



AGENDA

Thursday 24 October 2019, 6 pm

Infinite Ear

Conversation with Tarek Atoui
(tbc), Lendl Barcelos, Grégory
Castéra, Valentina Desideri,
Catalina Insignares and Alison
O'Daniel.

Interpreted in LSE.

Friday 10 January 2020, 7 pm

Concert by Mattin

Sound artist Mattin is invited
by Council and CentroCentro
to compose a piece for the
instruments by Tarek Atoui.

Tarek Atoui, *WITHIN*, opening concert,
Bergen Assembly 2016, ph. Thor Brødreskif

Tarek Atoui and Thierry Madiot,
sound massage session, Bergen Assembly 2016,
ph. Thor Brødreskif

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WITHIN*Tarek Atoui*

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New Listeners*Alison O'Daniel*

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**A (mis)reader's
Guide to Listening***Lendl Barcelos**Valentina Desideri**Catalina Insignares**Myriam Lefkowitz*

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**Infinite Ear:
Portraits***Lawrence Abu Hamdan**Vinciane Despret**Mara Mills**Louise Stern**Sophie Woolley*

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Credits and
Acknowledgments



Helen Keller, No. 7

Portrait of Hellen Keller (circa 1904).

Helen Adams Keller (June 27, 1880 – June 1, 1968) was an American author, political activist, and lecturer. She was the first deaf-blind person to earn a Bachelor of Arts.

Credit photo: Whitman, Chelsea, Mass

Infinite Ear is an exhibition to be heard in multiple ways. Conceived in collaboration with Deaf and hard of hearing people, the project began in 2013 when Council gathered together a group of artists and scientists in a school for deaf children, around the question: what if deafness was considered an expertise in hearing?

Hearing is usually understood as the ability to perceive vibrations through the ear. Hearing loss is diagnosed when a person is unable to hear a whisper in at least one ear. It currently affects about 1.1 billion people, almost half a million of whom are considered 'disabled'. Many scientific studies point to the intellectual, creative, and cultural benefits of Deaf-gain, recognising different perceptions of sound as vital to human diversity. So what if these sensory and cognitive differences were reframed as abilities?

The works presented in *Infinite Ear* invite us to expand our notion of hearing, giving the senses of touch, vision, imagination, and audition equal importance. You will feel sound differently in Tarek Atoui's series of instruments and in the film installations by

Alison O'Daniel; you will read testimonies of hearing transformation by Lawrence Abu Hamdan, Vinciane Despret, Mara Mills, Louise Stern, and Sophie Woolley; and perhaps you will encounter a mediator from *A (mis) reader's Guide to Listening* who will propose a journey across the exhibition through the sensorial practices by Lendl Barcelos, Valentina Desideri, Myriam Lefkowitz and Catalina Insignares.

Learning from a variety of physical and creative abilities means accepting that each one of us perceives a world from which a part is missing. As in Robert Ashley's film *Title Withdrawn*, *Infinite Ear* considers these missing parts as spaces left to the imagination. Can we try to suspend the desire for 'full understanding' and privilege the work of our imagination and our senses? Beyond the 'able-bodied' and the 'disabled,' there are thousands of capacities, and each of them is a specific ecosystem of senses. We dreamed of an exhibition where each hearing ability would be honoured.

Welcome to *Infinite Ear*.



Alison O'Daniel, *The Tuba Thieves*, 2013–ongoing,
HD Video, 16mm, VHS, film still

Barcelos/Desideri/Lefkowitz, *A (mis)reader's Guide
to Listening*, 2018–ongoing, workshop at Garage Museum
of Contemporary Art, ph. Dmitry Shumov



Tarek Atoui, *WITHIN*, Mats Lindström at opening concert,
Bergen Assembly 2016, ph. Thor Brødreskif



WITHIN

—Tarek Atoui

Tarek Atoui's ongoing collection of instruments *WITHIN* was conceived during a long-term process of learning from Deaf culture. The design of the instruments and their playability are the results of workshops and residencies in which Atoui worked with Deaf and hearing people, acoustic instrument makers, speaker designers, software engineers, and composers.

