

ZAD MOULTAKA COMPOSER & VISUAL ARTIST

ZAD MOULTAKA AN ARTISTIC APPROACH

LINKING TWO SHORES WITH ONE VOICE

Passionately contemporary while remaining energetically archaic, Zad Moultaqa uses his hands and computer with the same dexterity. An entire body of work obeys the precept of 'linking two shores with one voice'¹ as tones of the present join echoes of the past, seemingly to defend society against its own self-destruction. The groans from this agonizing struggle arise from his origins in Lebanon and France to swell into a cry, the stuff of bold music as well as painting and sculpture, occasionally of photography or staging; Moultaqa directs space as well as he does time.

Since in 2010 he staged *L'Autre Rive* in Avignon, which called for spectators to occupy two spaces in succession, the artist has created son et lumière pieces that recall forgotten memories, to better project the future. Transforming the tunnel of the Tuileries -- *La Montée des Ombres* into the *Nuit Blanche* on the streets of Paris, then into the thirty-six-millennia-old Chauvet cave, he turned the dripping concretions on the walls to ghostly shadows in cavern paintings, while a shamanist procession's chorus murmured sounds of wind and rain, to come up with a new tonal language. Exploring the limits of vertigo, the artist set off in quest of the harmony of spheres, photographing in very weak light, traces of knotty turnips resembling Mesopotamian meteorites or satiny eggplants – fruits of the earth that now simulated stardust, floating in infinity.

A virtual Renaissance man to the core, Moultaqa hears in the sound of a Ferrari engine the low notes of the Tibetan Book of the Dead and in Ligeti's *Requiem* the high-pitched songs of ecstasy. Decelerating the roar of a 1950s Rolls-Royce Avon bomber engine, he transforms it into a celestial chorus. Standing this motor like a stele, before a wall of glowing gold coins in the middle of the Venice Arsenal, he recreates the Babylonian temple of Šamaš. In these illusory installations, inspired by nature and the mystery of the human voice, Zad Moultaqa is on the watch for '*the depths of the waters, the appearance of night, and the infinite nuances that transform reality into another world*'.¹ To the East, dawn is breaking.

