Tortil / Adagp, Paris 2023. Photo: Rosa Mota Robles.



## IONE

IONE is an author, playwright, director and an improvising text-sound artist. She has created multiple performances and large music theater works with her creative partner and spouse, the composer Pauline Oliveros. These include the opera "The Nubian Word for Flowers; A Phantom Opera", 2017.

A journalist for many years, IONE published in major magazines and newspapers throughout the 1980s including "The Village Voice, The Gannet Chain" and "Vogue". She was Artistic Director of Deep Listening Institute, Ltd for 15 years and is currently Consultant at the Center for Deep Listening®, Troy, NY.

As Founding Director of The Ministry of Maât in Kingston, NY since 1997, IONE conducts workshops and seminars throughout the world, disseminating the work of Pauline Oliveros and other artists and encouraging a vibrant international community of writers, visual artists, and musicians.

IONE's memoir, "Pride of Family; Four Generations of American Women of Color", was a New York Times Notable Book on its publication. IONE received the 2019 Arts Mid-Hudson Individual Artists Award and a Certificate of Merit from the General Assembly of the State of New York. Her most recent opera "TOUCH", with composer Karen Power, premiered at Irish National Opera in 2021.

## EVENTS

- ↘ Introduction to *Deep Listening* with Ximena Alarcón, Lisa Barnard Kelley, Sylvie Decaux: Thursday, September 21, from 3pm to 6pm.
- ↘ Screening of the film *Deep Listening: The Story of Pauline Oliveros* (2022) by Daniel Weintraub, at the Fondation d'entreprise Pernod Ricard: Thursday, September 21, at 6:30pm
- ↘ Discussion with IONE and presentation of the exhibition by the curators Maud Jacquin and Emilie Renard : Saturday, September 23, from 5pm to 8pm



IONE during a *Deep Listening* initiation session, Bétonsalon – center for art and research, Paris, September 2023. Photo: Susie Richard.



Konstantinos  
Kyriakopoulos

Born in Athens in 1994, Konstantinos Kyriakopoulos lives and works in Romainville. His practice revolves around a single device, adapted to suit different contexts and purposes: the bed. His sculptures, which take passivity as their power and collaboration as their methodology, are created with other artists (Flora Bouteille, Anaïs-Tohé Commaret, Lucille Léger, Cyriaque Blanchet, Paola Quilici, Raphaël Sitbon, etc.), in order to open up spaces for creation and collective imagination. The bed is not a theme: it's a format on which ideas, shapes and bodies rest. It is also a space that can be activated in a variety of ways that disarm the logic of productivity: a place to play or to dream, to sleep or to go on strike.

Konstantinos Kyriakopoulos' work has been presented at the Fondation Pernod Ricard in 2023 (FR), L'Aconservatoire and Monopôle in 2022 (FR), Domestic Cult at Scale, Iveco Nu and Bétonsalon in 2021 (FR) and Exo Exo and La Chaufferie in 2020 (FR), among others. Since 2023, he is a resident at the Fiminco Foundation (FR).

## EVENTS

↘ Installation opening : Friday, September 22, from 4pm to 9pm  
shown until Saturday, December 2<sup>nd</sup>



View from the exhibition "Un-Tuning Together. Practicing listening with Pauline Oliveros"  
With artworks by Konstantinos Kyriakopoulos and Pauline Oliveros's partitions, Bétonsalon – center for art and research, Paris, 2023. Photo : Objets Pointus.

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**Emily Mast**

Emily Mast is a Los Angeles-based visual and performing artist. She combines visual art, theater and dance to produce multi-compositional projects that employ live performance, installation and activism. For the past few years her practice has focused on power dynamics and subverting seemingly immoveable hierarchies. Mast is particularly interested in how artistic imagination can be used to reimagine the world at a time when value, equality and the concept of freedom are demanding radical reconsideration.

Mast has staged “choreographed exhibitions” and presented live performances internationally at venues such as the Villa Medici, Rome (IT); Picasso Museum, Barcelona (ES); Theatre des Champs Elysees, Paris (FR); Fondation LUMA, Arles (FR); Grazer Kunstverein (AT); Irish Museum of Modern Art (IE); Power Plant Contemporary Art Gallery, Toronto (CA); La Ferme du Buisson (FR); Los Angeles County Museum of Art, Hammer Museum and REDCAT (US).

