

JUNE 8—SEPTEMBER 2

12+

# INFINITE EAR

TAREK ATOUI, LENDL BARCELOS,  
GODA BUDVYTYTĖ, VALENTINA DESIDERI,  
MYRIAM LEFKOWITZ, ALISON O'DANIEL



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ДЕСЯТИЛЕТИЕ «ГАРАЖА»

**GARAGE**  
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## Infinite Ear

The twentieth-century museum was constructed based on the misleading idea that some people are able to perceive, move, think, and feel more than others. From this perspective, a museum accessible to all implies that “disabled” visitors need specific mediation to reach this norm. Let’s imagine a museum based on the idea that there are many ways to be “differently abled” and therefore many ways to perceive an art work. A museum where time, space, and the experience of an art work would take into account our various sensing and neuronal conditions. *Infinite Ear* would like to contribute to this future institution by considering the many forms of deafness as abilities to hear. What did Beethoven actually hear when writing his *Ninth Symphony*, given that he was almost completely deaf? Do hearing people all hear the same sound when this symphony is played? Can anyone access the totality of an art work, and do we need to have such access to be moved by it?

*Infinite Ear* has been developed for Garage as a performative exhibition where different modes of hearing—tactile, visual, and imaginary, among others—are harmoniously dissonant. Constructed around three ensembles of works, the exhibition is a space to experiment, understand, and feel sound in a radically different way.

Tarek Atoui’s collection of instruments *WITHIN* was conceived during a long-term process of learning from deaf culture. The design of the instruments and their playability are the result of workshops and residencies in which Atoui worked with deaf and hearing people, acoustic instrument makers, speaker designers, software engineers, and composers. When left unplayed the instruments in the exhibition seem mute, but they produce imperceptible sounds that can be heard or felt by those approaching them. At the opening and closing of the exhibition, the instruments are played live by a group of amateurs and professionals hearing and deaf musicians. Through *WITHIN*, Atoui challenges the ways in which deafness can influence our understanding and appreciation of sound’s performance, its space, and its instrumentation.

Sound is also the main character of Alison O'Daniel's practice. People's relationship with noise, collaborations with deaf and hard of hearing performers, listening, and reimagining the function of a soundtrack all inform her sculptures and the process of building a script and editing her films. Musicians and concerts are recurring figures in her film *The Tuba Thieves* and sound is shifted away from the ears into visual clues in her three sculptures *Line of Sight*, *The Audiologist's Poem*, and *Nyke and the New York Kite Enthusiasts in Santa Monica*. *The Tuba Thieves* is a film that takes inspiration from and considers deaf and hard of hearing people's experiences with sound, which include hypersensitivity toward social norms, variations around volume, heightening of other senses, invention of languages, delays in comprehension, frustration, disorientation, humor, and misinterpretation. As someone who is hard of hearing and grew up in the hearing world, O'Daniel's practice aims to honor everyone's relationship to sound. Anyone can access her work, but always partially, and that part differs according to the visitor's way of hearing.

The third ensemble, *A (Mis)reader's Guide to Listening*, is a specific mediation conceived for all visitors to the exhibition. Developed by Lendl Barcelos, Valentina Desideri, and Myriam Lefkowitz, the work is a fluid combination of artistic, therapeutic, musical, conceptual, esoteric, and poetic practices. It was conceived as the result of a collaborative workshop with mediators who have various relationships to the body, sound, and deafness. Placed at the intersection of different fields of knowledge, *A (Mis)reader's Guide to Listening* reveals how the visitor's body participates in the interpretation of a work, and proposes other ways of sensing that may expand the work's interpretation within and beyond the exhibition space.

Visitors will end their journey with personal testimonies. Designed by Goda Budvytytė, *Infinite Ear: Portraits* is a collection of stories of individuals who have experienced a transformation in their perception of sound,

a transformation that has affected their hearing ability or that has prompted a new relationship to sound. In the exhibition space visitors can find printed stories of a survivor of torture, an artist who became deaf at an early age, a museum inclusive program manager, a writer who had to adapt to having a cochlear implant, and a psychic who can hear the dead. These stories have been gathered and retold by sound artist Lawrence Abu Hamdan, writer Louise Stern, deafhood specialist Mara Mills, writer and performer Sophie Woolley, and philosopher Vinciane Despret.

*Council (Grégory Castéra and Sandra Terdjman)*

## Why a Performative Exhibition?

How does the exhibition *Infinite Ear* fit into the context of Garage Museum of Contemporary Art's 10th anniversary? It demonstrates the Museum's active engagement with the key intellectual subjects of our time. One of the exhibition's main objectives is to engage new audiences as active participants in the life of Garage, benefiting from their authorship and expertise. This agenda fits within the global genealogy of protest trends that present alternatives to the historical "highway" along which culture is often represented as developing: movements such as feminism, queer culture, and postcolonialism, and also the artistic processes and experiences of differently abled people, in this case deaf culture. Rethinking the system of relationships between art, the viewer, the institution, and the growing number of participants in the artistic process, Garage is practicing new modes of work, learning how to use hitherto untapped capacities and "types of speech" to establish links between unrelated elements within the institution and beyond. Built on the principles of equality and information exchange, open to the sensuous and intuitive nature of knowledge, these types of speech deal with active verbs rather than dry academic terms. To speak this language is to lead an open conversation using a fragile and ever-changing vocabulary.

The transition to new modes presupposes a revision of the exhibition format. The traditional museum display is inevitably associated with regulated, bureaucratic, and even manipulative relations within the exhibition space. The effect that a conventional exhibition seeks to produce on the viewer is often pre-programmed. Today, the boundaries of the genre are regularly revised, expanded, and shattered; the usual ways of demonstrating art works, artistic situations, and intellectual positions dissolve; the exhibition strives to become a non-exhibition. The classical art experience can be replaced by countless alternatives: political speculations, traveling,

rituals, film screenings, opera, ecosystems, radio, educational initiatives, or pirated TV shows. Moving in this new direction, *Infinite Ear* is not a traditional exhibition but a living environment characterized by a series of situations and sensory experiences. It is a performative exhibition: an environment freed from the immobility of traditional museums, which guarantees visual sensations throughout the exhibition period, regardless of the visitor's activity and the time of their arrival. A performative exhibition produces situations that update the relationship between the viewer and the art work, enriching it with unpredictability, making the viewer and the viewed share responsibility equally for the experience's effect and effectiveness.

The idea behind *Infinite Ear* is that there is no "ideal" viewer. Each of us can miss, mishear, or confuse things, fail to see or recognize something. Our relationships are not predetermined: communication is always variable, and misunderstanding is normal. Visitors to *Infinite Ear* can develop a personal scenario for reading it, an individual way to "feel" the exhibition, to be within it experiencing different tonalities. The title of the exhibition reflects the idea that hearing, along with other human abilities, can be understood as a political and creative phenomenon with numerous interpretations as well as a biological function. Here sound is not simply an acoustic sensation measured by an audiogram but also is a variable created, supplemented, and transformed by culture, memory, and imagination.

The works in the exhibition and the uninterrupted performative mediation around them will help visitors re-examine the complex relationship between the viewer, the museum, and art, and also observe their own perception of sound, text, and visual images.

*Iaroslav Volovod, Anastasia Mityushina*

## How do you define “inquiry” and what do you mean when you say it is your method? What governs your decision to choose particular subjects of inquiry, e.g. nature and law, global warming or hearing?



