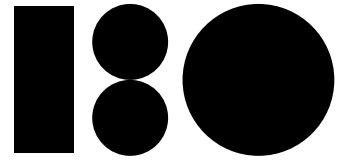




Fondation *Cartier*
pour l'art contemporain



THE STORE X THE VINYL FACTORY IN COLLABORATION WITH
THE FONDATION CARTIER POUR L'ART CONTEMPORAIN
PRESENT

OTHER SPACES

A MAJOR IMMERSIVE EXHIBITION
BY UNITED VISUAL ARTISTS (UVA)
AT 180 THE STRAND



Installation view of Vanishing Point by UVA

PRESS RELEASE

A major immersive exhibition by London-based practice United Visual Artists (UVA) will be presented by The Store X The Vinyl Factory at 180 The Strand, opening 2 October 2019, in collaboration with the Fondation Cartier pour l'art contemporain, Paris.

OTHER SPACES will feature three large-scale installations by UVA - including the UK premiere of an immersive installation featuring sound recordings of wild ecosystems around the world which conveys the importance of preserving the beauty of the animal world; a meditation on time experienced in a pitch-black room illuminated by oscillating light pendulums; and an installation that uses light as an architectural material to explore our perception of space.

Founded in 2003 by British artist Matt Clark, UVA is known for its bold site-specific installations and collaborative practice, combining experimental new technologies and processes with traditional media. Taking its title from the writings of philosopher Michael Foucault and referring to worlds that are transitory or juxtaposed to our reality, OTHER SPACES contains works that are both architecturally and conceptually interruptive. This exhibition will feature new and adapted work from across UVA's 15-year career, which has spanned the fields of science, music, architecture and performance, and will be presented at 180 The Strand from 2 October until 8 December 2019.

The exhibition will feature a site-specific iteration of *Our Time*, commissioned by The Store X The Vinyl Factory for OTHER SPACES. An evolution of UVA's hugely popular 2013 commission for the Barbican, *Momentum*, this atmospheric installation with newly produced music by Mira Calix will see visitors walk below the kinetic sculptures as they swing in and out of phase, projecting light and sound to manipulate the viewers experience of time.

Making its UK premiere will be *The Great Animal Orchestra* - a mesmerising soundscape of animal sounds recorded in natural habitats around the world by American musician and bioacoustician Bernie Krause. This immersive installation was commissioned by the Fondation Cartier on the occasion of the eponymous exhibition presented in Paris in 2016. Over the course of nearly fifty years, Krause has studied the secret and complex world of animal sounds, collecting over 5,000 hours of audio-recording of over 15,000 species in the heart of nature. The analysis of the graphic representation of these soundscapes via spectrograms reveals that the sounds of the animal world are as carefully orchestrated as the most complex musical scores. Yet Krause's soundscape also reveals that *The Great Animal Orchestra*, increasingly threatened by human activities, now risks being reduced to total and utter silence. UVA have imagined a visual translation of Krause's soundscape, featuring colourful abstract spectrogram landscapes evocative of the environments where the wildlife recordings were made. After Paris in 2016, *The Great Animal Orchestra* has been presented in Museum of Art, Seoul, Korea; Power Station of Art, Shanghai, China; and XXII Triennale di Milano, Milan, Italy.

In the installation *Vanishing Point*, beams of white light will be projected into space from an invisible vanishing point, creating different shapes and divisions within the room and playing with the audience's sense of perspective. Inspired by Renaissance perspective drawings by Leon Battista Alberti, Leonardo Da Vinci and Albrecht Dürer, this immersive laser installation employs perspective as a tool to reshape and redefine a space.

A new book about UVA, published by The Vinyl Factory, will accompany the exhibition, as well as a vinyl edition of Bernie Krause's recording of *The Great Animal Orchestra*, jointly released by The Vinyl Factory and Fondation Cartier.

Matt Clark, founder of UVA, said: "I'm excited to bring these three works together under one roof to celebrate 15 years of UVA's work and collaborations. It is a time that has brought such a rapid technological and ecological transformation, so it's a moment to reflect on that shift as well as our work with such a diverse range of extraordinary practitioners, all of whom have formed and informed my world."

Listings

OTHER SPACES

180 The Strand, London, WC2R 1EA

2 October – 8 December 2019

12 midday – 7pm (closed Mondays)

Free Admission

For press information, please contact Erica Bolton or Daisy Taylor, Bolton & Quinn:

E: erica@boltonquinn.com or daisy@boltonquinn.com

T: 020 7221 5000

M: 0771 698 186

United Visual Artists

UVA (United Visual Artists) is a London-based collective founded in 2003 by British artist Matt Clark. UVA's diverse body of work integrates new technologies with traditional media such as sculpture, performance, and site-specific installation.

Drawing from sources ranging from ancient philosophy to theoretical science, the practice explores the cultural frameworks and natural phenomena that shape our cognition, creating instruments that manipulate our perception and expose the relativity of our experiences. Rather than material objects, UVA's works are better understood as events in time, in which the performance of light, sound and movement unfolds.

UVA has been commissioned internationally by institutions including the Barbican Curve Gallery, London, England; Manchester International Festival, Manchester, England; Royal Academy of Arts, London, England; Serpentine Gallery, London, England; The Wellcome Trust, London, England; Towner Gallery, East Sussex, England; Victoria & Albert Museum, London, England; Fondation Cartier pour l'art contemporain, Paris, France; YCAM, Tokyo, Japan, and others. Previous group exhibitions include Blain|Southern, London, England; Riflemaker, London, England; Bryce Wolkowitz, New York; Seoul Museum of Art, Seoul, Korea; and Power Station of Art, Shanghai, China.

