



**kvadrat** soft cells

# Tarek Atoui

## Infinite Ear/WITHIN

### **Lebanese artist Tarek Atoui integrates Kvadrat Soft Cells in elaborate sound piece at Bergen Assembly, Norway**

For the past 8 years, Paris-based musician and sound artist Tarek Atoui has been researching to what extent do we hear? How can expanded notions of listening beyond the aural improve how we hear? The concept has been conceived under the title *WITHIN*.

This September, Tarek Atoui continues this exploration into hearing diversities and how deafness can influence and expand the way we understand sound performance, its space and instrumentation. The works presented at Bergen Assembly in collaboration with Council are an exhibition entitled *Infinite Ear* by Council and a new chapter of *WITHIN* by Tarek Atoui.

Tarek Atoui has developed nine new instruments for this exploration, and their playability are the result of workshops and collaborations between the artist, instrument makers, speaker designers, software engineers, musicians, deaf and non-deaf students and volunteers.

Together with Tarek Atoui, Kvadrat Soft Cells re-engineered Soft Cells panels to create the instrument, FELT, a touch sampler made out of 33 touch-sensitive textile panels. Each textile surface has a distinctive texture or pattern and the instrument can be connected to different computer software and families of sound.

The Soft Cells textile tensioning technology has made it possible to create textile “keys” with a precisely weighted response, similar to other musical instruments. It has also made it possible to engineer an instrument, that can retain its precise sensitivity, even after prolonged use.

In September 2016, the instruments will be brought together for the first time at Bergen Assembly’s Sentralbadet, an abandoned swimming pool located in central Bergen.

At regular public rehearsals and concerts, invited composers and performers will activate WITHIN’s instruments in the exhibition space, conducting public rehearsals and presenting a final concert.

*"I don't see Bergen as WITHIN's final chapter. At Sentralbadet, we will learn to play the instruments individually and as an ensemble. By composing pieces and creating multiple performance situations the project will develop further. My aim is to see these instruments and their repertoire enter a music school or an educational institution that intends to set up a music program for Deaf and hearing people. The work we do in Bergen will be laying important foundations for establishing something along those lines."* Tarek Atoui

**Tarek Atoui *Infinite Ear/WITHIN***

2 September – 1 October 2016

Sentralbadet, Bergen Assembly

Teatergaten 37

5010 Bergen

Norway

For event calendar and further information, please visit:  
[bergenassembly.no](http://bergenassembly.no)

**About Tarek Atoui**

Tarek Atoui studied sound art and electroacoustic music. In 2006, he released his first solo album as part of the Mort Aux Vaches series for Staalplaat Records. In 2008, he served as Artistic Director of STEIM in Amsterdam, a centre for the research and development of new electronic musical instruments. Atoui has presented his work internationally at the Sharjah Biennial in the United Arab Emirates (2009 and 2013), New Museum of Contemporary Art in New York (2010), the Seoul International Media Art Biennale (2010), Haus der Kunst in Munich (2010), Performa 11 in New York (2011), Documenta 13 in Kassel (2012), Serpentine Gallery in London (2012), and the 8th Berlin Biennale (2014).

**About Bergen Assembly**

Bergen Assembly is a perennial model for artistic production and research that is structured around public events taking place in the city of Bergen every three years.

Originating from the "Bergen Biennial Conference" in 2009 and its critical thinking around the biennial format, the Bergen Assembly seeks to devise alternative timeframes and densities for public presentation and perception today. The flexible model is reinvented for each edition, responding in particular to a perceived need for alternative temporalities of art production and experience within an oversaturated information culture, where attention itself is increasingly commodified and subject to pressure.

Pointing to the multitude of practices in contemporary art and related research, the Bergen Assembly 2016 offers three distinct propositions, expanded and developed in different temporal registers by the artistic directors: Tarek Atoui, freethought, and PRAXES. Exhibitions, live events, and publications are continually introduced and produced throughout the year, with a convergence of activities taking place in September, 2016.

[bergenassembly.no](http://bergenassembly.no)

### **About Kvadrat**

Kvadrat was established in Denmark in 1968 and has deep roots in Scandinavia's design tradition. Kvadrat continuously works to expand the aesthetic, technological and artistic boundaries of the use of textiles through a long series of collaborations with some of the world's best designers, architects and artists, among others; Tord Boontje, Miriam Bäckström, Ronan and Erwan Bouroullec, Thomas Demand, Olafur Eliasson, Alfredo Häberli, Akira Minagawa and Peter Saville.

Art projects include; Goshka Macuga at Fondazione Prada, Milan (2016), Philippe Parreno at HangarBicocca, Milan (2016), Shilpa Gupta at la Biennale di Venezia, Venice (2015), Günther Vogt and Olafur Eliasson at Your Glacial Expectations, Kvadrat Headquarters, Ebeltoft (2012), Thomas Demand at Städel Museum's Metzler Hall, Frankfurt (2011), Roman Signer at ARoS, Århus (2010), Liam Gillick at the Whitechapel Gallery, London (2009), Thomas Demand at Neue Nationalgalerie, Berlin (2009), Olafur Eliasson and Kjetil Thorson at the Serpentine Gallery, London (2007), Rosemarie Trockel at the Museum Ludwig, Cologne (2006) and Aamu Song at Louisiana, Humlebæk (2005).

[kvadrat.dk](http://kvadrat.dk)

### **For more information, please contact**

Tania Christensen, PR Manager

Kvadrat

E [tach@kvadrat.org](mailto:tach@kvadrat.org)

T +45 2891 0136

Victoria Trunova, Head of Communications

Bergen Assembly

E [victoria@bergenassembly.no](mailto:victoria@bergenassembly.no)

T+47 906 33 589

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