

HIP-HOP

11 october 2021 - 30 january 2022

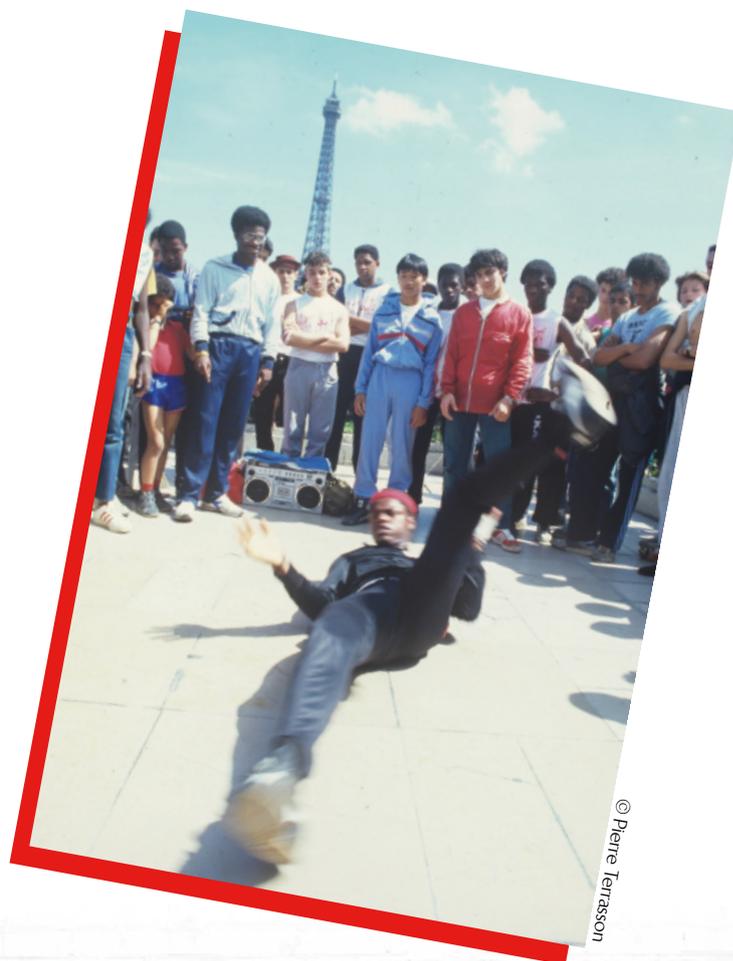


HIP-HOP AT MUSÉE DE LA MUSIQUE

Since emerging forty years ago, hip-hop has never ceased to shake up music, culture and society. Hip-hop stars are the most popular artists. Their words become our everyday expressions. Their melodies get in everyone's heads.

Born in the streets and raised in urban basements and studios, voluble, inventive, insatiable hip-hop is now ubiquitous: in fashion and sports, in literature and film, in school yards and university lecture halls, on television and social media.

After Jazz, Electronic and Arab music, Musée de la musique is now devoting an exhibition to Hip-Hop: its musical genre, but also its impact on all the disciplines it has nurtured, from fashion to cinema, from literature to graphic arts.



© Pierre Terrasson

MAIN PRINCIPLES OF THE EXHIBITION

AN IMMERSIVE EXPERIENCE

Visual, audiovisual and participatory, this exhibition seeks to transcribe the energy from a movement that is constantly on the lookout for new forms of musical creation and distribution. **The itinerary is conceived as a series of immersive installations** conjugating the multiple expressions of hip-hop (beatbox, graffiti, rap, DJ, danse) and is based on founding figures and places in the movement. **Rare collections**, but also **works and sounds created especially for the exhibition** will be presented.



NTM concert, Paléo Festival Nyon.

A COLLECTIVE AND CURRENT EXHIBITION

Hip-Hop is based on the active participation of key players in the movement, pioneers and new generation.

