

Alexandre Babel & Latifa Echakhch  
“The Concert”

“The Concert” is the first discographic collaboration between the visual artist Latifa Echakhch and the percussionist Alexandre Babel. The record is intimately linked to the exhibition of the same title presented at the swiss pavilion at the 59<sup>th</sup> Venice Art Biennial.

For her exhibition in the Swiss Pavilion, Latifa Echakhch created an orchestrated and enveloping experience, a rhythmic and spatial proposal that allowed the visitor a complete perception of time and of his own body. What is the origin of rhythm? How does the body perceive time? How does the mind recompose it? Can we substitute one perception for another, the visual for the sound? Can fragments of memory go back in time and recreate a different history?

Her proposal entered into a dialogue with the building around it, designed by Bruno Giacometti. The artist revisited its architectural programme as well as the prototypical progression of these exhibition spaces, originally defined for the display of classical art. She appropriated the entirety of the spaces, simultaneously exploring continuity, movement and sequence. Their relationship to light, and the different sounds that emerge from them. Yet the exhibition was entirely silent and The musical composition “The concert” function as its sound rendering, by following a similar path.

This one-sided vinyl is a complementary and inseparable partner piece to the exhibition and its eponymous catalog, the latter having been published in April 2022 by Sternberg Press. The music features field recordings made at the swiss pavilion itself as well as pre recorded percussion sounds and significant contributions by the berlin based musicians Jon Heilbronn, Rebecca Lenton, Theo Nabicht, Nikolaus Schlierf.

A concluding phase of the project by Latifa Echakhch, the record appears only after the closing of the exhibition, because it is the resonance of its sensory score. It reactivates the experience of the physical journey of the installation, without imposing itself as a transcription or an illustration. Through its texture, its temporality and its totality, the records stands as a resonance of the rhythms that have structured the pavilion, the harmonies that have composed it and the sounds that have traversed it.