



EXPO
CENTR

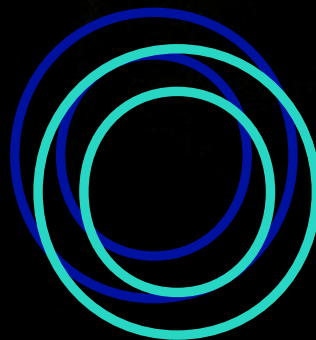
FROM KRAFTWERK
TO DAFT PUNK

9 APRIL - 11 AUGUST 2019

SOUNDTRACK: LAURENT GARNIER

SET DESIGN: IO24 architecture

SOUND EXPERIENCE: SONOS



CITÉ DE LA MUSIQUE
PHILHARMONIE
DE PARIS

A DIVE INTO THE CORE OF ELECTRONIC CULTURE

This exhibition explores electro through the **discovery of its culture**, including its aesthetics, imaginaries, technological innovations, main figureheads, territories and more.

The emergence of electronic music, of a new generation of artists and of digital technologies has shook the global music scene.

For musicians, since the end of the 1980s the techno wave and what is referred to as electronic music have brought a breath of fresh air, therefore **disturbing the established order of pop and rock**. With this new wave comes a new set of rules: shared and ephemeral creations, sampling, reign of the DJ, mixing and remixing, new economy...

But this aesthetic revolution, which ended up spreading fast throughout the 1990s is not limited to artists. The **democratization of digital technologies**, means of diffusion, sharing and listening, has transformed the public's relationship to music.

Electronic dance music, whose founding genres are **house and techno**, was born at the end of the 1980s in the **African-American communities of Chicago, Detroit and New York**. Through **raves in the 90s**, this genre conquered Europe, especially England and France. In the following decade, electro spread to Asia, South America and Africa before reaching the mass American public, ensuring its influence and **deep impact** on the music market, appearing as the most popular musical phenomenon for the global youth.



A concert of Daft Punk

EXHIBITION-EXPERIENCE

Simultaneously hedonistic and technological, radically different from traditional approaches, this exhibition offers a truly immersive **audio and visual experience to recreate the party atmosphere central to this electronic music**.

MUSIC: A VECTOR FOR STORY TELLING

The immersive five hours soundtrack, entrusted to DJ Laurent Garnier, changes along the exhibition path as we revisit the history of electronic music, from the disco of the 1970s to today's futuristic techno, pumping out about a dozen thematic mixes that synthesize the spirit of an era with the help of classics, hits or rarities.

[Detroit mix](#), [French Mix](#), [Second summer of Love](#), German Mix)

REKNOWN ARTISTS

Other than Laurent Garnier, major artists of electronic music and contemporary art have participated to the development of the exhibit, such as **Jean-Michel Jarre, Kraftwerk, Daft Punk, Jeff Mills, Underground Resistance, Xavier Veilhan, Andreas Gursky...**

EXHIBITION CONCEPTS

HIGHLIGHT THE DUALITY WITHIN ELECTRONIC CULTURE

Born in studios and reinvented in nightclubs and raves, electronic culture presents multiple paradoxes which reside in the foundation of its identity: avant garde (**Aphex Twin, Robert Henke**), popular (**Daft punk, Deadmau5**), pioneer, futuristic and festive all at once.

AN OPEN SCENOGRAPHY PLAYING ON THE CODE OF NIGHTCLUBS

The omnipresence of music aligned with the audiovisuals make an ensemble that vividly resembles the **clubbing atmosphere**. Within this open scenography, smaller areas will allow visitors to focus on audiovisuals and specific devices they can listen to with headphones.

CREATE AN AESTHETIC SHOCK FOR THE VISITOR

From the beginning of the course, a phenomenal piece welcomes the public and insert them into a sensible and human vision of the crowded party scenery through the human sized photographs *May Day IV* and *Union Rave* by **Andreas Gursky**.

OFFER A MAPPING OF THE ELECTRONIC REVOLUTION

Each section of the exhibition puts forward the places, the cities or the territories which have marked the history of electro such as **New York, Detroit, Chicago, Paris and Berlin**, not forgetting some African or South-American highspots.

Andreas Gursky, *May Day IV*
(Visual of the exhibition)



THE CURATOR: JEAN-YVES LELOUP

Journalist, teacher, curator, artist and DJ, Jean-Yves Leloup is one of the great specialist of electronic culture.