UVA is collected by the Fondation Cartier pour l'art contemporain, France and MONA, Australia. Public works are sited internationally in Toronto, Dubai, Philadelphia and London. The practice has an open and inclusive approach to collaboration and have worked with artists including choreographer Benjamin Millepied and the Paris Opéra Ballet, filmmaker Adam Curtis, and musicians Massive Attack, Battles, and James Blake. Most recently UVA collaborated with Christopher Bailey for the Autumn/Winter 2018 fashion runway show at Burberry. The work with Bernie Krause is also part of this collaborative practice.

The Store X The Vinyl Factory

An ongoing collaboration between The Store X and The Vinyl Factory which supports the creation of original, site-specific audio-visual installations by some of today's most innovative artists, designers, and musicians. These commissions premiere at 180 The Strand, London as well as in partnership with leading institutions and festivals around the world.

Commissions to date include Hito Steyerl's *This Is The Future* (2019), Kahlil Joseph's *Fly Paper* (2017) and *BLK NWS* (2019), Ryoji Ikeda's *Test Pattern* [no.12], Virgil Abloh and Ben Kelly's *RUIN*, and Jeremy Deller and Cecilia Bengolea's film *Bom Bom's Dream*.

The Store X The Vinyl Factory also collaborate to present exhibitions with leading arts institutions at 180 The Strand. These have included the critically acclaimed *Strange Days: Memories of the Future*, in partnership with New York's New Museum (2018), *Everything at Once*, in partnership with Lisson Gallery (2017), and *The Infinite Mix*, in partnership with the Hayward Gallery (2016).

180 The Strand

180 The Strand is an iconic Brutalist building currently undergoing a transformation into a creative hub for people and progress. Its ambition is to foster and connect creatives, entrepreneurs, dynamic thinkers and cultural explorers by using its spaces for the creation, display, learning and social functions of culture. Having launched in Spring 2016, 180 The Strand is home to The Store X and a mix of creative companies including Dazed Media Group, Frieze, David Chipperfield Architects, IMG, The Vinyl Factory, Charcoal Blue, Charlotte Tilbury and Fact magazine. 180 The Strand will also be home to London's flagship Soho Works and 180 House, the latest addition to Soho House, in the Autumn of 2019.



View of the exhibition *The Great Animal Orchestra*, Fondation Cartier pour l'art contemporain, Paris, 2016. © Bernie Krause / © UVA. Photo © Luc Boegly.

Fondation Cartier pour l'art contemporain

Founded in 1984, the Fondation Cartier pour l'art contemporain runs its program of contemporary art exhibitions in a building created by French architect Jean Nouvel in Paris. The program of the Fondation Cartier is resolutely trans-disciplinary and is open to fields of creation as broad as cinema, music, architecture, design, science, and philosophy. From commission to exhibition, the Fondation Cartier has provided long-term support to a wide range of artists, such as Raymond Depardon, William Eggleston, Diller & Scofidio, Cai Guo-Qiang, David Lynch, Beat Takeshi Kitano, Agnès Varda...

As part of its ongoing exploration of the state of today's world, the Fondation Cartier is quick to engage the museum on the most urgent of contemporary subjects. Since the 90s, significant issues related to nature and the environment, climate change and its impact on migrations, human's relationship to the animal and vegetal world, deforestation and the disappearance of indigenous languages and cultures, as well as the creative and scientific impact of contemporary mathematics have been developed through collaborations between artists and scientists forming a solid community.

Confirming this line, Fondation Cartier will present in Paris later this year two exhibitions dedicated to nature and preservation of all cultures. From July 12th to November 10th, *Trees* will bring together a community of artists, botanists, philosophers, mathematicians and scientists from different fields, in echo to the latest scientific research that sheds new light on these great protagonists of the living world, threatened today with large-scale deforestation. From December 12th to May 10th, *Claudia Andujar, The Yanomami Struggle*, will present one of Brazil's greatest photographers, and her fundamental role in the recognition and protection of the Yanomami Indians living in the heart of the Amazonian rainforest, who are trying to preserve their way of life and shamanic traditions.

Bernie Krause

Born in 1938 in Detroit, Michigan, United States
Lives in Glen Ellen, California

Bernie Krause began studying music at the age of four. From 1964, he formed a pioneering duo with musician Paul Beaver and collaborated with some of the big names of the music industry and the film world. In 1970, the team released an album on the theme of ecology, *In a Wild Sanctuary*, fusing natural soundscapes with electronic music for the first time. From that point on, Bernie Krause became passionate about making sound recordings of wild ecosystems and the animal species inhabiting them. He was awarded a PhD in bioacoustics in 1981, at which point he decided to travel the world, making recordings in what was left of the planet's wilderness. He has since built an outstanding collection of soundscapes and observes that more than 50% of the habitats included in this collection have today disappeared as wild habitats, due to human activities and the consequential ecological loss.

Bernie Krause developed the concept of biophony based on the relationship between each living being and the complete biological soundscape of its habitat. With Bernie Krause, the recording of natural sounds (known as bioacoustics) has become an incredibly effective instrument for observing changes in the world's remaining wild habitats. It helped lay the foundations of a new scientific discipline: soundscape ecology. Bernie Krause archives these soundscapes so that they may be passed on to future generations, in case the great animal orchestra should eventually fall silent one day.