

Salon Souterrain

(season 1)

A project

By Elisabeth Bakambamba Tambwe

At a time when European populist parties are in vogue, many parties and movements believe that an irreducible antagonism, a summa divisio, a decisive split definitely opposes the native people (literally sacred) and the immigrants, the foreigners generally speaking.

In response to these false enlightened consciences, the performance-visual artist Elisabeth Bakambamba Tambwe creates in 2017 a multidisciplinary Art Space: Château Rouge in the 12th district.

In 2018, she created, following a conversation with Dj Rizo (addressing the question of the inclusion of "the Other") the concept of "Salon Souterrain", a platform for discussions mixing different forms and artistic mov. In 2019, Lena Fankhauser, founder of the association of Music Chamber joins the Salon and becomes a partner to curate the orchestral music program

The season 1 of Salon Souterrain offers thematic and nomadic meetings with the aim of evoking social issues surrounded by art format as in the episode 1 of Salon Souterrain shown in may 2019 in the Künstlerhaus with the thematic "Remember, 100 years of women right to vote... What about now?" and art works crossed by social issues, such as the "Art and Prostitution" held in August 2019 in the Rote Bar with Impulstanz festival..

These meetings bring together different mediums such as photography, performance, video, cinema, installation, etc., and the disciplines of humanities and social sciences such as philosophy or ethnology.

Thematic:

GROWTH

8th, 9th and 10th of November 2019.

In corporation with Wien Modern and Ensemble Kontrapunkte

In collaboration with "Les Lunes Bergers", a publishing house of books-objects that offers a stage space to take away. The totem object in limited series represents in a device of reading-manipulation the heart of each problematic dealt by Salon Souterrain.

For this edition the thematic is : GROWTH

«We live in a highly academic age, although we ritually deny it. At present we have almost completely domesticated art, whether private or public, and created an art simply to serve our most ordinary needs {...} visual art has become a kind of industrialized agriculture , mechanical harvesting of popular seeds of high culture».

Get out, Stay away, Come back, Richard Nonas

The cultural displaced by the notions of disposable and interchangeable, and subject to issues of mass production, opposes the rare, the precious, and more, the persistent. The entertainment provided by the cultural object as an object of consumption, efficient and fast is to be compared to the effects of sugar, quickly digested, ephemeral satisfaction, but powerful. Now, without residual, the emptiness that follows, pushes to repetition, re-gurgiting again to avoid the lack of this excitement, to the point of obesity.

Thus, how can we find this essential nucleus, perhaps that which is of the order of the corpse, as if to find a response of opposition to the speed and erasure of the persistent, in a superabundance of indistinctly talkative signs?

« What is meant by "more" reduces the essential » (E. Tambwé).

Should we go back and meet the founding myths, or should we, in the manner of an archaeologist keep leftovers of a method of production?

DAY ONE: 8th of November 2019

SALON SOUTERRAIN: GROWTH I

MINIMAL NIGHT MUSIC

22:00

Kulturraum Gleis 21, Bloch-Bauer Promenade 22, 1100 Wien

Ensemble Kontrapunkte | DJ Functionist | Lena Fankhauser Viola | **Cléo Duplan** Installation
| **Lunes Bergers** Book-object | **Eduardo Trivino Cely** Film-/Photoprojection | **Kids of the
Diaspora** Modedesign

Augusta Read Thomas: *Dancing Helix Rituals* für Violine, Klarinette und Klavier (2007) – 6´
Guillaume Connesson: *Adams Variations* für Violine, Klarinette, Violoncello und Klavier (1994) – 4´
DJ Functionist / Lena Fankhauser: *Electronic Interlude*
Augusta Read Thomas: *Acrobats* für Violine, Violoncello, Flöte, Bassklarinette und Klavier (2018) – 6´
Guillaume Connesson: *Toccatà* für Harfe solo (2003) – 4´
Guillaume Connesson: *Les Chants de l'Atlantide No. 1: Au-delà des colonnes d'Héraclès* für Violine
und Klavier (2007) 6´
DJ Functionist / Lena Fankhauser: *Electronic Interlude*
Guillaume Connesson: *Toccatà Nocturne* für Flöte und Violoncello (2002) – 3´
Guillaume Connesson: *Les Chants de l'Atlantide No. 2: Le Temple de Poséidon* (2007) – 6´
Guillaume Connesson: *Disco Toccatà* für Klarinette und Violoncello (1994) – 3´
DJ Functionist / Lena Fankhauser: *Electronic Interlude*
Guillaume Connesson: *Les Chants de l'Atlantide No. 3: Le jugement de dix rois* (2007) – 5´
Guillaume Connesson: *Techno Parade* für Flöte, Klarinette und Klavier (2002) – 5´