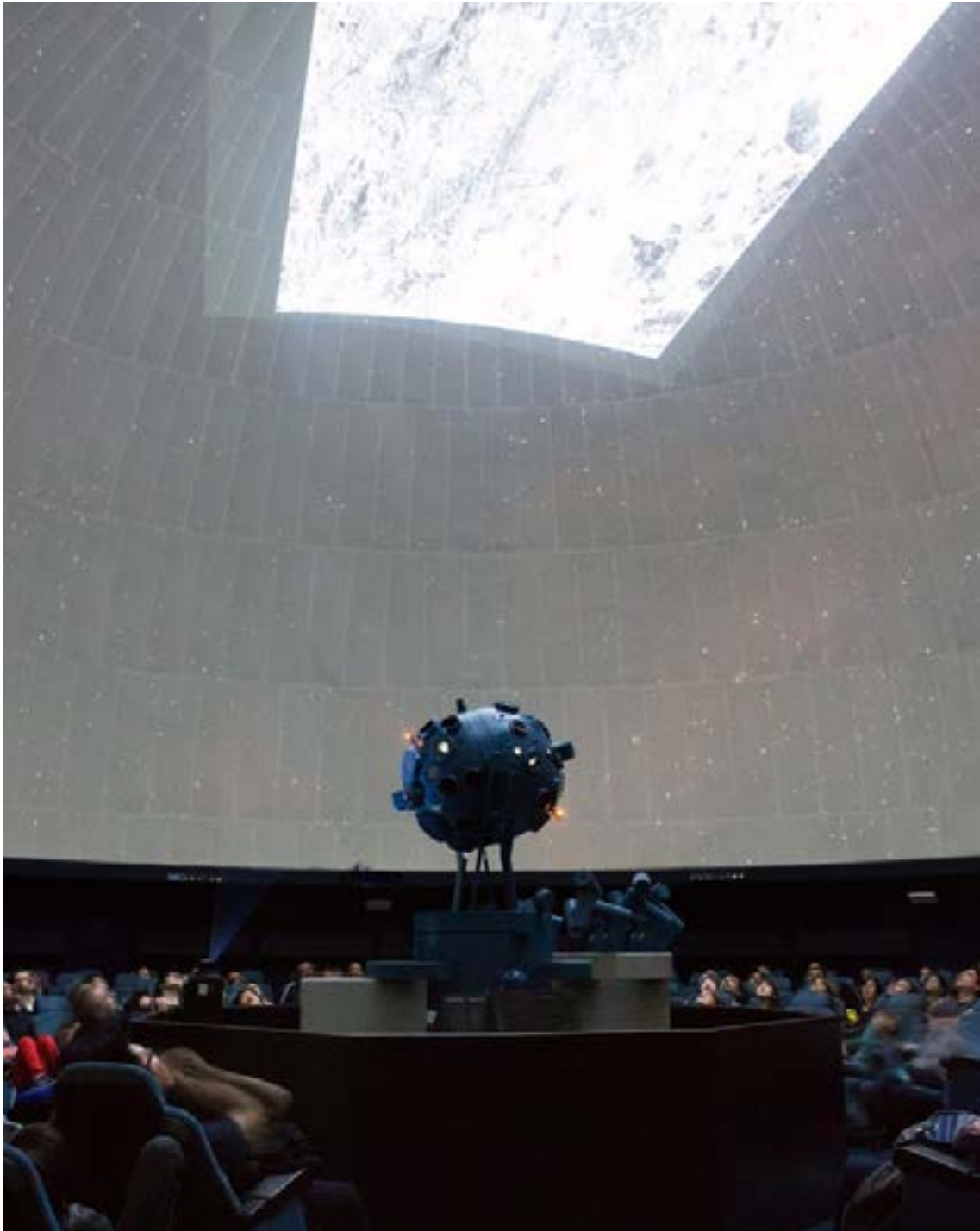
Emmanuel Daydé, curator and art critic

¹Wadih Saddeh



Don't fall / Because who ever fell will fall for good SOUND AND VISUAL INSTALLATION

Oscar Niemeyer Dome. Tripoli, Lebanon, September 22th – October 23th 2018
Visual-musical work. 580 iron rods hanging from the concrete ceiling with ropes joining them to the ground. Curator: Karina El Helou
Production: Nadine Zaccour



Première nuit du temps SOUND AND VISUAL INSTALLATION

Palais de la Découverte, Paris, October 6th 2018 Nuit Blanche 2018

Visual-musical work.

Production: Eva Albarran



ŠAMAŠ - SOLEIL NOIR SOLEIL SOUND AND VISUAL INSTALLATION

Lebanese Pavilion – 57th Venice Biennale d'Arte, May 13th – November 26th 2017
Visual-musical work for 64 loudspeakers, bomber engine and wall of 150,000 Lebanese coins
Curator: Emmanuel Daydé
Production: Agence Eva Albarran, with the participation of IRCAM



ŠAMAŠ - SOLEIL NOIR SOLEIL SOUND AND VISUAL INSTALLATION

Musée Sursock, Beirut, Lebanon June 1st - 25th 2018

Visual-musical work for 64 loudspeakers, bomber engine and wall of 150,000 Lebanese coins.

