

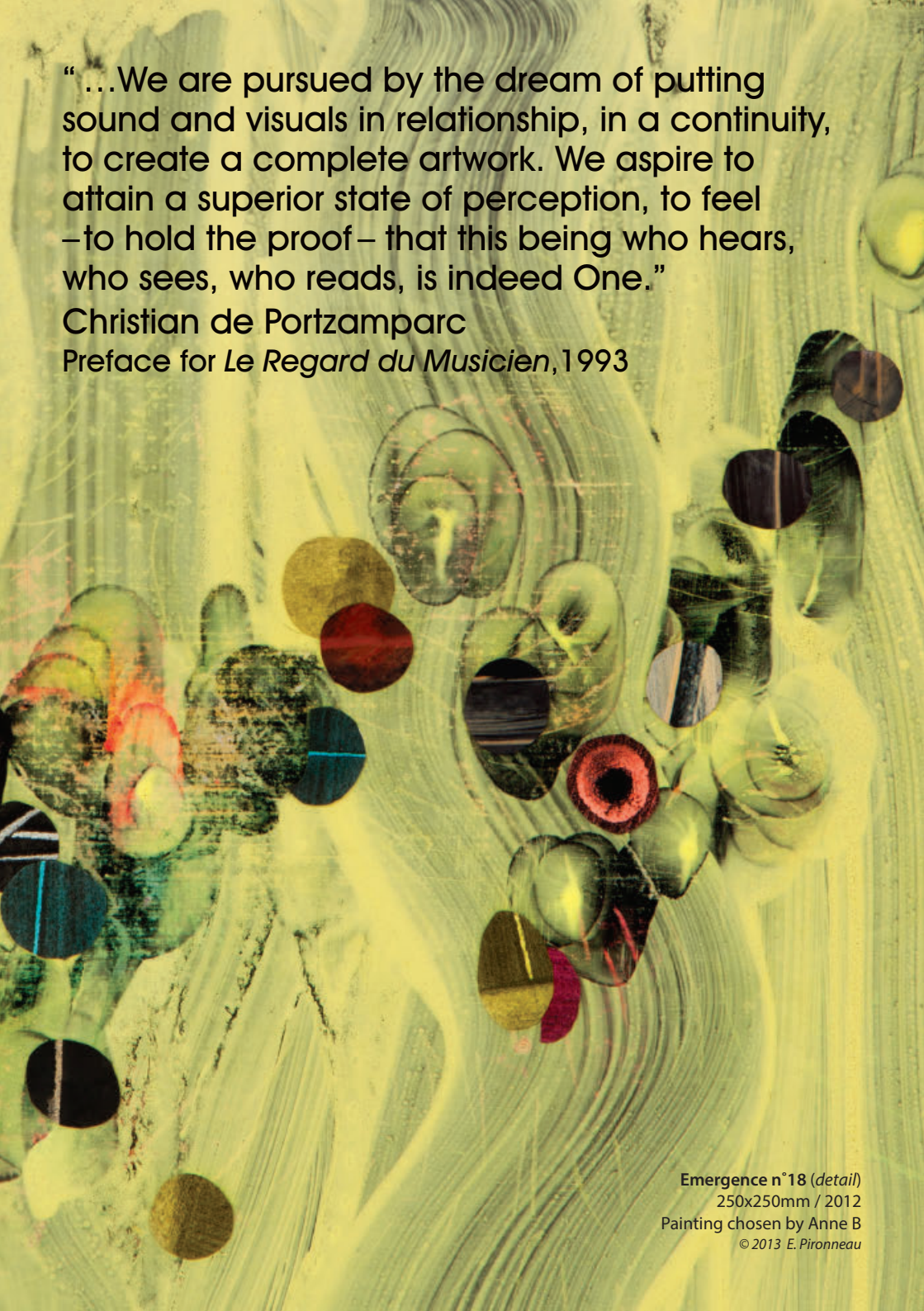
CHANGE

The background of the entire page is a dark, textured collage. It features various abstract shapes in shades of gold, green, blue, and red, some resembling organic forms or musical instruments. Interspersed among these shapes are white musical notes and stems on a grid of horizontal lines, suggesting a musical score or a digital interface. The overall aesthetic is artistic and modern.

