

CONCERTS & EVENTS

Cultural programming
at the Bourse de Commerce
March to June 2023

Bourse
de Commerce
Pinault
Collection

Spring concerts and events at the Bourse de Commerce

The Bourse de Commerce, the Pinault Collection's museum in Paris, is hosting a series of concerts, performances, and DJ sets in resonance with its exhibitions. This programming generates convergences between various fields of thought and creation and seeks to foster diverse points of view.

This season, the Bourse de Commerce is featuring events that highlight the wealth of the world's musical ecosystems, ranging from traditional Moroccan music to the new sounds of contemporary dance music, from Dar es Salaam in Tanzania to São Paulo in Brazil. The guest artists will give performances shaped by their own personal histories and uprootings, such as an impalpable Korean ballad crossed with contemporary, experimental music. They tell of the fusion of musical genres, such as the intertwining of dub, post-punk, and poetry in 1980s London, or 1950s croon with electronica.

MARCH

— On 15 and 16 March, alongside the exhibition "Before the Storm" and in collaboration with Haus der Kunst in Munich, the Bourse de Commerce will present a concert by the post-punk dub group **Lifetones**, led by legendary British musician Charles Bullen, founder of the group This Heat together with musicians Charles Hayward and Gareth Williams. For the first time ever live, they will perform their apocalyptic cult album *For a Reason*, recorded in 1983 in Brixton. On both evenings, the concert will open with a different music project by Italian artist **Valentina Magaletti: Holy Tongue**, with British producer Allen Wootton and Japanese bassist Susumu Mukai on 15 March, and **Moin**, composed with the London-based experimental group **Raime**, on 16 March.

— On 28 March, the Bourse de Commerce is inviting Taiwanese-Canadian artist **Alex Zhang Hungtai** to perform a concert for saxophone, gong, and piano. The visual artist Danh Vo has created a new installation in the Museum Rotunda as part of the exhibition "Before the Storm"; *Tropeolum* creates a mutant territory where narratives intermingle. Alex Zhang Hungtai's improvisations will reverberate within this dark garden, asking listeners to investigate their own senses of responsibility and freedom.

APRIL

— On 5 April, there will be a concert by Korean experimental music cellist **Okkyung Lee**, a major figure of New York's avant-garde scene during the last two decades. For the first time ever in France, she will present her ensemble **Yeo-Neun Quartet**, whose compositions combine traditional Korean sounds with modern classical music and improvisation. They are rooted in the artist's musical memory, ranging from the folk ballads of her childhood to the multiple uprootings she experienced in learning to play the cello. The evening will conclude with a set by the fascinating Australian experimental music duo **CS + Kreme**.

— On 13 April, cult dub reggae poet and activist **Linton Kwesi Johnson** (born in Jamaica in 1952 and living in England) will read a selection of his poems. April 2023 will see the publication of *Times Come*, a selection of reviews of books and records written over several decades and bearing witness to his political commitment and powerful voice. The evening will begin with American R&B musician **Contour**, who will present his powerful album *Onwards!* – its first-ever live performance in France.

MAY

— **On 25 May**, in resonance with the exhibition “Forever Sixties: the Spirit of the 1960s in the Pinault Collection” at the Couvent des Jacobins in Rennes opening in June, the Bourse de Commerce will present an exceptional concert by **The Master Musicians of Jajouka**. American beat author William S. Burroughs once called the collective directed by Bachir Attar “the only 4,000-year-old rock’n’roll band”.

JUNE

— **On 17 June**, there will be an evening featuring **KeiyyaA** and **Dawuna**, two artists at the forefront of New York’s R&B scene. American designer Dozie Kanu is creating the stage design for the concert. This event forms part of the Bourse de Commerce’s collaboration with the German museum **Haus der Kunst**. In 2023, from Paris to Munich, the two institutions will unveil common musical projects that bring several generations of avant-garde artists together to create new bonds between contemporary art and music.