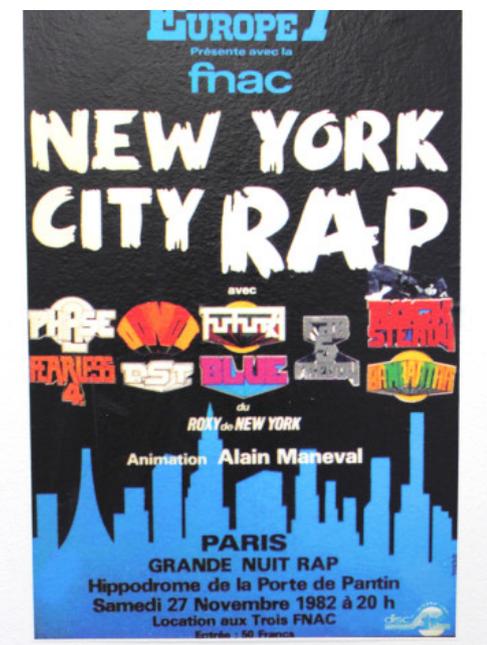
AMBASSADORS

Each section is represented by a group or artist emblematic of the movement embodying one dimension of hip-hop: Dee Nasty, NTM, IAM, Sly Johnson, Oxmo Puccino, Leila Sy, Kery James...



In the eye of ...

From inside the invention of hip-hop, **photographers simultaneously have been participants, witnesses and runners:** Martine Barrat, Sophie Bramly, Mister Fifou, Jean-Pierre Maero, Yoshi Omori, Little Shao.. In counterpoint to the installations, they open up thematic angles.



NYCRT original flyer, Crazy legs, 1982.

AN HISTORICAL ITINERARY

The exhibition presents the emergence of a hip-hop identity in France fashioned after the American model, adapting music, flow and stories to dimensions of French social and cultural history. The itinerary explores multiple and sometimes paradoxical readings: the genre's porosity and plasticity, aesthetic and geographic boundaries, underground and mainstream, suburban and urban, individual and collective.



Hermès scarf resulting from the collaboration with the graffiti artist Kongo.

THE TEAM



CURATOR

FRANÇOIS GAUTRET

François Gautret, the curator of this exhibition, grew up among hip-hop trailblazers, was a regular at the hip-hop store Ticaret, started dancing in 1989 and joined the company Quintessence in 1996. For over 20 years, he has been collecting key moments in hip-hop and preserving them in one of the largest collections in Europe. In 1999, he founded the association Rstyle for the promotion of urban cultures. In 2016, he curated the exhibition 'TERRAINS, les lieux mythiques du Hip Hop à Paris' ('legendary Hip Hop places in Paris') at the Médiathèque Marguerite Duras. The same year, he worked with the MAC in Marseille on a series of archive photos and videos for the 'Hip Hop, un âge d'or' ('Hip Hop, a golden age') exhibition. More recently, in 2018, he collaborated with La Place director Jean-Marc Mougeot on the production and creation of the exhibition 'Mémo : un mouvement, des énergies' ('Memo: a movement, energies) organised at the Pavillon Carré de Baudouin in the 20th district of Paris.



SCIENCE CONSULTANT

PIERRE EVIL

Pierre Evil is a journalist specialising in American and gangsta rap. He has written articles for the literary journal NRV (Nouvelle Revue Violente, or Vivifiante) since 1996 and for Chronic'Art in 2001. In 2005, he published a book on American rap, Gangsta-rap from Flammarion, and in 2008 he wrote the screenplay for an Arte documentary, Black music, des chaînes de fer aux chaînes d'or ('Black music, from iron chains to gold chains') with Marc-Aurèle Vecchione, retracing the history of black American music. In March 2014, he published Detroit sampler, retracing the history of Detroit in the US, through the prism of the city's eclectic musical production.