Production : Nadine Saddi Zaccour. Galerist: Nadine Majdalani Begdache



XAVIER VEILHAN PORTRAIT SONORE DIFFUSION

French Pavilion, Venice Biennale d'Arte – September 23rd 2017
Diffusion of *Urportrait*, poem for narrator, multi-instruments and percussion
Voice and instruments: Xavier Veilhan



MONTÉE DES OMBRES (RISE OF THE SHADOWS) PERFORMANCE

Tuileries Tunnel, Nuit Blanche, Paris – October 1st 2016

Installation of luminous shadows on wall concretions, pre- or post-historic procession, for one hundred amateur singers led by the Musicatreize vocal ensemble, conducted by Roland Hayrabedian and Cécil Gallois Artistic direction: Jean de Loisy
Production: Agence Eva Albarran, in partnership with IRCAM



VIBRANCES ATONALES (ATONAL VIBRANCES) SOUND INSTALLATION

Arab World Institute, Institut du Monde Arabe Paris, 'Jardins d'Orient' exhibition

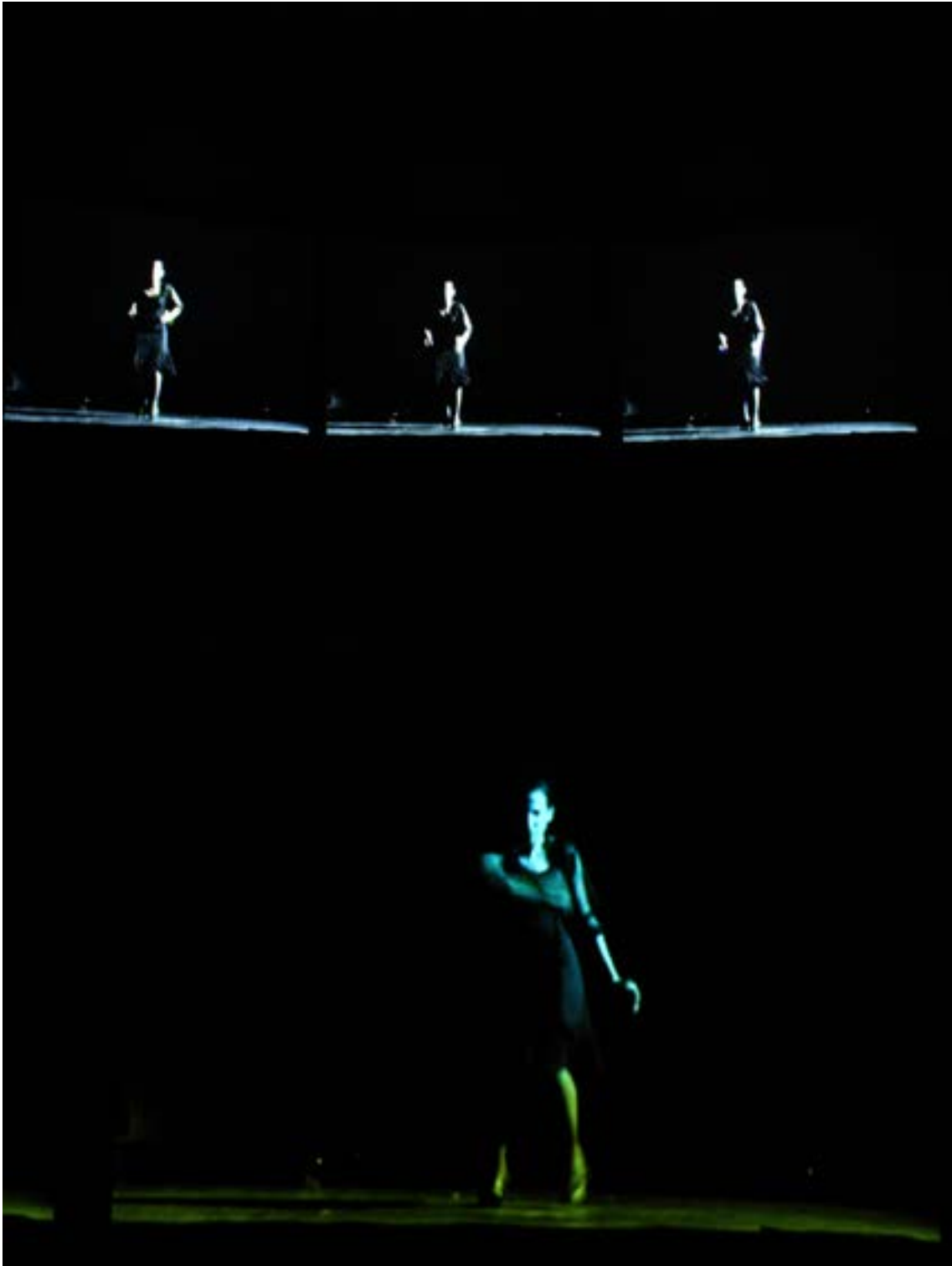
September 10th-25th 2016

Sound sources scattered through a garden set up in front of the IMA, made up of whistling, whispers, buzzing, birdcalls, sounds of wind and rain, produced entirely by mouth.



ASTRES FRUITIERS (FRUIT STARS) PHOTOGRAPHY

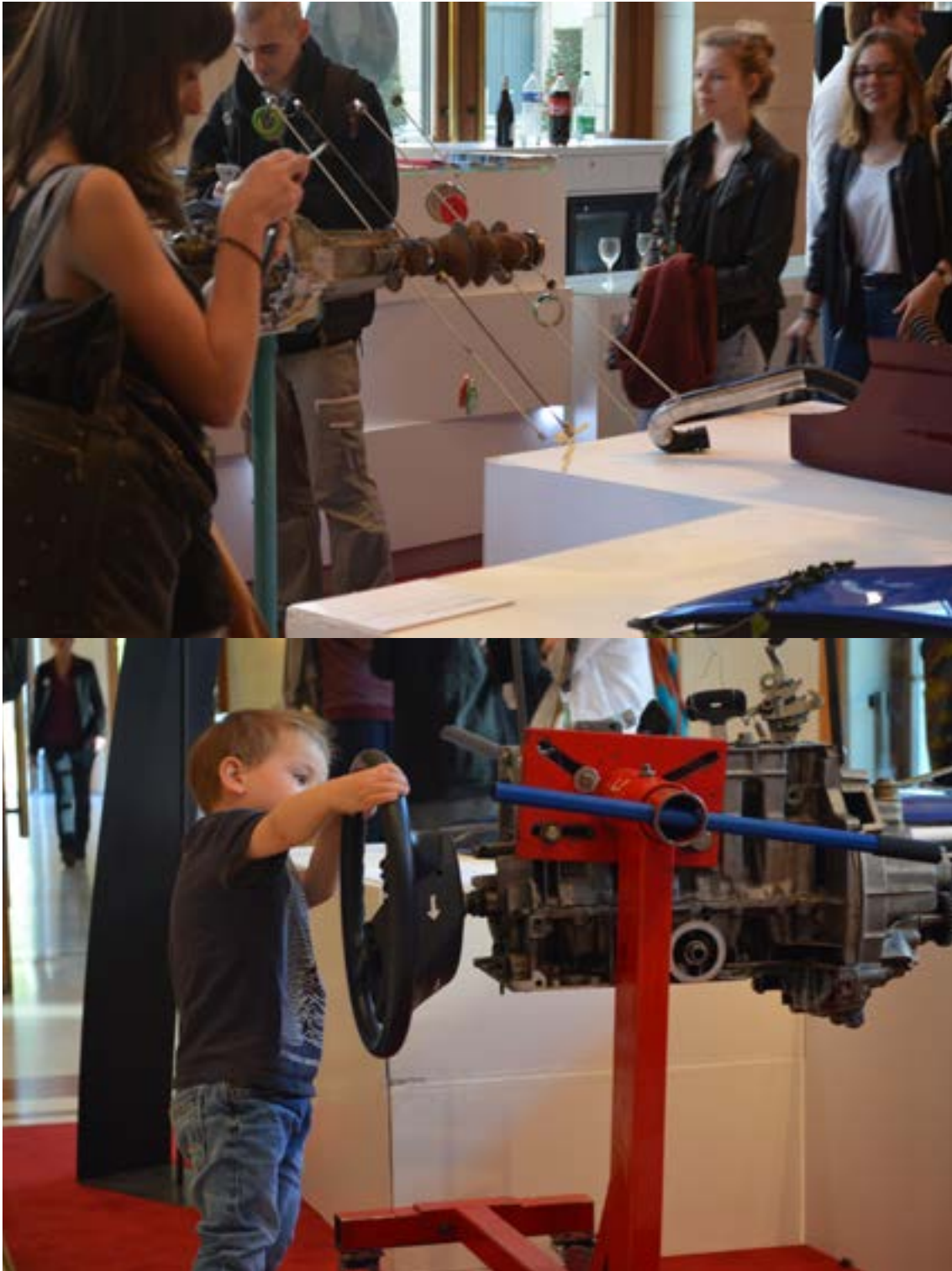
Photography Biennale of the Arab World, Paris, October 2017, Arsenal de Metz, Saint-Pierre-aux-Nonnains, April 5th-23rd 2017, Art Dubai, March 12th-18th 2017,
Series of photographs of fruits and vegetables, taken with a very long exposure time, making them resemble stars and constellations in the night, with musical composition on the sound of planets.