What we call an “inquiry” is a curatorial method that aims to provide better understanding of societal issues. It usually starts with an encounter with an organisation that has a specific approach to a political, social or environmental question. For example, *Infinite Ear* was initiated with the Al Amal School for the Deaf and the Sharjah Art Foundation in the United Arab Emirates. Through workshops with deaf and hearing teenagers, artists, and scholars we were introduced to several controversies related to deaf culture. When asked to think of ways to include people with “disabilities” in our society through the arts, we decided to concentrate on understanding how their ability and expertise of hearing could contribute to the arts and society at large.

An inquiry can only be a long-term project. Over a three-to-five-year period we curated exhibitions and events and commissioned new works and texts from artists, researchers, and activists. Each of these public moments is conceived and adapted to a specific context, audience, scale, location, and therefore culture.

Over time, the inquiry builds up situations where contributors and audiences are transformed by the experience. An inquiry must challenge our viewpoints and the field within which we usually operate, whether it is the arts, sciences, activism, education, etc.

Today three inquiries constitute the core of Council's artistic programme. They respectively encourage specific approaches to questions of deafness, gender equality, and climate change. Each results in different forms of presentation: a performative exhibition for *Infinite Ear*, film residencies for *Measuring With a Bent Stick*, and a legal and cultural publication for *The Against Nature Journal*.

*Council (Grégory Castéra and Sandra Terdjman)*

## What are the intersections between your personal approach to graphic design and listening as a sensing practice?



Design practice is a form of listening, blending voices of desire into colors and concrete shapes.

*Goda Budvytytė, artist, graphic designer*

## What led you to the idea to explore the multiple dimensions of sound and hearing with deaf and hard-of-hearing audiences?



In 2010, I wanted to create a performance that articulated my work on body, sound, and composition in a different way. I called it *Below 160*, a performance that mainly used bass and sub-bass frequencies under 160 Hz, and focused on the physical quality of sound. Using sound as a medium, I saw this as an attempt to equate my body as a performer and the collective body of an audience. The first time I presented *Below 160*, in 2011, the performance took place in front of a hearing audience. What I learned from this performance is how much our ears condition our perception of sound and that we tend to neglect its physical and tactile manifestations. I therefore decided to share the same performance with deaf and hard of hearing audiences, curious about their understanding of such a piece. I was still in residency at the Sharjah Art Foundation and I asked the Foundation to put me in touch with the Al Amal School for the Deaf. When I played *Below 160* for the students of Al Amal, I set up my stage and electronics in the middle of a public square in Sharjah's heritage area and asked the students to experience the sound by moving around. Twenty minutes into the performance, several students came on stage wanting to join in and play with me. It was an unforgettable moment, in which the conventional distinctions between audience, stage, space, and musician collapsed. A few days later, a workshop presentation we did two hours instead of the typical 45-minute format. The students played sound in a concentrated and serene way that focused on actions and intentions, disregarding their length and duration. After this experience, *Below 160* was transformed, and I left Sharjah with the will to return and keep on learning from the Al Amal school.

*Tarek Atoui, composer, sound artist*

## What is your professional background? What sparked your initial interest in *A (Mis)reader's Guide to Listening*?



My artistic work as performer and choreographer comes from the contemporary dance field, which is formed by individual techniques and practices that share curiosity about the exploration of conscious movement. Or perhaps it's better to say the exploration of consciousness in movement, the complexity of simultaneous perception and action in dance. Studying with such choreographers as Deborah Hay, Jennifer Lacey, Simone Forti, and Alexandra Konnikova, as well as working with the last two as a performer, nourished my interest in complexity and ambiguity of perception, in the interrelation of all senses: sight, hearing, touch. For me, *A (Mis)reader's Guide to Listening* is a communal exploration of those complexities from the various perspectives of three invited artists and a heterogeneous group of local practitioners.

*Anya Kravchenko, performer and dance artist*

## Why is using subtitles as a medium integral to your practice?



I am hard of hearing, wear hearing aids, and lip-read and turn on captions when watching film or moving image. Because I am able to hear, I am also able to recognize errors and laziness and even sometimes censorship in the subtitles, where ideas that are being spoken are altered and filtered. In my own films, I use subtitles and captions to describe real audio cues, but I also create captions that drift away from sound to provide extrasensory possibilities or narrative alternatives. I prioritize deaf and hard of hearing perspectives and aural experiences through sensitive visual and tactile cinematography and camera movement as parallel descriptions of soundtrack in order to navigate, deconstruct, and reimagine the aural world, and I utilize embodied narrative sound design and captioning that call attention to the potential for originality in describing the aural, which I hope creates new ways of both seeing and hearing.

*Alison O'Daniel, artist*

## From your scholarly and artistic perspectives, what are the various types of listening?



There are many ways to approach listening, many ways to sense and make sense by opening out into the variegated field of vibration. Such approaches offer techniques to engage with sound. Some of these modes focus on particular aspects of the body—cochlear listening (with the ears), visual listening (with the eyes), haptic or tactile listening (with the skin and pressure applied to the body), bone conduction. Prosthetics also offer ways to listen, where a tool is used as an interface to modify vibrations: to zoom in or out, to recode, to amplify, to distort. Other modes use narrative structures to coax cognition and the auditory process so that impossible occurrences, undocumented historical situations, lost futures, and speculative fictions become semantically available sonic events. Listening is often used as a diagnostic tool, such as when a doctor uses a stethoscope to listen to their patient's body in an attempt to find the cause of an illness (auscultation), or when someone recognizes a friend's voice or a specific birdsong. Although it may seem counterintuitive, attending to what is sounding at the periphery can also offer singular avenues to make sense of sound: a process that could be named "background listening." There are many more ways to approach listening than the ones listed here and none of these modes occurs in isolation from the others. Listening happens in multifarious, intersecting modes. Ways to listen proliferate and will continue to do so.

*Lendl Barcelos, artist, writer, sound scholar*

## As a musician, what do you experience when playing Tarek's instruments?



I'm not an academic musician. I was invited to take part in the project by Tarek as I have invented numerous instruments and electronic devices. For this project I made *The True Laptop Quartet*. It is a set of four tactile instruments that use found iron objects as sound generators. The instruments use transducer speakers and recycled coil pick-ups from old telephones to create a feedback loop. They are placed onto the lap of the performer, who feels the sound in their hands or body through the vibration of the object. The performer can shape the character of the feedback sound with gentle pressure and by moving the coil and balancing the feedback with a volume pedal. The signal is also fed into the loudspeaker system of the space. The instruments also work as a microphone, picking up sounds from the environment. In this way the body of the performer will be included in the feedback loop resonating with the entire space. I am still fascinated by the enormous potential of these instruments and the way they interact with the body and the performance space. I have only tried the other instruments in the exhibition briefly.

The four instruments which make up *The True Laptop Quartet* are *The Wheel of Fortune*, *The Norsk Hydro Can*, *The Big Plate*, and *The Square Torso Can*.

