

CHANGE

of Signature

A EXPERIMENTAL PROJECT
BY ELEONORE PIRONNEAU
IN COLLABORATION WITH TEN MUSICIANS

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





ELÉONORE PIRONNEAU is a French artist living in London.

Since the early 1990s she has been using painting to transpose the emotional, psychological, sensual and spiritual richness of human experience. Not seduced by the search for virtuosity, she uses painting in a playful and honest spirit of experimentation, looking for simple, but poetically powerful forms and developing their suggestive and metaphorical potential.

For Pironneau, it is through the various forms of correspondence between the arts that this poetry can best emerge. Having taught visual semantics, she has acquired a deeper understanding of the common structure of the different art forms. And, after a slow process of maturation as a painter she has recently begun to realize a long-standing desire to work with music and musicians.

CHANGE OF SIGNATURE was born out of these reflections. Pironneau has invited musicians to transpose a painting (chosen from her recent series of small formats) into a musical composition, thus exploring the possibility of responding to a visual composition with sound, and creating duets between two different art forms.

The ten composers were chosen on the basis of their artistic affinity with the painter, as well as their creative maturity and professionalism. The richness of this project stems not only from the quality of the participants, but also from the diversity of the responses.

This installation also offers the public an opportunity to explore a different relationship with a work of art. The art market has too often turned the art lover into a consumer. With *Change of Signature*, Pironneau hopes to enable visitors to experience an intimate contact with both the artwork and themselves. This installation offers a comfortable space, free from outside noise, where the person can take the time to be completely receptive, and set the processes of perception and imagination free.



Installation at Testbed1, London - Collaborative piece Santiago Mantas / EP



© David Magnot

Opening of the show at Testbed1, London - May 2013



Collaborative piece Jerry Granelli / EP



Collaborative piece Martin A Smith / EP

ELÉONORE PIRONNEAU CHANGE OF SIGNATURE

CHANGE OF SIGNATURE IS AN EXPERIMENTAL PROJECT IN WHICH TEN WELL-KNOWN MUSICIANS AND 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 composers to transpose her paintings into their own musical language, thus creating a common resonance between the two forms of art. The ten musicians include ANNE B, MARTYN BARKER, ANTONIO FORCIONE, JERRY GRANELLI, SARAH JANE MORRIS, SANTIAGO MANTAS, RAMUNTCHO MATTA, LOLA PERRIN, TONY REMY, and MARTIN A SMITH.

The paintings exhibited in *Change of Signature* are from Pironneau's series of intimate small formats. What they signify is left open to resonate in the viewer's eye. 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 by listening through headphones the viewer is invited to stay several minutes in intimate contact with the multi-sensations and emotions suggested by each piece.

THE INSTALLATION

The installation consists of 10 paintings installed and secured on customised music stands equipped with their own lamp, headphones and a hidden I-pod player. The paintings are fixed to a panel mounted onto the stand and the name of the musician signs the painting on a small label fixed to the panel. The music stands have been purposely designed for public display and can be secured to the ground.

Two chairs are installed in front of each stand to enable the viewer to look/listen to the piece at his/her own pace. The disposition of the stands can evoke the organisation of an orchestra or suit the morphology of the space.

Two headphones are placed on each stand to listen to the music. They are audiophile quality headphones kindly provided by the french company Focal who has sponsored the project thus allowing the public to hear the musical compositions with a perfect quality of sound.

WATCH A VIDEO: <http://www.youtube.com/watch?v=3eQyd4KYd2Q>

TESTIMONIALS

"Having been involved with all sorts of musical projects in my career in France, it is my opinion that *Change of Signature*, by the prominent artist Eléonore Pironneau, is one of the most interesting, daring, and significant multimedia project I have been able to contemplate these recent years."

Patrice Blanc-Francard, Radio Journalist and producer at Radio France

"*Change of Signature* creates a new dimension in the exploration of an artistic journey. For the first time one can discover an artist at depth, take the time to taste each painting, delving into the colors, texture, emotions, details, at the pace of a musical work of very high quality. This is an inspiring pictorial and musical walk through a garden of music stands. The subtle lighting and the intimacy of the headphone's sounds invite reflective concentration. The dialogue between music and painting leads the visitor into a unique experience of artistic encounters and sharing."