— **On 23 June**, the Bourse de Commerce will feature an evening devoted to the new contemporary electronic scenes, ranging from the radical sounds of *singeli* from Tanzania, a genre that blends pop electronic music and traditional polyrhythms, to the fast-paced trans bail funk from Brazil and futurist punk from Barcelona. The evening opens with Franco-Guadeloupian producer **Mookie**, a member of the cutting edge Jokkoo Collective in Barcelona. He will be followed by **Badsista**, a major figure in São Paulo’s underground scene, and the mother-daughter *singeli* duo from Dar es Salaam, Tanzania, **Queen Asher & Rehema Tajiri**, for their first-ever live show in France. The evening will conclude with a set from **DJ Travella**, the young virtuoso of Tanzanian *singeli*.

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Liner from the album *For a Reason* (1983) © Lifetones. / Holy Tongue © All rights reserved.

As an echo of its exhibition “Before the Storm”, the Bourse de Commerce will present a concert by the post-punk dub group **Lifetones**, led by British musician Charles Bullen. For the first time ever live, they will perform their apocalyptic album *For a Reason*, recorded in 1983 in Brixton. On both evenings, the concert will open with a music project by Italian artist **Valentina Magaletti: Holy Tongue**, with British producer Allen Wootton and Japanese bassist Susumu Mukai. The event opens with a DJ set by the duo **Raime**.

The experimental post-punk group This Heat was formed by musicians Charles Bullen, Charles Hayward, and Gareth Williams in mid-1970s England. Influenced by London’s sounds, from sound systems to dub reggae and punk rock, they composed their songs in an abandoned factory in Brixton, which they transformed into a recording studio they came to call Cold Storage. Their music reacted to the political climate in Britain in the late 1970s and early 1980s in its denunciation of nationalist dogmas and the spectre of nuclear war. The group disbanded at the end of 1982.

One day in 1983, when Charles Bullen was buying a clarinet at a small music store in Brixton, he met British drummer Julius Cornelius Samuel, aka Dub Judah. He proposed that they found the group Lifetones. The recording sessions were also held at Cold Storage. They bear the influences of the local music scene, from punk to Jamaican music. In December of that same year, they released the album *For a Reason*. With a red-veined leaf on its cover, its six tracks varied from dub on *Decide* to European folk melodies mixed with clarinet and percussion on *Traveling*.

For a Reason was recorded a few years after the electoral victory of Margaret Thatcher and the Tory Party, during a period of record unemployment – which was sharply felt in the South London neighbourhoods where Charles Bullen lived – the deprivation of the rights of minority communities, and the Falkland Islands War (2 April – 14 June 1982), all against a backdrop of heightened tensions between the West and the Eastern bloc. Charles Bullen recalls a sense of overwhelming despondency and a ubiquitous paranoia. He proposed *For a Reason* as a means of escape. In the title track, he laconically repeated the mantra: “We’ll do everything for a reason/We’ll plant every seed for a reason / We know that we reap what we sow.” Lifetones broke up a short while after the release of their album.

Initially ignored by listeners upon its release, this album became a collector’s item years later upon its re-release by the label Light in the Attic Record. The album’s nervousness, with its lyrics that looked towards the future, rendered the present that much more urgent to consider, ahead of the newly brewing storm.

This event forms part of the Bourse de Commerce’s collaboration with the German museum Haus der Kunst. In 2023, from Paris to Munich, the two institutions will unveil common musical projects that bring several generations of avant-garde artists together to create new bonds between contemporary art and music. On 18 March, Lifetones will perform *For a Reason* at Haus der Kunst in Munich. In June 2023, the two institutions will present an evening featuring KeiyyaA and Dawuna, two artists at the forefront of New York’s R&B scene.

In 2023, Lifetones is: Charles Bullen (guitar/vocals), Daniel O'Sullivan (guitar/vocals), Charles Stuart (keyboard/vocals), Caius Williams (bass), Frank Byng (drums), and Rose Keeler-Schaffeler(vocals).

Holy Tongue is the musical project of Italian percussionist Valentina Magaletti, British producer Allen Wootton, and Japanese bassist Susumu Mukai. Holy Tongue's albums explore the convergence of dub and psychedelic post-punk, mingling a hard-driving bass, catchy beats, percussion, and sound effects. III, their third album, was released in 2022.

The event was conceived together with French musician lueke.

Seated concert
16 March 2023, 8–10 p.m.