of Signature

A MULTIMEDIA INSTALLATION
BY ELÉONORE PIRONNEAU
IN COLLABORATION WITH:

ANNE B | MARTYN BARKER
ANTONIO FORCIONE
JERRY GRANELLI | SANTIAGO
MANTAS | RAMUNTCHO
MATTA | SARAH JANE
MORRIS | LOLA PERRIN
TONY REMY | MARTIN A SMITH



“...We are pursued by the dream of putting sound and visuals in relationship, in a continuity, to create a complete artwork. We aspire to attain a superior state of perception, to feel –to hold the proof– that this being who hears, who sees, who reads, is indeed One.”

Christian de Portzamparc

Preface for *Le Regard du Musicien*, 1993

Emergence n°18 (detail)
250x250mm / 2012
Painting chosen by Anne B
© 2013 E. Pironneau

CHANGE OF SIGNATURE

A multi media installation by the French artist **Eléonore Pironneau**. The installation is comprised of her paintings and the musical works they inspired; ten well-known musicians / sound artists have each created a musical composition in response to ten pictorial compositions by the artist.

The expression **CHANGE OF SIGNATURE** is borrowed from musical language and refers to the transposition of a melody from one key to another. **Eléonore Pironneau** invited musicians, composers and sound designers to transpose her paintings into their own musical language, creating an original and unique joint work, signed and submitted by both artists. The ten musicians include **Anne B, Martyn Barker, Antonio Forcione, Jerry Granelli, Santiago Mantas, Ramuntcho Matta, Sarah Jane Morris, Lola Perrin, Tony Remy, and Martin A Smith.**

The paintings to be exhibited in *Change of Signature* are from Pironneau's series of intimate small formats. What they signify is left open to resonate as their atmosphere is particularly musical. Even though they could be read as recalling a world of sensation, perhaps of the psyche, for Pironneau they also evoke sound. The artist has established a vocabulary of visual forms that she uses as a poetic language to suggest music.

'I wish to build these bridges further by inviting musicians to help find the common structures between our languages', she says.

The installation itself offers an unusual relationship with the artwork, asking the viewer to look and listen with equal attention. Protected from outside distraction, the installation allows the viewer to stay several minutes in intimate contact with the multi-sensations and emotions suggested by each piece.

"Having been involved with all sorts of musical projects in my career in France, and being at this moment Director of the French equivalent of BBC 6 in my country, it is my opinion that CHANGE OF SIGNATURE, by the prominent artist Eléonore Pironneau, is one of the most interesting, daring, and significant multimedia projects I have been able to contemplate in these recent years."

PATRICE BLANC-FRANCARD

EXHIBITION at TESTBED 1

WEDNESDAY 8TH OF MAY TO SUNDAY 12TH OF MAY 2013

33 PARKGATE ROAD | BATTERSEA | LONDON SW11 4NP

Informations: www.changeofsignature.wordpress.com / www.eleonorepironneau.com

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POETIC ENCOUNTERS

STRUCTURAL CORRESPONDENCES

The difficulty with transposing a visual composition into sound (or vice-versa) is the different nature of the environment in which they unfold: painting develops in space and music in time. Music would naturally follow moving images as they both evolve on a timeline, but playing to a fixed image is a different matter. Unlike photographs most paintings show the traces of their creation. One could read the duration element in the way the last marks might appear at the surface of the paint, or recovered initial layers might still be partly visible. The process of looking also happens in time, it often feels like our gaze is catching the whole of the painting but in fact the eye is following a certain journey into the image.

But nevertheless its components of duration, painting is still an art of space, a bi-dimensional space, where forms get organised on a surface, ... not on a timeline.