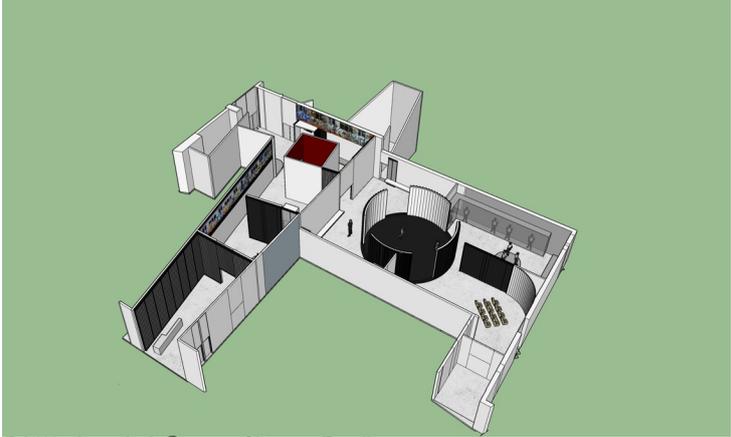
MUSICAL ADVISOR

YERIM SAR

Rap, cinema and pop culture journalist for magazines such as Vice, Noisez or Mouy, Yerim Sar also participated in Canal + Before and hosted a daily Paris Hip Hop on France 0. He brings his vision to the musical aspect of exhibition, in particular on the selection of artists from the parts devoted to Rap.

DATA SHEET OF THE EXHIBITION

- * Designed for a modular space of about 800 sqm - reduced version possible.
- * A light and mobile set design.
- * Installation supervision by Musée de la Musique's team.
- * Price on request.
- * Available from March 2022.



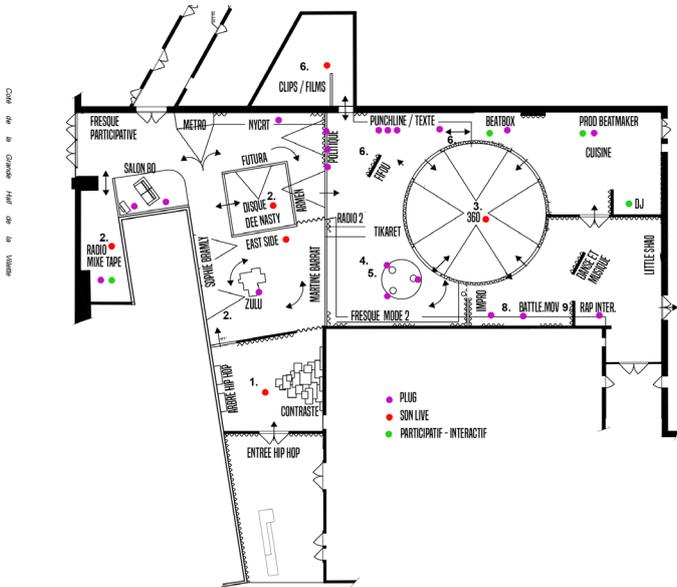
Exhibition layout sketch, © agence Clémence Farrell.

CIRCUIT OF THE EXHIBITION

- 1. OBSERVATIONS / CONTRASTS
- 2. FROM NEW YORK TO PARIS
- 3. 360: STEP INSIDE THE CIRCLE
- 4. TIKARET STYLE

- 5. PUNCHLINES
- 6. PERFECT BEAT
- 7. MUSIC VIDEOS

8. A GLOBAL CULTURE



Exhibition set design plan, © agence Clémence Farrell.

1. OBSERVATIONS / CONTRASTS

From the 1970s to today, can ‘a’ hip-hop be defined? So what is hip-hop? **As a preamble, the exhibition begins with a few illustrative contrasts:** images, objects and works that function in opposition to each other, conveying immediately—and more effectively than long explanations—a history made up of constant new directions, major shifts and paradoxes. Not least among these paradoxes is a hip-hop culture that is today dominant commercially and aesthetically, yet still marginal, often misunderstood and sometimes disparaged.



Dee Nasty at la chapelle west ground, ©Enrique, 1984.

In the street ...



Les Indes galantes, Clément Tigitore, January 22th, 2017, © OnP / Pelléas Films.

At the Opera ...



Vandal Tag

On city walls ...



T.A.G. exhibition presented at Grand Palais, Paris, 2013.

In high fashion ...

2. FROM NEW YORK TO PARIS

« A rose that grew from concrete. »



Le Bronx, © Martine Barrat.

