



Art Benjamin
Meyers

Always
Rehearsing

07/05 -
10/20/24

Kunsthalle

Mainz

ARI BENJAMIN MEYERS

What makes Ari Benjamin Meyers (b. 1972, New York) exceptional is that he is equally at home on the international music scene and in the visual art world. As a composer he works with pre-eminent ensembles such as the Symphonieorchester des Bayerischen Rundfunks and Ensemble Contrechamps; his music has been performed at venues such as Berlin's Volksbühne, Théâtre Vidy-Lausanne, Salzburg Festival, and the Paris Opera.

As a visual artist his exhibitions have been shown in renowned settings within Germany and internationally, such as the Bundeskunsthalle Bonn, MUDAM Luxembourg and Kunstinstituut Melly in Rotterdam, as well as at the Venice Biennale and documenta.

THE IDEA BEHIND HIS WORKS

Ari Benjamin Meyers' works stem from his longstanding interest in pushing the boundaries between visual art and music. He does this by completely rethinking contemporary music with respect to the way it is produced, performed and received: composing, the process of rehearsing and playing music moves away from orchestra pits and concert stages to other locations like exhibition venues and public spaces. Concepts such as perfection, mastery and uniqueness are replaced by an open process, dissolving hierarchies in favour of communal and equitable moments that are characterised by dialogue, learning, a multiplicity of voices, and repetition.

Ari Benjamin Meyers views the term "composition" as encompassing not just all the different ways of arranging sound but also works that involve performative, installative and artistic elements – rendered accessible for musicians and non-musicians alike. Composition unites artistic and performative production styles with those that are based on theory and social policy; it explores structures and questions that have to be brought up to date in order to complement the complex and rapidly changing nature of contemporary life. Meyers once expressed it thus: "What I find important is composing, rehearsing, scoring and performing a moment, a situation, social relationships, a context, a body, bodies. Composing reality, composing space, composing oneself."

Rehearsals take on a particular role here: a rehearsal apportions relevance to something that is unfinished. It represents the notion that things can never be concluded in life. In this respect it forms an existential freedom, an open space where we can try out whatever is lying in front of us, and the unfathomable glimmer of hope that there is no final performance. It is an instrument for experiencing, investigating and shaping relationships between people and between people and the world. This makes it a force that can inspire a community and shape the present and future.

ALWAYS REHEARSING

In *Always Rehearsing*, Ari Benjamin Meyers takes these "rehearsals" for the present and future a step further. His exhibition at Kunsthalle Mainz brings together multi-media works from various phases of his career as an artist and provides an overview of his oeuvre to date. The works being shown in Mainz "embody" his understanding of music by depicting it in the form of objects. Moreover, they intimately investigate Meyers' expanded and active notion of rehearsing – a process that can be described as intimate because visitors to the Kunsthalle can themselves become part of his works by activating them, i.e. playing a role in shaping them.

What is special about *Always Rehearsing* is that it generates new works as well as new versions and performances of existing works. This allows the works to absorb the notion of always rehearsing in terms of their form, too. The exhibition comprises appearances by professional performers from various countries as well as the continual activation of individual works by staff and visitors to Kunsthalle Mainz. Here too, always rehearsing is the leitmotif that underpins the work at the practical, visual and auditory levels. It could even be said that the exhibition itself is rehearsing what an exhibition can be: a combination of objects, visitors and performers interpreting a work. The recipients blur the boundaries between these fixed categories, changing the "receptive" role to one that is active and creative.

What does "always rehearsing" mean and what effect does it have on us? These are questions that run through the exhibition – as a show that can be seen, sung, played and heard – and visitors are explicitly welcome to play an active role in answering it.

MANIFESTO

Manifesto was written in connection with *Kunsthalle for Music*, an ongoing project by Ari Benjamin Meyers since 2017. It expresses his approach to and understanding of music. It describes facts and wishes in equal part. Music's multilayered texture – indeed its (in)tangibility – is expressed in the intro to the *Manifesto*: “Music is not necessarily what you think it is.” And this resounds right through to the text of *Anthem*: “Music is not ... music.”

ARI BENJAMIN MEYERS, MUSIC IS NOT, A MANIFESTO (2017/2021)

Music is not necessarily what you think it is.