Marie A Beau, Psychologist and artist coach

"*Change of Signature* is a journey into the heart of a mysterious intimacy lead by enigmatic and voluptuous musical compositions. Their flow brings you beyond images into the space of your own emotions. The paintings bring the viewers closer, the music bring them together for a moment.

From painting to painting Eleonore Pironneau evokes the fragility of happiness while inviting you to contemplate what is beyond form. Her magic will accompany you far and deep and will possibly inhabit your inner landscape for a while."

Francine Joyce, Author at Editions Elsevier Masson

"It's quite unique, I've never experienced anything quite like this before. It puts you in touch with your own senses. It's very different. It's conceptually wonderful."

Derek Mark, Artist

"We visited the exhibition one afternoon when it was quiet and nearly empty. I could move freely from one picture to the next and it was beautiful to see all the stands arranged in that amazing derelict space with little pools of light over the strange and ethereal pictures. I loved listening to the music while being held to the pictures in front of me. It was a unique experience that I found very moving – most unexpected. Each composer wrote a short passage about how they responded to the paintings and it was fascinating to then hear what they say with their eyes. It was wonderful!"

Christine Billings, Development Manager at Rambert Dance Company

"What I heard and saw was really good and I'm sure its just the beginning."

Johny Brown, Musician and producer of Band Of Holy Joy Programme on Resonance Radio

"They enhance each other, like opera."

Hilary Todd, Child psychologist

"Well done and thank you for an excellent exhibition and event!"

Justine Kenyon, Art Officer at Wandsworth Art Festival

"Pironneau's striking visual work *Life's Little Dramas No. 18* is displayed on a black music stand accompanied by Smith's rich soundscape. This combination of painting and sound is unusual and innovative and is one of the most poetic works in the show."

Alexei Monroe, journalist at TREBUCHET MAGAZINE

(NOISE and Whispers Exhibition, Dec 10, 2013)

STATEMENT

POETIC ENCOUNTERS

The challenge 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. Combining coloured surfaces on a canvas or organising sounds in duration have something in common though: composition. Rhythm, harmony, intensity, dynamic, variation, contrast, texture, tone, colour...: these words could be used for either art form. But translating painting into music based only on a structural correlation could end up a dry exercise, it needs that moment when skills are forgotten to leave a chance to grace to appear. Such a poetic moment can happen because of an unexpected association. That is what I have been looking for by inviting musicians to transpose a painting into sound.

When Martyn Barker told me "*I am looking for the sound that will translate the silence of the black background of your painting...*", I felt that these collaborations could end up being really fruitful.

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. In this sound-art installation the public is invited to extend their habitual ways of perceiving a work of art, and navigate between Looking, Listening and possibly the desire to understand. Can we do all of this at the same time? Do we need to block a channel to concentrate on the other, will the accumulation of stimulation bring heightened perceptive pleasure? This proposal is an opportunity for the audience to have a cross-disciplinary and multi-perception experience.

INTIMACY

I had been willing to offer the visitors of the show a chance to have a moment of intimacy with the work and themselves. I created an environment where such an intimacy is possible: each person can sit down, get comfortable, be near enough the painting and "have it for oneself" during 3 / 4mn, whilst wearing the headphones is creating a feeling of being in a bubble, isolated from outside noises and perfectly available for the experience of listening.

I have been very happy with the feed back of some visitors who told me how much they could discover further each painting in these conditions. Some others have been grateful for the opportunity to relax...! Relaxation brings availability, and a chance to be touched...

Eléonore Pironneau, October 2013



Martin A Smith, Martyn Barker; Eléonore Pironneau

ELÉONORE PIRONNEAU studied at l'Ecole Nationale des Arts Décoratifs de Paris, and worked in France until 1996, when she moved to England.

She continued her career in London, collaborating with different galleries and art consultants, such as Stephen Lacey Gallery, Frederic Leiris, Art Movement, Project Art, Hicks Gallery, Katherine Maginnis, etc. She is currently represented by Bicha Gallery. Her work has been shown in many collective and solo shows as well as in London Art Fair, Art London, Art Toronto, Art Chicago, Art on Paper, etc. 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 semantics based on the study of works of Art at Le Celsa-Paris Sorbonne, and created workshops called The Language of Forms, where she taught visual arts and composition to private students.

PARTICIPATING MUSICIANS



ANNE B

Anne B is a French singer and composer, who has spent 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 has recently been working with English songwriter Duncan Steer on a musical project called *The French Pop Dream*, first single with 3 songs launched in Great Britain in May 2013.