CHARLES BULLEN PRESENTS
LIFETONES + MOIN

Auditorium



Liner from the album *For a Reason* (1983) © Lifetones. / Moin © All rights reserved.

The second concert by the post-punk dub group **Lifetones**, led by British musician Charles Bullen, will open with a music project by Italian artist **Valentina Magaletti: Moin**, composed together with the London experimental group **Raime**.

Moin is a London-based trio consisting of Tom Halstead and Joe Andrews (who collaborate as a duo under the name Raime) and percussionist Valentina Magaletti. After working together for many years, their first album, *Moot!*, was released in 2021 by the label AD 93. This mainly instrumental album reveals the influence of 1990s post-punk and post-hardcore with its mix of shredded guitars, electronica, and sampling. In 2022, they released *Paste* as a follow-up to their first project, filled with drum loops, collages of words and obscure poems, and electronically modified guitars, all in a very stripped-down style.



Alex Zhang Hungtai © All rights reserved

The Bourse de Commerce is inviting **Alex Zhang Hungtai**, a Taiwanese musician who emigrated to Canada, to perform a solo concert for saxophone, gong, and piano in the Museum Rotunda.

For the exhibition “Before the Storm”, visual artist Danh Vo has created a new installation in the Rotunda: *Tropeolum*, which has taken root under the glass and metal dome, as if it were a greenhouse, depicting a mutant territory of intermingling narratives. Several musicians have been invited to weave their own stories into this piece during the exhibition. It will be in this dark garden that Alex Zhang Hungtai will give his new live performance, as he switches between instruments to open up new horizons. He has written: “The samsara and seeds that we plant will always come back to us. Climate heating and its future manifestations are the result of humanity’s actions. My work is about responsibility and freedom”.

Alex Zhang Hungtai is a Taiwanese musician and composer who has lived in Toronto, Hawaii, and Queens, all uprootings that he underwent as an adult. In 2016, he left the United States for personal and political reasons. Alex Zhang Hungtai’s musical career began in Montreal in the early 2000s under the name Dirty Beaches, mixing post-rockabilly, lo-fi, and ambient, and drawing as much from Roy Orbison’s crooning as from Suicide’s beat boxes. In 2011, *Badlands* was released to critical acclaim, mixing musical time signatures amidst a distorted, hallucinatory ambiance. In 2014 he changed aliases, reappearing under the name Last Lizard, after which he formed the experimental free jazz trio Love Theme. As a solo artist, he composed *Divine Weight* (2018), a remix of rejected saxophone tracks that he had accumulated over the years. He manipulated their sound to create new forms that he modulated into synthetic textures and ambient beaches, revealing their beauty ultimately by disfiguring them. Alex Zhang Hungtai appeared in the fifth episode of the last season of David Lynch’s series *Twin Peaks* as a member of the fictional band Trouble, which played at the Roadhouse, the bar located in the city’s southern neighbourhoods. In 2022, he wrote the original soundtrack for the film *Godland* by Icelandic director Hlynur Palmason.



Okkyung Lee. Photo: Nigel Bates. / CS + Kreme. Photo: Louis Horne.

The Bourse the Commerce will host a concert by Korean experimental music cellist **Okkyung Lee**, a major figure of New York's avant-garde scene over the last two decades. For the first time ever in France, she will present her ensemble **Yeo-Neun Quartet**, whose compositions blend traditional Korean sounds, modern classical music, and improvisation. Her songs are rooted in the artist's musical memory, ranging from the folk ballads of her childhood to the multiple uprootings she experienced in learning to play the cello. The evening will conclude with a set by the Australian experimental music duo **CS + Kreme**.

Artist Thomas Jeppe is creating the stage design for the concert. In what looks like a music kiosk, Yeo-Neun Quartet begins to perform its improvisations through the openings in the structure. This frame will move during the evening to welcome the duo CS + Kreme. Thomas Jeppe's artistic practice includes painting, sculpture, and publishing, and it concerns the social histories that surround cultural production. Jeppe has created album covers for many artists, including the first records by CS + Kreme.