There is a common ground to music and painting though: combining coloured surfaces on a canvas or organising sounds in duration have in common the notion of composition. Rhythm, harmony, intensity, dynamic, variation, contrast, texture, tone, colour...: these words could be used for either art form. Composition is the language that allows possibilities of translation from an art form to another one.

But translating painting into music based only on a structural correlation could end up a dry exercise. The rules of composition are only a part of what makes a good piece of art, it needs poetry, emotion, depth, surprise, variation, grace, it needs that moment when skills are forgotten to let something spontaneous happen. A poetic moment sometimes reveals itself in the form of an unexpected association.

POETIC ENCOUNTERS

I wonder if the union of these otherwise two unmixable fields of art would not provide an extended territory for artists to play in. It has been explored on occasion in various ways. It has been longed for. The French architect Christian de Portzamparc talks about it in *Le Regard du Musicien*, a book published in 1993: "...we are pursued by the dream of putting sound and visuals in relationship, in a continuity, to create a complete artwork. We aspire to attain a superior state of perception, to feel –to hold the proof– that this being who bears, who sees, who reads, is indeed One."

Whether it would fulfill our longing for unity or not, the association of these two art fields could certainly bring about poetic encounters. When Martyn Barker told me "*I am looking for the sound that will translate the silence of that black*"... I rejoiced to feel that the project was offering the poetic opportunities I was hoping for.

AND THE SENSES...

"*I was looking for something where the listener could actually forget what they were doing, whether they were looking or listening*" says Jerry Granelli about his piece.

Will it work? Will we be able to let our eyes caress the curve of a delicate silver line whilst the rest of us is invaded by exquisite music? Will that unexpected bell sound attract the eye to a place in the painting that we didn't notice at first? Will the sensual correspondences increase our perceptive possibilities, will we feel spicy contrasts together through eyes and ears. Will that murmured voice bring an emotion to the surface that will clash in the most delightful way with that colour...?

Eléonore Pironneau, April 2013

ANATOMY OF A PROJECT

Pironneau uses the medium of painting to translate impressions, intuitions and subtle feelings. Instead of painting images coming from her mind she lets the medium take over and follows her experiments until it expresses something of significance, in tune with her interest of the moment. Thus following her poetic impulses over the years, her work has developed in phase with her personal path.

When she was still living in France she studied, then taught, visual composition as a means of communication. She read Paul Klee's notes for his courses at the Bauhaus as well as books on semiotics, and studied many other artists such as Kandinsky, Mondrian, Miró, etc. Roland Barthes and Klee had a strong influence on her, nourishing and deepening her understanding of the concept of form as a language. Having realised that visual composition can be analysed as a structure not unlike grammar and syntax, she got interested in composition rules and the structure of the other art forms – poetry, theatre, dance and music – and explored what they had in common.

In 1992 she met Jerry Granelli, their fields of interest matched and their friendship took the direction of working on cross disciplinary projects: *"We had so much in common. We were both passionate about spiritual exploration and art. Jerry loves painting, I love music. So we exchanged a lot and taught each other how each of us perceived through our own art form. Jerry had a wealth of experience and brought many amazing ideas to our art games and discussions, it was extremely inspiring and I am still grateful for his generosity in sharing his treasures of creativity and deep understanding of art."*

Last year she showed her artworks to Patrice Blanc-Francard, a renowned French music journalist and radio director. As he was looking at them, pieces of music would come to his mind as a resonance to a piece: *The First Seven Days* by Jan Hammer, *Brilliant Corners* by Kronos Quarter, *Threnody for Carlos Chavez* from Lou Harrison... *"When he made me hear these pieces the correspondence was so obvious, they were like the sound translation of the atmosphere and content of my work."* The discussion re-ignited her interest in the links between music and visuals. Leaving that very inspiring meeting she decided to make a project around it. Some months later when Martyn Barker showed interest in participating she thought it was time to start and make it happen.