This is how **Tupac Shakur** presented himself in one of his early poems, but the image could also apply to the hip-hop movement itself—originating in New York of the 1970s, in a city devastated by the worst economic and social crisis in its history. It was there, in neighbourhoods completely abandoned by the powers that be, that a handful of pioneers would invent, practically from nothing, totally new artistic forms.

Over the next few years, pioneers of the new genre honed their technique away from the spotlight. By 1980, hip-hop was ready to conquer the world. Starting with albums. The first rap 45 maxi single, *Rapper's Delight*, came out in 1979, credited to the Sugarhill Gang—a trio of young rappers from New York known as Wonder Mike, Master Gee and Big Bank Hank—so named to promote their label, Sugar Hill Records, and to the company's firm-handed founder and producer Sylvia Robinson. The track—featuring the bass line from the song *Good Times* by disco group Chic, and innocent lyrics borrowed in part from Grandmaster Caz—became an enormous hit both on the radio and at nightclubs, paving the way for a whole new generation of artists and a wave of emulators, such as the group Chagrin d'Amour which introduced rap in France in 1981 with the hit *Chacun fait c'qui lui plaît*.

TO DISCOVER IN SECTION 2



In the eye of Sophie Bramly and Martine Barrat: two French photographers who wandered the streets of the Bronx with their cameras.

* **Corner Zulu Nation:**

Peace, Unity, Love and Fun, **discover a selection of rare pieces illustrating the precepts of the movement founded by DJ Afrika Bambaataa.**

* **Archives et reports** on NYCRT an early days of hip-hop in France

* Iconic **DEE NASTY vinyls collection** in a tailor-made space

* **Subway Installation: reconstruction of the parisian subway visual identity** echoing the New-York subway and presentation of urban works through archive pictures and artworks.

* **Radio Corner:** through extracts of **Carbone 14, Nova** and many others, this corner invites you to discover rare archives from the 80s broadcast on this medium which was one of the main vectors of hip-hop in France.

* **Mixtapes:** they allowed artists to circulate their productions from hand to hand. Rediscovering tape and listening to mixtapes that have become rare and iconic.

3. 360: STEP INSIDE THE CIRCLE

Experience hip-hop from the inside. Feel the pressure of the crowd, the adrenaline of the challenge, the electricity of the moment. Form the circle. Step inside it. And lay it all out. Dance. Rap. Beatbox. Scratch. This is the battle, the clash, the contest. Outside the world's gaze, deep in the ravaged South Bronx, **hip-hop was born of the impulse to speak out, to do, to be-in this form of unleashed emulation that it unfurled in the world.** In neighbourhoods everywhere, countries everywhere, communities everywhere, the message was received: you can dance anywhere. You can rap anywhere. You can make graffiti anywhere. Anywhere, everywhere, you can rise up, spill rhymes, mix albums, headspin, and exist.



Casse d'Aubervilliers, ©Willy Vainqueur, 1984.

There is only one rule, but it is implacable: you have to be the best. The best on the mike. The best at the turntables. The best on the stage. The best and at the same time, the most original, the most creative, the newest. It is this energy that continues to propel hip-hop forward today, from the streets of Lagos to concert halls of Marseilles, from the studios of Atlanta to those in Seine-Saint-Denis. Step out of the crowd. Step into the light. Feel the energy. It is movement, chaos, life. That is hip-hop. 360°.

TO DISCOVER IN SECTION 3

* **The circle - a 360° sound and musical creation**

Discover inside the **immersive and multi-sensorial installation** audiovisual and photograph archives set in motion and sound, inviting to relive the founding moments of the movement:

- **Casse d'Aubervilliers 1984**

July 1984, an event is organised at Fort d'Aubervilliers. Forty-four break and smurf dancers from the northern outskirts of Paris gathered among the scrapped cars: this was the first hip-hop festival in France, immortalised by **Willy Vainqueur**.