*Mats Lindström, musician*

## What is sound?



Sound is an ambiguous concept for me. For many years, I associated it with a handicap: my own hearing is impaired, my parents cannot hear, and most of my acquaintances are either hard of hearing or deaf. There is a procedure, the audiogram, to check the level of auditory sensations by listening to sounds of different frequency and intensity via headphones. For a very long time, all interaction with sounds was associated with the degrees of hearing loss for me: first degree, second degree, third degree. I'm between the second and third degrees, so dealing with sound means overcoming a challenge. If people talk to me I usually miss something. I strain, listening, asking to repeat.

Over time my views changed. When I came to work at Garage, I got acquainted with different media and had the opportunity to study the work of various artists, both hearing and deaf. Many artists use sound as a tool, some studying how a person perceives the world through sound, others testing how viewers/listeners react to a variety of sounds. At some point, the concept of sound ceased to immediately make me think of my "handicap". Sound now exists for me not in the headphones of the audiometer but in the world of art. And this feels extraordinary.

*Vlad Kolesnikov is a Deaf educator, sign language interpreter, researcher of the Deaf community, and a specialist in inclusion.*

## How would you describe the relationship between your dance background and your current practice?



Through my dance training, I realized that sensing and perceiving was a form of knowledge consisting of reading how we sensorially and perceptually engage with our surroundings. What interests me most in the practice of dance is how it is constantly reshaping my sensing activity and consequently the way my attention is organized. Through dance, one is somehow inventing forms of sensoriality. So, there is a strong transformative potential within sensations and perceptions. And I guess what I'm mainly doing is looking for ways to share this potential, but from outside the dance studio or the stage.

Using the tools and knowledge of dance, I try to create the conditions for augmented perceptive experiences to happen, based on a non-verbal encounter between visitors and the artists I'm collaborating with. I'm intrigued by how the senses shape those encounters and also by how altered forms of attention affect the way we imagine, remember, think, and understand our world, whatever that is.

## Could you describe your walking practice?

It's a silent walk for two people. One with closed eyes, one with open eyes. It lasts for one hour in a city: any city, any part of the city. At some points the person with open eyes asks the other person to open their eyes briefly to experience "images" that the former randomly extracts along the way. This walk is a no goal trajectory that builds up through listening and playing with the variety of atmospheres and qualities that a city provides in a very limited amount of space. So one could say that it's the listening relationship between the two people involved and the way they will together listen to the urban environment they are moving through which builds the path of the walk.

The practice also questions the form of trust which is being negotiated through the activation of a very light touch that doesn't simply indicate direction but creates a relationship of mutual sensitivity so that it becomes possible to accept the disorientation and to shift through it to another form of attention and perception. In a way it's like wandering in a dream-like state: any induction of sensorial information can feed the reality the walkers are silently recomposing. As if dreaming—in the sense of letting different modes of association between images and thoughts cross our mind—and walking were one single activity.

*Myriam Lefkowitz, performance artist*

## You are a specialist in interactive musical engagement working in Moscow. What prompted you to take part in Tarek's concert?



Sounds are waves traveling around us every second for our whole lives. With sounds, we can touch objects from a distance, explore hidden outside territories. Tarek's project is a journey to the bottom of the ocean, a permanent research project into human possibilities related to the unknown, unheard, and unfelt.

10 *Sasha Pas, Playtronica founder, theater producer*

## What are sensing practices and how did you start using them?



With my background in contemporary dance I always appreciated somatic practices and the ways in which they approach the various systems of the body through movement, sound, and/or touch. In dance, those practices are mostly used to broaden the movement qualities and capacity of the dancer, but I was always more interested in the way focusing my attention on one system rather than another, let's say on the skeletal system rather than the skin or other organs, also shifted the ways in which I was thinking and even the content of my thoughts. So, I started to take it seriously and play more with the scores and fictions we use to frame our attention and activity. I made the *Fake Therapy* cards, which contain instructions for a non-hierarchical healing practice. Then I started to use this practice to treat political problems in *Political Therapy*, and later I started reading Tarot, learning astrology and Reiki by working with Denise Ferreira da Silva. Together we do *Poetical Readings* in which we provide multiple layers of readings for political questions. In our collaboration we started to replace the word healing with sensing. Rather than considering healing as fixing, we understand healing as a process of sense making as well as a practice of sensing our way through the suffering we are dealing with or through the questions we are trying to find answers to. Thus, sensing becomes a way of knowing, and the term sensing practices refers to practices that allow for knowing and for sense-making by proposing other ways of sensing and moving through the world.

## What is Fake Therapy?

*Fake Therapy* is a practice that proposes that anyone can heal anyone else, without or beyond any previous knowledge of any healing technique. It is autonomous of disciplinary origins and refuses expertise or any form of knowledge-authority. In 2010, I made a set of cards which contain instructions for the therapists. The main focus for the therapist is to maintain themselves in a state of not knowing what they are doing, while setting the intention to heal the other person. To set the intention simply means that the therapist assumes whatever they are doing or is happening to be healing. The roles of therapist and patient are always exchangeable. In this sense, it really is a practice of paying attention and caring for another person that does not require an affective relationship or a specific competency. So, it is "fake" in the sense that it is an invitation to play and pretend and yet it works, because the attention given is real. I imagine this as a social practice that should be as normal as asking someone if they are ok, or want to have a chat, or need a glass of water, or need five minutes of fake therapy! The cards circulate freely, and anyone can make a deck and practice, and/or modify the practice as they need. The cards are available here: <https://faketherapy.wordpress.com/cards-deck/>

*Valentina Desideri, choreographer, performance artist*

## What sparked your initial interest in *A (Mis)reader's Guide to Listening*?



From 2013 to 2014, I was a member of *Angely Nadezhdy (Angels of Hope)*, a dance ensemble for the hard of hearing, with which I participated in Russia-wide competition. Between 2015 and 2017, I studied theater at the Russian State Specialized Academy of Arts in Moscow. At the moment I'm studying to be a designer and working at Garage as a guide for visitors who are deaf or hard of hearing.

While participating in the information session *A (Mis)reader's Guide to Listening* in February 2018, I found out about this project in which artists experiment with the effects of sound on both deaf and hearing people. After all, even people who cannot hear are able to experience sounds and the effects of musical instruments, for instance, as vibration. During the exhibition *Infinite Ear* Garage will offer the deaf community a fascinating experience, a chance to come into contact with sound. In summer, I'll be among the many people taking part in this project, acting as a mediator, motivating visitors to actively participate in the exhibition, to feel, touch, and sense sound. I love working with people this way and am very much looking forward to the project.

Artur Vodolagin, *Garage mediator*

## What is your professional background? What sparked your initial interest in *A (Mis)reader's Guide to Listening*?



I've been studying photography for many years. It brought me into contact with contemporary art. For about a year, since I joined the SOTA programme, I've been practicing performance art and modern dance. In my work, the transition from private to public is key. I'm currently working on a performance about a mother's body because this is a personal matter closely connected to society as a whole. Motherhood cardinally changed my practices and my existence.

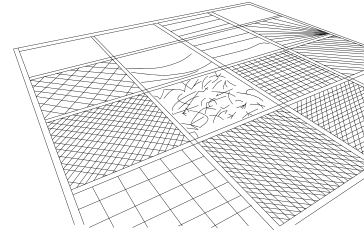
I'm especially excited about the upcoming exhibition because I want not only to see images, as photography has taught me, but also to hear them, to work with multidimensional perception. To hear is to dive deeper and to find out what others hear. Determining whether it's the same thing I hear or something else seems to me to be a crucial skill.

