

The Philharmonie Project (Nielsen: Symphony No. 5)
Lynne Marsh

October 27 – December 17, 2011

architecture by **June14** Meyer-Grohbrügge & Chermayeff

Comprised of two movements, rather than the traditional three, Carl Nielsen's Symphony No. 5 is a touchstone of contrast, variance and opposition in the 20th century symphonic canon. Composed in 1921, the piece, its performance and subsequent filming serve as organizing frameworks for Lynne Marsh's Philharmonie Project (Nielsen: Symphony No. 5). In January of 2011, Marsh filmed the video production team at the Hans Scharoun designed Berlin Philharmonie as they film a live performance of the Nielsen symphony. For each of the Berlin Philharmonic's concert, the team coordinates the movement of each camera, choreographing it to the musical score. Presented at PROGRAM are two videos, one showing the team as they conduct the cameras' movements back stage, the other of the empty stage, recorded as a dry-run before the concert, as determined by the shots designed for Nielsen's symphony. In close collaboration with Marsh, architects Johanna Meyer-Grohbrügge and Sam Chermayeff of June14 have designed a structure that serves as seating while dramatically separating the space in two contrasting parts.

Articulated in the project are the relations of power embedded into public or social space. How do we experience? How is information mediated and controlled? The video production team is at the centre of the project. Instead of the orchestra, the team was filmed in close-up with 4 cameras while they film and broadcast the concert using remote controlled cameras from a studio housed above the concert hall. As the conductor shapes and channels music through the players, so too does the camera teams interpret the viewing of the concert. The concert hall, the musicians, the cameras their controllers all mediate primary experience.

PROGRAM's gallery is separated into two spaces accommodating the two videos of Marsh's work. Dividing the room on a diagonal bias with a room-sized ramp, June14 creates two spaces that recall both stadium seating and the backstage apparatus that supports the onstage spectacle. Marsh subverts this split by placing stage view video underneath, and the control room one above. The protocols of spectacle, performance, behind the scene, rehearsal and audience are reconfigured in this project. What is presented in this iteration of Marsh's Philharmonie Project could be termed the anti-spectacle. What we see is the mediation; nothing is performed on stage. Ultimately, the Philharmonie Project is a study on the staging of power systems, the cultural expression of mass consumption and the support structures that enable it to happen.

Lynne Marsh studied at Concordia University in Montréal and Goldsmiths, University of London. She now divides her time between Berlin and London, where she teaches. She has exhibited internationally including recent solo shows at the Musée d'art contemporain de Montréal, Steve Turner Contemporary, Los Angeles and Danielle Arnaud contemporary art, London and group exhibitions including the 10th International Istanbul Biennial Nightcomers Program and Centro Cultural Montehermoso, Spain. Works from the *The Philharmonie Project* are being exhibited concurrently at Donald Browne Gallery, Montreal and as part of the Québec Triennial at the Musée d'art contemporain de Montréal until January 3, 2012.

June14 is the collaborative practice of Johanna Meyer-Grohbrügge from Germany and Sam Chermayeff from New York. The two met at SANAA in Tokyo where they worked together for a combined ten years, 2005 through 2010. Their new venture, June14, begins with a desire to make things, places and atmospheres for all kinds of people. In an old fashioned sense, it may be a humanistic approach, and in another sense it may simply be a generosity toward different ways of living and working. It stems from a belief that architecture can make things happen and that things can happen to architecture. As an office its aim is to exchange with its users. It is open to new ideas. On a practical level the principals have experience with a wide range of projects from small gardens and bespoke furniture to office towers. The intention is to expand that range while maintaining a dynamic understanding of the human scale. The office is based in Berlin and New York.

Project team: Alexander Menke, Johanna Meyer-Grohbrügge and Sam Chermayeff
Structural engineering advice: Klaas de Rycke / Bollinger + Grohmann

video credits

Director of Photography and Camera: Daniel Sippel
Camera: Lynne Marsh
Sound Capture and Mix: Johannes Krämer
Gaffer: Tommy Mann
Editors: Mathieu-Bouchard-Malo and Lynne Marsh
Colour Correction: Christoph Manz

Appearing:

Tilo Krause, Director
Matthias Wahle, Camera Operator
Jörg Mohr, Musical Assistant to Video Director
Friederike Webel, Assistant to Video Director

Support from:

Christoph Franke, Creative Producer
Katharina Bruner, Head of Video Production
Ralf Bauer-Diefenbach, Video Supervisor

Concert Recording of:

Carl Nielsen Symphony Nr. 5 op. 50
Performed by the Berliner Philharmoniker
Conducted by David Zinman
January 15, 2011

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PROGRAM is an interdisciplinary platform for projects examining architecture, the arts and their disciplinary boundaries. PROGRAM was founded by architects Carson Chan and Fotini Lazaridou-Hatzigoga.