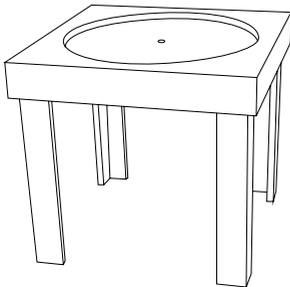
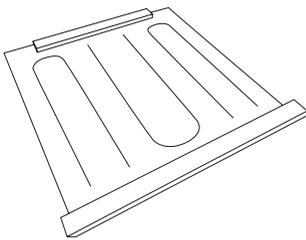
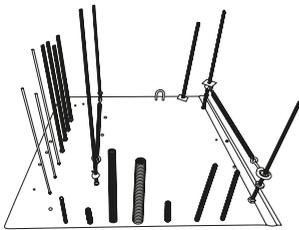
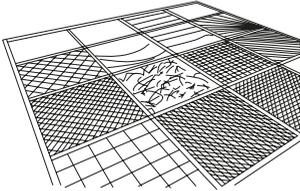
WITHIN challenges the ways in which deafness can influence our understanding and appreciation of sound's performance, its space, and its instrumentation. Most of the pieces composing *WITHIN* were produced on the occasion of the Bergen Assembly in 2016, where they were played

in different ways, separately or as an ensemble. Since then Tarek Atoui has continued building new instruments.

A sound piece was especially composed for the exhibition and it can be felt by touching the balloons and instruments with the sign . It also allows for interactions by the mediators (see page 19: 'A (mis)reader's Guide to Listening').

List of Works

Tarek Atoui, *WITHIN*, 2019. Sound composition for 11 instruments, infinite duration



Iterations on Drums, 2016
Created by Thierry Madiot

Iterations on Drums is a set of percussion tables that focus on conducting sound through solid materials such as metal and wood rather than air. This way, the sound they produce is felt in the hands of the player before reaching the ears. Initially imagined by Thierry Madiot, the design of these tables was enhanced by students at the Nordahl Grieg high school in Bergen. Madiot then took the students' designs and finalized the instrument at Lutheries Urbaines in Paris.

Iterations on Drums #1, 2016

Wooden table, 24 wooden plates, 4 contact microphones, mixing console, wooden drumsticks.
Courtesy *Galerie Chantal Crousel*, Paris

Iteration on Drums #2, 2016

Wooden table, metal structures, 2 contact microphones, mixing desk, set of 8 wooden sticks, rubber, and cotton
Courtesy *Le Centre national des arts plastiques*, Paris (inventory N° FNAC 2018-0001)

Iteration on Drums #3, 2016

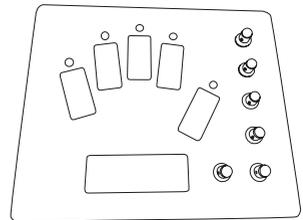
Wooden table, 1 contact microphone, mixing desk, set of 8 wooden sticks, rubber, and cotton.

Courtesy *Le Centre national des arts plastiques*, Paris (inventory N° FNAC 2018-0002)

Iteration on Drums #4, 2016

Wooden table, 1 omnidirectional microphone, mixing desk, set of 8 wooden sticks, rubber and cotton, set of strings, magnetic tapes, guitar strings, 200 glass balls, electronic box.

Courtesy *Le Centre national des arts plastiques*, Paris (inventory N° FNAC 2018-0003)



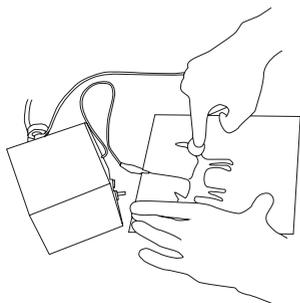
TI, 2016

Created by Daniel Arraya

Wooden box, computer, sound card, software developed by Tarek Atoui, collection of 40 sounds.
Courtesy *Chantal Crousel Galerie*, Paris.

TI is a MIDI keyboard on which sounds can be heard in a tactile way. This controller easily connects to any type of musical software to play and process sounds the player

chooses. It can also be used as a speaker that allows a person to perceive up to five sounds through the fingers and palm.