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



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, Billy Bragg; he has performed with Marianne Faithful, Justin Adams, Robert Plant, and many others.

Martyn has just co-written and co-produced an instrumental album under the name of *Lamb Henry*. He plays on the new Goldfrapp album and is currently writing a project under the name of *Big World Blue*.

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



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 Scofield 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



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



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=56QzUPh65rw



RAMUNTCHO MATTÀ

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



SARAH JANE MORRIS

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 Lennox), 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. She is currently recording her next album Bloody Rain.

■ www.sarahjanemorris.co.uk



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



TONY RÉMY

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



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 Contemporània 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. He has recently curated *NOISE and whispers*, and sound-art exhibition including 30 international artists. ■ www.martinasmith.co.uk

CONTACTS

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TECHNICAL REQUIREMENT

- Each painting is lit by a music stand lamp that needs access to an electric socket.
- Depending on venue the cables can be taped to the floor or a low platform need to be built to place the installation on and tidy the cables underneath. Alternatively an on-site lighting can be arranged according to facilities.
- 20 chairs.
- For the security of the visitors and the material, it is advisable that the music stands are fixed in the ground.
- The installation requires invigilation, or some security measures to be discussed.



PRESS / FILMS / RADIO / ONLINE COVERAGE

PRESS

- LE PETIT JOURNAL May 2013 [READ HERE](#)
- ICI LONDRES May 2013 [READ HERE](#)
- L'CHO April/May 2013 [READ HERE](#)
- ART RABBIT May 2013 [READ HERE](#)
- TIME & LEISURE May 2013
- TREBUCHET MAGAZINE Nov 2013 [READ HERE](#)

FILMS

Two films have been produced documenting the project and the preview at Testbed1 in May 2013

- A 7mn film with interviews of Lola Perrin, Antonio Forcione & Eléonore Pironneau.

Production: Focal / Sébastien Dumas. Filmed by Mathieu Petetin.

<http://www.youtube.com/watch?v=3eQyd4KYd2Q>

- A 4mn video produced and directed by PHD student at Goldsmith University, Nela Milic; edited by Jaris Jalaudin. This film covers the preview and reactions from the public.

<http://www.youtube.com/watch?v=oWRgbU7NTlw>

RADIO

- Resonance FM - Mention of the exhibition by Johny Brown on *Band of Holy Joy – What a nice Radio show* – play out of three of the artists involved – Sarah Jane Morris, Lola Perrin and Martin Smith.
- RADIO MARAIS has invited Eleonore Pironneau in the programme *Father and Son* presented by Patrice and Henry Blanc-Francard on the 25th of March for a half an hour interview. Ramuntcho Matta and Sarah Jane Morris' compositions were played out.

<http://www.radiomarais.fm/eleonorepironneau/>

ONLINE COVERAGE

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|--|---|
| ■ Bicha Gallery News READ HERE | ■ The Doodlebar |
| ■ London Calling | ■ Remotegoat |
| ■ Institut Francais | ■ Arts Brighton |
| ■ Allinlondon | ■ October Gallery (Newsletter) |
| ■ Wandsworth Arts Festival | ■ Soundfjord (Newsletter) |
| ■ Artslant READ HERE | ■ Helen Fossey - Sound art gallery (Newsletter) |



CHANGE OF SIGNATURE

Un duo entre musique et peinture

Eléonore Pironneau présentera son exposition *Change of Signature*, mêlant peinture et musique, du 8 au 12 mai à TESTBED1 à Battersea.

L'artiste française, installée à Londres depuis une quinzaine d'années, a rencontré lepetitjournal.com dans son atelier de Brixton pour parler de son univers créatif et partager sa passion pour le langage.

lepetitjournal.com – Comment avez-vous eu l'idée de créer une exposition alliant la peinture et la musique ?

Eléonore Pironneau - L'idée m'est venue il y a vingt ans. J'étais à Paris, dans mon atelier et je cherchais à approfondir mon travail. Après avoir terminé l'École Nationale Supérieure des Arts Décoratifs, j'ai pris du temps pour développer, étudier, rechercher. Je me suis intéressée au fait que le visuel est un langage. J'ai beaucoup étudié le début de l'art abstrait, qui souhaitait s'extraire de la fonction figurative.