Katya Kanke-Zaikanova, *performer and dance artist*

## Tarek Atoui. *WITHIN*

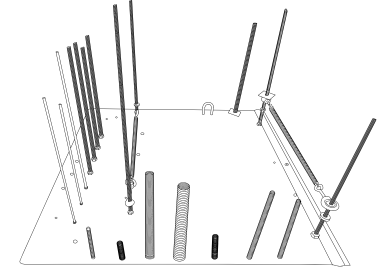
*Iterations on Drums*, is a set of percussion tables that focus on conducting sound through solid materials such as metal and wood rather than air. This way, the sound they produce is felt in the hands of the player before reaching the ears. Initially imagined by Thierry Madiot, the design of these tables was enhanced by students at the Nordahl Grieg high school in Bergen. Madiot then took the students' designs and finalized the instrument at Lutheries Urbaines in Paris.

1



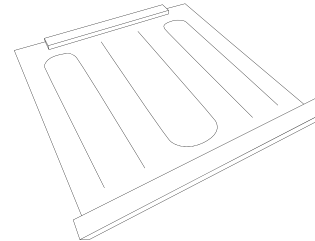
Tarek Atoui, *Iterations on Drums #1*, 2016  
Wooden table, 24 wooden plates, 4 contact microphones, mixing console, wooden drumsticks  
Record: 15 min  
Courtesy Chantal Crousel Gallery, Paris

2



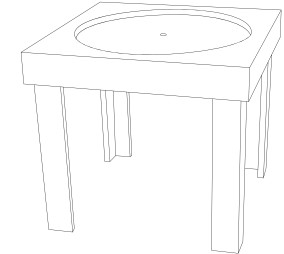
Tarek Atoui, *Iteration on Drums #2*, 2016  
Wooden table, metal structures, 2 micro-contact, mixing desk, set of 8 wooden sticks, rubber, and cotton  
Record: 15 min  
Courtesy Le Centre national des arts plastiques, Paris  
(inventory N° FNAC 2018-0001)

3



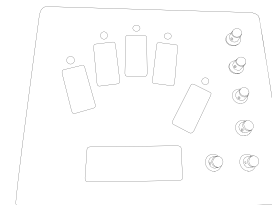
Tarek Atoui, *Iteration on Drums #3*, 2016  
Wooden table, 1 micro-contact, mixing desk, set of 8 wooden sticks, rubber, and cotton  
Record: 15 min  
Courtesy Le Centre national des arts plastiques, Paris  
(inventory N° FNAC 2018-0002)

4



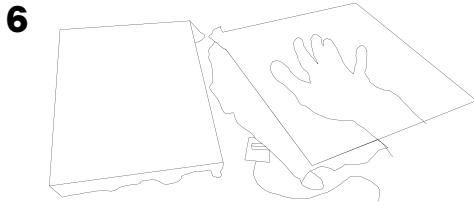
Tarek Atoui, *Iteration on Drums #4*, 2016  
Record: 15 min  
Wooden table, 1 omnidirectional microphone, mixing desk, set of 8 wooden sticks, rubber and cotton, set of strings, magnetic tapes, guitar strings, 200 glass balls, electronic box  
Courtesy Le Centre national des arts plastiques, Paris  
(inventory N° FNAC 2018-0003)

5



Tarek Atoui, *T1*, 2016  
Wooden box, computer, sound card, software developed by Tarek Atoui, collection of 40 sounds created by Daniel Arraya  
Courtesy Chantal Crousel Gallery, Paris

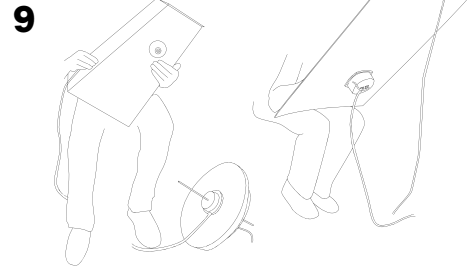
*T1* is a MIDI keyboard on which sounds can be heard in a tactile way. This controller easily connects to any type of musical software to play and process sounds the player chooses. It can also be used as a speaker that allows a person to perceive up to five sounds through the fingers and palm.



Tarek Atoui, *33 Soft Cells*, 2016  
Wooden structure, fabric panels, computer, sound card,  
software developed by BEK, collection of 33 sounds recorded  
by deaf and hard of hearing persons  
Record 25 min  
Courtesy Chantal Crousel Gallery, Paris

*33 Soft Cells* is a touch sampler made from thirty-three touch-sensitive textile panels. Each panel has a distinctive texture or pattern. The instrument can be connected to different computer software and types of sound, and playing it relies on the sense of touch rather than auditory or visual stimuli.

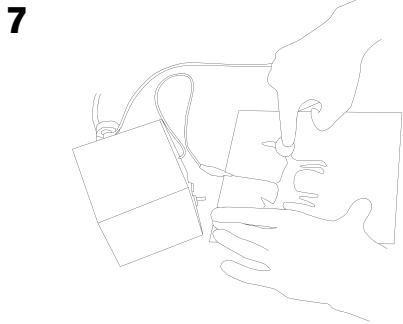
With the support of BEK, composer Kari Telstad Sundet created specific software for the instrument. Throughout the summer of 2016, she collected the sounds for her software during recording sessions with Bergen-based individuals of different ages and hearing abilities.



Tarek Atoui, *The True Laptop Quartet*, 2016  
Wooden table, electronic box, audio amplifiers rack, effect boxes,  
found metal objects, transducers, foot switches, coil microphones  
Record 12 min  
Courtesy Chantal Crousel Gallery, Paris

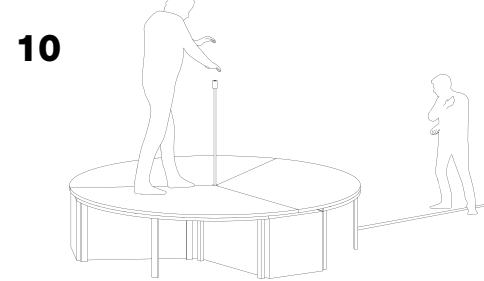
*The True Laptop Quartet* is a set of four tactile instruments that use metallic found objects, transducer speakers, and old microphones to create feedback sounds. These objects are placed onto the lap of the performer, who feels the sound in their hands or body through the vibrations of the metal.

A transducer speaker is one that mounts directly onto surfaces like wood, glass, or steel, making them vibrate and conduct sound.



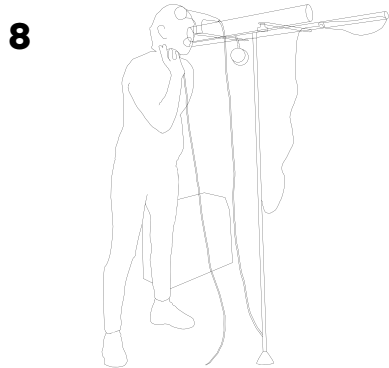
Tarek Atoui, *Sub-Inks #1, #2, #3, and #4*, 2016  
Table, wooden seat, drawings and graphic scores, subwoofer,  
synthesiser. Record 15 min  
*Sub-Inks #1 and #2* Courtesy Nouveau Musée National  
de Monaco (inventory N° 2018.15.1, 2018.15.2)  
*Sub-Inks #3 and #4* Courtesy Chantal Crousel Gallery, Paris

*Sub-Ink* is a set of four units with a single subwoofer each on which the performer sits in contact with the sound. By touching an ink drawing produced by the musician earlier, they play a basic synthesizer in rhythmic or melodic ways. *Sub-Ink* is a modular instrument that can be used to control other devices such as computers and synthesizers, and to connect and synchronize musicians with different hearing abilities.