***Sub-Ink*, 2016, 2019**

Created by Julia Al Sarraf and Boris Shershenkov

Sub-Inks are modular instruments used by Tarek Atoui in performative situations focusing on the tactility of sound, addressed to audiences with a wide range of hearing abilities. They can be units with a single subwoofer each where the performer sits in contact with the sound.

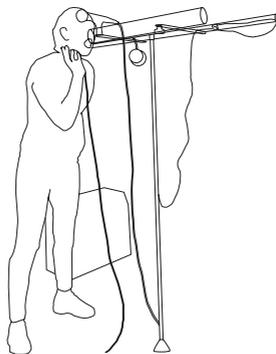
By touching an ink drawing previously produced by the musician, they play a basic synthesizer in rhythmic or melodic ways. They can be used to control other devices such as computers and synthesizers, and to connect and synchronize musicians with different hearing abilities.

***Sub-Ink #1, #2*, 2016**
Created by Julia Al Sarraf

Table, wooden seat, drawings and graphic scores, subwoofer, synthetiser. Courtesy Nouveau Musée National de Monaco (inventory N° 2018.15.1, 2018.15.2)

***Sub-Ink #5*, 2019**
Created by Boris Shershenkov.

Electronic box.
Courtesy the artist

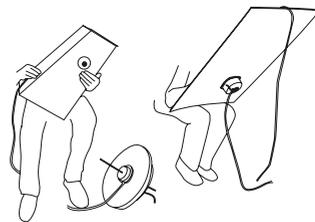


***Ouroboros*, 2016**_Created by Espen Sommer Eide.

Plastic tubes, microphones, transducers, electronic box. Courtesy *Galerie Chantal Crousel*, Paris.

Ouroboros is an instrument where sound is formed inside the mouth of the player. Conceived by Espen Sommer Eide, it was developed in discussion with people of different hearing abilities. The player places a speaker on the throat and is therefore in direct contact with the sound of the instrument. By closing

and opening the mouth, and without emitting sound, the player modulates and controls resonance and feedback frequencies between the speaker and the microphone.

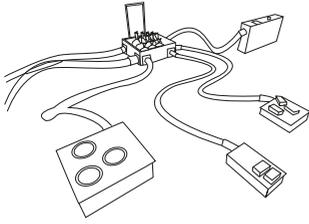


***The True Laptop Quartet*, 2016**

Created by Mats Lindström

Wooden table, electronic box, audio amplifiers rack, effect boxes, found metal objects, transducers, foot switches, coil microphones. Courtesy *Galerie Chantal Crousel*, Paris

The True Laptop Quartet is a set of four tactile instruments that use metallic found objects, transducer speakers, and old microphones to create feedback sounds. These objects are placed onto the lap of the performer, who feels the sound in their hands or body through the vibrations of the metal. A transducer speaker is one that mounts directly onto surfaces like wood, glass, or steel, making them vibrate and conduct sound.



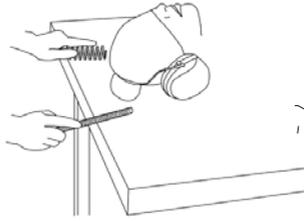
***The Organ Within*, 2019**

Created by Léo Maurel and Vincent Martial

Five wooden cubical flutes, two brass and copper organ flutes, Meidinger 250W organ blower, clear polyurethane tubes, MIDI interface, computer monitor, accessories, ten sand bags, metal arm pulley, variable dimensions.

Courtesy *Kurimanzutto*

Organ Within is a new hybrid sculptural object that engages numerous technologies in order to re-envision the spatialization, perception and performativity of the traditional organ. The *Organ Within* is the result of his ongoing collaboration with instrument-makers Léo Maurel and Vincent Martial, and their research into historical church pipe organs, modular synthesizers, and the sonic experiences of deaf people.



***Sound Massage Table*, 2016**

Created by Thierry Madiot

Wooden table, drumsticks and kit of 40 objects made in wood and metal.

Courtesy *Galerie Chantal Crousel*, Paris

Sound Massage Table is a synthesis of Thierry Madiot's sixteen years of work with sound massage techniques and practices to expand our experience of sound, through the ears or through the body. This kit is more than an instrument. It can be used therapeutically, recreationally, artistically, or pedagogically, and functions as a device where several persons play for one listener lying on a special table.



