

BALLADS OF THE BEASTS

VOICES OF THE ANIMAL WORLD IN AN EXHIBITION ON VINYL

A

1 Wall text, 3:25 min.

Read by Clara Meister, recorded by Philipp Kullen

2 “Birdcalls” by Louise Lawler, 1972–81, 7:01 min.

Birds call out to each other not only to get attention but also to mark out their territory. Lawler mimics bird calls with her own voice transmogrifying the names of several male artists—if one listens carefully—thus humorously suggesting the gender-biases of the artworld.

Courtesy LeWitt Collection, Chester, CT

VITO ACCONCI
CARL ANDRE
richard ARTSCHWAGER
JOHN baldessari
robert BARRY
joseph BEUYS
daniel BUREN
sandro CHIA
francesco CLEMENTE
enzo CUCCHI
GILBERT and GEORGE
DAN GRAHAM
hans HAACKE
neil JENNEY
donald JUDD
ANSELM KIEFER
joseph KOSUTH
SOL LEWITT
richard LONG
gordon MATTA-clark
mario MERZ
sigmar POLKE
gerhard RICHTER
ed RUSCHA
julian SCHNABEL
CY TWOMBLY
andy WARHOL
lawrence WEINER

3 “The Companion” performed by Sarah Darwin, 2016, 0:12 sec.

Darwin translates nightingale songs into an onomatopoeic singsong. Her voice accompanies the listener throughout the exhibition—she leads us from one piece to the next.

Recorded by Philipp Kullen

4 Untitled by Einstein, ongoing since 1997, 0:29 sec.

There are humans who imitate animals, but there are also animals that imitate humans. Einstein the Talking Texan Parrot addresses us directly to describe our acoustic perception of animal sounds. His imitations of animal sounds were actually the first sounds he uttered after learning his first words, “Gobble, gobble, gobble.”

Recorded by Marcia Rose

5 “Imitation of the cries of geese (Baffin Land) / Katajjait with geese cries: Hudson Bay / Baffin Land” from the recording entitled “Canada: Inuit Games and Songs,” UNES08032, (p) 1976, 2:56 min.

In a verbal game of the Inuit people of Northeastern Canada, the so-called *katajjait*, two people face each other to compete with animal-like utterances. In this track, recorded in 1976, they imitate the cries of geese—until one of them runs out of breath and breaks out in laughter.

Courtesy of Smithsonian Folkways Recordings. Used by permission.

6 “The Companion,” 0:16 sec.

7 Untitled by Einstein, 0:06 sec.

8 “Performance for 5 Dogs” by Krööt Juurak and Alex Bailey, 2016, 2:50 min.

Juurak and Bailey’s performances are individually adapted to the interests of dogs and cats as active subjects. During the performances—solely created for the animals—they imitate the animals’ voices and body language in an ultimate act of empathy. This track is a part of a performance for five dogs in the garden of a church. They were invited by a priest to celebrate his friend’s birthday by creating a performance for his dogs Mily, Everett, Pimperl, Hassan and Jiri.

B

9 “Junko’s Song (or: when looking for a cage)” by Elise Florenty & Marcel Türkowsky, 2014, 0:48 sec.

Florenty & Türkowsky directed a scene on Totoro Mountain in Japan where a woman performs in the dense forest at night. Her “song” gives no indication of its origins, nor what she is shouting at, and is reminiscent of primal screams connecting us to our animalistic roots.

Sound excerpt of the film “シャドウ・マシン Shadow - Machine” (2016), produced by EF&MT + Parkadia Films with the support of CNAP Aide à la recherche; performed by Junko Hiroshige

10 „animots“ by Cia Rinne, 2016, from the series “notes for soloists,” 2009, and “l’usage du mot,” 2016, 3:17 min.

The poetry of Rinne plays on the fixed meaning of words. When language is broken down into sounds, it can be restructured into new melodies, new readings. Like a pre-language, it shares a connection with animal cries which have yet to reveal their meaning. Human syllables suddenly sound closer to the language of animals and are thus removed from the creation of meaning in everyday communication.

Recorded by Philipp Kullen

11 Untitled by Einstein, 0:30 sec.

12 “New Interview with a Cat” by Yann Sérandour, 2008, 4:33 min.

Sérandour recorded his cat in conversation with the recording of Marcel Broodthaers’s cat who famously talked with the artist in the 1970s about art. The human ear tends to interpret a message in their meowing through the conversational editing.

Courtesy gb agency, Paris

13 “The Companion,” 0:40 sec.

14 “BIRD REFLECTION (for Wet Fingers and Mirror)” by Samon Takahashi, 2016, 2:15 min.

Takahashi sharpens the curiosity of the listeners by offering them up a space for their own associations. The title here gives the mind a clue what the ear might not detect: the squeaking and chirping sounds are created with movement—a dance, so to speak, of wet fingers on a mirror.

15 “Lak lak on grid” by Cevdet Ereğ, 2016, 2:56 min.

A newly mixed stereo excerpt taken from the 8-channel sound component of the installation “Courtyard Ornamentation with 8 sounding Dots and a Prison,” which was originally conceived for the 5th Marrakesh Biennial in 2014. For this version, Cevdet expands the composition of sonic architectural ornamentation by a layer which is reminiscent of the percussive as well as repetitive sounds of storks (*laklak* in Arabic), the rhythmic bird sound he encountered on site at the Biennial and that he imitates with a drum machine. His digital mimicry of the clacking sounds of storks suggests an abstraction of natural sounds and relates as well to the use of animal figures in visual ornamentation.

Courtesy of the artist, with support of SAHA

16 “The Companion,” 0:10 sec.

17 “A Short Organon for the Hero” by Elise Florenty & Marcel Türkowsky, 2012, 3:28 min.

This sound excerpt is taken from Florenty & Türkowsky’s eponymous short film, which tells a story through the eyes of a parrot. A man from the Amazon jungle gets lost in civilization and multiplies himself into anti-hero ghosts rebelling against injustice. The last track of the album, the parrot’s monologue ends to reconnect us to a lamentation—on this record, at least—that the “time for speaking with men is over.”

The film was produced with the support of Capacete Residency Rio De Janeiro/ French Institute of Rio and Le Plateau, Paris; performed by Sam Ashley

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Voices of the animal world in an exhibition on vinyl

Curated by Clara Meister

Produced by cneai = CENTRE NATIONAL ÉDITION ART IMAGE

Upon invitation of the director
Sylvie Boulanger

Produced by Anaïs Déléage and
Elodie Weiss together with Clara Meister

Audio production and mastering
by Philipp Kullen
Floorplan by Till-Moritz Ganssaue (S.T.I.F.F.)
Layout by Studio Quentin Walesch
Texts by Clara Meister
Editing by April Lamm

If not mentioned otherwise, all tracks
recorded by the artists.

The record is best heard in a large space.

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cneai =

JEUNES COMMISSAIRES



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