Can we imagine a space for music that exists outside of any media and beyond the stage? A space for unrecordable music, music of undefined duration, existing even when no audience is present? A dissolution of performer and audience, of rehearsal and performance? A music existing in the world based in a space of musical action and activity, production and performance that can be entered into and exited from at will. A space wherein the ideal listening and viewing position is determined independently by each artist, performer or visitor, not determined beforehand by a seat number on a ticket. Having an ensemble at the center of its activity carrying out or otherwise enacting the work which continues during the opening hours whether there are visitors present or not.

Music today is encountered primarily as that which we consume, through a remove, usually neatly pre-packaged, either as a recording or on a stage. And yet throughout most of its history, to experience music one had to perform it. Music was by definition: live, social and spatial. In other words also: messy, political, meta-temporal. Music was not merely in space; it was space. Music was not only social through listening; it was social in its conception. Music didn't happen in time; it defined time.

Music is not necessarily what you think it is.

Music is inherently not about perfection or reproducibility. Music is the act of an orchestra rehearsing. Music is “John Baldessari Sings Sol LeWitt”.

Music is a group of people becoming a choir, or a band, whether they perform publically or not. Music is two strangers singing a duet.

In short, can we imagine contemporary music, composition, music performance as contemporary art? When did we forget that music – compositional strategies, formal structures, harmony and dissonance, orchestration, scoring, arrangement, rhythm, tempo – is at the base of it all? Music traditionally had been a driver of the contemporary; all the more striking then the situation wherein music qua music has mostly separated itself and been separated from what is considered to be contemporary art.

What would be the institution for music inside and alongside the contemporary art institution? What kind of a school and educational attitudes would it have at its heart? How would it contemplate the state of musicians and music today? Would its ensemble include musicians and non-musicians alike? Would it have a collection, and if so what would be its repertoire? What kind of a mythical new audience would it desire?

Anthem (2017) is a key thought of Meyers' continuously put into music: "Music is not... music." Since 2017 Meyers has performed this piece ritually at the opening of his exhibitions. The score alludes to the genre of musical compositions for festive occasions. At Kunsthalle Mainz, it could be heard as welcoming guests to the opening, performed by Meyers and the Kunsthalle Mainz team. The text "Music is not ... music" prompts us to think about the characteristics of music, about our notions of what we think is music and what is not. *Anthem* also forms the prelude to *The Notional Anthem No. 1: The Zollhafen Choir*.

Users of the Zollhafen come together to form this choir, meaning the inhabitants, the people who work at Zollhafen, visitors to Kunsthalle Mainz, etc. What arises is a new composition open to everyone, independent of their personal musical abilities or voice type. Rehearsals take place for the entire duration of the exhibition inside and outside Kunsthalle Mainz.

Together with this special ensemble, Meyers will create *The Notional Anthem, No. 1*, with "notional", as the word suggests, highlighting the fact that the anthem initially exists only as an intangible idea. Unlike the national anthems typical of so many countries, *The Notional Anthem* (qua "fictitious anthem") *No. 1: The Zollhafen Choir* unites individual, diverse people with a single location in the city, the Zollhafen. At a time when the idea of borders and nationality is highly controversial and politicized, *The Notional Anthem, No. 1: The Zollhafen Choir* focuses on a kind of gathering, of being together and belonging together over and above all origins, religion, or political persuasions. This community of people in the choir is based on the structures and conditions of a city neighborhood. Music creates a portrait of the space, lending the Zollhafen a musical identity.

HALL 1

Heavy Metal 1-4, 2024, 4 compositions on metal engraving plates
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

Heavy Metal is a new work that Ari Benjamin Meyers has created especially for his exhibition at Kunsthalle Mainz, in conjunction with Schott Music Group. As one of the oldest publishers of sheet music and music books in existence, the company has been based in Mainz since its founding in 1770. In this collaboration, Meyers brings his open, performative, and trans-disciplinary understanding of composition to a view on music and music-printing history, particularly the material artisanal tradition that underpins the copying and dissemination of music.

The work consists of 4 new abstract compositions, which Meyers has directly transferred to unused lead printing plates. Engraving and printing notes are normally the final steps in the composition process. They form the cornerstone of the bridge between the composer and the person playing the music, who will be interpreting the work. Meyers reverses this process in *Heavy Metal*: the physical act of engraving and printing, including the original antique tools used in the process, serves as the basis of and framework for the composition.