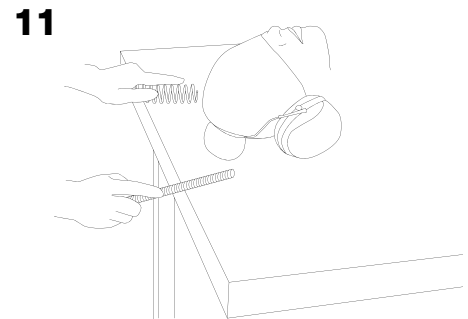
Tarek Atoui, *0.9*, 2016  
Wood  
Courtesy Chantal Crousel Gallery, Paris

*0.9* is a networked group of nine Meyer subwoofer speakers covered by three platforms on which performers stand. It has a gestural interface inspired by sign language and is similar to a Theremin. Through specific hand and finger movements, the player produces ultra-low-frequency sounds that are physically felt, perhaps even before they are heard. The instrument allows a person to play with resonance frequencies of the space in which they are performing. The space and its architecture therefore become conductors of sound, and the audience can perceive the instrument through



Tarek Atoui, *Ouroboros*, 2016  
Plastic tubes, microphones, transducers, electronic box  
Record 12 min  
Courtesy Chantal Crousel Gallery, Paris

*Ouroboros* is an instrument where sound is formed inside the mouth of the player. Conceived by Espen Sommer Eide, it was developed in discussion with people of different hearing abilities. The player places a speaker on the throat and is therefore in direct contact with the sound of the instrument. They then stand in front of a set of microphones. By closing and opening the mouth, and without emitting sound, the player modulates and controls resonance and feedback frequencies between the speaker and the microphone.



Tarek Atoui, *Sound Massage Table*, 2016  
Wooden table, drumsticks and kit of 40 objects  
made in wood and metal  
Courtesy Chantal Crousel Gallery, Paris

*Sound Massage Table* is a synthesis of Thierry Madiot's sixteen years of work with sound massage techniques and practices to expand our experience of sound, through the ears or through the body. This kit is more than an instrument. It can be used therapeutically, recreationally, artistically, or pedagogically, and functions as a device where several persons play for one listener laying on a special table



## Alison O'Daniel. *New Listeners Sculptures*

**12** Alison O'Daniel, *Line of Sight*, 2018  
A chain of solid nickel-plated, copper-plated, brass-plated, and powder-coated steel triangles, 10 m  
Courtesy of the artist

**13** Alison O'Daniel, *The Audiologist's Poem*, 2018  
Medical silicone, copper casts of the inner ears of hard of hearing people on the metal chain 3 x 5 cm each 3 x 5 cm each (5 pairs), chain hangs from ceiling to variable heights, but roughly height of human ears  
Courtesy of the artist

## Films

**15** Alison O'Daniel, *The Tuba Thieves*. Scenes 5, 6, 60: Hearing 4'33", 2014  
HD-Video, 9 min 52 sec  
Courtesy of the artist

David Tudor performs 4'33" at the Maverick Concert Hall in Woodstock, NY. An irritated man leaves the concert and walks through the woods nearby.

Alison O'Daniel, *The Tuba Thieves*. Scenes 9A, 11, 23B, 37, 42, 54, 56: Nyke Drumming, HD video, 21 min 52 sec, 2018  
Courtesy of the artist

Nyke practices drumming in a dressing room at the ice skating rink her father manages.

Alison O'Daniel, *The Tuba Thieves*. Scenes 22: The Deaf Club, 2014  
VHS, VHS, 16mm film, HD video, 6 min 16 sec  
Courtesy of the artist

Deaf patrons and hearing punks co-mingle during a punk show hosted by Bruce Conner at The Deaf Club in San Francisco in 1979.

**14** Alison O'Daniel, *Nyke and the New York Kite Enthusiasts in Santa Monica #2*, 2018  
Wood, ribbon, elastic, steel, heavy-duty motor set. Dimensions variable  
HD video projection The New York Kite Enthusiasts gather to fly kites in Santa Monica in 1999.  
Courtesy of the artist

**16** Alison O'Daniel, *The Tuba Thieves*. Scenes 46, 47: Away Game, 2015  
HD video, 7 min 41 sec  
Courtesy of the artist

The Centennial HS marching band performs during an away game at another high school in Compton, California, USA.

Alison O'Daniel, *The Tuba Thieves*. Scenes 48, 57: Nyke and the New York Kite Enthusiasts in Santa Monica, 2016  
HD video, 10 min 20 sec  
Courtesy of the artist

Nyke attends a music show in Los Angeles with other deaf friends in 2012, while the New York Kite Enthusiasts gather to fly kites in Santa Monica in 1999.

Alison O'Daniel, *The Tuba Thieves*. Scene 55: The Plants are protected, 2013  
HD video, 12 min 12 sec  
Courtesy of the artist

A man drives a moving truck during a rainstorm. In the cargo of the truck, plants begin to shake and vocalize, becoming a chorus.

## Scene 5, 6, 60: Hearing 4'33"

CAST  
DAVID TUDOR  
Ben Kinsley

THE IRRITATED MAN  
Norman Aaronson

AUDIENCE  
David Smilow  
Marta Waterman  
Enza Greco  
Erika Neola  
Jeffrey Wehs  
Jessica Langley  
Edward R. Ellsworth II  
Pip Merrick  
Julie Last  
Jesse Jones  
Jeremy Purser  
Alberto Santiago  
Matthew Howard  
Peter Van Hynning  
Stephanie Segal

Sally Pinto  
Joan Metzler  
Patrick Regan  
Sarah Beadle  
Sharon Penz  
Heather Duke  
William Flores  
John Muste  
Kate Muste  
Laura Phillips  
Ellen Foreman  
Andrew Austin  
Erica Manfred  
Johanna Schwarzbeck  
Beth Chapin Reineke  
Oliveah Wojciechowicz  
John W. Bard  
Katherine Burger  
Cole Akers  
Bibbe Hansen  
Sean Carrillo  
Lee Haring  
Zachary Pinto  
Cathleen Owens  
Nina Feldman  
Peter Feldman  
Heather Quesada  
Bobby Schurman  
Dominique Stokes  
Marlene Brooks  
Francine Glasser  
Thomas Johannessen  
Michael T. Stern  
Johnny Mischeff  
Sheldon Zelizer  
Jacklyn Delsignore  
Cherlyn Delsignore  
Lewis Gardner  
Rachel Main

Sandi Petrie  
Kevin Haydon  
Allan Skriloff  
Judith Kerman  
Robert Fox  
Christopher Duffy  
Maeve Owens  
Ashlyn Alessi  
Jean Douglas