NON VIDÉO

Musée d'Histoire Jean Garcin: 39-45, Fontaine-de-Vaucluse, '... Que nuages ... History and artists' exhibition, July 3rd - October 4th 2010

Musical piece for tape and zapateado, in homage to the murdered journalist Samir Kassir, with Yalda Younes, a flamenco dancer.



EX MACHINA & SACRÉS MOTEURS (MOTEURS IMAGINARY MOTORS & EX MACHINA & DAMN MOTORS) INTERVENTIONS IN SCHOOL RESIDENCES

TAP Poitiers, November 22nd 2016, with students from the Lycée Pilote International Innovant and the LEP Isaac de l'étoile & composers at the Lycée Victor Hugo. Arsenal de Metz, 10 May 2017 in collaboration with the ESAL (École Supérieure d'Art de Lorraine), Arts et Métiers and the Lycée des Métiers Gustave Eiffel, Talange. A motor entirely designed, built and animated in metal and wood, with soundtrack, by students in music, heavyweight mechanics, drafting and visual arts



SOUVERAIN MOTEUR DE TOUTE CHOSE (SOVEREIGN MOTOR OF ALL THINGS)
SOUND AND VISUAL INSTALLATION

January 19th -21st 2017, Arab World Institute, Paris, Salle Hypostyle

In the beginning was darkness. The Salle Hypostyle, a vast space of 900 m², crossed by a forest of columns and inspired by the great mosque in Cordoba, is found in the basement of Jean Nouvel's monumental creation. There, Zad Moulaka installed numerous imaginary motors like so many altars, portable temples, lit and fitted with a PA system. The low sound and light levels invite the viewer to approach these humming ritual objects and create his or her own circle of intimacy.



COME IN TERRA PERSONAL EXHIBITION

Palazzo Albrizzi Venice, June 8th -10th 2015

Curator: Emmanuel Daydé

Screpolatura 250X230 cm mixed media on paper



ZAD MOULTAKA BIOGRAPHY

Franco-Lebanese composer and visual artist
Born 4 June 1967 at Wadi Chahrour, Lebanon
Lives and works in Beirut and Paris
2015- 2017: Residence at IRCAM, Paris
2016-2018 : Résidence at Arsenal de Metz
2017: Represented Lebanon
at the 57th Biennale d'Arte, Venice, with Šamaš

<http://zadmoultaka.com/biographie/>

Born in Lebanon in 1967 in the contemporary Arab theatre circle, Zad Moultaqa, is a composer and visual artist. He began the piano at the age of five and continued his studies at the Beirut Conservatory with Madeleine Médawar. In 1984, driven out by the war, he moved to Paris where he was taught by Marie-Madeleine Petit, Pierre Sancan, Aldo Ciccolini, Bruno Rigutto, Marie-Françoise Buquet and Christian Ivaldi. A few years later, he obtained two unanimous premiers prix (piano and chamber music) at the Paris Conservatoire and began a brilliant solo career. Yet, in 1993, Zad Moultaqa put a voluntary end to this career to devote himself to composition and painting.

