

**EMILY MAST**  
***B!RDBRA!N (Afterward)***

**A performative exhibition by Emily Mast,**  
“in conversation” with the video installation  
*B!RDBRA!N (Afterward)* acquired by the FRAC  
Occitanie Montpellier in 2015

**Opening on Saturday 7 October 2017 at 6 pm**

Exhibition from 7 October to 5 November 2017  
Closure on Saturday 4 and Sunday 5 November  
2017

Part of the WEFRAC 2017

**With the participation of** Judit Dömötör and  
Laura Kirschenbaum of the ICI’s master exerce—  
National Choreographic Centre Montpellier –  
Occitanie/directed by Christian Rizzo; and artists  
and students of the ESBAM-MoCo Skéné Research  
programme: Geoffrey Badel, Elisa Bleez, Guilhem  
Causse, Paul Dubois, Romane Guillaume, Corentine  
Le Mestre, Quentin L’helgoualc’h, Marion Lisch,  
Peter Lokös, Bertille Michelet, Nina Sanchez, Gaël  
Uttaro and Chloé Viton.

**With the collaboration of** Lisa Reynolds, an original member of the *B!RDBRA!N* project.



Emily Mast, *B!RDBRA!N*, 2013  
Performance au Robert Rauschenberg Project Space, New York, 45 min  
Photo Julia Sherman



Emily Mast, *B!RDBRA!N*, 2013  
Performance au Robert Rauschenberg Project Space, New York, 45 min  
Photo Emily Mast

Like many of Emily Mast’s works, *B!RDBRA!N (Afterward)* is a project devised in several sections using different formats. The starting point is a collaboration with people from civil society—a stuntman, a stutterer, a sign language interpreter, an actor, a child, an auctioneer and a theatre director—, in the midst of a collection of objects and sets. Through their improvisation-based performances, Emily Mast developed the true story of Alex, a grey parrot from Gabon, an amazing creature who used signs in a thoroughly intelligent way: all the actors’ performances were like so many applications of signs, forms of expression and experiments involving linguistic problems.

In dialogue with the work of the French artist Guy de Cointet (1934-1983), who lived and created a great deal of work in Los Angeles, Emily Mast simultaneously re-visited the performative forms invented by her elder. Her stage-like system borrows the codes of modernity (geometric forms, bright colours, mural writing...) and, in pursuing the modernist utopia, aims at a living relation between art and the collective space. The result was a strange concertina-ing between the formal world bequeathed by De Cointet and the fictional evocation of Alex the Parrot, in a dynamic and often weird questioning of linguistic approximations of every kind, visual forms, verbal forms, and gestural forms. That performance gave rise to a video recording, subsequently edited by the artist. Made up of an accumulation of manipulations—of bodies, objects, words, and signs—captured during the performance rehearsals, its non-linear editing expresses the cinematographic vocabulary (close up, tracking shot, depth of field, music, sound effects, light) and demonstrates its important place in current communicational languages.

The whole work represented by this video, a “score” of the live performance made in mural form, and the shooting sets were brought together as a “video installation” acquired by the FRAC Occitanie Montpellier in 2015.

For its first presentation in the Occitanie region, in the FRAC’s premises, the artist has come up with a different way of bringing life to this ensemble, with other dancer- and actor-artists. Performances re-conceived with female dancers of the ICI-CNN’s master exerce and artists from the ESBAM-MoCo Skéné group will include living representations, theatrical cameos, music, light shows and projections. In this framework, the performative props, pieces, objects and remains will construct the space in a different way, accumulating other languages in this landscape conjuring up so many classrooms in an elementary school as well as minimalist art.

The project explores the way in which communication issues are part and parcel of the way human beings are transformed: the exchange between people is experienced in the present, like a tension which involves the emotional relation and alters those who are involved in it. Needless to say, this process does not concern just the “actors” (artists), but also the spectators present at this encounter. The images recorded and broadcast, like the whole formal arrangement, are also a significant part of this.

### **Emmanuel Latreille**

Exhibition curator

Emily Mast was born in 1976 in Akron (Ohio, USA). She lives and works in Los Angeles.

[Consult the artist’s website](#)

### EXHIBITION TIMETABLE

#### From 29 September to 6 October

**Workshop** supervised by Emily Mast: a dozen young artists from the École supérieure des beaux-arts de Montpellier - MoCo and ICI-Centre chorégraphique national Montpellier will be involved in the exhibition.

#### Saturday 7 October at 6 pm

**Opening** in the presence of Emily Mast: a new version of *B!RDBRA!N (Addendum)* will be presented.

#### Saturdays in October

**An active programme** presented by collaborating artists throughout the exhibition.

Saturday 14<sup>th</sup> at 7 pm · Saturday 21<sup>st</sup> at 4 pm · Saturday 28<sup>th</sup> at 4 pm

#### Saturday 4 and Sunday 5 November 2017

**Closure and live performances** as part of the second WEFrac.

Saturday 4<sup>th</sup> at 6 pm · Sunday 5<sup>th</sup> at 2 pm

**!There may be schedule changes!**

[Follow the performance timetable on the FRAC OM Facebook page](#)

### **FRAC OCCITANIE-MONTPPELLIER**

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From Tuesday to Saturday from 2-6 pm, closed on holidays. Admission free

### **PRESS CONTACT**

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Institut Chorégraphique International  
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Méditerranée — Direction Christian Rizzo

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