L'art abstrait est aussi une narration mais amène une signification plus ouverte. Je joue avec cela comme on le ferait en poésie : ne pas en dire trop mais en dire un peu quand même. J'ai développé ce type de travail. La composition, dans tous les arts, a la même base, la même grammaire. Que l'on prenne une phrase de poésie, une composition visuelle, un morceau de musique, il y a des règles qui sont relativement similaires. Ce sujet m'a toujours passionné.

L'année dernière, j'ai rencontré Patrice Blanc-Francard, le directeur du *Mouv'*, qui a une culture musicale extraordinaire. Il a vu mon travail et il a aimé. En regardant les peintures il a commencé à les comparer à des morceaux de musique de Jan Hammer, ou du Kronos Quartet. Cela m'a rappelé des choses auxquelles j'avais pensé il y a vingt ans, cette envie de lier la musique et la peinture. Ces peintures se prêtent à l'interprétation musicale. Je ne les ai pas faites avec cette intention, mais quand je travaille, je laisse le sens ouvert pour que ça puisse évoquer des émotions, des choses subconscientes, des sons. Puis, je suis allée au concert d'une amie et j'ai discuté avec son percussionniste, Martyn Barker. Je lui ai fait part de mon désir de demander un jour à un musicien de choisir une de mes peintures et de la transposer en une composition musicale. Il m'a dit : "si tu te lances, je te fais un morceau". Et je me suis lancée !

Comment s'est déroulée votre collaboration avec les dix musiciens qui participent à l'exposition ?

Je leur ai expliqué mes compositions. Les éléments, les directions, le rythme. Les compositions qu'ils m'ont envoyées sont au-delà de mes espérances. Il y a plusieurs approches et ce sont des styles assez variés. Ce sont des gens qui ont l'esprit ouvert, qui viennent plutôt du jazz et de la world music, mais il y a aussi un sound designer, qui fait de la musique électronique, et un chef d'orchestre classique. Il y a une Française, Anne B, qui a longtemps habité Londres. Elle a fait une chanson et écrit des paroles. Lola Perrin qui est pianiste a utilisé à la fois la narration et le piano pour retranscrire la composition et évoquer le titre de la peinture, *Life's Little Dramas*. Jerry Granelli, qui a déjà fait beaucoup d'expériences mêlant musique et arts visuels, n'a pas eu envie de faire quelque chose de littéral, de traduire le tableau, et a approché l'exercice comme un duo. Il a apporté son complément pour que l'ensemble devienne une oeuvre qui n'est ni de la peinture ni de la musique, mais la synthèse des deux. Il

a créé un morceau qui amène les gens à ne plus savoir s'ils écoutent ou s'ils regardent. Il a fait en sorte que la musique ne perturbe pas la contemplation mais l'accompagne. C'est une belle approche. Le chef d'orchestre, Santiago Mantas, m'a quant à lui donné un morceau qu'il avait déjà composé et qui correspondait au *Emergence n°7*. C'est la seule exception et c'est aussi une approche très intéressante.

Pensez-vous que l'art doit être perçu par plusieurs sens pour être mieux compris ou pour être plus expressif ?

C'est une question que je me pose. Je pense que je vais demander au public. Cette exposition est une expérimentation. Les personnes vont s'assoir trois minutes devant une peinture, ce qui n'arrive jamais ! Souvent, les gens ne prennent pas le temps. Lorsque l'on reste longtemps devant une peinture, elle commence à parler, elle diffuse. Il y a le premier coup d'œil qui est très important, c'est un flash amoureux. S'il ne se passe rien, cela veut dire que la peinture n'est pas bien ou que la personne n'est pas réceptive. Quand on reste devant un tableau, il raconte d'autres choses. Pour l'exposition, les gens contempleront les tableaux avec un casque sur les oreilles. Pendant qu'ils écouteront la musique, il ne parleront pas et il y aura donc du temps pour que l'œuvre diffuse. Les visiteurs vont certainement se demander pourquoi le musicien a fait ça. Ça va apporter quelque chose en plus. En général, dans l'Art, l'objectif est d'amener les gens à la sensation. S'il y a trop de sensations et que l'on n'est pas prêt à les recevoir, on peut saturer. Ça peut ne pas marcher pour tout. C'est un domaine à explorer.

Pourquoi avoir choisi de réaliser ces tableaux sur des petits formats ?