Friday 10 January 2020
Concert by Mattin

Mattin is invited by Council
and Centro Centro to work
with Tarek Atoui's instruments
on the occasion of the closing
concert of *Infinite Ear*.



Alison O'Daniel, *The Audiologist's Poem*, 2018, 5 pairs of medical silicone, copper casts of the inner ears of hard of hearing people on the metal chain, ph. Garage Museum of Contemporary Art

Alison O'Daniel, *Line of Sight*, 2018, a chain of solid nickel-plated, copper-plated, brass-plated, and powder-coated steel triangles, ph. Garage Museum of Contemporary Art

New Listeners

—Alison O’Daniel

Sound is the main character of Alison O’Daniel’s practice. People’s relationship with noise, collaborations with Deaf and hard of hearing performers, listening, and reimagining the function of a soundtrack all inform her sculptures and the process of building a script and editing her films. Musicians and concerts are recurring figures in her film *The Tuba Thieves*. Sound is shifted away from the ears into visual clues in her sculptures *Line of Sight*, *The Audiologist’s Poem*, and *Nyke and the New York Kite Enthusiasts* in Santa Monica and her quilts, textile elements traditionally employed to absorb sound.

The Tuba Thieves is a film that takes inspiration from and considers Deaf and hard of hearing people’s experiences with sound, which include hypersensitivity toward social norms, variations around volume, heightening of other senses, invention of languages, delays in comprehension, frustration, disorientation, humor, and misinterpretation.

As someone who is hard of hearing and grew up in the hearing world, O’Daniel’s practice aims to honour everyone’s relationship to sound. Anyone can access her work, but always partially, according to the visitor’s way of hearing.

List of Works

Alison O’Daniel, *The Audiologist’s Poem*, 2018

Medical silicone, copper casts of the inner ears of hard of hearing people on the metal chain 3 x 5 cm each 3 x 5 cm each (5 pairs), chain hangs from ceiling to variable heights, but roughly height of human ears

Alison O’Daniel, *Line of Sight*, 2018

A chain of solid nickel-plated, copper-plated, brass-plated, and powder-coated steel triangles, 10 m

Alison O’Daniel, *Arp Soundproofer*, 2016

Cotton, batting, rope, steel, 16ft x 9 ft x 20ft

Alison O’Daniel, *Feedback Soundproofer*, 2018

Cotton, batting, rope, steel, 81” x 50”

Alison O’Daniel, *Luminous Louise (Soundproofer 1)*, 2015

Cotton, batting, steel, 10ft x 15ft

Alison O’Daniel, *The Dropped Call Soundproofer*, 2018

Cotton, batting, rope, steel, 59” x 48”

Alison O’Daniel, *Non-diegetic Soundproofer*, 2018

Cotton, batting, rope, steel, 70” x 60”

Alison O’Daniel, *Nyke and the New York Kite Enthusiasts in Santa Monica #2*, 2018

Wood, ribbon, elastic, steel, heavy-duty motor set. Dimensions variable, HD video projection, *The New York Kite Enthusiasts gather to fly kites in Santa Monica in 1999.*

Alison O’Daniel, *The Tuba Thieves, Scenes 5, 6, 60: Hearing 4’33”*, 2014

HD video, 9 min 52 sec *David Tudor performs 4’33” at the Maverick Concert Hall in Woodstock, NY. An irritated man leaves the concert and walks through the woods nearby.*

Alison O’Daniel, *The Tuba Thieves. Scenes 9A, 11, 23B, 37, 42, 54, 56, Nyke Drumming*, 2018

HD video, 21 min 52 sec *Nyke practices drumming in a dressing room at the ice skating rink her father manages.*

Alison O’Daniel, *The Tuba Thieves, Scene 22: The Deaf Club*, 2014

VHS, 16mm film, HD video, 6 min 16 sec *Deaf patrons and hearing punks co-mingle during a punk show hosted by Bruce Conner at The Deaf Club in San Francisco in 1979.*

Alison O’Daniel, *The Tuba Thieves. Scenes 46, 47: Away Game*, 2015

HD video, 7 min 41 sec *The Centennial HS marching band performs during an away game at another high school in Compton, California, USA.*