WRITER, DIRECTOR  
Alison O'Daniel

PRODUCER  
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Rachel Main

CINEMATOGRAPHY  
Meena Singh

FIRST ASSISTANT DIRECTOR  
Elizabeth Skadden

PRODUCTION DESIGN  
Heather Quesada

COSTUMES  
Heather Quesada

1st ASSISTANT CAMERA  
Alexa Wolf

2nd ASSISTANT CAMERA  
Jesse Locascio

KEY GAFFER  
Chad Dougherty

KEY GRIP  
Stratton Bailey

BEST BOY  
Mike Wendel  
SWING GRIP & ELECTRIC  
Chris Washington

SOUND RECORDING  
Brian Trim

JIB OPERATOR  
Ian McGrew

HAIR & MAKE-UP  
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Sandi Petrie  
Robin Weisel

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Kate Muste

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Mike Olenick  
SOUND DESIGN  
Alison O'Daniel

FOLEY  
Paul Hill

SOUND MIX  
Chris Candelaria

COLOR CORRECTION  
Meena Singh  
James Mann

LOCATION  
MAVERICK CONCERT HALL  
David Segal  
Katherine Burger

EQUIPMENT  
HANDHELD FILMS  
EDGE RENTALS  
FILM BIZ  
MATERIALS FOR THE ARTS

INSURANCE  
ATHOS INSURANCE

CRAFT SERVICES/CATERING  
WOODSTOCK MEATS  
DEISING'S BAKERY  
TRIXIE'S ATELIER INC.  
OUTDATED CAFE  
MONKEY JOE COFFEE  
BISTRO TO GO  
CUCINA  
SUNRISE BAGELS

SUPPORT  
REMA HORT MANN FOUNDATION  
ART IN GENERAL  
GRAND CENTRAL ART CENTER,  
CSU FULLERTON  
the WEXNER CENTER FILM/VIDEO  
STUDIO PROGRAM

©2014

**Scenes**  
**9A, 11, 23B, 37, 42, 54, 56:**  
**Nyke Drumming**

CAST  
 NYKE  
 Nyke Prince

THE INTERRUPTER  
 Christine Kent

WRITER, DIRECTOR  
 Alison O'Daniel

PRODUCER  
 Rachel Nederveld

CINEMATOGRAPHY  
 Judy Phu

PRODUCTION DESIGN  
 Alison O'Daniel

1st ASSISTANT CAMERA  
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2nd ASSISTANT CAMERA  
 Alison Zahigian

KEY GAFFER/GRIP  
 Saul Cervantes

SOUND RECORDING  
 Casey Minatrea

HAIR & MAKE-UP  
 Angela Bulmer

SIGN LANGUAGE INTERPRETERS  
 Jennifer Brasuell  
 Robyn LoVecchio

PRODUCTION ASSISTANTS  
 Anna Ayeroff

PROJECT COORDINATOR  
 Anna Milone, FLAX

EDITING  
 Alison O'Daniel

SOUND DESIGN  
 Alison O'Daniel

SOUND MIX  
 Shachar Boussani

COLOR CORRECTION  
 Yan Lucas, Shed Media

LOCATION  
 The John Anson Ford Theater  
 Arthur Trowbridge

Marion Pugliesi

EQUIPMENT  
 PANAVISION  
 THE SLIDER CO.  
 WOODEN NICKEL  
 Saul Cervantes

INSURANCE  
 AMERICAN ENTERTAINMENT  
 Courtesy of MEMORY

SUPPORT  
 FLAX (French Los Angeles  
 Exchange)  
 LOS ANGELES NOMADIC DIVISION  
 THE JOHN ANSON FORD THEATER

©2016

**Scene 22:**  
**The Deaf Club**

CAST  
 BRUCE CONNER  
 Joel Schlemowitz

MC  
 Paddy Mulloy

BARTENDER  
 Wes Whalen

BAND 1 (UXA)  
 Paige Campbell  
 Lorne Behrman  
 Steven Dios  
 Sara Press

BAND 2 (THE UNITS)  
 Future Punx:  
 Chris Pickering  
 Jake Pepper  
 Brit Boras  
 Jason Kelly

CARDPLAYERS  
 Krystyna Bozek  
 Cyndi Aponte  
 Angela Rotstein

ARGUING COUPLE  
 Archie Bogle  
 Hildegard Oker-Bogle

GOSSIP GIRLS  
 Marlene Montes De Oca  
 Jubil Kahn  
 Kristina Diaz

DEAF and PUNK AUDIENCE  
 Huberta Schrodel  
 Alexandria Wailes

Jimmy Prinzier  
 Stere

Darren Fudenske  
 Robert William  
 Robert Breen

Hiroslaw Tkaczyh  
 Malenni Chaitoo  
 Leela Chaitoo

Harper Li

Jay Alan Zimmerman  
 Patrice Creamer  
 Rena Aponte  
 Melvin Creamer  
 Kimberley Sue  
 Melody Oramas  
 Victoria Ortiz  
 Alana Holmberg  
 Christina Bueno  
 Irma Rios

Kathleen Mattera  
 Roni Aponte  
 Irma Gerena  
 Dennis Martinez  
 Tracy Hu  
 Mengqin Chen  
 Lourdes Torres  
 Theresa Vargas

Onudeah Nicolarakis  
 Jouda Darjadallah  
 Alexis German Beutel  
 Sui Ping On  
 Enrique Varela  
 Joyce Hom

Lanny Jordan Jackson  
 Carmen Oquendo  
 Jon Lamberton  
 Lorby Weiss  
 Brendan Avalos  
 Aniannie Paulino  
 Joshua Hurt  
 Jing Yao Hu  
 Robert Flacher  
 Matthew Koons  
 Wong Yiu Pong  
 Fran Benitez

Zachary Edminster  
 Lena Einbinder  
 Vanessa Gomez  
 Ryan Dease  
 Sandi Petrie  
 Tobi Haberstroh  
 Hong-An Truong  
 Dwayne Dixon  
 Garret Linn  
 Christine Kelly  
 Ariel Kavoussi  
 Leigh Metzler  
 Sarah McIlvaine  
 Camilo Ramirez

Abbey Mondshein  
 Victor Sheely  
 Adam Tobin  
 Joey Mulkerin  
 Michelle Bing  
 Curtis Edwards

Erin Baston  
 Heather Strange  
 Michael Burke  
 Carin Gantz  
 Marcus Pierce  
 Aaron Huston  
 Krista Hicks

WRITER, DIRECTOR  
 Alison O'Daniel

PRODUCERS  
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 Rachel Main  
 Chiara Giovando  
 Alison O'Daniel

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 Elizabeth Skadden

PRODUCTION DESIGNER  
 Heather Quesada

ART DIRECTION  
 Heather Quesada

COSTUMES  
 Heather Quesada

CASTING  
 Lisa Reynolds

SIGN LANGUAGE INTERPRETERS  
 Lisa Reynolds  
 Candice Davider  
 Dylan Geil

1st ASSISTANT CAMERA  
 Alexa Wolff

2nd ASSISTANT CAMERA  
 Sam Cutler-Kreutz

KEY GAFFER  
 Chad Dougherty

SOUND MIXER/BOOM  
 Colin Alexander

BEST BOY  
 Bobby Schurman

ART DEPARTMENT PRODUCTION  
 ASSISTANTS  
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 Sandi Petrie  
 Graham Henke