J'étais partie sur des petits formats car c'est plus rapide. Je voulais trouver de nouvelles formes, pouvoir expérimenter, me tromper, changer d'avis. Et puis il y a des choses intéressantes qui sont sorties. J'ai commencé à faire des collages, les idées et les tableaux se sont enchainés. Pour qu'ils soient comparables, j'ai gardé le même format. C'est bien tombé car c'est un format intime. Pour l'expo, je vais les mettre sur des stands à musique. On pourra s'installer devant avec son casque et se mettre à la place de l'instrumentiste. C'est une idée que j'ai envie de garder par la suite : faire des installations, mettre les gens en condition pour regarder les peintures, créer une atmosphère propice.

Vous habitez à Londres depuis plus de quinze ans. Comment percevez-vous l'univers culturel et artistique de la ville ?

Je suis inscrite dans une culture française. Je ne pourrais pas devenir "british". J'ai une culture européenne comme diraient les Anglais. Ici je sens que je suis un peu différente sur le plan artistique. Les Français sont beaucoup plus "intellos". Il me semble que par tradition les intellectuels britanniques sont plutôt dans les domaines de la musique et de la littérature. En France, je serais plus facilement à ma place. Je trouve que Paris est une ville très intéressante artistiquement parlant. Il y a des gens en France qui ont beaucoup d'idées, de créativité. Mais il y a des artistes intéressants partout et bien sûr il en a ici aussi.

Propos recueillis par Caroline Boeuf

(www.lepetitjournal.com/londres) mercredi 01 mai 2013

**UNE INSTALLATION
MULTIMÉDIA D'ÉLÉONORE
PIRONNEAU EN
COLLABORATION
AVEC 10 MUSICIENS
EXCEPTIONNELS...**



Dans l'exposition *Change of Signature* qui se tiendra du 8 au 12 mai à TESTBED1, Battersea, l'artiste **Eléonore Pironneau** présentera dix tableaux accompagnés chacun d'une composition musicale originale : dix musiciens de renom ont choisi chacun un tableau d'Eléonore et l'ont transposé dans leur langage musical, pour créer avec elle une œuvre pluridisciplinaire unique. Ces artistes sont : **Sarah Jane Morris, Antonio Forcione, Martyn Barker, Tony Remy, Lola Perrin, Martin A Smith, Santiago Mantas, Ramuntcho Matta, Anne B et Jerry Granelli.**

Nous nous avons rencontré Eléonore dans son studio à Brixton, dans l'effervescence des préparatifs.

COMMENT EST NÉ CE PROJET ?

Passionnée de musique, je réfléchis depuis toujours aux rapports existant entre les différents langages artistiques. Il y a vingt ans, je voyais beaucoup le percussionniste et compositeur de jazz américain Jerry Granelli ; ensemble, nous avons exploré l'idée d'un « vocabulaire visuel » pouvant être utilisé par des musiciens pour jouer : pourquoi ne pas recréer poétiquement un code dans lequel des formes établissent des correspondances entre langages pictural et musical ? L'idée n'a pas abouti à l'époque, mais elle est restée en moi.

Pendant plusieurs années, j'ai travaillé sur deux séries de petits formats qui sont maintenant prêtes à être montrées. Dans la première, *Emergences*, des formes colorées apparaissent du noir, tout comme une pensée naît dans notre esprit, ou un son surgit du silence. Ces petites formes organiques, indifférenciées, peuvent être interprétées comme des formes de vie à l'état larvaire ou des sons, ce qui m'importe



c'est qu'elles semblent émerger de l'ombre, du silence. Dans la deuxième série, *Life's Little Dramas*, les formes sont plus développées, elles ont grandi, interagissent plus clairement... d'ailleurs sans aucun but ! Et puis j'ai montré certains de ces tableaux à Patrice Blanc-Francard, directeur de la radio *Le Mouv'*. En les regardant, il a immédiatement pensé à Jan Hammer, Lou Harrison, Kronos Quartet, et m'a fait écouter ces morceaux : et comme lui, j'ai perçu cette correspondance ! C'était incroyable, il traduisait mon art en langage musical !

Enfin, il y a un an, alors que j'évoquais ce projet auprès du percussionniste Martyn Barker, qui a travaillé entre autres avec Alain Bashung, Marianne Faithful et Sarah Jane Morris, il m'a dit qu'il me composerait quelque chose. Le projet était lancé, je ne pouvais plus reculer !