Alison O’Daniel, *The Tuba Thieves. Scenes 48, 57: Nyke and the New York Kite Enthusiasts in Santa Monica*, 2016

HD video, 10 min 20 sec *Nyke attends a music show in Los Angeles with other deaf friends in 2012, while the New York Kite Enthusiasts gather to fly kites in Santa Monica in 1999.*

Alison O’Daniel, *The Tuba Thieves, Scene 55: The Plants are protected*, 2013

HD video, 12 min 12 sec *A man drives a moving truck during a rainstorm. In the cargo of the truck, plants begin to shake and vocalize, becoming a chorus.*

Alison O’Daniel, *The Tuba Thieves: Scene 61: Kaleidoscopic Window*, 2018

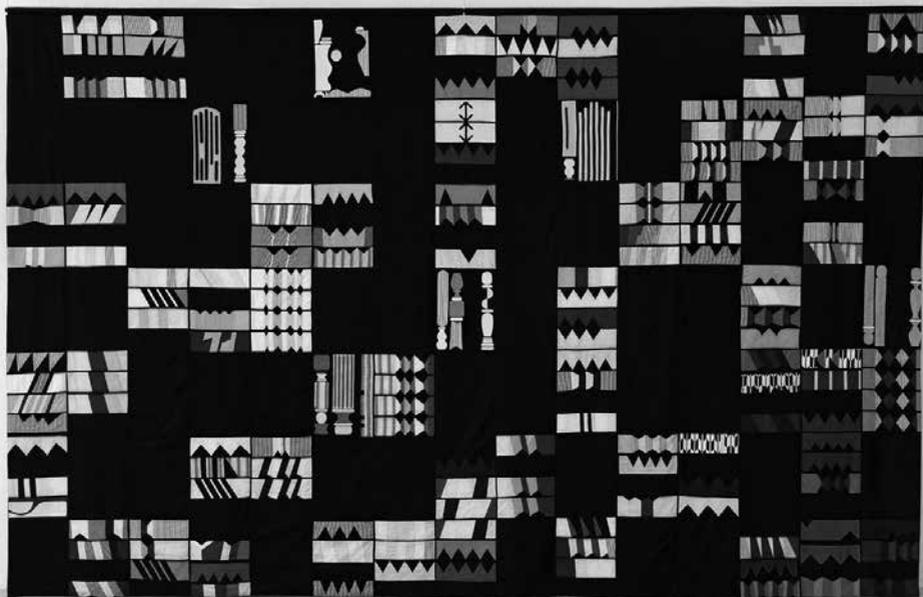
HD video, 5 min 48 sec *Composer Christine Sun Kim signs the final scene of the film: Nyke and Nature Boy go skinnydipping.*

Alison O’Daniel, *Hand Shapes and Scene Numbers*, 2018

HD video, 5 min 33 sec *Christine Sun Kim signs 1, 2, 3, 4, 5, 5A, 12, 13, 13A, etc. cycling through number and letter combinations that correspond to scene numbers in The Tuba Thieves.*

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All works are courtesy of the artist and Commonwealth and Council.



Alison O'Daniel, *Luminous Louise Soundproofer*, 2015,
Passerelle Centre d'art contemporain, Brest,
installation view, ph. Aurélien Mole

Alison O'Daniel, *The Tuba Thieves*, 2013–ongoing,
HD Video, 16mm, VHS, film still



A (mis)reader's Guide to Listening

—Lendl Barcelos, Valentina Desideri,
Myriam Lefkowitz, in collaboration
with Catalina Insignares

A (mis)reader's Guide to Listening is a mediation conceived especially for the exhibition, based on spontaneous encounters with the visitors. Developed by Lendl Barcelos, Valentina Desideri, and Myriam Lefkowitz, in collaboration with Catalina Insignares, the work is a fluid combination of artistic, therapeutic, musical, conceptual, esoteric, and poetic practices. It was conceived as the result of workshops with mediators who have various relationships to the body, sound, and deafness.

Placed at the intersection of different fields of knowledge, *A (mis)reader's Guide to Listening* reveals how the visitor's bodies and concerns participates in the interpretation of a work, and proposes other ways of sensing that may expand the work's interpretation within and beyond the exhibition space.