Okkyung Lee is a cellist and composer who explores the farthest edges of contemporary cello playing. Trained in classical music in South Korea, she developed a highly versatile approach to the instrument, ranging from tonal elegance to nervous improvisation, testing the boundaries between tonality and noise. Since 2016, with her cello, she directs the Yeo-Neun Quartet, accompanied by harpist Maeve Gilchrist, pianist Jacob Sacks, and bassist Eivind Opsvik. In 2020, they released the album *Yeo-Neun*, which in Korean signifies the gesture of an opening, on the French label Shelter Press. The ten tracks waver between delicate compositions and free improvisation, traditional Korean influences, and avant-garde experimentation.

Experimental music duo CS + Kreme consists of the Australians Conrad Standish (alias CS) and Sam Karmel (called Kreme). 2020 saw the release of the delicate *Snoopy*, which juxtaposed many worlds: dub, a slow and melodious ambient, rap instruments, the buzzing of insects, and beat boxes. In 2022, they released their new album *Orange* on the label Trilogy Tapes, which is infused with the most diverse influences and experimentations.



Linton Kwesi Johnson © DR / Contour. Photo: Gabriel Rivera.

The Bourse de Commerce has invited cult dub reggae poet and activist **Linton Kwesi Johnson** (born in Jamaica in 1952 and living in England) to read a selection of his poems. April 2023 will see Linton Kwesi Johnson's publication of *Times Come*, a selection of reviews of books and records written over several decades that bear witness to his political commitment and powerful voice. The evening will open with a set by American R&B musician Contour. For his first-ever live performance in France, he will present his album *Onwards!*.

Linton Kwesi Johnson (LKJ) is a musician, activist, and dub reggae poet who was born in 1952 in Chapelton, Jamaica. He arrived in London in 1963 and joined the Black Panthers movement. At 22, he became the head of the poetry and then the visual arts sections of the monthly political magazine *Race Today*, launched in 1969 by the Institute of Race Relations. It was here that he published his first writings, which were collected in the 1974 anthology *Voices of the Living and the Dead*. In 1975 he published *Dread Beat an' Blood* with Bogle-L'Ouverture Publications, one of the first publishers to make room for the voices of Afro-Caribbean writers. Linton Kwesi Johnson described the daily lives of people from the Caribbean living in London, between police brutality and racism. He also wrote biographical liner notes for reggae albums released by Virgin Records. Virgin's founder, Richard Branson, financed him to record his first demo and then the album *Dread Beat an' Blood*, which was made in collaboration with dub reggae producer Dennis Bovell. Together, they gave birth to dub poetry, a mix of hard-driving rhythms and monotone phrasings. In 1980, LKJ released the album *Bass Culture*, whose cult track *Inglad is a Bitch* describes the precariousness of everyday life for immigrants in England. In the 1980s, he launched his own label, LKJ Records, to which he signed other artists. He then also became a radio and print journalist. In 2012, he received the Golden Pen Award for his contributions to English literature. And in 2020, he was awarded the PEN Pinter Prize, which is devoted to freedom of expression. That same year, British director Steve McQueen recounted the presumed arson of a house in New Cross, London in 1981 in one of the episodes of his series *Small Axe*. He invited Linton Kwesi Johnson to read his famous poem *New Craas Massakah*, an elegy to the thirteen teenagers who died in the fire, as a screen projected black and white images of the incident highlighting the tensions between British blacks and the police, which led to the Brixton uprising in 1981.

Khari Lucas, originally from Charleston, South Carolina, assumed the alias of Contour in 2014, an allusion to the form that a song's sound waves take when traced on paper. His music lies at the forefront of contemporary R&B, infused with jazz, soul, and psycho-rock. In 2021, he released the intimate neo-soul *Love Suite*. The next year, he released the acclaimed *Onwards!* on the label Touching Bass, with its ample and sinuous grooves, blurring the border between sampled sounds and instruments. The softness of Contour's voice adds to the delicate, mysterious quality of his music. Throughout the album, voices emerge from movies made by the film movement L.A. Rebellion, which was founded in the 1960s to denounce how black people were living in the United States at the time. Contour draws his inspiration from poets, artists, and musicians involved in the Black Arts Movement.



The Master Musicians of Jajouka. Photo: Cherie Nutting.

