



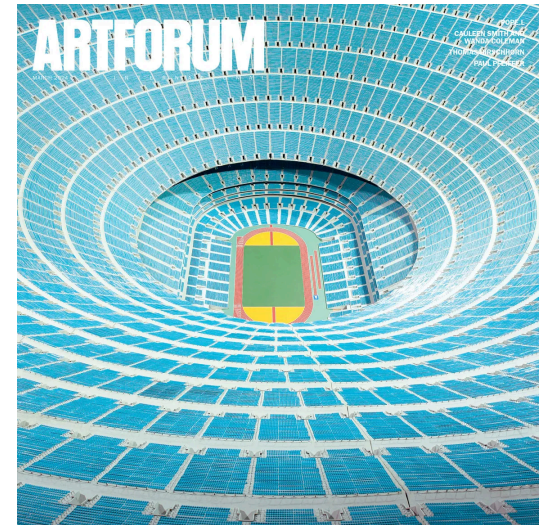
REVIEWS PARIS

# “Un-Tuning Together. Practicing Listening with Pauline Oliveros”

Bétonsalon - centre d'art et de recherche

Fondation Pernod Ricard

By Lillian Davies



Paul Pfeiffer, *Vitruvian Figure (detail)*, 2008, cast resin, aluminum, acrylic, 9' 2 1/4" × 26' 3" × 26' 3".

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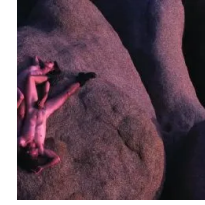
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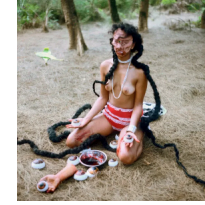
View of "Un-Tuning Together. Practicing Listening with Pauline Oliveros," 2023, Bétonsalon, Paris. Photo: Objets Pointus.

Pauline Oliveros's *Tuning Meditation*, 1980, asks participants to attend to a sound from somewhere within, one that is imagined, and then, as that inner sound is vocalized, to listen to sounds others are making in order to harmonize one's own note with the collective. Activated by a gathered audience of artists, scholars, and others on study days organized in partnership with Ann Veronica Janssens and Nathalie Ergino's Brain Space Laboratory by curators Maud Jacquin and Émilie Renard, Oliveros's recipe for listening is a metaphor for the late experimental composer's lifelong practice. "I have never tried to build a career," Oliveros says in Daniel Weintraub's documentary film, *Deep Listening: The Story of Pauline Oliveros* (2022), "I have only tried to build a community."



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As Oliveros, attuned to environmental rhythms, would have appreciated, this film was screened on last autumn's equinox, aligned with the start of the exhibition "Un-Tuning Together." That same weekend, author and playwright IONE, together with Ximena Alarcón, Sylvie Decaux, and Lisa Barnard Kelley—students she refers to as deep listeners—led a series of collective improvisations, including Oliveros's *Breathe In/Breathe Out* (1982). For Oliveros, the passage of air between interior and exterior through the process of respiration is the world's connective glue, that which binds each individual to a shared sonosphere. Bétonsalon's cavernous, concrete-sided space, reminiscent of the underground cisterns Oliveros sought, starting in the late 1980s, as ideal sites in which to develop practices of a literally deep listening, was softened by a family of Konstantinos Kyriakopoulos's flexible sculptures. His *Music Stands* and *Microphone Stands*, which are precisely that, and the curving verticals of *Omelette*, all from 2023, playfully invite touch, use. This ensemble, the only object-based work curators Jacquin and Renard chose to present with Oliveros's work, provided adaptable scenography for a series of "Un-Tuning Together" workshops with Julia E. Dyck, Anna Holveck, Célin Jiang, Violaine Lochu, Emily Mast, and Christopher Willes last fall.

The bed is a recurrent motif in Kyriakopoulos's practice. His *Lou* and *Tosca*, both 2023—metal frames on wheels—are reminiscent of cots. Here, the Greek artist has topped them with clean, comfortable mattresses; provided storage, electric outlets, and lighting; and made them free to be pushed together, shared by many more than two. Brightly colored electric cables stemming from these and other illuminated works snaked across the polished floor, as if to translate the social network that Oliveros's practice enables into plastic form. The ophidian shape also makes a clever nod to the roots of Oliveros's childhood fascination with sound: Growing up in rural

Texas, she received a wire recording device from her mother; on tiny coils, her first recording was of a rattlesnake.

Echoing across town, “Earth Ears,” an immersive display of Oliveros’s meditations, inaugurated Fondation Pernod Ricard’s new premises, Aperto, at street level just outside Paris’s central station, Gare Saint-Lazare. Here, Kyriakopolous’s sculptures, made with fitted sheets stretched across metal frames, served as support for Oliveros’s musical scores for accordion and documentary footage of meditations at Rose Mountain, New Mexico, where Oliveros organized retreats with the foundation that would eventually become the Deep Listening Institute. Eschewing an archival presentation of the artist’s work, but building relationships and a program that expand Oliveros’s practice and the real need for it in our present moment, Jacquin asks an underlying question for her ongoing research on the artist’s practice: How might this practice be applied to an institution? As I write, I wonder also, How might this practice be applied to a magazine? And to the art world as a whole, divided as it is, by discordant responses to a devastating humanitarian crisis? Silence, Oliveros seems to suggest, is impossible. So I’ll make a sound and listen for others. Let’s try to harmonize.

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