Heavy Metal Floor, 2024, 2500 metal engraving plates from the archive of Schott Music
Courtesy the artist and Schott Music Group

Meyers has created an expansive and dramatic floor piece using historical engraved metal plates that were once used for printing scores. A piece of music history spreads out quite literally before the visitors, a narrative on the notation of sounds. The audience must literally walk over these plates, a destructive and at the same time productive act creating its own sound, an echo of the past. The weighty history of music, this literally heavy metal foundation, seemingly contrasts with the lightness of Meyers' new compositions. We thus view a metaphor for an attempt to address the legacies of one's own practice within a history.

OLD TOWER

Duet, 2014, 2 music stands, 2 scores on paper, each 31.5 × 24 cm. Edition of 3/5 + 2 AP
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

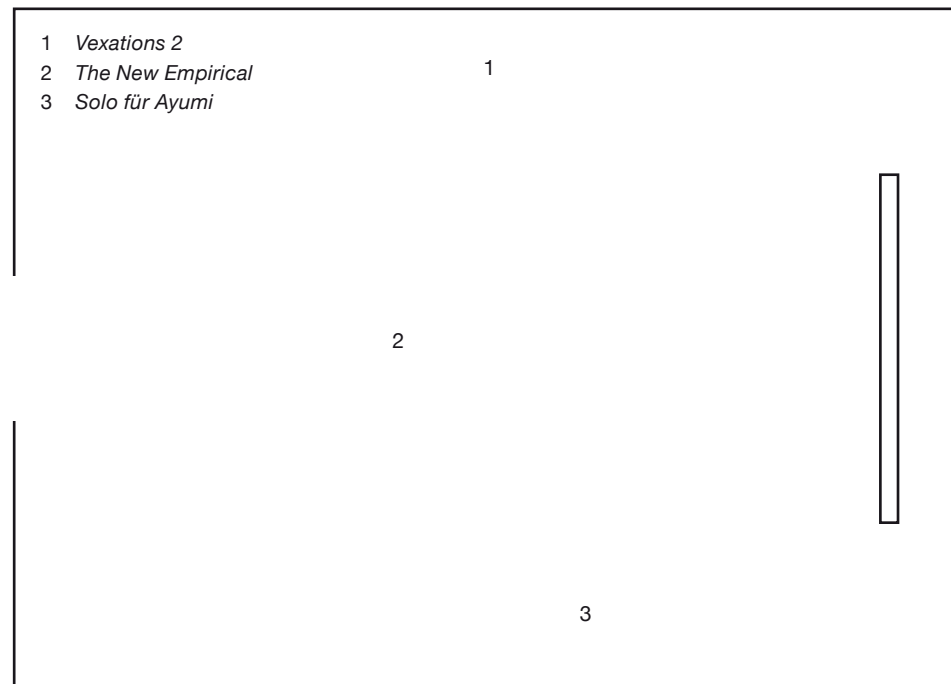
A duet is a piece of music composed for two persons, i.e., for a duo. A duo is essentially the smallest possible music group, and indeed Ari Benjamin Meyers' *Duet* is intended as a composition for two (persons who are, however, strangers). It is based on three themes that can easily be sung. The leading voice (Me) is recruited from the Kunsthalle Mainz team, while the second voice (You) is sung by a visitor. The emphasis here is on trying out, rehearsing, and singing the short piece together. The piece begins with the question: "Do you want to sing with me?". If the answer is "Yes", then there's a short rehearsal lasting about ten minutes, followed by the complete performance of the piece by the two participants.

Duet arises through two persons activating the musical score. It exists solely in the jointly created music, in the shared moment. Shared time creates proximity, singing together creates community, even if only fleetingly.

Activations

every Wed 2 pm–5 pm

every Sun 1 pm–4 pm



HALL 2

Vexations 2, 2013, graphite pencil on paper, 840 sheets of custom-made music paper, installation variable, sheets 31.5 × 24 cm each
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

Vexations 2 is made up of 840 customized sheets of music on which Ari Benjamin Meyers has copied out a composition by hand. The work is based on Erik Satie's 1893 composition *Vexations*, which, for its part, consists of a main theme with 11 notes on the chromatic scale, whereby he omitted the pitch A-flat. Satie instructed that the composition be repeated 840 times. Since he set no tempo, performing the piece could take between 18 and 28 hours. This insistence on extreme repetition inspired Meyers to produce his own version. He adopted the structure and spirit of Satie's piece, but instead of playing it, he transcribed it 840 times onto the purpose-made sheets of music: The manuscript pages have 11 staves instead of the customary 10 or 12. The writing process itself took over three months, with the last copies being produced in the gallery while the piece was on display for the first time.