HAIR / MAKE-UP  
 Paige Campbell

CRAFT SERVICES  
 Shiloh  
 CATERING  
 Culinary Tech School

EDITING  
 Alison O'Daniel

SOUND DESIGN  
 Alison O'Daniel

SOUND MIX  
 Chris Candelaria

COLOR CORRECTION  
 James Mann

LOCATION  
 MOMA PS1 The Printshop  
 Alex Sloane  
 Mia Locks

EQUIPMENT  
 HANDHELD FILMS  
 EDGE RENTALS  
 FILM BIZ  
 MATERIALS FOR THE ARTS

INSURANCE  
 ATHOS INSURANCE

SUPPORT  
 REMA HORT MANN FOUNDATION  
 ART IN GENERAL  
 FRANKLIN FURNACE FUND

©2014

**Scene 46, 47:**  
**A Way Game**

CAST  
 BAND DIRECTOR  
 Manuel Castaneda

BAND  
 Centennial High School Marching  
 Band

DRUM MAJOR  
 Geovanny Marroquin

TUBA PLAYER  
 Wanbli Carrillo

WRITER, DIRECTOR  
 Alison O'Daniel

PRODUCER  
 Rachel Main

CINEMATOGRAPHY  
 Meena Singh

SOUND MIXER/BOOM  
 Chiung-Wen Chang

PRODUCTION ASSISTANTS  
 Antoine Singletary  
 Chanel Kenneybrew

EDITING  
 Alison O'Daniel

SOUND DESIGN  
 Alison O'Daniel

SOUND MIX  
 Chris Candelaria

COLOR CORRECTION  
 James Mann

LOCATION  
 Compton Unified School District

INSURANCE  
 ATHOS INSURANCE

SUPPORT  
 REMA HORT MANN FOUNDATION  
 CENTRE D'ART CONTEMPORAIN  
 PASSERELLE  
 ART IN GENERAL

© 2015

**Scene 48, 57:**  
**Nyke And The New York  
 Kite Enthusiasts**

CAST  
 NYKE  
 Nyke Prince

BASSOONIST  
 Archie Carey

SINGER/VIOLINIST  
 Chiara Giovando

AUDIENCE  
 Candice Lin  
 Gaby Strong  
 Gina Osterloh  
 Alex Becerra  
 Michael Ano  
 Darrick De La O  
 Reut Marelli  
 Natalie Jones  
 Jessica Dillon  
 Cammie Staros  
 Kathlyn Fernandez  
 Brandon White  
 Meghan Gordon  
 Sidney Dillon-King  
 Heber Rodriguez  
 Maura Brewer

Adam Novy  
Adam Overton  
Akina Cox  
Martin Schnapf  
Wesley Johanson  
Igor Djenge  
Kathleen Kim  
Odeya Nini  
Peter Ulupko

WRITER, DIRECTOR  
Alison O'Daniel

CINEMATOGRAPHY  
Meena Singh  
Alison O'Daniel  
Thomas Torres Cordova

SOUND MIXER  
Chris Candelaria

EDITING  
Alison O'Daniel

SOUND DESIGN  
Alison O'Daniel

FOLEY and SOUND MIX  
Conor Canavan

COLOR CORRECTION  
Brenden Beecy

EQUIPMENT  
EVS  
SAMY'S CAMERA

INSURANCE  
ATHOS INSURANCE

SUPPORT  
ART IN GENERAL  
REMA HORT MANN FOUNDATION

©2016

**Scene 55:  
The Plants  
Are Protected**

CAST  
DRIVER  
Alexis Mendez

RADIO ANNOUNCER  
Peter Van Hyning

WRITER, DIRECTOR  
Alison O'Daniel

SCORE  
Christine Sun Kim

PRODUCERS  
Rachel Main  
Alison O'Daniel  
EXECUTIVE PRODUCER  
Federal Arts Project

CINEMATOGRAPHY  
Meena Singh

1st ASSISTANT CAMERA  
Nadia Baptista

GRIP / GAFFER  
Russell Bell  
SOUND RECORDER  
Marcos Butron

PRODUCTION ASSISTANTS  
Kamilah Foley  
Jessica Dillon  
Pete Ulupko  
Daniel Verrett  
Christopher Nguyen  
Peter Ulupko  
Bethany Dong

PLANT MECHANICS  
Norman Palley

EDITING, GRAPHICS  
Alison O'Daniel

SOUND DESIGN  
Alison O'Daniel

FINAL SOUND MIX  
Eric Wegener  
Chris Candelaria

COLOR CORRECTION  
James Honaker

LOCATION  
CIVIC CENTER STUDIOS

EQUIPMENT  
PANAVISION  
CIVIC CENTER STUDIOS  
GENERAL LIFT

INSURANCE  
ATHOS INSURANCE

SUPPORT  
ART MATTERS  
FOUNDATION FOR CONTEMPORARY ART  
LA LOUVER GALLERY

PLANTS  
Roman Coppola  
Yvonne Rainer  
Martha Gever

© 2013

**Lendl Barcelos, Valentina Desideri, Myriam Lefkowitz.  
A (Mis)reader's Guide to Listening**

Communication between museum visitors and the art works and ideas presented at the exhibition *Infinite Ear* will be supported by mediator-performers. Each person's mediation scenario will be unique, having been developed during preparatory seminars in dialogue with the artists Lendl Barcelos, Valentina Desideri, and Myriam Lefkowitz. The mediator-performers will be visitors' companions for the duration of the exhibition and will offer them a set of sensing practices, with origins in history or everyday experience.

The exhibition provides individual and group mediation. Each mediator uses a unique set of tools to communicate with visitors: tuning forks, tarot cards, pieces of fabric, dried herbs, and even the

**Sensing practices**

*The following list are examples of sensing practices shared with the mediators during workshops. Each mediator proposes his / her own interpretation of these exercises, mixing them and adding new ones.*

**Pauline Oliveros and Ione  
Deep Listening, 1988–ongoing**

Pauline Oliveros is the founder of *Deep Listening*, stemming from her childhood fascination with sounds and from her work in concert music involving composition, improvisation and electro-acoustics. Pauline Oliveros describes *Deep Listening* as "a way of listening in every possible way, to everything possible to hear, no matter what you are doing." Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. "*Deep Listening* is my life practice," she explains, simply.

**Géraldine Longueville  
Different States of Water,  
2014–ongoing**

*Different States of Water* offers a variety of waters, opening a possible dialogue between taste and our other senses.

**Thierry Madiot  
Sound Massage, 2001–ongoing**

*Sound Massage* involves techniques and practices that expand our corporeal experience of sound. These techniques can be used therapeutically, recreationally, artistically and/or pedagogically. Thierry Madiot was invited to conduct a workshop in April 2016 in Bergen, offering initial training in sonic massage with an emphasis on vibration and non-aural techniques that address both deaf and hearing audiences.

**Valentina Desideri  
Political Therapy, 2011–ongoing**

*Political Therapy* is a one-to-one session addressing a political problem (expressed by the visitor) through discussion, healing and mapping.

**Myriam Lefkowitz  
How Can One Know In Such Darkness,  
2014–ongoing**

*How Can One Know In Such Darkness* is the experience of a motionless body plunged into darkness. The device relies on the sense of touch and on the sound-space that spreads out around and with the body.

**Myriam Lefkowitz**  
***Walks, Hands, Eyes (A City)***,  
 2009–ongoing

*Walks, Hands, Eyes (A City)* is a silent walk that weaves a specific relation between walking, seeing, and touching.

**Valentina Desideri**  
***Fake Therapy***, 2010–ongoing

*Fake Therapy* is a practice that allows anyone to heal anyone else without knowing how, through the use of a set of instruction cards.