In 2003, he met Catherine Peillon, and a radical transformation of his language came about. Increasingly appealed to by the musical scene (commissions, recordings, symposia, master classes), success and esteem increased (festivals of Beiteddine and Baalbek, Lebanon, Concertgebouw of Amsterdam, Fondation Royaumont, Festival de Radio France, Venice Music Biennale, Mainz and Stuttgart operas in Germany...). Occasions to implement his musical thinking have been served by leading artists of the day: soloists Pablo Márquez, Christophe Desjardins, Alexis Descharmes, Lilli Maijala, Erwan Keravec, Amel Brahim-Djelloul, Fadia Tomb el-Hage, Françoise Kubler, Andreas Fischer...; ensembles 2e2m, l'Instant donné, Ars nova (Poitiers), C bar-ré; choruses Les Eléments, Musicatreize, Neue Vocalsolisten of Stuttgart, Nouvel Ensemble Moderne, Montréal,...; and orchestras: Orchestre de Pau Pays de Béarn, Mulhouse Symphony Orchestra, Lebanese Philharmonic Orchestra.

He founded the ensemble Mezwej in 2004 to explore the boundaries and frictions between writing and orality, thereby pursuing great stage and musical adventures. One commission followed another, resulting in major works such as *L'Autre Rive*, *The Passion according to Mary*, *Um* and the operatic works *Zajal*, *Konig Hamed* and *Sherifa*...

The musical projects long left the visual arts in the shadow. However, in 2011, he was invited to participate in the 'Rebirth' exhibition organised by Janine Maamari at the Beirut Exhibition Center. This moment coincided with a turning point in his artistic life, when the expression that took shape in concrete materials (textures, pigments, liquids...) pushed him to experiment with another form of struggle and carry out a transmutation of matter.

This change of direction, announced by the concern for stage design and staging of an opera and several complex musical pieces, allowed him to reconcile in himself profound, latent, antagonistic tendencies and to question the boundaries between the visible and the invisible. Seeking what we do not see, its corporeality, its limbs by which the world becomes visible, the flesh from which the object is born...

In 2013, the Galerie Janine Rubeiz, which represents Zad Moultaqa in Beirut, devoted a solo exhibition to him, *Le Feu de l'Eau*.

His works have drawn attention at the Beirut Exhibition Center and World Art Dubai.

In 2015, Emmanuel Daydé curated *Come in Terra*, an important group of new works exhibited at the Palazzo Albrizzi in Venice, during the Biennale d'arte.

In the autumn of 2016, new works were shown at the Fondation de l'Ermitage, in Garches, France: the series *Astres fruitiers* as well as two installations in Paris: one, *Vibrances atonales*, at the Arab World Institute, the other, *La Montée des ombres*, on 1st October, in the framework of the Nuit Blanche, under the artistic direction of Jean de Loisy in partnership with IRCAM.

In 2017, several major events reinforced Zad Moultaqa's international position, common theme composer of the year's Musica edition: participation in Art Dubai in the U.A.E., *Les Astres fruitiers* exhibition at St-Pierre-aux-Nonnains and the Arsenal, Metz, and the conception and realisation of *ŠamaŠ*, an audiovisual installation for the Lebanese Pavilion at the Venice Biennale d'Arte (13 May-26 November 2017)...

The Sursock Museum in Beirut host *ŠamaŠ* in June 2018 before its presentation in Finland, England, Norway, Australia...

In September, Zad Moultaqa was invited to create an in situ work in the architecture of Oscar Niemeyer in Tripoli, Lebanon, before participating in the Nuit Blanche in Paris in October (curator Gaël Charbau) and at the exhibition «Painting the night» at the Centre Pompidou-Metz in November.

Gilgamesh epic premiered on November 30th marks a turning point in his musical work: in co-production with Mezwej ensemble, Onassis Cultural Center in Athens and Cité Musicale of Metz, it brings together Greek musicians of double culture and baroque musicians in a amazing crossing of shadows and memory.