Curated by Gottfried Rabl, Lena Fankhauser and Elisabeth Bakambamba Tambwe | Production
Ensemble Kontrapunkte | Coproduktion Salon Souterrain / ChateauRouge.at / (CH)amber and
Wien Modern | With friendly support from Stadt Wien Kultur, kùltùr gemma!, Grüne
Bildungswerkstatt, Kulturen in Bewegung | Cooperation Radio Orange | Thanks to Esther Ojo
(Photography)

DAY TWO: 9th of November 2019

SALON SOUTERRAIN: TALK

21:30

Kulturraum Gleis 21, Bloch-Bauer Promenade 22, 1100 Wien

Marino Formenti in conversation with **Elisabeth Bakambamba Tambwe** (in English)

«We live in a highly academic age, although we ritually deny it. At present we have almost completely domesticated art, whether private or public, and created an art simply to serve our most ordinary needs [...] Visual art has become a kind of industrialized agriculture, mechanical harvesting of popular seeds of high culture.» (Richard Nonas: *Get out, Stay away, Come back*)

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DAY TWO: 9th of November 2019

MINIMAL NIGHT MUSIC

SALON SOUTERRAIN: GROWTH II

22:00

Kulturraum Gleis 21, Bloch-Bauer Promenade 22, 1100 Wien

Ensemble Kontrapunkte | **Gottfried Rabl** Leitung | **Philippe Riéra** Tanz, Performance | **Cléo Duplan** Installation | **Lunes Bergers** Bookobject | **Eduardo Trivino Cely** Film/Photoprojection | **Kids of the Diaspora** Modedesign

Petra Stump-Linshalm: *Wändelezen* für Altflöte, Bassklarinetten und Violoncello (2016–2017) – 10'

Mirela Ivičević: *S.sucht / this is a love song* für Sextett (2014) – 7'

Guillaume Connesson: *Sextet* (1998) – 14'

Gérard Grisey: *Stele* für zwei große Trommeln (1995) – 6'

George Crumb: *Songs, Drones and Refrains of Death* für Bariton, Quintett und Verstärkung (1968) – 29'

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DAY THREE: 10th of November 2019

SALON SOUTERRAIN: TALK

21:30

Musikverein, Hölzerner Saal, Musikvereinsplatz 1, 1010 Wien

Panel Discussion with **Arya Amir**, **Silvia Bulgheresi** and **Cléo Duplan** | **Cedrik Fermont** Moderation (in English)

The cultural world, when displaced by the notions of the disposable and interchangeable, becomes subjected to issues of mass production and consumption which oppose the rare, the precious, and the enduring. Cultural entertainment can sometimes be seen as an object of consumption; efficient and fast-paced, and can be compared to the effects of sugar – quickly digested and giving instant satisfaction. The emptiness which follows causes a desire for repetition, to indulge anew in order to avoid the oncoming absence of excitement. Thus, how can we find the essential kernel of the enjoyment of culture as a response to counter this need for speedy satisfaction and overabundance? What is meant by «more» diminishes the essential. (Elisabeth Bakambamba Tambwe, Cléo Duplan)

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DAY THREE: 10th of November 2019

SALON SOUTERRAIN: GROWTH III

21:30

Musikverein, Gläserner Saal, Musikvereinsplatz 1, 1010 Wien

Ensemble Kontrapunkte | **Gottfried Rabl** Leitung | **Philippe Riéra** Tanz, Performance | **Cléo Duplan** Installation | **Lunes Bergers** Bookobject | **Eduardo Trivino Cely** Film/Photoprojection
| **Kids of the Diaspora** Modedesign

Julia Wolfe: *singing in the dead of night* für Sextett (2008) – 18'

Morton Feldman: *Routine Investigations* für Sextett (1976) – 8'