- **Vacant lot at Chapelle-Stalingrad 1986**

The government changed and hip-hop went through a time of hardship. The vacant lot at La Chapelle became the hangout for the best graffiti artists, and then for Parisian block parties organised by Dee Nasty, with playlists he selected. The legendary vacant lot is now part of the origin story of the hip-hop movement.



The circle - installation plan.

4. TIKARET STYLE



Wall fresco by the artist Mode 2.

Hip-hop is all about style. Typically in youth cultures, appearance matters, particularly clothing, and hip-hop is no exception. With an eye on the United States for inspiration, and another on street style for adaptation, the look is cool but chic, street-style but high fashion, a bit dandy, always to a tee. The hip-hop look is not improvised: the basic uniform of sportswear and brands is fine-tuned with infinite nuances for different tribes, sub-genres, eras, etc.



The Paris shop **Tikaret**, the first hip-hop clothing store in France, became a hub, and a place to see and be seen, for youth drawn to the movement. They learned to recognise the styles, analyse the music videos, dissect the album covers, the way we now dissect photos on Instagram; there were agreed shoes to wear, logos to sport, accessories to display. And there was only one way to wear them: **with style.**

TO DISCOVER IN SECTION 4

* **French DJs invited to compose mixes corresponding to each style:** Rn'B chic, Street Wear NY, Popping, Hype or Locking..

* **Original mural by Mode 2**, a trailblazer in Parisian graffiti who created murals for 93 NTM, posters for the famous Battle of the Year, album covers for groups like Saïan Supa Crew, etc...

* **Original collections of B-Boy figurines by Coolrain Lee.**

* Dressing with class and high-fashion, 'I love you, me neither' style: rapper brands and brand relations with rappers.



In the eye of Marc Terranova: this studio photographer and photo-journalist has walked through the clubs that saw the birth of hip-hop aesthetics.

* **From the street to the railways:** presentation of the Dapper Dan character, this Harlem counterfeiter who finally joined Gucci as a stylist for a collection.

* **Mohamed Bourouissa** focus: presentation of the photographic series «Nous sommes Halles» from the plastician artist.

5. PUNCHLINES

Rap is a combination of poetry and boxing. The words can rain down like uppercuts, send you spinning like a hook, punch you in the gut, knock you out cold. ‘Le rap ou la fureur de dire’ (‘Rap or the fury of saying’), said ethnographer Georges Lapassade in 1990. Fury because rappers’ words are like a raging torrent, clinging to the beats as if to a vine, leaping from rhyme to rhyme. The fury of saying because there is so much to say. Prayers and curses. Valves bursting and slogans striking.

The words of rap are weapons non-lethal but hard-hitting-bricks ready to be thrown, but also cream pies thrown playfully. In the streets where rap was born and grew like a wildflower, the spoken word is the key manner of interacting, of confrontation, of joking and teasing. The art evolved from there. Playing with language like Eden Hazard plays football-sliding words with a one-two, dribble, bridge, metaphor, simile and score. **1-0, ball to centre, your turn.**



Album covers, from left to right: *Nakamura*, *Noir Désir*, *Masque blanc*, *Dans la légende*, *Mister Fifou*.

TO DISCOVER IN SECTION 5

* **Punchline space**

An interactive and musical exhibit for exploring the registers and themes of French rappers: storytelling, provocative, politically engaged, ego trip, etc.

* **Focus on French rap roots and its links with political, civic and societal engagement.**



In the eye of David Delaplace: this photographer immortalized all generations of French rappers since the 1980s and gathered his photos in a book, *Le visage du rap*, published in 2017. His work is presented through a mural.

Mister Fifou: photographer, graphic designer and independent artistic director, the artist is today one of the leading artists in the production of covers, the vast majority of which come from French urban music. He designs album covers like punchlines.

« The aim, placing in a phrase the ingredients of ecstasy. »

Oxmo Puccino

6. PERFECT BEAT

More attention is often paid to rappers' verve or attitude than to the music itself. Yet in rap, the music is not just a base on which to lay the lyrics: it recreates the words by giving them their colour.