Zad Moultaqa is developing several visual and musical artistic projects at the same time, throwing bridges between his two cultures, and decompartmentalising genres, always guided by the artistic necessity and urgency peculiar to great creators.

Solo Shows

- 2018 * *ŠamaŠ*, Visual and Musical work, HIAP- Suomenlinna, Helsinki, Finlande
* *Apocalypse* - Paintings, Galerie Janine Rubeiz, Beirut, Lebanon
* *ŠamaŠ*, Visual and Musical work, Musée Surssock, Beirut, Lebanon
- 2017 * *ŠamaŠ* - Visual and Musical work, Arsenale/ Lebanese Pavilion 57th Venice Biennale,
Curator: Emmanuel Daydé, Venice, Italy.
* *Astres Fruitiers* - Photos, Arabic World Photography Biennial / Galerie Thierry Marlat, Paris.
Arsenal, Metz and Art Dubaï / Galerie Janine Rubeiz
- 2016 * *Jardin Clos* - Paintings & Video, Yacht Club/Credit Agricole Suisse, Beirut, Lebanon
* *Astres Fruitiers* - Photos, Fondation Ermitage, Garches, France
- 2015 * *Come in Terra* - Painting, Palazzo Albrizzi/ 56th Venice Biennale
Curator: Emmanuel Daydé, Venice, Italy.
- 2013 * *Le Feu de l'Eau* - Paintings, Galerie Janine Rubeiz, Beirut, Lebanon

Collective shows

- 2019 * *The death of James Lee Byars* - visual and sound installation - Our Lady of the Visitation church, Venice for the 58th Venice Biennale, Italy Curator: Walter Vanhaerents
- 2018 * Monumental painting - Beyrouth Art Fair /Janine Rubeiz, Beirut, Lebanon
* *Don't fall / Because who ever fell will fall for good* - Installation - Espace Nieymeyer, Tripoli, Lebanon.
Curator : Karina El Helou
* *La Première Nuit du Temps - Un chant Matriciel* - visual and sound installation Planétarium of Palais de la Découverte / Nuit Blanche Paris. Curator: Gaël Charbau
- 2017 * *Urportrait* - Xavier Veilhan Musical Portrait - Pavillion Français - Venice Biennial, Italy
* *Souverain Moteur de toute chose*, Arab World Institute, Paris, France
- 2016 * *Vibrances atonales* - Musical work - Arab World Institute, Paris
* *Montée des Ombres* - Performance - Nuit Blanche, Paris. Curator: Jean de Loisy
- 2014 * Group Show, Dubaï Art Fair - Galerie Janie Rubeiz, Dubaï
- 2011 * *Rebirth* - Paintings, Beirut Exhibition Center, Beirut, Lebanon. Curator: Janine Maamari
- 2010 * Non - .. Que nuages ... History and artists' exhibition, 3 July-4 October 2010
visual and sound installation, Musée d'Histoire Jean Garcin: 39-45, Fontaine-de-Vaucluse

Public Collections

- 2013 * *Le Feu de l'Eau* - Peinture, Musée Solidaire, Beirut, Lebanon
2010 * *Non - Vidéo*, Musée d'histoire Jean Garcin : 39-45, Fontaine-de-Vaucluse, France

Private collections

Fondation Boghossian, Brussels, Belgium
Collection Jeanine Maamari, Beirut, Lebanon
Collection Jean Riachi, Beirut, Lebanon
Collection Abraham Karavadjian, Beirut, Lebanon
Collection David Jobin, Paris, France
Collection Elsa Lederlin, Paris, France
Collection Sami Zabi Lelama Beirut, Lebanon
Collection Jeanine Maamari, Beirut, Lebanon

Résidences

2017-18 Arsenal Metz-en-Scène
2017 2e2m
2016-17 Institut du Monde Arabe, Paris
2015-17 IRCAM, Paris