**EVENTS**

- ↘ Group practice time in the exhibition space : 27 September to 7 October
- ↘ Sharing session: Saturday, September 30, from 3pm to 5pm
- ↘ Sharing session: Saturday, October 7, from 3pm to 5pm
- ↘ *Sonic meditation*: Saturday, October 7, from 5pm to 7pm



Sharing session of Emily Mast's workshop, during the exhibition “Un·Tuning Together. Practicing listening with Pauline Oliveros”, Bétonsalon – center for art and research, Paris, 2023. Photo: Susie Richard.



Anna Holveck

Anna Holveck was born in 1993 and lives and works in Paris. As a visual artist, she uses performance, video and sound installation to explore the relationship between sound and voice production devices and space. Sometimes singing, sometimes sound engineer or sounding board, in her work the body listens to, translates or mimes the vibrations of the acoustic and political landscape in which it is embedded. Anna Holveck constructs immersive listening situations that involve both the person producing the sound and the person perceiving it, standing on a blurred boundary between ear and mouth. Her work has been shown at the Centre Pompidou (Paris, FR), the Fondation Pernod Ricard (Paris, FR), the Creux de l'Enfer (Thiers, FR), the Vitrine et les Réserves of the Frac Ile-de-France (Paris and Romainville, FR), the IAC – Institut d'art contemporain – Villeurbanne/Rhône-Alpes (FR), the Actoral - International Festival of Arts & Contemporary Writings (Marseille, FR) and the Instants Chavirés (Montreuil, FR). Several of her works joined the public collections of the Frac Ile-de-France in 2021 and the Frac Franche-Comté (Besançon, FR) in 2017. Her latest piece, produced in the basement of the IRCAM (Paris, FR), can currently be seen at the Musée d'art de Joliette (CA) as part of the group exhibition "Dissolving your ear plugs". She will be in residence at Privas at the invitation of the IAC (FR), to make a film supported by the Fondation des Artistes and the Center National des Arts Plastiques and then at a long-term residence with the art center Le Lait (Albie, FR) in partnership with the isdaT – superior insitut of art and design of Toulouse (FR).

#### EVENTS

- ↘ Group practice time in the exhibition space: from 11 to 21 October
- ↘ *Sound meditation*: Saturday 14 October, 5pm to 6pm
- ↘ Discussion with Clara Schulmann and the participants: Saturday 14 October, 3:30 pm to 5 pm
- ↘ Performance: Saturday 21 October, 5 pm to 6 pm



Anna Holveck, *Bouche d'aération*, Ircam 2023, video performance. Photo: Perrine Forest.

## Violaine Lochu

Violaine Lochu was born in 1987, and lives and works between Montreuil (FR) and Cotonou (BJ). Her work explores voice and language, as well as notions of transformation and catharsis. Her artistic practice spans the fields of contemporary art, experimental music and sound poetry. Her projects begin with a phase of immersion in a specific environment, within which she gathers various sonic, narrative and visual elements. From this material, she creates, through collage, recomposition and reinvention, performances and installations where sound, video and drawing interact. Her work has been presented in solo or duo shows at the Frac Nouvelle-Aquitaine MÉCA (FR) in 2023, at the Carpintarias de Sao Lazzao (PT) in 2022, and at the Institut français du Bénin (BJ) in 2021, at the Villa Arson (FR) in 2020, and has also been shown in numerous group exhibitions, notably at the Philharmonie (FR), the MAC Lyon (FR), the MAC VAL - Musée d'Art Contemporain du Val-de-Marne (FR) and the Ferenczi Museumi Centrum (HU). Violaine Lochu has been invited to perform at the Centre Pompidou (FR), Palais de Tokyo (FR), Kunstverein München (DE), Centre d'Art Contemporain de Genève (CH), Centre (BJ) among others. She is the winner of the 2018 AWARE prize and of the performance program of the 67th edition of the Salon Jeune Création 2018 (FR).

## EVENTS

- ⌵ Group practice time in the exhibition space :  
25 October to 4 November
- ⌵ *Sound Meditation*: Saturday 28 October, 3.30 pm to 4.30 pm
- ⌵ *System/Berceuse*, performance: Saturday 4 November, 2 pm to 7 pm



Violaine Lochu, *Futur Intérieur* (detail), 2020, series of three drawings, 50x65 cm, ink and collage, AWARE production. Violaine Lochu / Adagp, Paris 2023.