"I have invited musicians in this project whose work I respect and admire. I felt that they would understand and appreciate the challenge. I have asked them to create a short piece as an echo to a chosen painting, either as a translation in music of part or the whole of the composition, or as a response to it. Each musician has brought a personal approach to how they addressed this challenging proposal. I have found in their response to my work the correspondence I was hoping to hear. To me it is very clear which music belongs to which painting and why. I can feel that they have somehow put a lot of thought in it, but have managed to keep their creative freedom and impulse, which is a beautiful balance to achieve. It has left me feeling that it is possible to create a duet with another art form. It is an interesting, challenging and a fairly unexplored ground that I want to continue inquiring into."



Anne B

Anne B is a French singer and composer, who has spent the last 6 years in London where she started singing under her own name.

She recorded a mini album, *Outremanche*, for which she received the prize “French talent of the year” in 2009.

She toured in the UK and opened for French artist Tété et Féfé at the French Institute. She played in Hyde Park for the Exhibition Road Music Day in June 2012 just before going back to France.

Anne B is currently working with English songwriter Duncan Steer on a musical project called *The French Pop Dream*, first single with 3 songs to be launched in Great Britain in May 2013.

www.anneb.org ■ www.myspace.com/anne.b

“I felt in tune with what I imagined your process might have been when you covered up your piece half way through with these rough yellow strokes: fed up with the dark and wanting something luminous! And in fact the larger part of the piece I wrote is about what isn't seen in your painting, what has been recovered, that is to me the darker introspective part.

It was just so spot on with a problematic of mine in my creation, the fact that I always end up creating melancholic music even when I try not to, sometimes I have to force myself out of this pattern. And here, because I was creating the first part of my piece on that introspective theme, I got stuck again!! That's where I like to work in duet: because I was committed to my relationship with your painting, your world, I found a way out and creative solutions in a field that wasn't so familiar to me.”

Anne B, April 2013

“As a musician there's always that air of music in what I see in a painting.(...)

It's pretty important to be with the painting for a bit. I didn't want it to be just a piece of music only, it has to be part of the feeling of the painting. The painting has said something and the music then says something back, rather than copying the painting. Actually it's not a piece of music about the painting, it's got to be part of the painting. (...)

I wanted a three four, like a waltz. So the low base drum begins, then the hang drum which has this sort of beautiful gamelan type sound, that becomes kind of the colour. Then we find the waves and the dark open space, so I wanted a sort of angelic voice to go down that space, to leave. So in a way the painting is letting go.

The music for me doesn't and shouldn't end. Ending it is the most difficult part. You can't end a piece of music with a painting because the painting never ends. So it's a matter of leaving the piece towards the end when it's on its journey. I suppose you send something in orbit and let it go.”

M. Barker, April 2013



Martyn Barker

Martyn Barker is a percussionist and composer, who has recorded with Alain Bashung, Emilie Simon, Dominic Miller, Bryan Ferry, World Party, Salif Keita, Juliette Greco, King Swamp, Ethan Johns, Sarah Jane Morris, Joseph Arthur, Dominique Ane, Khaled, Ray Davies, Nizlopi, Pauline Croze, Nick Cave, Goldfrapp, Billy Bragg; he has performed with Marianne Faithfull, Justin Adams, Robert Plant, and many others. Martyn has just co written and co produced an instrumental album under the name of *Lamb Henry* that will be out later in the year.

■ www.allmusic.com/artist/martyn-barker

■ www.myspace.com

"As a musician who has studied art I always visualise a piece of music before composing it. This painting has immense space, time, solitude, the unknown and a heavy darkness with dots and drifting figures created by the artist's thumb. (...) As this is unknown territory I started my composition without any structure in mind. I electrified my acoustic guitar and made it scream, scratch, emit uncontrollable sounds. Like the artist I used my thumb to pluck the strings thereby creating low frequency sounds vaguely reminiscent of a low heartbeat, inspired by the four strange floating shapes. I felt like a child playing with a new toy in unknown territory. (...) I also used an E-bow, a device that works with magnetism and makes the strings vibrate sympathetically, in order to create vast sound scales with more space and far away noises. This work has added an extra mile to my creative process and artistic challenges."