Past editor in chief of Coda (first French monthly magazine on techno) then Radio FG, he witnessed firsthand the emergence of the rave and techno movement in France, which he vividly depicts in numerous articles and radio talks. Jean-Yves Leloup has curated multiple similar themed exhibits such as *Electro Sound* at the EDF Foundation. Additionally, he is the author of works dedicated to electronic music.



1024 Architecture, *Core*

1024 ARCHITECTURE'S INSTALLATION : CORE

The artists duo of the 1024 Architecture engineered the overall scenery and installation of the exhibition. For over 10 years, its founders Pier Schneider and François Wunsché have collaborated to conceive spaces filled with visuals, lights and sounds in which they explore the limit between real and virtual space. Their installations have been presented at the Mutek Festival in Montreal, New Form Festival in Vancouver, at the Transmusicales in Rennes, or even the Architecture Biennale of Venice.

ARTWORKS IN THE EXHIBIT

Electronic culture possesses numerous correspondents and extensions in the art world such as **visual, graphic, digital art along with literature, cinema and design.** This allows the exhibit to go beyond documents and instruments.

A big part of the photographic and graphic documents is exposed in the form of **multiple projection video** mixed with a more traditional exposition of a series of **instruments both recent and historical**, along with artefacts, sculptures and installations.



Covers from the collection « Prospectives du XXI siècle »

The exhibit contains:

- Videos and clips, some made specifically for the exhibit
- Photographic reports and portraits
- Digital works of art
- A VR helmet by **Molecule**
- Contemporary art installations and sculptures
- Record sleeves and vinyl stickers
- Graphic art and rave flyers
- Comic boards



From left to right by Xavier Veilhan: *Thomas Bangalter & Guy-Manuel de Homem-Christo* (visual of the exhibition) and *Giorgio Moroder*



Photograph *Pionniers of the electronic music : Dave Smith in Demo Room*



Christopher Woodcock, *DJ Mandrill (Bedroom Rockers series)*



Vincent Rosenblatt, *Rio Baile Funk series*

CIRCUIT OF THE EXHIBITION

A FIVE STEP COURSE

1/ MAN & WOMAN-MACHINE

2/ DANCEFLOOR

3/ MIX & REMIX

4/ IMAGINARIES & UTOPIA

KEY INFORMATION:

- Nearly **400** physical and digital pieces
- Exhibition space: **800 square meters** (can be adjusted)
- One well illustrated **exhibition catalogue**, directed by the curator, who has gathered numerous contributions by artists, photographs and graphic designers

1/ MAN & WOMAN-MACHINE

In homage to the group **Kraftwerk** this first section focus on the notion of **innovation, through a timeline of the main pioneering musical instruments and machines**, from **Jean-Michel Jarre's** collection among others. Revolutionary technologies along with the image of the artists, the composers and visionary ingeneers associated to it.

This first part is garnished with thanks to a selection of **3D video installation** created by Kraftwerk.

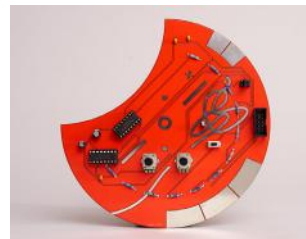


Kraftwerk, *THE CATALOGUE 1 2 3 4 5 6 7 8*, Projection 3D

Below, from top to bottom : Moritz Simon Geist, *MR 808 Interactive*, 1024 Architecture, *Walking cube* (visual of the exhibition)



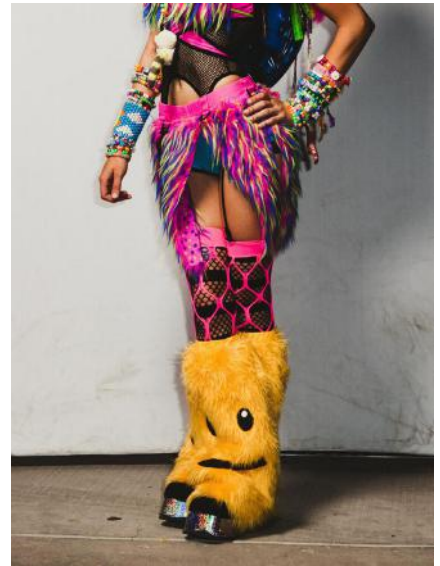
Jean-Michel Jarre's imaginary studio on the Electro exhibition : on the left side, *Harpe laser* ; on the right side, from top to bottom : *Eko computer rhythm*, *Matrisequencer* and *Eminent 310 String machine*