Julia E Dyck

Julia E. Dyck is an artist, hypnotist and radio producer originally from Treaty One Territory/ Winnipeg who currently works and lives between Brussels and Montreal/Tiohtià:ke. Dyck's relational and speculative practice explores the possible connections between the body, (sub)consciousness & technology through performance, composition, installation and transmission. By offering services and acts of care, Dyck creates spaces, situations and experiences for transformation. Julia often works collaboratively and is a member of the ffiles radio collective, Audio Placebo Plaza and artistic duos Future Perfect and Platitudes and their work has been presented internationally at Karachi Biennale, PK, Haus der Kulturen der Welt, DE, Cafe OTO, UK, Q-O2, BE, Palais des Beaux-Arts de Paris, FR, Fonderie Darling, QC among others.

#### EVENTS

- ↘ *Sonic Baths* : Saturday 11th november, 4pm to 7pm
- ↘ *Sound Meditation* : Saturday 18th November, 3pm to 4pm
- ↘ *Sound Bath* : Saturday 18th November, 4pm to 7pm
- ↘ *Mind bath hypnosis*, hypnosis sessions : Thursday 9, Friday 10, Thursday 16, Friday 17 November, 7pm to 8.30pm
- ↘ booking required: [publics@betonsalon.net](mailto:publics@betonsalon.net)



Julia E. Dyck, *In Spite of the Score*, 2023, vidéo. © Julia E. Dyck.

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 Christopher Willes

Christopher Willes is an artist, musician/composer, dramaturge, and researcher based in Canada. His interdisciplinary work focuses on the subject and practice of listening, and encompasses performances, exhibitions, concerts, recordings, publications, community arts and educational projects. Often developed collaboratively with other artists, and involving the direct participation of the audience, his projects blur the lines between sounds, sites, performers and audiences, to create unusual reflections on themes of sociality, participation, sonic materiality, perception, care, collaboration and shared authorship. He is an associate artist and producer with Tkaronto-Toronto performing arts organization "Public Recordings", with whom he developed *What's Collective?*— an itinerant studio research project on the subject of collective art practices. He also recently devised a collective publication on the work of Pauline Oliveros entitled "Resonance Gathering", published by Art Metropole. Since 2013, Christopher has co-created several works with Montréal based artist Adam Kinner, including the one-to-one performance *MANUAL*, which has toured internationally. And he has worked as a dance dramaturge and sound designer for over a decade.

Christopher studied music at the University of Toronto and received an MFA from Bard College (New-York, USA). He is a former MacDowell Fellow (USA), and is currently studying Conflict Mediation at the University of Waterloo (CA).

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 Collaborators

Brendan Jensen is a dancer, choreographer and movement teacher based in Tkaronto-Toronto. His current research investigates "practice as performance", in relation to his work as a dance and movement teacher, and his ongoing training in Alexander Technique. He is a graduate of the National Ballet School of Canada and has worked with many dance artists and companies including the Toronto Dance Theatre. He was a recipient of the DanceWeb Europe scholarship in conjunction with the "2008 ImpulstanZ" festival in Vienna, Austria. Brendan is an associate artist with Public Recordings, a Tkaronto-Toronto based organization focused on interdisciplinary performing arts research. He has worked with Public Recordings since 2010, when he performed in the work *relay*, a dance work by Canadian choreographer Ame Henderson. Since then he has contributed to numerous Public Recordings projects, as a performer, outside eye, and facilitator. Between 2017-2019 he participated in a large-scale interdisciplinary performance of Pauline Oliveros's music, and contributed to a subsequent publication on that project entitled *Resonance Gathering*, devised by Canadian artist Christopher Willes and co-produced with Public Recordings.

Ellen Furey is a dance artist and choreographer based in Tiohtiá:ke–Mooniyang–Montréal, Canada. Since 2012, she has worked on and within collaborative, discursive processes that insist on a mess of subjectivities. Her work uses potentials of dance virtuosity and performer type showmanship as material for living, oblique rebellion, and debate, entangled with heavy ambiguity. She works with, for, and alongside independent artists including Dana Michel, Malik Nashad Sharpe, Andrew Tay, Christopher Willes, and Simon Portigal and has performed in choreographies by Daniel Léveillé, Frédérick Gravel, Marten Spangberg (SE), Tina Tarpgaard (DE), Sasha Kleinplatz and Clara Furey.