Tarek Atoui and Thierry Madiot, sound massage session, Bergen Assembly 2016, ph. Thor Brødreskif

Barcelos/Desideri/Lefkowitz, *A (mis)reader's Guide to Listening*, 2018–ongoing, video still, ph. Garage Museum of Contemporary Art, 2018

List of Works

The following list are examples of sensorial practices shared with the mediators during workshops. Each mediator proposes their own interpretation of these exercises, mixing them and adding new ones.

Pauline Oliveros and Ione, ***Deep Listening***, 1988–ongoing
Deep Listening is a practice of inclusive listening developed by composer and musician Pauline Oliveros that includes “an aesthetic based upon principles of improvisation, electronic music, ritual, teaching and meditation. This aesthetic is designed to inspire both trained and untrained performers to practice the art of listening and responding to environmental conditions in solo and ensemble situations”.

Géraldine Longueville, ***Different States of Water***, 2014–ongoing
Different States of Water offers a variety of waters, opening a possible dialogue between taste and our other senses.

Thierry Madiot, ***Sound Massage***, 2001–ongoing
Sound Massage involves techniques and practices that expand our corporeal experience of sound. These techniques can be used therapeutically, recreationally, artistically and/or pedagogically. For *Infinite Ear*, Thierry Madiot conceived sonic massage with

an emphasis on vibration and non-aural techniques that address both deaf and hearing audiences.

Valentina Desideri, ***Political Therapy***, 2011–ongoing
Political Therapy is a one-to-one session addressing a political problem (expressed by the visitor) through discussion, healing and mapping.

Valentina Desideri, ***Fake Therapy***, 2010–ongoing
Fake Therapy is a practice that allows anyone to heal anyone else without knowing how, through the use of a set of instruction cards.

Myriam Lefkowitz, ***How Can One Know In Such Darkness***, 2014–ongoing
How Can One Know In Such Darkness is the experience of a motionless body plunged into darkness. The device relies on the sense of touch and on the sound-space that spreads out around and with the body.

Myriam Lefkowitz, ***Walks, Hands, Eyes (A City)***, 2009–ongoing
Walks, Hands, Eyes (A City) is a silent walk that weaves a specific relation between walking, seeing, and touching.

Lisa Nelson, ***Tuning Scores***, 1970–ongoing
Tuning Scores are an intriguing way to investigate fundamental elements of performance, movement behaviour,

and communication. The explorations illuminate how we compose perception through action; in other words, we learn how what we see is inextricably linked to how we see, through our multisensorial layers of observation.

Mediators

Laura Calderón de Castro
Sandra Ferri
Alberto García Aznar
Blanca Gómez Terán
Alba González
Romina Grisel Giménez
Ainhoa Hernández Escudero
Jessenia Hernández
Clara Moreno
Agapito Olivera Márquez
Marcos Antonio Pereira de Sousa
Andrea Rodrigo
Paula Ximena Rodríguez



Robert Ashley, *The Music of Robert Ashley: Title Withdrawn*, 1975, NTSC video, 45', part of *Music with Roots in the Aether*, an Opera for Television, ©film Robert Ashley, Lovely Music, Ltd

Infinite Ear: Portraits

—Lawrence Abu Hamdan, Vinciane Despret, Mara Mills, Louise Stern, Sophie Woolley

Infinite Ear: Portraits is a collection of stories of individuals who have experienced a transformation in their perception of sound, a transformation that has affected their hearing ability or that has prompted a new relationship to sound. In the exhibition space visitors can find printed stories of a

survivor of torture, an artist who became deaf at an early age, a museum inclusive program manager, a writer who had to adapt to having a cochlear implant, and a psychic who can hear the dead.

Title Withdrawn

—Robert Ashley

1975, NTSC video, 45 min

Title Withdrawn is a film based on the music of his piece *Automatic Writing*. Ashley used the involuntary speech that results from his mild form of Tourette's Syndrome as one of the voices in the music. The second voice is a French translation of his ideas. Ashley was intrigued by his involuntary speech, and the idea of composing music that was unconscious. His interest in the use of voice and words went beyond their explicit denotation, believing their rhythm and inflection could convey meaning even if one does not understand the actual phonemes.