A. Forcione, April 2013

Antonio Forcione



Award winning guitarist-composer **Antonio Forcione** has shared the stage worldwide with some of the world's most accomplished musicians including Martin Taylor, Biréli Lagrène, Trilok Gurtu, Barnie Kessel, Rossana Casale, Adriano Adewale, Andy Sheppard, Jason Rebello, Chano Dominguez, Soweto Gospel Choir, Larry Coryell, Sarah Jane Morris, Dominic Miller and many more; double-billing with artists such as John McLaughlin, John Schofield and Leo Kotke. He breaks the mould of most conventional, popular guitar sounds, be it in the field of jazz, Spanish, African, Brazilian or improvised music. His 17 albums have variously topped UK and international jazz charts. He has also recorded a duo album with Charlie Haden and just released his last album *Sketches of Africa*. Forcione holds a Diploma in Art and Sculpture from the Art Institute of Ancona in Italy.

■ www.antonioforcione.com

© Geoffrey Creighton



Jerry Granelli

Drummer/Composer/Professor/Sound Painter **Jerry Granelli** has enjoyed an incomparable career in music. The winner of the last NEA Grant award ascended from playing with the great pianist Vince Guaraldi while simultaneously exploring Free Jazz on San Francisco's thriving after hours sets in the early '60s to establishing academic arts curriculums and perpetuate alternative musical forms such as Spontaneous Composition in the present. A pioneer of '60s psychedelic sounds, a sideman on a Top 5 pop hit and a session musician for Sly Stone, Jerry has also played with such artists as Jimmy Witherspoon, Mose Allison, Bill Evans, Lou Rawls, John Handy, Sonny Stitt, Ornette Coleman, the Grateful Dead, etc. Granelli is a forward thinking master in the art of music. Since the late '80s, he has recorded over 20 albums as a leader and/or soloist...in jazz and the indefinable beyond.

■ www.jerrygranelli.com

"I was looking for something where the listener could actually forget what they were doing, whether they were looking or listening. If they were looking that would connect them to listening and if they'd be listening that would remind them and connect them to looking. I'm talking about the sense perceptions turning each other's on. (...) It's very hard to play to something fixed. It's about trying to find what it needs. It makes you actually open more to what you're seeing. Cause you want to find out what it needs, where is the key. It's almost tactile. Yes I think that's the interesting process for the musician. (...) If it's right, the viewer gets to experience the third thing, the product, so that the duet becomes a trio."

J. Granelli, March 2013



Santiago Mantas

Santiago Mantas was born in London and began composing piano pieces, orchestral and chamber music at the age of ten. He studied at London's Trinity College of Music, the Cologne Hochschule and the Vienna Academy.

His compositions are frequently performed worldwide and are internationally used for feature films, documentaries and advertisements. His recent commission for production music from Studio G was performed by the Royal Philharmonic Orchestra.

As pianist and conductor, he performs his own works at concerts and music festivals.

■ www.vimeo.com/14344536

■ www.youtube.com/watch?v=56QzUPb65rw

"What's so interesting about the whole piece was that when you sent me the images for all your paintings I had a look at them and within 30 seconds I had chosen: Emergence n°7. I didn't go further. I thought the analogy was so striking with what I had just written. You painted it 5 months earlier, and I composed it 6 months earlier, more or less. That was an amazing synchronicity. (...) If I would have had to write it I wouldn't have done anything different. I mean OK you could say I see 8 cells in the rise, and there only 7 notes on my score... well I think that is artistic licence! (...) So you get 4 entries, and on the canvas you get the 4 entries rising. The cello begins at the bottom, that's the bottom left hand of the canvas, then the viola which is slightly higher, but exactly the repetition of what we had before, then the second violin going up which is the alto, and then the soprano. The scratched bit would be the background, it's a fugue: as each entry comes in, the previous voice goes in the background. It is the background to the subject."
S. Mantas, March 2013

