

TO MERGE



A vocal performance by Jérôme Porsperger

CONTACT

Jérôme Porsperger
jeromejsb@yahoo.fr
+32 486 504481

www.porsperger.com

« Buildings breathe, they have a body and a soul, let the building sing »

Daniel Liebeskind

*« Singing is, for me, a physical, emotional,
spiritual, intellectual expression of my breath »*

Jessye Norman

*« By singing, I create an external landscape
in dialogue with my interior landscape*

Singing is being here, in the present t»

Jérôme Porsperger

To Merge

a durational solo vocal performance
in a space of significant sound resonance

a creation in dialogue with the space
and any works of art present

Main axes of the project

- in-situ creation, in specific dialogue with the space
- solo vocal performance
- durational performance : 4 hours
- project specifically intended for rooms with large sound resonance

Development

In a world that he perceives as agitated, Jérôme Porsperger proposes a moment suspended in time, a meditative and spiritual anchoring, luminous and sensitive. An invitation to introspection, unplugging, the awakening of the senses, a change of perspective and to wonderment.

The first performance of this cycle took place on February 5, 2022 at **Fondation CAB** in Brussels, Belgium in dialogue with the works of American minimalist artist **Fred Sandback**

The photos and videos archives of this performance can be found on this web page :

<https://www.porsperger.com/work/se-fondre>

Performance movie (17 minutes)



<https://vimeo.com/689355790>



<https://youtu.be/mAmU8s8RFiA>

In a large room characterized by a great natural resonance, the artist explores his counter-tenor (soprano) voice range between vocal improvisation and composition : improvised melodic lines, short or sustained sounds, harmonic echoes, furtive passages of sacred music or revisited operas, personal compositions.

He reacts to the unfolding of sound in space: the intention (duration and intensity) of each musical and bodily phrase is realized in dialogue with the place and the works of art.

He reacts to the deployment of the sound in space. The intention (duration and intensity) of each body and musical phrase is achieved in dialogue with the space and the artworks.

The sounds emitted by his body resonate through the works and the volume of the space, creating suspended moments, visions and invisible tensions.

His movements, slow, measured and precise, as well as his motion in space, integrate themselves into the space's architecture and the artwork, creating static and suspended / cosmic visions.

The dimensions of the space and its resonance as well as the long-duration performance allow his being, his body and his voice to converge and to enter into symbiosis with the space, the artwork and the public. An intimacy and an availability are gradually formed between the artist and his public, collectively living a present, strong and unique moment. The voice, as a mediating source of emotion, links to beauty and spirituality.

The public can come and go smoothly. It is delicately welcomed by knowledgeable staff at the entrance with these words: So as to create an atmosphere conducive to listening and to observation, please speak softly, circulate delicately and put your phones on mute.

Thanks to their random placements in the space and their poses of listening, the spectators visually participate in the performance. Organically and progressively, Jérôme Porsperger's voice resonates and breathes with the audience, the moment takes on a form of performative meditation that opens up to the audience's body.

The length of this performance is 4 hours. Approximately every hour, a 10 minute break is announced by the tinkling of a small bell activated by the artist which allows for the breathing and the circulation of the public.

The performance can take place in the afternoon, the evening or at night.

Key words

body : light, floating, singing, breathing, resonating

voice : nuance, intensity, temporality

song : improvised in dialogue with the space and extract of compositions

venue : resonance, silence, dimension, structure, materials, light

spirituality, meditation, contemplation

return to self, letting go

sound quality

long duration

dialogue, intimacy

slowness, gentleness

multisensorial experience

intensity

minimalism

silence

Selection for the performance venue

Rooms that are essentially mineral (stone, concrete,...), resonating and of a large size are suitable..

By their nature, those following places reveal qualities of silence :

- art spaces : "white cube" gallery, exhibition space, museum hall, opera or theatre
marble staircase
- worship places : church, chapel, abbey, cathedral, mosque, synagogue
- industrial building hangar
- structures : tunnel, quarry
- transit spaces : train station hall (when closed)
- natural spaces : valley, cave, canyon
- antique theatres, citadel



Abbey of Montmajour



Rei Noto
Matrix



Tadao Andō
Church of the Light

Here are a few names of architects whose mineral and minimalist works are suitable for this performance (Voids style) : Tadao Andō, Zaha Hadid, Santiago Calatrava Valls, Rei Noto, Ryue Nishizawa, Stefano Bueri, Rude Ricciotti, Kengo Kuma, Jean Nouvel, Franck Gehry, Renzo Piano, Daniel Libeskind, ...

Empty space

The performance TO MERGE can take place in a place empty of works of art. Jérôme Porsperger is therefore inspired by the raw place, its materials, lines and lights. In such empty spaces, the artist proposes some light scenographic interventions in the form of elements chosen in dialogue with the place.