It features David Peterson and Donald Renzulli from the California School of the Deaf signing the involuntary speech heard in *Automatic Writing*.

Title Withdrawn belongs to a series of videos, *Music with Roots in the Aether*, directed by Robert Ashley, in which he establishes a panorama of the New York experimental scene of the early 1970s through interviews and concerts by Pauline Oliveros, Philip Glass and Alvin Lucier, among others.

BIOGRAPHIES

Robert Ashley (b. 1930 Michigan, d. 2014 NY) was a distinguished figure in American contemporary music who holds an international reputation for his work in new forms of opera and multi-disciplinary projects. The operatic works of Robert Ashley are distinctly original in style, and distinctly American in their subject matter and in their use of American language. His recorded works are acknowledged classics of language in a musical setting. He pioneered opera-for-television, working with the major television companies. Ashley has provided music for the dance companies of Trisha Brown, Merce Cunningham, Douglas Dunn and Steve Paxton.

Tarek Atoui (b. 1980 Beirut, lives and works in Paris) is an artist and composer who works within the medium of sound. His works are informed by extensive research into music history and tradition, that come to life in performances that explore new methods of collaboration and production. Atoui has presented his work internationally at Sharjah Biennial 9 and 11, United Arab Emirates (2009 and 2013, respectively); the New Museum of Contemporary Art, New York (2010); SeMA Biennale Mediacity Seoul, South Korea (2010); the Haus Der Kunst, Munich (2010); Performa 11, New York (2011); dOCUMENTA, Kassel, Germany (2012); Serpentine Gallery, London (2012); Berlin Biennale (2014); NTU Centre for Contemporary

Art Singapore (2018); Garage Museum of Contemporary Art, Moscow (2018); the 58th Venice Biennale (2019); Yorkshire Sculpture International, Wakefield (2019); and the Guggenheim Museum, New York (2019), among others.

Lawrence Abu Hamdan (b. 1985, Amman, lives and works in Beirut) is a visual artist and “private ear”. His interest in sound and its intersection with politics originate from his background as a touring musician and facilitator of DIY music.

Lendl Barcelos (b. 1987 in Toronto, lives in Brussels) is an artist, DJ, writer & ,kataphysician who plays through aural matter. Lendl tends to negotiate multi-modalities of sensing and making sense. Lendl has presented, performed, and led workshops internationally, and has been published via MIT Press, re:press, The Wire, Schism Press & Urbanomic. Pieces have been shown at Inkonst (Malmö), /\ / inibar (Stockholm), Tate Britain (London), OR Gallery (Berlin), New South Wales Institute for Experimental Arts (Sydney), Gallery 1313 (Toronto), among others.

Council believes in the transformative potential of the arts and works towards extending their influence across other domains. “Our curatorial programme is based on long-term ‘inquiries’ that assemble people and knowledge from the arts, sciences and civil society, in order to foster better understandings of societal issues. Within these

inquiries, we curate exhibitions and public programmes, and commission new work by artists, researchers and activists.

Our fellowship programme, AFIELD, supports artists and cultural producers who instigate sustainable social initiatives worldwide. Through specific granting schemes, AFIELD aims to build an international network of inspiring individuals while promoting their role as engaged citizens”. Founded in Paris in 2013 by Grégory Castéra and Sandra Terdjman, Council is an art organisation that operates internationally, gathering a diversity of audiences and collaborators around each project.

Valentina Desideri (b. 1982 in Rome, lives and works in Vancouver) is an artist who reads, writes and is committed to working with different communities, including co-organising Performing Arts Forum in France. She trained in contemporary dance at the Laban Centre in London (2003–2006) and later on did her MA in Fine Arts at the Sandberg Institute in Amsterdam (2011–13) and is currently a PhD candidate at the Social Justice Institute at the University of British Columbia, Vancouver. She does *Fake Therapy* and *Political Therapy*, she speculates in writing with Stefano Harney, she engages in *Poethical Readings* with Denise Ferreira da Silva, she is part of the *Oficina de Imaginação Política*.

Vinciane Despret (b. 1959 Anderlecht, lives and works in

Liège, Belgium) is a philosopher who embarked on a research into the ways some of us are able to welcome the presence of the dead in their lives.