"In 1981 I had explored correspondences between visuals and music with the composer Xenakis and then later with Marc Battier in 1990 with the project "Audioscan". Again with this project... vibration for the eye could meet with vibration for the ear: but music as painting has nothing to do with science. Scientific concepts are still too primitive... I believe music is not meant to be written -in fact most of the important works of music stem from an oral tradition. As for the musical representation of painting... painting only expresses what painting expresses. As music: there is no "suppléances"... sincere work comes from inner necessity and the awe of solitude. This sort of painting cannot be illustrated, art is not decoration, it is a tool for deeper and difficult searches and reaches. Music can be an interpretation, the echo of the feelings it provokes. This is what was interesting to me, this is a space for reflection. (...) I worked on a temporal proposal of your work, adding the musical time to the painting. Enriching with sound the journey in the pictorial space. (...) Music is about our relationship to our innate fragility and solitude in the universe. And painting, as music, allows us to add colours to our capacities of interpretation."

R. Matta, April 2013



Ramuntcho Matta

Ramuntcho Matta is a French based composer, musician, sound designer and visual artist. Matta collaborated with Beat poet Brion Gysin, jazz musician Don Cherry, Chris Marker, and countless others.

Matta produced records in the early eighties. He composed 23 solo albums, worked on 20 other CDs in jazz, rock, experimental music, underground and world music.

Son of the Chilean painter Roberto Matta, Ramuntcho has an intimate understanding of art, and the relationship between visual art and music. His work revolves around concepts such as doubt and chance, instinct and creation, trace and transmission.

■ www.ramuntchomatta.com

"I wanted to create movement by recording a pattern using my breath. I didn't want the background of my vocal piece to be dead noise. This became the space in which the rest happened. I felt a pulse in the painting, so I recorded my in-breath, which became that pulse. About halfway through the piece I created a discord, an uncomfortable group of notes. I felt that the trumpet like, note like, middle to the painting was like this uncomfortable chord. The recording process was a gut reaction to the painting and spontaneous. We recorded one part after another without editing. I introduced some humour with the voice towards the end sounding like giggly girls waiting in anticipation. I initially thought the project might be restricting but found the whole experience liberating!"

S.J. Morris, April 2013

Sarah Jane Morris



© Andrea Romano

Sarah Jane Morris is an accomplished writer, composer and performer. Famed for her association with the Communards in the mid-80s she has always attracted as much attention for her politics as for her soul-driven, seismic voice. Twelve solo albums later, pop stardom on the continent, and a diverse set of musical collaborations on record, film and stage, Morris continues to steer her unorthodox career to greater heights. She regularly plays and collaborates with Dominic Miller (Sting), Tony Remy (Annie Lenox), Martyn Barker (Alain Bashung, Marianne Faithful), Marc Ribot (Tom Waits), Ian Shaw, Antonio Forcione, etc.

In 2008 Morris played Mere Ubu at Queen Elizabeth Hall in David Thomas's opera *Bring me the head of Ubu Roi*. She recently recorded an album with 14 cellos in Rome, as a collaboration with Enrico Melozzi, performed in November 2012 at the Purcell Room, South Bank Centre.

■ www.sarahjanemorris.co.uk



© Abdul Hamid

Lola Perrin

Composer, pianist, publisher, contributor to International Piano magazine, blogger, Composer/Teacher in Residence Markson Pianos, creator of the **Lola Perrin** Naim Audio Piano Competition. Played live and been interviewed on radio including Jazz Line Up, Science Matters local BBC, appeared at First International Conference of Minimalism in Music. Extensively performed her 8 piano suites, miscellaneous works for solo, and multiple pianos. Silent film scores: the Birds Eye View Festival commissioned score for Victor Sjöström's *The Wind* won Silent London's Best Silent Film Soundtrack. Piano works have been taken up by students at Conservatoire Chopin Paris, University of Wolverhampton, LCCM, University of Frankfurt.