Beatboxers, Djays, Beatmaker, and other more obscure elements, **the exhibition showcases the great leaders of hip-hop.**



D.ST in his studio, Sophie Bramly.



DMC - C2C competition at the world championships (2005).

TO DISCOVER IN SECTION 6

- * **Radio Corner: interactif unit** in the form of radio sets to listen to the iconic sounds and voices of the beginnings of hip hop on the FM band.
 - * A room dedicated to the art of **DJing**, its composition in studio and the diversity in how it is practised (clubs, contests, block parties, production).
 - * A dedicated place to of the disciplines of the artistic movement: **Beatbox**
- Audiovisual installation and interactive unit** to (re) discover this ancien art.
- * **The beatmaker's kitchen: a fun installation showcasing the recipe for a rap hit**
 - mike and instruments composing the DJ material
 - an **interactive unit** devoted to the sample

7. MUSIC VIDEOS

Rap fever did not just spread through the mike, turntables and radio. From the beginning, it also spread through screens with its music videos on television and via the Internet. Indeed, the world of Hip-hop is made up of not just words and sounds, but also images, and some of the most striking images in Rap were not in rappers punchlines but in their videos.

Comment c'est loin, directed by Orelsan and Christophe Offenstein, 2015



Abode, from left to right: *Bad girls*, *M.I.A* and *No Churuch in the Wild*, *Jay-Z et Kanye West*, Koutrajmé Productions.

From black and white photos of NTM in tracksuits in 1990 to PNL in brand-name clothing with Paris at their feet in 2019; from videos outside estate towers to trips across the world; from fists raised to hands extended; from furrowed brows to bursts of laughter; from Koutrajmé to Leila Sy: Rap has claimed its place, expressed its fantasies and celebrated its voice in video, inventing a universe all its own—in turn ironic and excessive, festive and revolted, exciting and serious, always inventive, always on the edge, with both feet in reality and a head full of the dreams of youth throughout France. And the world!

TO DISCOVER IN SECTION 7

- * **Live Sound installation:** Live broadcast of a compilation of clips from 40 years of music videos.
- * **An exclusive selection of hip-hop clips** that have inspired and forged the strong visual identity we find in his videos.



Ma 6-T va crack-er, movie directed by Jean-François Richet, 1997.

8. A GLOBAL CULTURE

Hip hop is a viral culture, which quickly transcends gender and geographic boundaries, making its way into all regions of the world, transforming and enriching itself in contact with otherness. The advent of the digital age has allowed the movement to unfold in new innovative forms.



From left to right : *Breakers* and *Red bull battle pro*, Little Shao.

TO DISCOVER IN SECTION 8

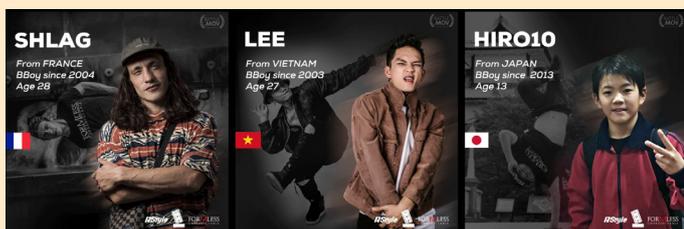


In the eye of Little Shao: Self-taught photographer based in Paris. In 1994, he discovered Hip-Hop culture and began to take an interest in Breakdance which became more than a passion but a lifestyle.

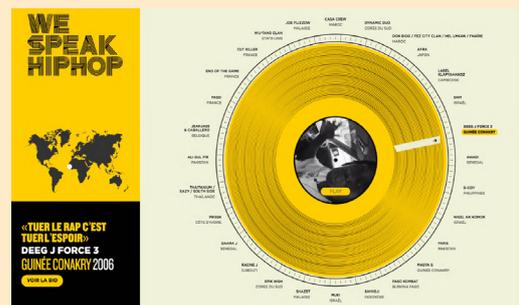
* Presentation of the works of the artist **Grems** representing the world view of Rap.

* Interactive devices

- introduction to the rap around the world
- interactive dance competitions



From left to right: *Rap module interactive visuals*.



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