This copying by hand from memory across such a long period of time led to variations in the versions. Each page can contain unexpected changes and unintentional errors, something that underscores the practice of interpretation and the inherent incompleteness of human memory.

The 840 pages are stored in five cloth-covered boxes and can be exhibited in small groups or in their entirety. In Mainz, they are on display in end-to-end rows on two walls in Hall 2. The installation constitutes a visual and physical manifestation of the musical idea of repetition and memory. Meyers' version of "vexation" takes the meaning of the word to a new level, as he foregrounds the physical and mental challenge of repetition. The work reflects on the lines dividing composition, performance, and visual artwork from one another, and challenges both the artist and the viewer to ponder the nature of musical repetition and the role of memory in creative practice. *Vexations 2* is both an homage to Satie and an artwork in its own right that explores the extreme requirements associated with repetition and an ability to remember in art, while itself presenting the artist's own physical and mental endurance.

The New Empirical, 2013, modified grand piano (Irmler, Leipzig 1893) with piano stool,
99 × 197 × 149 cm
Städtische Galerie im Lenbachhaus and Kunstbau Munich

The New Empirical likewise derives from Erik Satie's *Vexations*. The composer plays a quintessential role for Ari Benjamin Meyers, who uses a black grand piano made by the Irmler company in 1893 – the same year that Satie created his *Vexations* composition. Meyers then manipulates the grand piano such that each key only plays the note A-flat and therefore the only note that Satie excluded from the main theme in his piece. Coincidentally, as Meyers discovered, the note A-flat happens to be around 840 Hz, i.e. 840 oscillations per second. Meyers' intervention may initially seem simple but required great technical dexterity and a complete reconfiguration of the piano's inner workings. The instrument had to be converted and outfitted with specially made strings. The change is not visible to the eye and only becomes audible when the piano is played. Since the A-flat note is repeated across all seven octaves of the grand piano, the installation could also be considered an acoustic monochrome. On the outside, the grand piano seems well cared for and freshly lacquered, while on the inside it has radically re-wired strings. Although the octaves on the keyboard change, the tone pitch remains the same, such that any score played becomes a kind of drone.

When *The New Empirical* is played, the physical intervention becomes audible, which highlights the enquiry into repetition and the interpretation of music. Because all music whether it be improvised or well-rehearsed undergoes the same transformation when played on this special piano, Meyers challenges the limits of composition and authorship. Furthermore, by placing the absent note in the center of things, he offers an innovative take on Satie's legacy. Every score played here becomes a unique and yet also identical acoustic experience.

Solo für Ayumi
Solo for Ayumi (birth certificate), 2017, handwritten score on paper, birth certificate, 70 × 97 × 6 cm (framed)
Solo for Ayumi (key), 2017, Handwritten score on paper, key, 70 × 97 × 6 cm (framed)
Solo for Ayumi (diary), 2017, Handwritten score on paper, diary, 70 × 97 × 6 cm (framed)
Solo for Ayumi (student ID), 2017, Handwritten score on paper, student ID, 70 × 97 × 6 cm (framed)
Solo for Ayumi (calendar), 2017, Handwritten score on paper, calendar, 70 × 97 × 6 cm (framed)
Solo for Ayumi (negatives), 2017, Handwritten score on paper, negatives, 70 × 97 × 6 cm (framed)
Solo for Ayumi (letter), 2017, Handwritten score on paper, letter, 70 × 97 × 6 cm (framed)
Solo for Ayumi (baby shoes), 2017, Handwritten score on paper, baby shoes, plinth, 110 × 97 × 70 cm
Solo for Ayumi (dress), 2017, Handwritten score on paper, dress, plinth, 110 × 97 × 70 cm
Solo for Ayumi (stone), 2017, Handwritten score on paper, stone, plinth, 110 × 97 × 70 cm
Solo for Ayumi (gun), 2017, Handwritten score on paper, plastic gun, plinth, 110 × 97 × 70 cm
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

This portrait of violinist Ayumi Paul, created and composed by Ari Benjamin Meyers, is a profound artistic experiment that seeks with musical and visual means to grasp the "whole" of a person. Meyers asks critical questions about how to represent the essence of a person through music and sheds light on the life of a musician in twelve handwritten scores. These are based on the letters Paul wrote to Meyers in which she reflected on key moments in her life. A part of the content remains concealed from us, however, as Meyers' handwritten scores in part block out Paul's highly personal words and thus create a kind of private sphere shared only by the two. In one of these letters Paul describes the first time she met Meyers, who, during an audition of musicians, was on the lookout for a more tangible, physical approach to music-making. This encounter marked the beginning of a longstanding friendship and artistic collaboration, and this is reflected in the exhibition.