J'ai contacté d'autres artistes et je les ai invités à choisir une œuvre au sein de mes deux séries et à y répondre par une composition musicale. Ils ont tous accepté avec enthousiasme, peut-être parce que ce sont des musiciens très sensibles à l'univers pictural !

QUELLE SERA L'INSTALLATION ?

Installé dans une ancienne laiterie à Battersea, TESTBED1 est un espace culturel ouvert aux projets expérimentaux et aux artistes qui souhaitent tester de nouvelles idées. Dans ce lieu vaste, haut de plafond, les matériaux industriels dessinent une ambiance brute qui contrastera avec mon installation. Mes dix petits tableaux (28x28cm encadrés) occuperont une modeste partie de l'espace. Ils seront disposés sur des pupitres à musique spécialement conçus par un designer, et éclairés par des petites lampes à musique. Devant chaque pupitre une chaise et des écouteurs inviteront le public à s'asseoir et à vivre une expérience multi-sensorielle unique. Ce sera une installation délicate, sophistiquée, pour goûter un moment de

contemplation intime dans un lieu qui ne l'est pas. Un contraste qui devrait être intéressant !

ET SI QUELQU'UN A UN COUP DE CŒUR POUR L'UNE DES ŒUVRES EXPOSÉES ?

Chaque œuvre sera un objet de collection unique, au sein d'une exposition que je vois comme un événement pour l'amour de l'art, un cadeau pour le public... mais en effet, pourquoi ne pas offrir la possibilité de les acquérir ? Pour repartir avec un souvenir plus modeste, il sera aussi possible d'acheter le catalogue ou une édition limitée des tableaux présentés.

Je suis la principale productrice de ce projet, avec l'aide d'une petite subvention du *Wandsworth Council* – nous faisons partie du *Wandsworth Art Festival*. Mon ambition étant de voir l'exposition s'enrichir de nouvelles pièces et voyager à Paris, New York ou ailleurs, j'invite ceux qui voudraient soutenir mon projet à en devenir sponsor ou à acquérir une de mes œuvres en spécifiant que vous souhaitez que le produit de la vente soit consacré au financement de ce projet. Vous pouvez me contacter à : leoleo@callnetuk.com ou par mon site web.

Propos recueillis par Caroline Imbert et Imane Robelin

Pour plus d'informations :
www.eleonorepironneau.com
et <https://secure.bicha.co.uk>





Event detail

Venue details Programme

Eleonore Pironneau: Change Of Signature - Sound Art Exhibition

9. May - 12. May 13 / ended

Testbed1

Free

12-7pm

Exhibition | Multi-disciplinary | London

[View event on a map](#)



Eleonore Pironneau with Music by Ramuntcho Matta, Life's Little Dramas No 2 2011

Artist Eleonore Pironneau in collaboration with ten acclaimed Musicians.

TESTBED1, Battersea, London is pleased to present a major new Sound Art installation by the French artist Eleonore Pironneau. The installation is comprised of her paintings and the musical works they inspired; ten well-known musicians and 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. Eleonore 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 Sarah Jane Morris, Antonio Forcione, Martyn Barker, Tony Remy, Loïc Pernin, Martin A Smith, Santiago Manta, Ramuntcho Matta, Anne B and Jerry Granelli.

'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 Eleonore Pironneau, is one of the most interesting, daring, and significant multimedia projects I have been able to contemplate these recent years.' Patrice Blanc-Francard

The paintings to be exhibited in *Change of Signature* are from Pironneau's series of intimate small formats, which present a world of floating forms. 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 or of the organic world, 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.

Pironneau says of her work,

'Artists such as Paul Klee inspired me and brought about long periods of research experimenting with form as a language. My latest work presents a world of evocative, reverberating forms. As much as they could be images revealed from the subconscious, or imprecise emotions, these informal forms could just as well be sounds – sounds emerging from background melodies, basso continuo, beats or the darkness of silence.'

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

Change of Signature is supported by Wandsworth Council, London, and is part of the Wandsworth Arts Festival Fringe 2013 programme.