Exhibition space

If it is an exhibition venue, here are some names of artists whose work particularly inspires Jérôme Porsperger, in order to establish a dialogue with :

- **minimalists artists working on light, pure lines and shapes, the emptiness/vacuum/void of spaces, the material or the landscape and developing immersive scenographies, abstract esthetic experiences or hypnotic visual effects** : James Turrell, Dan Flavin, Dan Graham, Fred Sandbach, Olafur Eliasson, Walter De Maria, Anne Veronica Janssens, Michel François, Richard Serra, Pierre Soulages, Anton Calder, Doug Aitken, Anish Kapoor, Richard Long, Bernar Venet, Yves Klein, Maurizio Nannucci ...
- **artists evoking the memory, the living, the remembrance, the sacred**: Christian Boltanski, Mark Rothko, Bruce Nauman, Anselm Kiefer, Berlinede De Bruyckere, Cy Twombly, Giuseppe Penone, Alberto Giacometti, Francis Bacon ...
- cave paintings in prehistoric caves
- some video artists : Alva Noto, Bill Viola ...

These are all big names but emerging or confirmed artists from the local artistic scene can also be selected. Jérôme Porsperger is ready to cooperate with artists showcased in the space according to the programming and the works exhibited.

Technical aspect

The implementation of the project is simple, the technology is light.

Are furnished by the artist :

- bluetooth loudspeaker
- laptop
- conductor's baton
- few other eventual scenographic accessories

The venue provides a few chairs and pillows for the audience.

Creative process

A preliminary visit is essential before any project development in order to study its resonance sound criteria.

If the place is suitable, 3 search times of around 4 hours are necessary to Jérôme Porsperger for the study of the means to enter in dialogue with the space and the exhibited artwork.

These moments can take place a few days before the date(s) of performance.

PHOTOS

TO MERGE at the CAB Fondation, february 2022 (Brussels)
Photos : Clara Menissier









ANNEX 1 – Audience feedback

Around the works of Fred Sandback, Jérôme Porsperger delivered a lyrical performance of 3 hours, mixing improvisation and composition, listening to and in resonance with Fred Sandback's streamlined work. He orchestrates a series of sequences, varying from singing solo or with music, to silences, where the body in movement gives rhythm to the space, moving along the wool strings stretched between heaven and earth. In this space dedicated to minimalism, the vibrations of his voice spread along the tight ropes, to the extremes of the tessitures, on the gravity that the wool string installations defy from start to end. A moment of grace, of baroque and Gregorian resonances.

Hélène Bastenier

Beautiful performance in dialogue with the CAB space, which is inscribed in time, in symbiosis with the variations of natural light and Fred Sandback's linear sculptures in acrylic yarn. Superb sound projection which takes over the architecture and the exhibition. In all its strong resonance, in a rather "ethereal" approach that brings us closer to the cosmic.

Jean-Pierre Hoa

Yesterday's performance was of such a beauty. A suspended moment. You gave us a breath

of a rare accuracy, of great purity. It is so rare when something blends with so much intelligence, intensity and sensitivity. We, my grandson Raoul and I, left the space yesterday, in silence, profoundly nourished.

Thank you for this supplement of soul.

Franc'PAIRON

I was profoundly moved by Jérôme Porsperger's vocal performance. He declines all the possibilities of his pure and clear voice with poetry, softness and talent. He amplifies Fred Sandback's work, its muse and sounding board. He touches us in our core and re-enchants the reality. Time is suspended.

Arianne Combal-Weiss

A travel in space, out of this world. Time stopped. The venue, Fred Sandback's linear sculptures, invite to silence and to introspection. To questioning also. Magic is in the air. I do not know it yet, but you will take us into a visual and sensorial journey. You stand there, barefoot, grey pants, white shirt, hat, perfectly integrated into the space and the artwork. You took possession of the space and gave it life, softly, with your body, your movements, slow, measured, precise, with spatial music and your voice, pure, that rises, that also takes, slowly, possession of the space. A voice that alternates softness, power, slowness, silences. I am

cradled by all this softness and fascinated by your gestures and the way you explore the works of art, taking us with you in this discovery, like a waking dream.

Chantal Schuster

I was deeply transported here. A suspended and out of time experience. Pure and infinite moment. It was strange to go back to the city noise afterwards. I liked the shadow effects, the notes of your voice mixed with the reddish hues, the simplicity of the use of light. I appreciated the space and discovering the artwork with you and the fact of entering into an artwork thanks to the stimulation of several of our senses. I appreciated also your walk into the heart of the artwork and your invitation to listen, to look at it differently.

Carole Souville

You succeeded in suspending time with your crystal-clear voice. We can speak about fusion but I have, above all, felt an evidence, a superb cohesion where you, the artwork and the space echoed each other. You know the magic works when you no longer know who completes the other. The dialogue between the gesture and the artwork was also beautiful: sitting next to the artwork in the corner made perfect sense.

Anne Bailleux

ANNEX 2 : Video extracts



n° 9 : <https://vimeo.com/687066585>



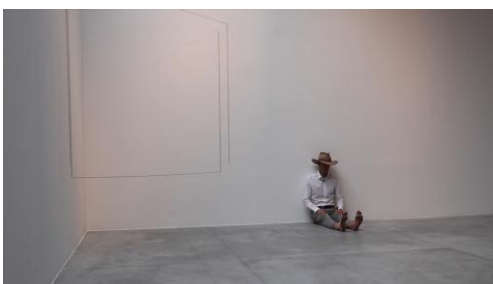
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