Discographie

- * Šamaš Itima, for vocal ensemble & fixed sounds (l'empreinte digitale, believe, 2017)
- * Rituel, for vocal ensemble & instruments (l'empreinte digitale / Socadisc, 2016)
- * Gemme, for five voices a cappella and fixed sounds (l'empreinte digitale / Socadisc, 2015)
- * Où en est la nuit, for ensemble and soloists (l'empreinte digitale / Socadisc, 2014)
- * Calvario, for guitar and fixed sounds, work by work (l'empreinte digitale / Qobuz, 2014)
- * Méditerranée sacrée -- 2 pieces (l'empreinte digitale / Socadisc, 2011)
- * Zajal, Arab opera (l'empreinte digitale / Socadisc, 2010)
- * Visions: vocal works (l'empreinte digitale / Socadisc, 2008)
- * Zarani, Mouwashahat with piano (l'empreinte digitale / Socadisc, 2003)
- * Anashid (Network / harmonia mundi, 2001)
- * Brahms: Piano Sonata No.3, Op.5, Ballades, Op.10 (Stil, 1998)
- * Schubert: Impromptus, Opp.90, 142, Moments Musicaux (Stil, 1997)
- * Four songs written for a film on the National Museum of Beirut (Stil, 1996)
- * Fauré: Mélodies (Stil, 1995)

Bibliography

CATALOGS

- * Šamaš - Soleil Noir Soleil, Lebanese Pavilion Venice 2017, texts by Emmanuel Daydé, Chris Wilson, Issa Makhoulf, published by Manuela Editions, 2017
- * Zad Moultaqa, Come in terra, texts by Emmanuel Daydé, published Gallery Janine Rubeiz, 2015
- * Zad Moultaqa, le Feu de l'Eau, texts by Nadine Begdache and Sophie Lambert published by Gallery Janine Rubeiz

BOOKS

- * *Zad Moultaqa. Ceux qui écoutent* - texts by Emmanuel Daydé, Corinne Schneider and Catherine Peillon éditions 2e2m, 2017
- * *Figures musicales du Liban: Zad Moultaqa* - text by Zeina Saleh Kayali, éditions Geuthner, 2017

PRESS REVIEW SAMAS – LEBANESE PAVILION VENICE BIENNALE 2017

Newspapers

- * Al Hayat, May 2017
- * L'Orient-Le Jour (Lebanon) – by Dita Von Bliss
- * La Croix (France) – by Sabine Gignoux, May 16th 2017
- * Le Corriere della Serra (Italy) – BY Micaela Zucconi, May 16th 2017
- * Le Figaro (France) – by Valérie Duponchelle, May 15th 2017
- * Le Monde (France) – by Philippe Dagen, May 16th 2017
- * Le New York Times (USA) – by Holland Cotter, May 22nd 2017
- * Le Soir (Belgium), May 2017
- * The National (United Emirates) May 2017

Newsmagazines

- * Elle (France)- May 2017
- * Elle Orient (North Africa) Anne Smith interview Zad Moultaqa, May 2017
- * Grazia (France) July 22nd 2017
- * Madame Figaro (France) June 2017
- * Paris Match (France) – by Elizabeth Couturier, May 19th 2017.
- * Télérama (France) – by Sabrina Silamo and a portrait by Sophie Bourdais, September 2017

Art press

- * A Magazine - Aishti (Lebanon) April 2017
- * Art Absolument (France)- by Emilie Le Gac, April and June 2017
- * ArtInfo (USA), May 2017
- * ArtReview (USA), May and June 2017
- * Beaux Arts magazine (France)- Emmanuelle Lequeux, July 6th 2017
- * Connaissance des Arts (France)- Guy Boyer, July 22nd 2017
- * Damn Magazine (USA), August 29th 2017
- * L'Oeil(France) – Fabien Simmode interviews Zad Moultaqa May 2017
- * L'Officiel Art (France) Yamina Benai, May 17th 2017
- * The World of Interiors (USA), July 2017* Whitewall (USA), May 2017

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