NOISE AND WHISPERS

The collaborative piece by Martin A Smith and Eleonore Pironneau has been shown in Nov 2013 in: **NOISE and whispers** - A group exhibition at GV Art, Marylebone, London 8 Nov– 14 Dec 2013

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Bill Newman/GV Art London

57/11/13
NOISE & WHISPERS
Curator Martin A. Smith has put together a thoughtful selection of quite diverse works. He has also endowed the choice-as commentary approach for well isolated headphones in all but a couple of cases. The audience is thus able to spend time with each work in turn, something this exhibition both demands and rewards. Stand out pieces from Bill Newman's *Marylebone* (above) to Pironneau's *Change of Signature* (below) employing off-the-wall recorded voices and a beautiful sequence of work from Smith himself presented on a screen. It is a pointedly minimalist show by Eleonore Pironneau. There is a good [online catalog](#) and an accompanying [program of events](#) throughout the show. GV Arts should be applauded for their continued work in promoting exhibitions which occupy the little zone where art and science collide. Until December the 14th.

GV Art London

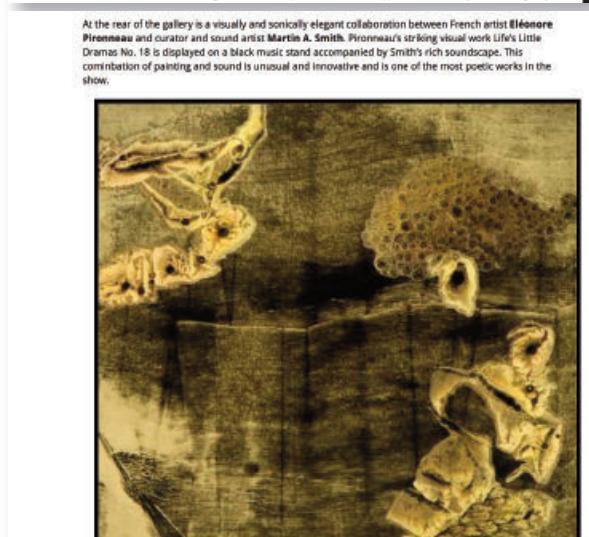
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NOISE & WHISPERS : GV ART
BY ALEXEI MONROE ON DEC 10, 2013

Sound art in London is often associated with temporary and sometimes literally underground spaces or self-consciously radical spaces. So it's a pleasant surprise to encounter an important sound art show in the unlikely surroundings of Marylebone. Curator Martin A. Smith has gathered a wide range of sound art and packed it into the well-appointed and relatively small GV Art gallery.



"At the rear of the gallery is a visually and sonically elegant collaboration between French artist Eleonore Pironneau and curator and sound artist Martin A. Smith. Pironneau's striking visual work *Life's Little Dramas n° 18* is displayed on a black music stand accompanied by Smith's rich soundscape. This combination of painting and sound is unusual and innovative and is one of the most poetic works in the show."

Alexei Monroe for TREBUCHET MAGAZINE,
Dec 10, 2013

EXHIBITIONS

Participation to **NOISE and whispers**

Group exhibition | GV Art, Marylebone, London | 8 Nov-14 Dec 2013

NOISE and whispers uniquely considers the fusion of sound, art and science by bringing together the work of over 30 international contemporary artists.

<http://www.gvart.co.uk/wp-content/uploads/2012/03/GV-Art-Noise-and-Whispers-Press-Release.pdf>

SOMETIMESTUDIO 25-29 March 2014

SometimeStudio has invited Eléonore Pironneau to present *Change of Signature* in the gallery. The window of the gallery has been transformed into a listening cabinet and other pieces displayed inside.

26 rue Saint-Claude | 75003 PARIS | FRANCE

<https://www.facebook.com/media/set/?set=a.10152286947969501.1073741827.275802464500&type=1>

PROSPECTIVE DEVELOPMENT OF THE PROJECT

SPECIAL EVENT

A concert can be organised on the evening of the preview. Concert solo, duo, trio or full band, by some of the participating musicians such as:

Sarah Jane Morris, Antonio Forcione, Tony Rémy, Lola Perrin... (*Quote on demand*).

SPECIAL GUEST MUSICIANS

In addition to the 10 existing musicians a special guest can be invited for each new exhibition of the installation. The project will thus get enriched with a wider range of music, providing an increasingly larger diversity of experience for the public, and creative opportunities for willing composers. The many musical styles will appeal to different audiences and make art accessible for everyone.

Prospective guests would be musicians such as:

IN THE UK: Dobrinka Tabakova, Justin Adams, Adriano Adewale, Sophie Harris, Marc Ribot

IN FRANCE: Vincent Segal, Cyril Atef, Nicolas Repac, Arash Khalatbari, Arthur H.