**Lisa Nelson**  
***Tuning Scores***, 1970–ongoing

*Tuning Scores* are an intriguing way to investigate fundamental elements of performance, movement behaviour, and communication. Created by Lisa Nelson, the explorations illuminate how we compose perception through action; in other words, we learn how what we see is inextricably linked to how we see, through our multisensorial layers of observation.



## Public Talk

On Saturday, September 1, from 19:30 to 21:00 there will be a public talk between the artists, curators, and representatives of the deaf community. Participants will discuss the museum iteration of the project, including such themes as the conflict between inclusive and artistic approaches to exhibition making; the lack of an established vocabulary around the topics of performative mediation, hearing, and communication; and future perspectives for the project, acknowledging the experience of the Russian iteration.

Participants: artist Tarek Atoui, Council curators Grégory Castéra and Sandra Terdjman, Garage Museum curators Anastasia Mityushina and Iaroslav Volovod. The public talk will be in English with simultaneous translation and will be accessible for deaf and hard of hearing visitors and will be interpreted into Russian Sign Language.

## Concerts as a part of the exhibition *Infinite Ear*

On June 11 and September 1, concerts will take place within the exhibition space, conducted by Tarek Atoui and featuring Russian and international musicians.

# Acknowledgements

This rethinking of hearing and sound became possible thanks to a long-term study called *TACET*, initiated by the Council curatorial group at the Sharjah Biennial in 2013 and expanded in cooperation with Tarek Atoui's project *WITHIN. Infinite Ear* is both a continuation and culmination of this research initiative.

The exhibition in Moscow was developed as part of the Garage Field Research project *Russian Deaf Culture: From Boarding School to Museum*, in which Council, a team of artists, and Garage curators examined the accessibility of archival and academic material related to deaf culture, and visited a number of archives and institutions.

**Garage would like to thank the following for their collaboration within the research project *Russian Deaf Culture: From Boarding School to Museum*:**

## Institutions

All-Russian Society of the Deaf  
Museum of the History of Russian Sign Language Pedagogy  
Krenkel Radio Museum  
Mimics and Gesture Theater  
Tchaikovsky Moscow State Conservatory Termen Center  
Russian National Museum of Music.

## Individuals

Hoor Al Qasimi  
Virginie Bobin  
Nikita Bolshakov  
Victoria Brooks  
Apsara di Quinzio  
Yuko Hasegawa  
Nelly Kameleva  
Sergey Kasich  
Vlad Kolesnikov  
Elena Mazina  
Vadim Nikolaev  
Viktor Palenny  
Elena Podvalnaya  
Oxana Polyakova  
Sergei Ramz  
Varvara Romashkina  
Dmitry Salynsky  
Olga Shirokostup  
Andrey Smirnov  
Egor Sofronov  
Igor Strelkin  
Evgeny Sukhoverkhov  
Marina Tarkovskaya  
Haakon Tuestadt  
Maria Volkova  
Elena Yakhnina

**Garage would like to thank the following for their assistance in organizing the exhibition *Infinite Ear*:**

## Artists

Tarek Atoui  
Lendl Barcelos  
Goda Budvytytė  
Valentina Desideri  
Alison O'Daniel  
Myriam Lefkowitz

## Authors of the portraits

Lawrence Abu Hamdan  
Vinciane Despret  
Mara Mills  
Louise Stern  
Sophie Woolley

**Contributors to *The Tuba Thieves* by Alison O'Daniel**

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Ethan Frederick Greene  
Rachel Main  
Rachel Nederveld  
Nyke Prince  
Judy Phu  
Steve Roden  
Dr. Michelle Sherman  
Meena Singh  
Christine Sun Kim

## Mediator-performers

Vadim Elichev  
Eugenia Fomina  
Gala Izmailova  
Katya Kanke  
Anna Kravchenko  
Victoria Kuzmina  
Svetlana Marshankina  
Vadim Nikolaev  
Aleksandra Puchkova  
Polina Pugacheva  
Katya Reshetnikova  
Polina Rodrigues  
Karina Scherbakova  
Anastasia Shakhov  
Vera Shelkina  
Snezhana Sukhotskaya  
Kristina Vegera  
Irina Venskaya  
Daniil Vysotsky  
Artur Vodolagin  
Marina Zadornaya

## Musicians and instrument makers

Julia Alsarraf  
Daniel Arraya  
Robert Demeter  
Espen Sømmer Eide  
Sergey Filatov  
Mir Karim  
Kvadrat A/S  
Alexey Kokhanov  
Trond Lossius  
Jeff Lubow  
Thierry Madiot  
Mats Lidström Quartet  
Perrin Meyer  
Greg Niemeyer  
Kaja Olsen  
Sasha Pas  
Andrei Smirnov  
Kari Telstad Sundet

Supported by

INSTITUT  
FRANÇAIS



AMBASSADE DE FRANCE  
EN RUSSIE

## Lenders

Le Centre national des arts plastiques, and personally Yves Robert, Juliette Pollet, and Violaine Daniels

Nouveau Musée National de Monaco, and personally Marie-Claude Beaud and Romy Tirel-Marill

Chantal Crousel Gallery, and personally Chantal Crousel, Philippe Mazzone, and Mélanie Picot

## Technical support

Meyer Sound, SDT-Rent, and personally Andrey Titov-Vrublevsky

## And

Anne Becker  
Marc Couroux  
Joseph Grigely  
Cure Park  
Denise Ferreira da Silva  
Raimundas Malašauskas  
Jeffrey Mansfield  
Lisa Nelson  
Pauline Oliveros and Ione  
Yoko Ono  
Aleksandr Rostov  
Theo Tegeleers  
Grigory Tchivikov

## Council's team

Francesca Bertolotti-Bailey  
Salomé Burstein  
Antonin Charret  
Giulia Tognon

# **GARAGE MUSEUM OF CONTEMPORARY ART IS A PLACE WHERE PEOPLE, ART, AND IDEAS CONNECT TO CREATE HISTORY.**

Through an extensive program of exhibitions, events, education, research, and publishing, the institution reflects on current developments in Russian and international culture, creating opportunities for public dialogue, as well as the production of new work and ideas. At the center of all these activities is the Museum's collection, which is the first archive in the country related to the development of Russian contemporary art from the 1950s through to the present.

Founded in 2008 by Dasha Zhukova and Roman Abramovich, Garage is the first philanthropic organization in Russia to create a comprehensive public mandate for contemporary art and culture. Open seven days a week, it was initially housed in the renowned Bakhmetevsky Bus Garage in Moscow, designed by the Constructivist architect Konstantin Melnikov.

In 2012, Garage relocated to a temporary pavilion in Gorky Park, specifically commissioned from award-winning architect Shigeru Ban. A year later, a purpose-built Education Center was opened next to the Pavilion. In June 2015, Garage welcomed visitors to its first permanent home. Designed by Rem Koolhaas and his OMA studio, this groundbreaking preservation project transformed the famous Vremena Goda (Seasons of the Year) Soviet Modernist restaurant, built in 1968 in Gorky Park, into a contemporary museum.

## Museum Partners



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WITHIN / Infinite Ear, opening concert, Bergen Assembly, Sentraabaddi, Bergen, 2016. Photo: Thor Brødreskift

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