Alongside the scores, on display are also personal items belonging to Paul, such as a birth certificate or a diary. They symbolize key moments in her life and correspond to the letters' contents. An example is a sheet from a 2001 calendar that references the audition and thus the first time Paul and Meyers met. Four large display cases and seven picture frames

on the wall create a somewhat classical museum setting made up in each instance of two exhibits: a copy of a typed letter over which the score has been written, and a private item belonging to Paul.

Solo for Ayumi addresses the complex relationship between artist and muse as well as between composer and interpreter. Meyers' work explores the performative and social aspects of composing and emphasizes details of making music that often go unnoticed.

Activation by Manon Parent

Sat 06/07 10 am–5 pm

Sun 07/07 10 am–5 pm

HALL 3

Who's Afraid of Sol La Ti? (Invention 3), 2016/2024, 1 theme, blind embossing, paper (Metaphor extra rough white 175 g), 44,5 × 58,5 × 2,8 cm (framed), edition 2/3 + 2 AP; 7 modules, print, 91 × 91 cm each; 14 meta-scores, overhead transparency, 18 × 23 cm each on 14 overhead projectors; subcontrabass recorder, audio loop (live recording of the theme by Susanne Fröhlich) Courtesy the artist, Kunath Instrumentenbau and Esther Schipper, Berlin/Paris/Seoul

In Hall 3, visitors will encounter a musical situation that presents the relationship between composing, memory, and performing. With *Who's Afraid of Sol La Ti?*, Ari Benjamin Meyers introduces us in a poetic way to the work processes of composing music. The piece consists of several components that are arranged around a central theme: a composition by Meyers made up of seven bars. The score is embossed on white paper and displayed in a white frame. On the basis of this composition, Meyers has penned 15 so-called “meta-scores”. 14 of these constructions of the central theme are screened on the walls by means of 14 overhead projectors. The seven prints hung on the wall show stars with between three and nine points, each with one motif that Meyers composed on the basis of the central theme. The central theme, the meta-scores, and the motifs form the “building blocks” for the reciprocally influencing acts of composing and performing.

In the middle of the room, an extraordinary and rare instrument juts out – a sub-contrabass recorder. At the exhibition opening, this instrument will be played by recorder virtuoso player Susanne Fröhlich. The hall will be suffused by the sound of the low-frequency recording of Fröhlich's interpretation of Meyers' central theme.

Several elements of the work, especially the prints formally resemble the oeuvre of US artist Sol LeWitt – whose name is playfully alluded to in the title Meyers chose, *Who's Afraid of Sol La Ti?*. At the end of the 1960s, concept artist Sol LeWitt started moving away from the classic concept of the composed work. Instead of himself creating physical works, he noted down precise written instructions on the basis of which people can make wall drawings of their own. The instructions are open to interpretation so that each wall drawing, each “activation” of Sol LeWitt's concept, looks a little different. Meyers transposes this idea onto the process of composing: the central theme is repeatedly re-interpreted and thus changed, both by himself and by the performers involved, including here Susanne Fröhlich.

At the exhibition in Hamburger Bahnhof (2016) in Berlin, the piece was interpreted for 15 whole days by Susanne Fröhlich and the Polish composer Wojtek Blecharz. Every morning, on the basis of Meyers' themes, Blecharz created a new composition and then placed it under one of the projectors, while Susanne Fröhlich first played Meyers' main theme on the sub-contrabass recorder and then rehearsed Blecharz's respectively latest composition. Immediately after the rehearsal, she wiped the overhead foil in question and turned the projector off. In the evening of the last day of the exhibition, Susanne Fröhlich played all the Blecharz compositions from heart. As is the case with *Vexations 2*, this work from memory is prone to error, but also has the potential to foster new interpretations and creativity.