In resonance with the exhibition “Forever Sixties: the Spirit of the 1960s in the Pinault Collection” opening at the Couvent des Jacobins in Rennes in June 2023, the Bourse de Commerce presents an exceptional concert by **The Master Musicians of Jajouka**, directed by Bachir Attar, designated by American beat writer William S. Burroughs as “the only 4,000-year-old rock’n’roll band”.

Jajouka is the name of a small Moroccan village in the foothills of the Rif Mountains, a hundred kilometers from Tangier, the country’s main port city. It is home to the sanctuary of the Sufi master Sidi Hamid Cheikh, who, legend has it, gave the Attar clan, the founders of the village, the power to heal mental and physical illnesses through music. For millennia, music in Jajouka has been transmitted from generation to generation to create a veritable tapestry of folk music of complex, transcendent rhythms played on traditional instruments such as the *nira* (a bamboo flute), the *ghaita* (the Maghrebian oboe), and the *bendir* (a percussion instrument).

In the 1950s, writers and poets of the Beat Generation landed in Morocco, far from the conservative shores of the US, in search of a country that might offer them full freedom. Nights in Tangier revolved around the restaurant Les Mille et Une Nuits, opened by British artist Brion Gysin and Moroccan painter Mohamed Hamri, where The Master Musicians of Jajouka performed their music for Westerners, swept away in a state of trance. One day, Mohamed Hamri, who was born in Jajouka, took Brion Gysin there, who was fascinated by the group’s Sufi sounds, leading him along the path to this village nestled amidst the steep mountains. In 1968, Gysin played recordings he made in Jajouka to his friend Brian Jones, guitarist and founding member of the Rolling Stones, as he heard an echo of psychedelic rock in their rhythmic loops. They then both travelled to Jajouka, where Brian Jones recorded seven hours of tape in the field, which he edited upon returning to London and which was posthumously released in 1971 as *Brian Jones Presents the Pipes of Pan at Jajouka*. The album turned Jajouka into a mythical destination for music fans and musicians alike, such as free jazz saxophonist Ornette Coleman, who sampled what he heard and recorded there for his album *Dancing in Your Head* (1977). Their last album, *Dancing Under the Moon* (2022), recorded in 2019 in the Rif Mountains, is an ode to the mysticism of Jajouka.



KeiYaA. Photo: Neva Wireko. / Dawuna © All rights reserved.

The Bourse de Commerce will host an evening featuring **KeiYaA** and **Dawuna**, two artists at the forefront of New York’s R&B scene. American designer Dozie Kanu is creating the stage design for the concert. This event forms part of the Bourse de Commerce’s collaboration with the German museum Haus der Kunst, where the two artists will also perform on 23 June. In 2023, from Paris to Munich, the Bourse de Commerce and the Haus der Kunst will unveil common musical projects that bring several generations of avant-garde artists together to create new bonds between contemporary art and music.

KeiYaA is an American singer and multi-instrumentalist born in Chicago in 1992. As a child, she began by playing on a Casio keyboard, imitating the jingles she heard on television. She then joined the Chicago Public Schools music programme, where she learned saxophone, an instrument she would play through her time at university. When she met rappers and producers whom she watched create freely on their computers, she began to produce her own tracks. In 2015, she released her first EP, *Work*, after which she moved to New York City, where she produced evening concerts. In March 2020, KeiYaA released her first album, the resilient *Forever, Ya Girl*, which she produced on her own label, and which won critics and audiences over in a heartbeat. The album features a series of introspective R&B and electronica songs.

Dawuna is an American lyricist-composer and multi-instrumentalist born in Maryland. He spent his early childhood in Nairobi, Kenya, and returned to the US, in Virginia, at the age of five. He remembers having to deal with racism since childhood. As a teenager, he discovered gospel, Aretha Franklin, and Mahalia Jackson, as well as *Peace Be Still* by the Reverend James Cleveland, whose powerful voice made a lasting impression on him. In 2019, his move to New York City marked the beginning of his journey towards resilience. He began recording music in his basement apartment. 2021 saw the release of his album *Glass Lit Dream*, with its blending of down-tempo, R&B, and soul electronica, tinged with nuances of gospel, an aesthetic he describes as cold, lunar, and digital. The London label O remastered the album the following year, and in 2022, it released *EP1*, three minimalist neo-soul tracks that combine delicate rhythms, light drones, and samplings from recordings of the Black Panthers, sung in his high-pitched, deformed voice against acoustic percussion.