■ www.lolaperrin.com

"I have not been in a situation before where I composed specifically for headphones, so that was really exciting. It encouraged me to go down a road I'd become interested in: setting spoken words within music. I knew what I wanted to do but got blocked, then one day I went back to work and came out with this initial energy which was the ascending scale you hear at the beginning. And it was so romantic! I thought I've got to find romantic stories because what I wanted to do was just there in the title: Life's Little Dramas. I needed to find the dramas. Because the artist of the painting is French, I wanted to reflect something very personal about this and also honour the influence that Satie has had on my work. I got this good French sound that I wanted out of the scale. I began to realise that my scale was a variation of the EastEnder's theme; so I altered its rhythm to strengthen the connection to more of life's little dramas." L. Perrin, March 2013



Tony Remy

Tony Remy is a guitarist of Caribbean origin, born in the UK. His musical experience spans across many genres. Most noted for his ability to effortlessly glide from subtle acoustic tones to aggressive commanding rock.

Tony's credits include writing the movie scores for the film *Passion of Remembrance* directed by Isaac Julian, the documentary *Looking for Langston*, the main theme for BBC series *Baby Father*, and the score for the film *Career Girls* directed by Mike Leigh.

He has worked and recorded with many diverse artists namely: Pee Wee Ellis, Fred Wesley, The Jazz Crusaders, Steps Ahead, Courtney Pine, Annie Lennox, Herbie Hancock, Jack Bruce, Craig David, Tom Jones, plus many more. Tony is currently finishing his 7th solo album entitled *In the Middle of Before and After*.

■ www.tonyremy.com

"There is an element of organised chaos in that painting. And the circular elements, although they are repeated, they are never the same. So I came up with one theme, a simple melody, set on top of different beds, different layers of music. That guitar figure comes throughout the piece with slight variations and the improvisation goes on in the background. Something like a funky ritornello, a returning theme, but which doesn't come back in a regular way i.e. when compared to the classical ritornello. (...)

Everything in that painting reminded me of the way I write anyway, I write with colour in terms of either the complexity of rhythm or the complexity of layers of sounds.

So I matched the complexity of your colours, it felt like that kind of detail was needed." T. Remy, April 2013

"I liked the general mood of the piece, the overall atmosphere rather than anything specific and it was this atmosphere that made me choose it. (...) My approach was quite literal, it was about what this painting sounds like. A starting point was when I found an original recording of Appolinaire from 1912 or so. I like words as textures, he's speaking quite fast, in French and it's an old scratchy recording. I like text in painting and words in the soundscape. (...) Because the painting isn't completely fluid and abstract, there are elements of structure, I thought I would reflect this with the piano section, a structured moment within a floating atmosphere. (...) My music is an accompaniment, a soundtrack to the painting so hopefully they work in unison. It's a duet because they work together but also a complement because the painting can stand by itself." M. A. Smith, April 2013



Martin A Smith

Composer and artist whose work is concerned with the creation of atmosphere rather than of form, melody or rhythm, of creating an environment through subtle and harmonious changes rather than through force.

Martin A Smith has created installations for The Royal Borough of Kensington and Chelsea, The Victoria and Albert Museum, The British Council, GV Art Gallery, SoundFjord, the Centre de Cultura Contemporania de Barcelona, The English Folk Dance and Song Society, The Muse, Cinetrip in Budapest and The Museum of Domestic Design and Architecture amongst others and has performed live at many venues in Britain and Europe.

He has written the music for film, television, theatre and contemporary dance and is currently working on a series of portraits in sound.