Activation by Susanne Fröhlich

Thu 10/10 10 am–5 pm

Fri 11/10 10 am–5 pm

Sat 12/10 10 am–5 pm

Sun 13/10 10 am–5 pm

TOWER I

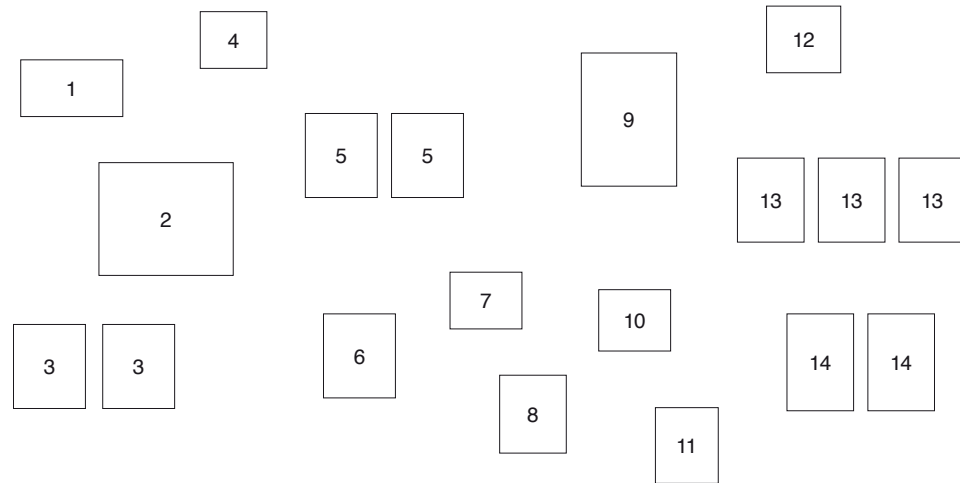
Forecast Films, 2021, 5 films, HD video (15:52 min., 45:15 min., 5:51 min., 22:33 min., 11:47 min.)
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

Together with two actors, seven musicians, and a team of stagehands, in his music theater-cum-performance *Forecast* Meyers explores the phenomenon of weather. The weather becomes the starting point for a performance on predictability (or the lack thereof) and the idea of humanity as the inventor of “future”, with its need for forecasts, speculation, and control. The performance reflects on the climate crisis and on the increasingly dramatic and irrational relationship between humans and nature, between humans and their planetary future. It interweaves all manner of historical facts and exposes their often-covert linkages, whereby center stage is accorded to the history of David Buckel. David Buckel (1957–2018) was a US lawyer who represented the rights of LGBTQIA* persons and an activist. He died in New York in April 2018, having set fire to himself in protest against the use of fossil fuels.

Forecast was originally scheduled to debut in April 2020 at the Volksbühne in Berlin. Owing to the first wave of Covid-induced theater shutdowns in Germany, the performance was put back until the 2020–1 season. After it re-opened, the theater was forced to close its doors again at short notice, owing to the second wave of the pandemic. As a result, the planned performances were given a new, digital shape as films: During the first lockdown in May 2020, Meyers and the ensemble recorded an excerpt from *Forecast (Part 1)* in an almost completely empty and abandoned Volksbühne as a live concert version, and this was then posted digitally on the theater's website for viewing. In April 2021 the ensemble again gathered and shot four further *Forecast* films that reinvented parts of the performance (*Prolog, Interlude 2, Part 2, and Interlude 3*) as short films. The live version of *Forecast* has a concluding Part 3 that cannot be filmed as it is different for each performance. In the Kunsthalle Mainz movie theater, all five films will premiere together.

At present, Meyers is touring on a new version of *Forecast Part 1* entitled *Forecast (LX23)* for one actor, two guitars, and electric bass.

TOWER II



Atlas of Melodies is a series of handwritten scores. Its title suggests a kind of cartographical catalogue. In fact, here the emphasis is on exploring material, background, location. On what paper were the notes penned and printed?

As with his new piece, *Heavy Metal* (Hall 1), Meyers upends the process of composing and draws inspiration for his creativity from the background, in this case the paper. The melodies are his associations with the information that he has extracted from the sheets, e.g., the brand names, the material(s), the color, the number of systems, the format, the city of origin. Some are Meyers' own compositions, others are based on music from his past that has come to his mind. When shown in a frame on the wall, the handwritten scores have a quality which resembles that of drawings.

A small selection from Meyers' large personal collection of antique music papers (from which *Atlas of Melodies* was created) is also on show in the Tower.