Ellen's work has been presented in Europe, Canada, in the USA and the UK. She has co-created two dance works with UK based choreographer Malik Nashad Sharpe ("SOFTLAMP.autonomies" and "High Bed Lower") and her recent work "Lay Hold To The Softest Throat" premiered at Festival TransAmériques (Montreal) in June 2023. She is a 2014 recipient of a DanceWeb scholarship, ImpulsTanz, Vienna, and a graduate of the School of Toronto Dance Theatre. Ellen is currently training in both mediumship/psychic development and Conflict Management (University of Waterloo). Since 2019 she has been Artistic Advisor at Danse-Cité, a contemporary dance presenter in Montreal.

#### EVENTS

- ↘ Work sessions open to the public with Christopher Willes, Ellen Furey and Brendan Jensen : Wednesday 22, Thursday 23 November, Wednesday 29, Thursday 30 November and Friday 1 December, 3pm to 5.30pm
  - ↘ Espace Cerveau Laboratory, with IAC, Villeurbanne: study days with Tarek Atoui, No Anger, Christopher Willes... : Friday 24 and Saturday 25 November, 2pm to 6.30pm
- Registration required, informations to come
- ↘ *Sound Meditation* : Saturday 2nd December, 3.30 pm to 4.30 pm
  - ↘ Sharing session : Saturday 2nd December, 4.30 pm to 7 pm



Christopher Willes, *Sounds for dancers*, 2022, performance. Photo : Kimura Byol.

## Célin Jiang

Célin Jiang is an artist-researcher. She lives and works between Paris and Shanghai. Her transdisciplinary work, rooted in cyberfeminism, explores the relationship between the arts, technologies and the digital humanities. Her performances are regularly activated by her digital double named Bisou Magique 茜茜. Graduated from HEAR in 2018, she continues her practice in Shanghai as part of the "L'école Offshore, Création et Mondialisation" research program at ENSAD Nancy (2019), then as part of the « Arts et Créations Sonores » post-graduate program at ENSA Bourges (2019). She continued her research-creation work in the DIU of the ArTeC+ University Research School (2020) and in 2021 joined the Digital Image and Virtual Reality research team (INREV) of the Aesthetics, Sciences and Technologies of the Arts Doctoral School (EDESTA) at the University of Paris 8 with a research-creation thesis on Fembots Pop Stars (Virtual Idols) in Asia and the West. In 2020, she won 3rd prize for radio creation at Radio Campus Paris for her piece « Voyage en Bus ». In 2022, she won two artistic residencies: Fondation Nina Daniel Carasso x Cité Internationale des Arts and the REART Residency. Her work has been presented at Ars Electronica (Linz, AT), Cité Internationale des Arts (Paris, FR), Fondation Pernod Ricard (Paris, FR), Magasin - CNAC (Grenoble, FR), Fondation Fiminco (Romainville, FR), Artes Sonores Tsonami Festival (Valparaiso, CL), Madein Gallery (Shanghai, CN), Rencontres internationales Monde-s multiple-s (Bourges, FR), Liebe und Zuneigung Festival - Europäischen Kulturtag (Karlsruhe, DE), \*DUUU Radio (Paris, FR), Villa Arson (Nice, FR), VSRL (New York, USA). She has led workshops in a number of institutions, including Bétonsalon - centre d'art et de recherche (Paris, FR) and the Bourse de commerce | Pinault Collection (Paris, FR).

## EVENTS

↳ Sharing session with Célin Jiang and Université Paris Cité students:  
Tuesday 28th November, 7pm to 8pm  
Registration required via this [link](#)



Célin Jiang, *La ballade du coeur*, 2021, performance. © Célin Jiang / Adapp, Paris 2023. Photo : Tanja Meissner.



## No Anger

A researcher, artist and author, No Anger has been running a blog called "À mon geste défendant" since 2014, in which they reflect on physical disability from a feminist and queer perspective, drawing on their own experience. They completed a PhD in political science at the École normale supérieure de Lyon in 2019, where they analyses how the television, cinema or advertising produce worldviews that impact perceptions of women's and LGBT+ people's bodies and alienate their sexuality, and the ways to challenge this hegemonic reading. Their artistic practice consists of videos, lectures and performances in which they develop a critical approach to validism.

Their performances have been shown at ENS Lyon, MAC VAL - Musée d'Art Contemporain du Val-de-Marne, Festival Explicit in Montpellier, and Anis Gras - Le Lieu de l'Autre, Arcueil. They won the Prix Utopi-e 2023.