Steve Reich: *Runner* für Ensemble (2016) – 16'

— Während der Pause: DJ Functionist / Lena Fankhauser

Annamaria Kowalsky: *Rhizom* für Ensemble (2019^{UA}) – 14'

Anna Thorvaldsdottir: *Hrim* für Ensemble (2009–2010) – 9'

Guillaume Connesson: *Night-Club* für Ensemble (1995) – 12'

Curated by Gottfried Rabl, Lena Fankhauser and Elisabeth Bakambamba Tambwe | Production Ensemble Kontrapunkte | Coproduktion Salon Souterrain / ChateauRouge.at / (CH)amber and Wien Modern | With friendly support from Stadt Wien Kultur, kùltùr gemma!, Grüne Bildungswerkstatt, Kulturen in Bewegung | Cooperation Radio Orange | Thanks to Esther Ojo (Photography)

Artists Guests:

Cléo Duplan : Art Installation - An installation of art composed of "waste of slowness, or drawn shrouds" will be put in place.

Pencil drawings on very fine and fragile paper, hanging, floating, almost disappeared. Relics, a lynx, a Tasmanian tiger, a Saharan leather gourd, a feather scarf ... ghostly signs of a possible myth, as objects carrying a forgotten history. Drawing is like a game field. Narrative figures as in storytellers and illustrations build a set that I love to explore without any obvious codes or dogmas. Many layers of stylistic devices are hidden, mise en abime, conflicting and corrolating with one another. Indeed, this apparent chaos is structured by a masked logic. Through my craft i navigate between nightmares and high lights of magic. It is a place where monsters are divine, and being spontanious is a chosen pathern. Working as in series, patherns become bodies as in pack of wolves, sorcers and pieces of woods.

Eduardo Trivino Cely - He is currently continuing his studies at the Akademie der Bildenden Kunst Wien at the Bildenden Kunst Institute and at the Universität für angewandte Kunst at the Medien Kunst Institute. In his working part he works in the part of Video Design at the Rabenhof Theater. On the other hand, he works with performance producers in the field of visual artist and visual installation, in the same way in cooperation with artists and music festivals.

Philippe Riéra – He is a theater director, choreographer, performer, founding member of SUPERAMAS. Currently artistic director of Huggy Bears, an Artist Friendly Platform in Vienna .

Lena Fankhauser - She is violist born in Montreal, Canada with a Bachelor and Master's degree from the Juilliard School of Music in New York. After receiving a scholarship for a post-graduate with Prof. Thomas Riebl at the Mozarteum in Salzburg, she played with Camerata Salzburg. In Vienna, she has played with many orchestras and ensembles including, Volksooper Vienna, Klangforum and RSO Vienna. She is currently a member of the Burgtheater and Koehne Quartet. Lena Fankhauser is the founder of her Verein, (CH)AMBER, an association for new music and is co-founder of Salon Souterrain.

Gottfried Rabl - Born in Vienna, Austria, he studied at the University of Music in Vienna (the former Academy of Music). He holds degrees in French horn, conducting and vocal coaching. After a one year conducting fellowship at the Sibelius Academy in Helsinki, Finland,, he started to perform with his own, highly successful contemporary music ensemble "Theatre of Silence" for several years, in which he appeared as conductor, pianist and composer.

After working shortly as a vocal coach at the Studio of the Vienna State Opera he started a close collaboration with Leonard Bernstein, during which Mr. Rabl served as musical assistant and editor of Bernstein's last opera "A Quiet Place". He subsequently pursued for several years post-graduate studies at Indiana University in the United States, where he also worked as conductor.

Discussion Panel:

Silvia Bulgheresi – She is Assistant Professor of Environmental Cell Biology and Principal Investigator in three Austrian Science Fund (FWF) projects at the Faculty of Life Sciences, University of Vienna. Since 2008, she has been teaching Microbial Symbioses and Epigenetics in the frame of several lecture and seminar series and in 2014 she received the *venia docendi* in Molecular and Cell Biology. Her research on symbiont reproduction challenged long-established biology tenets and was published in high-ranking journals such as *Nature Microbiology*, *Nature Communications* and *Current Biology*. Silvia was invited speaker at several world-renowned scientific meetings, including four GRC Frontiers of Science and two American Society of Microbiology meetings.