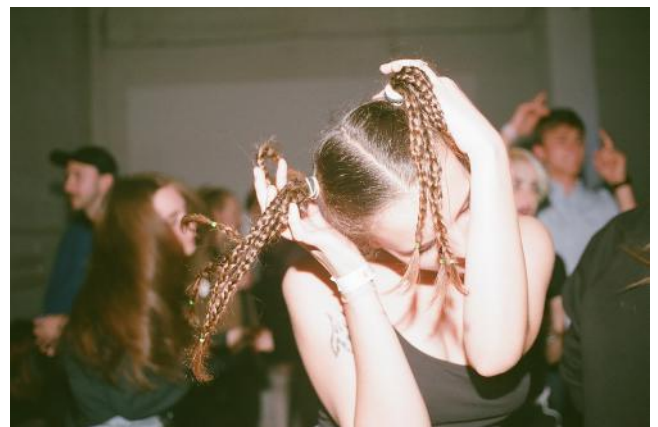
Left, from bottom to top: Modular synthesizer generator module, *VCO*, Polytik and synthesizer *Dato Duo*, *Dato*. Right, *Croix Sonore*, Nikolai Obukhov.

2/ DANCEFLOOR

As if immersed in the heart of a rave or club, the visitor melts into the space filled with light and music. This second part is focused on the practice of dance through the mentioning of cities, parties and clubs who have marked the evolution of this history but also the choreographies, the “tribes” and the social norms that are associated. Part of this large room is dedicated to a **multiprojection**, illustrating the codes and behaviors of **dancers throughout the world**, from clubs in New York City during the 80s to the Parisian scene from 1990 to 2010, passing by Rio along the way.



Roger Kisby, photographic series of American ravers: *Candy Ravers*



Sasha Mademuaselle, Muscovite ravers

3/ MIX & REMIX

“Mix & Remix” loses itself in the work and practice of DJing, the greatest figures of electronic music, the cult of vinyls, the **aesthetics of sampling and remixing** and the corresponding **graphic and contemporary art**. A culture of **collage, reappropriation and hybridization** that is now fully part of pop culture.



Jacob Khrist, *Ellen Allien*



Jeff Mills, *The Exhibitionist Mix*



Christian Marclay, *Saca La Lengua* (from the series 'Body Mix')



Christian Marclay, *Recycled Records*



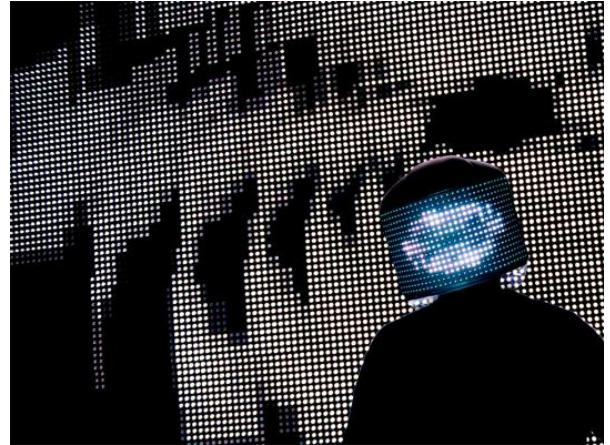
Samon Takahashi, *A Rainbow in Curved Air*

4/ IMAGINARIES & UTOPIA

Electronic music is filled with vast imaginaries and aesthetics such as **futurism and science fiction, geographical abstractionism, nomadic figures, territories and landscapes** along with a strong tendency to combine them with **digital art**, especially in the scenography of concerts and festivals. The whole without omitting the central nature of anonymity and alter egos which is expressed through clips and photo portraits but even more so through **masks, helmets and costumes** worn by musicians.



Corner Daft Punk, visual of the exhibition



Helmet of the musician Squarepusher

This section also addresses the way in which artists embody the **counterculture** nature of this genre which challenges the **political and social order**, all the while being the subject of repression. Additionally, the influence of the **gay community and the queer culture** on the history of electronic dance music is also explored.



Flyer, Cha Cha Cha, 180 Hyngerford Lane, London



The Imaginaries and utopia part, visual of the exhibition

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MAIRIE DE PARIS