■ www.martinasmith.co.uk



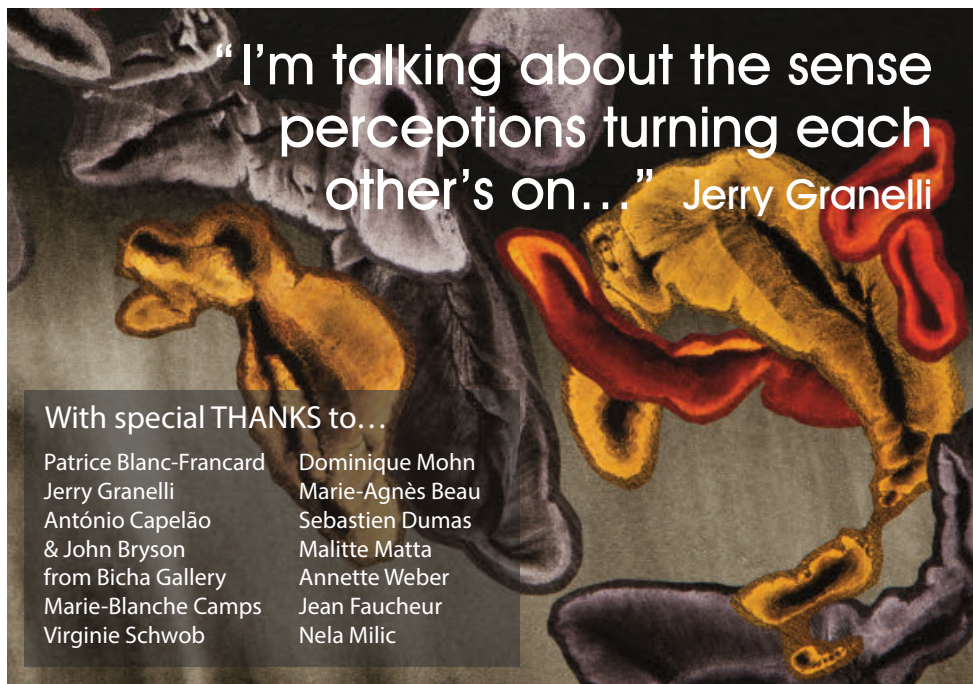
Eléonore Pironneau

Eléonore Pironneau is a French artist living and working in London. She studied at l'École Nationale des Art Décoratif de Paris, and worked in France until she moved to the UK in 1996. She continued her career in London, collaborating for the last 15 years with several galleries and art consultants such as Stephen Lacey Gallery, Art Movement, Project Art, Hicks Gallery, etc. At the moment she is represented by Bicha Gallery and works with the Art Consultant Katherine Maginnis. Her work has been shown in many collective and solo shows

as well as in London Art Fair, Art London, Art Toronto, Art Chicago and Art on Paper. She's been commissioned by several corporate clients such as Fosters and Partners. Her work is part of the collection of Centre d'Art Contemporain Bouvet Ladubay in Saumur. Whilst still living in France she taught visual communication for 4 years at Le Celsa - Paris Sorbonne, and created workshops called *The Language of Forms*, where she taught visual composition to private students for 5 years.

■ www.eleonorepironneau.com

Life's Little Dramas n°2 (detail) / 250x250mm / 2011 / Painting chosen by R.Matta / © 2013 Pironneau



“I’m talking about the sense perceptions turning each other’s on...” Jerry Granelli

With special THANKS to...

Patrice Blanc-Francard	Dominique Mohn
Jerry Granelli	Marie-Agnès Beau
António Capelão	Sebastien Dumas
& John Bryson	Malitte Matta
from Bicha Gallery	Annette Weber
Marie-Blanche Camps	Jean Faucheur
Virginie Schwob	Nela Milic

The audiophile headphones have been kindly provided by the company FOCAL
The customised music stands have been created with the help of James Patterson



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framing

“...Like a duet with something
written in a different language...”

Sarah Jane Morris

Life's Little Dramas n° 18 (detail)

250x250mm / 2010

Painting chosen by Martin A Smith

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