<https://archaea.univie.ac.at/research/silvia-bulgheresi-lab/>

Dr. Arya AMIR – She studied theater, film and media sciences at the University of Vienna. In film studies her field of research is the north-Indian film industry (“Bollywood”) and the stars it produces.

For about ten years she also worked in adult training.

Main interest:

Screen studies: In our current audiovisual landscape it is with a phenomenological approach that the relation between bodies and screens can be grasped in a prolific way.

Films: They touch all of us in a myriad of ways. One main focal point is the corporeal level in which they touch us. To be “immersed” in a film speaks directly to this kind of spectatorial corporeal engagement with a body on screen and the film body itself.

Cléo Duplan - She lives and works in Marseille. She trained in scenography at the Ecole Nationale Supérieure des Arts Décoratifs in Paris, then did a training in art publishing and artist's book at the Jean Monnet University of St Etienne. Her plastic practices are diverse, theatrical scenographies, masks, drawings, illustrations and installations. Paper is his favorite material. Recently, she founded the "Lunes Bergers", a publishing house of book-objects and curiosities of paper in limited series.

Moderation:

Cedrik Fermont – known as C-drík or Kirdec, he was born in Zaire, Democratic Republic of Kongo, and lives at the moment in Berlin. C-drík grew up in Belgium and Netherlands before he moved to Germany. He studied electroacoustic music in Belgium, under the direction of Annette Vande Gorne. Cedrik Fermont is, since 1989, active in several music projects such as Črno Klank, Axiome, Tasjiil Moujahed as well as a solo artist. He has collaborated with dozens of musicians from the free improvised, noise and electroacoustic music scenes.

He is the manager for Syrphe, an online platform for alternative musicians from Asia and Africa..

Marino Formenti – He is considered to be one of the most interesting musicians of his generation. Praised by the Los Angeles Times as “a Glenn Gould for the 21st Century”, his dedication to the new and the unexpected leads him to develop constantly new concert experiences and unexampled projects.

His performances include interpretations of most recent works, improvisations and individual reflections on classical masterpieces; his most recent projects include often non-western and popular forms of music.

Das Ensemble Kontrapunkte geht für Wien Modern in den Untergrund. Und das nicht nur zwei Nächte lang im neuen Sonnwendviertel beim Hauptbahnhof (s. 08.+09.11.), sondern auch in seinem alten Hauptquartier im Ersten Bezirk – of all places. Auslöser war die transformierende Begegnung des 1965 gegründeten Ensembles mit dem 2018 gegründeten Salon Souterrain, einem Format des Underground-Kunstraums Chateau Rouge. Dahinter stehen die aus dem Kongo und Frankreich stammende Elisabeth Bakambamba Tambwe, die als Performance-Künstlerin in Wien seit längerem Furore macht, und die Kanadierin Lena Fankhauser, Bratschistin des Koehne Quartet und Gründerin von (CH)amber – Verein für neue Kammermusik. Als Reaktion auf aktuelle Dynamiken sozialer Ausgrenzung in der europäischen Gesellschaft versteht sich Salon Souterrain ganz dezidiert als Ort der Gastfreundschaft, als Schmelztiegel von Menschen, Stilen und Ideen sowie als offene Plattform für alle Kulturen und für systematischen Dialog. Mit liebevoll ausgewählten PerformerInnen, KünstlerInnen, AktivistInnen, DesignerInnen, WissenschaftlerInnen etc. wird an den drei Abenden das Festivalthema Wachstum bearbeitet – mit der Offenheit für Überraschungen, die den unkonventionellen Charme des Salon Souterrain ausmacht. Wachstum und Veränderung zeigen sich aber nicht zuletzt auch in der erstmaligen Zusammenarbeit des Ensembles mit zwei jungen Dirigentinnen aus den Masterclasses mit Marin Alsop (s. 01.–03.11.).

Thanks to the designer Kids of the Diaspora, the video maker Eduardo Trivino Cely, the photographer Esther Ojo and Philip Riera for the dramaturgy support

In cooperation with: Wienwoche – Festival for Art and Activism, Grüne Bildungswerkstat, kältür gemma!, Kulturen in bewegung and Radio Orange.

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