Catalina Insignares (1987, Bogota, lives and works in Paris) is a dancer and choreographer. She studied dance in Canada and France as well as Choreography and Performance at Giessen University in Germany. As a choreographer, she's looking for that moment when dance, touch and movement generate unintelligible, unapologetic subjectivities and collectivities. Her work is mainly built through collaborations for staging, dramaturgy and performing (Else Tunemyr, Miriam Schulte, Caroline Creutzburg, Larisa Crunteanu, Zuzana Zabkova, Carolina Mendonça). Since 2017 she works with choreographer Myriam Lefkowitz as a performer in her immersive works but also in a collaboration that finds ways to infiltrate sensorial practices derived from their works in diverse social contexts.

Myriam Lefkowitz (b. 1980 in Paris where she lives and works) is a performance artist. Since 2010, her research is focused on questions of attention and perception. Research which she is developing through different immersive devices involving a direct encounter between spectators and performers. Her work has been presented at, The Venice Biennale (Lithuania and Cyprus Pavillon), the MOT (Tokyo), De Apple (Amsterdam), Le Nouveau Festival (Centre Pompidou),

The Bergen Triennial (Sweden), La Ferme du Buisson, Les Laboratoires d'Aubervilliers, *If I Can't Dance I Don't Want To Be Part Of Your Revolution* (Amsterdam), among others. In 2011, she took part in the master of experimentation in Art and Politics (SPEAP, Science Po Paris) founded by Bruno Latour, where she was later part of the teaching committee. She is regularly invited to do workshops and talks. She is currently associated artist at La Ferme du Buisson (Paris), teaches at TALM, school of art and design (Angers) and works on a film in collaboration with the artist Simon Ripoll-Hurier.

Mattin (b. 1977 in Bilbao, lives and works in Berlin) is an artist who works within experimental and noise music, responding to the social and economic conditions of music production through live performance, recordings, and writings.

Mara Mills (lives and works in NY) is an Associate Professor of Media, Culture, and Communication at New York University who works at the intersection of disability studies and media studies.

Alison O'Daniel (b. 1979 in Miami, lives and works between Los Angeles and San Francisco) is a visual artist and filmmaker working across sound, narrative, sculpture and installation. Since 2014 she has been working on a feature film in collaboration with composers, deaf athletes, musicians, and performers, addressing the loss and creation of information as it passes through sound, image, text.

She has screened and exhibited in galleries and museums internationally, including the Hammer Museum, Los Angeles; Garage Museum of Contemporary Art, Moscow; Centre Pompidou, Paris, FR; Centro Centro, Madrid, Spain; Bemis Center for Contemporary Arts, Omaha; Shulamit Nazarian, Los Angeles; Art in General, New York; Samuel Freeman Gallery, Los Angeles; Centre d'art Contemporain Passerelle, Brest, France.

She is a recipient of a 2019 Creative Capital award. Her film, *The Tuba Thieves*, is supported by the 2019 Sundance Creative Producing Lab and she is included in *Filmmaker Magazine's* 2019 "25 New Faces of Independent Film". She has received grants from the Rema Hort Mann Foundation; Center for Cultural Innovation; and Franklin Furnace Fund. She is represented by Commonwealth and Council in Los Angeles and is an Assistant Professor of Film at California College of the Arts in San Francisco.

Louise Stern (b.1978 Fremont, USA, lives and works in London) is an artist, writer and director who grew up in an exclusively deaf community.

Sophie Woolley (b. 1973 lives and works in London) is a writer, performer of theatre, radio and literature. She went progressively deaf from her teens until she decided to have a cochlear implant at the age of 39.

CREDITS*Infinite Ear*

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Crisóstomo
OrdaxPrinted
PalgraphicSign Language
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SILSEasy Reading Translation
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The archive is available at www.council.art/infiniteear/
You can follow the project on Facebook and Instagram
#infiniteear

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Organized and produced:



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Next Page_
 Alison O'Daniel, *Nyke and the New York Kite Enthusiasts in Santa Monica #2*, 2018, HD video projection, wood, ribbon, elastic, steel, heavy-duty motor set, dimensions variable, ph. Garage Museum of Contemporary Art