In 2022, together with curator, artist and researcher Lucie Camous, they co-founded the research-creation duo OSTENSIBLE, which combines disability, crip studies and contemporary art, with the aim of promoting a new approach to disability, outside any medical prism, and creating tools for the production and transmission of knowledge through a multidisciplinary programme.

They are organising several study days at ENS Lyon in 2023-2024, and will be curating a group exhibition at Crac Occitanie in 2024, and will take part in a residency at the Centre d'art contemporain d'Ivry - le Crédac in 2024.

## EVENTS

- ↳ Espace Cerveau Laboratory, with IAC, Villeurbanne: study days with Tarek Atoui, No Anger, Christopher Willes... : Friday 24 and Saturday 25 November, 2pm to 6.30pm
- ↳ Registration required, informations to come



Portrait of No Anger. Photo : Arsène Marquis.

Next exhibition :

« Jean-Noël Herlin. A Junkmail Junkie »  
Exhibition from 19 January to 20 April 2024  
Curator : Sara Martinetti

In 2024, Bétonsalon is dedicating an exhibition to Jean-Noël Herlin, artist, bookseller, archivist and expert, born in Paris in 1940 and living in New York since the early 1970s.

In 1972, Jean-Noël Herlin opened J.N. Herlin, Inc, a bookshop specialising in primary sources for the visual and performance arts, as well as artist's books (an emerging medium at the time). He has been a privileged witness to developments on the American art scene since the 1960s, and is nourished by the new artistic movements that are developing there.

In 1974, he founded the Jean-Noël Herlin Archive Project, an archive of art ephemera (invitation cards, posters, press releases, programmes, catalogues, photographs, stickers, etc.), unique in its comprehensiveness and horizontality, which today contains 300,000 items.

Created using the "shopping bag" method, by collecting the contents of his friends', critics' and artists' wastepaper baskets in return for a fee, this archive is a unique blend of the European tradition of the book trade and the most radical experiments of the 1960s, particularly those of conceptual art. While the documents in the archive mainly concern painting and sculpture, many also relate to architecture and design, dance, music, theatre, photography and film. In this way, Jean-Noël Herlin examines, from a historical and political perspective, what he calls 'creativity', including all art forms and transcending the boundaries of the fine arts, while revealing the role of the printed word in contemporary art and its history.

Sara Martinetti, artist, curator and art historian, came across Jean-Noël Herlin's work in 2014. She immediately recognised in him a very singular way of writing about archives, a body of work that represents a lifetime's work. The exhibition at Bétonsalon will feature paper documents, books and sculptures by Jean-Noël Herlin, as well as a film and soundtrack produced by the curator and documenting the artist's work in recent years.



About  
Bétonsalon

Bétonsalon develops activities in collaborative ways, with local, national and international organisations. Our program includes solo or collective exhibitions, with emerging, reemerging, confirmed or forgotten artists, multidisciplinary events with the best exchange quality, actions and research focused on mediation and experimental pedagogy, research and creation residencies, outdoor projects engaged with local visitors and structures, and other actions which are yet to be defined.

Bétonsalon is a nonprofit organisation established in 2003. Inserted within the Université de Paris campus, 13th arrondissement since 2007, Bétonsalon is the only Centre of art certified to be located inside a French University.

Informations  
pratiques

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Acces:  
M14 & RER C  
Bibliothèque François-Mitterrand

Free entrance  
from Wednesday to Friday,  
from 11 a.m. to 7 p.m.,  
Saturday from 2 p.m. to 7 p.m.

All events are free of charge.  
The entire space is  
wheelchair-accessible.  
Group visits are free of charge  
with advanced booking.

Please check our program on social  
media. Twitter · Facebook · Instagram :  
*@betonsalon*

Contact presse

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With the support  
of

Bétonsalon – Centre for Art and Research is supported by the City of Paris, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture, and the Île-de-France Region, with the collaboration of Université Paris Cité.

Bétonsalon – Centre for Art and Research is a cultural institution of the City of Paris, certified institution of national interest by the Ministry of Culture.

Bétonsalon – Centre for Art and Research is member of d.c.a. / association for the development of art centers in France, Tram, réseau art contemporain Paris/Île-de-France, and Arts en résidence - Réseau national and BLA! - national association of mediation professionals in contemporary art, as well as a partner of the Souffleurs d'Images service for access to culture for blind and visually impaired people.

Bétonsalon is also partner of Paris Gallery Weekend, which takes place on May 26, 27 and 28, 2023.