Dozie Kanu is an American artist and designer born in Houston in 1983. Born into a Nigerian immigrant family, Kanu began by making films before designing stage spaces for film and theatre, earning her BFA from the School of Visual Arts in New York City in 2016. In 2019, she held her first solo exhibition at the Studio Museum of Harlem. This was followed in 2022 by an exhibition at Project Native Informant in London and at the Neuer Essener Kunstverein in Essen.



Mookie, Badsista, Queen Asher & Rehema Tajiri, DJ Travella © All rights reserved.

The Bourse de Commerce will feature an evening devoted to the new contemporary electronic scenes, ranging from the radical sounds of *singeli* from Tanzania to the fast-paced trans bail funk from Brazil and to futurist punk from Barcelona. The evening opens with Franco-Guadeloupian producer **Mookie**, a member of the cutting edge Jokkoo Collective in Barcelona. He will be followed by **Badsista**, a major figure in São Paulo's underground scene, and the mother-daughter *singeli* duo from Dar es Salaam, Tanzania, **Queen Asher & Rehema Tajiri**, for their first-ever live show in France. The evening will conclude with a set from **DJ Travella**, the young virtuoso of Tanzanian *singeli*.

A bar will be open during the performances. Open until 12:30 a.m.

Programme:

- 9 p.m.: Doors open to the public
- 9–10:30 p.m.: Mookie (DJ set)
- 10:30 p.m. – 12:00 a.m.: Badsista (DJ set)
- 12:00 – 12:45 a.m.: Queen Asher & Rehema Tajiri (Live)
- 12:45 – 1:30 a.m.: DJ Travella (DJ set)

Mookie is a DJ and Franco-Guadeloupian producer. A key figure in Barcelona's Afro-diasporan experimental collective Jokkoo, he is known for his chaotic, punk rhythmic universe. He grew up in north-western France, where he played jungle, drum'n'bass, dubstep, and grime. He then moved to Manchester, England, where his love for punk music melded with electronica. He currently lives in Barcelona, where he forms part of various musical and visual arts projects, such as BLKM3TA.

Brazilian MC and DJ Badsista is one of the major figures of the underground musical scene in São Paulo, Brazil. Known for playing sped-up Brazilian trance and funk, Badsista performs high-energy sets featuring rave, funk carioca, and bass tracks. Committed to fighting for inclusiveness in the music scene, she is the founder of the LGBTQIA+ collective Bandida. She is also a member of the collective Tormenta.

The mother-daughter duo of Queen Asher & Rehema Tajiri – respectively MC and DJ-producer – major figures in the singeli scene of Dar Es Salaam, Tanzania, will give their first-ever live performance in France. Rehema Tajiri’s performing career began in the 2000s, as a singer and dancer in the Congolese and Tanzanian rumba scene. She ventured into zouk and then *singeli*, a musical genre native to Dar Es Salaam, Tanzania that combines pop music with traditional polyrhythms, an ode to dancing for its ultra-fast rhythms. In 2018, Tajiri was invited by the Ugandan festival Nyege Nyege, where *singeli* was introduced to the the whole world by Boiler Room. Following in her mother’s footsteps, Queen Asher is the first female singeli DJ. She is also a producer, creating rhythms for her mother. Together, they form a fantastic duo that has pushed singeli to an entirely new level, with their unique combination of youthful, explosive energy and sheer vocal power. The duo debuted at the Nyege Nyege Festival in 2022 and the CTM Festival in January 2023. Their first album is slated for release at the end of this year.

DJ Travella is a 22-year-old producer who lives in Dar Es Salaam, Tanzania. Nursed on *singeli*, he breathes new life into the genre by injecting it with a cybernetic energy. The track *Crazy Beat Music Umeme 2* (2022), a hyperactive rave polyphony, secured his reputation among audiences, and his feverish DJ sets, Bluetooth keyboard in hand, have turned him into one of the most fascinating figures of the new *singeli* scene.

The event was conceived together with French musician Low Jack.

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