Atlas of Melodies

- 1 *Symbols used in music*, 2015, handwritten score on found paper, 32,5 × 58 × 2,8 cm (framed)
 - 2 *Two inverted lines*, 2015, handwritten score on found paper, 65,6 × 79,1 × 2,8 cm (framed)
 - 3 *Double aztec*, 2015, handwritten score on found paper, 50,7 × 43 × 2,8 cm each (framed), 2 parts
 - 4 *Stanley Osiecki*, 2015, handwritten score on found paper, 34 × 40,3 × 2,8 cm (framed)
 - 5 *SCM 102/201*, 2015, handwritten score on found paper, 51,3 × 43,6 × 2,8 cm each (framed), 2 parts
 - 6 *Passontino*, 2015, handwritten score on found paper, 48 × 41,5 × 2,8 cm (framed)
 - 7 *Aztec 44*, 2015, handwritten score on found paper, 36,5 × 43 × 2,8 cm (framed)
 - 8 *North shore*, 2015, handwritten score on found paper, 47 × 39 × 2,8 cm (framed)
 - 9 *The central lines*, 2015, handwritten score on found paper, 80,6 × 57,6 × 2,8 cm (framed)
 - 10 *J. Schillinger*, 2015, handwritten score on found paper, 43 × 36,5 × 2,8 cm (framed)
 - 11 *Sole agent*, 2015, handwritten score on found paper, 45 × 37,5 × 2,8 cm (framed)
 - 12 *King*, 2015, handwritten score on found paper, 39,2 × 43 × 2,8 cm (framed)
 - 13 *Three descending lines*, 2015, handschriftliche Partitur auf gefundenem Papier, 50,5 × 43 × 2,8 cm each (framed), 3 parts
 - 14 *Aztec 1.5*, 2015, handwritten score on found paper, 58,2 × 43 × 2,8 cm each (framed), 2 parts
- Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

Requiem (Ouija), 2019, UV print on cherry and maple wood, felt, 2 × 35 × 45 cm, edition of 8/3 AP (AP 1/3), originally produced as an edition for the Kunstverein Düsseldorf
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

In *Requiem*, Ari Benjamin Meyers again comes up with an unexpected and intriguing way to explore the meaning and work of composing. What does it mean to create music? Who does the creating? And where does the inspiration come from? Perhaps there's some small aid that we can use to find the answers? In Tower Level III, visitors to Kunsthalle Mainz can take on the role of spiritualists and at set times put their questions to Meyers' musical Ouija board. The Ouija board first came out in 1891 as a board game and swiftly spread among those who sought to connect directly with the dead. Meyers' version of the cult classic attests to a playful approach to the spirit world and music and leads to serious questions about the legacy of music history and thereby creating a link with the work in Hall 1. Instead of the customary letters and numbers, Meyers' unique version employs the symbols used in classical Western music notation. The major and minor scales take the place of the possible answers of "yes" and "no". *Requiem* remains a means of communication – but with whom does it put us in contact? With the ghosts of deceased composers? With our own inner creativity? Or is a touch of coincidence involved?

Activations

Sat 13/07 2 pm–5 pm

Sat 31/08 2 pm–5 pm

Sat 28/09 2 pm–5 pm

Sat 05/10 2 pm–5 pm

The title of the Kunsthalle Mainz exhibition reads *Always Rehearsing*. This is an excerpt from Ari Benjamin Meyers' text-based piece *Always Rehearsing Never Performing* (2021), that was presented for two months as part of the Urbane Künste Ruhr festival on the plaza of Gelsenkirchen's central rail station. Displayed in the windows of the Kunsthalle Mainz Tower Level 3, precisely this claim now forms the entry point into Meyers' multimedia and process-oriented oeuvre. Like a theme that connects everything, it can be "heard" far beyond the Zollhafen. For the duration of the show, it communicates the artist's conviction that music, art, composition, and rehearsing have a direct influence on reality and our everyday lives to all and sundry. However, this principle also emphasizes the difference between rehearsing and performing. A rehearsal is something direct and unadulterated. It is the counterpart to the performance of well-rehearsed content and the moment of a deep enquiry into the material. "Rehearsing," Meyers says, "is the physical practice of composing in real time. The score is real as a physical object (notes, text, graphics, sculpture, space, film, etc.), as a code to be interpreted. A possibility to compose realities, to rehearse futures and to challenge them through scores."

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Wed–Sunday 10 am–5 pm
Public Holidays 10 am–5 pm

Adults
8 euros

Concessions
4 euros

Groups of 10 or more people
6 euros per person

Groups of at least
10 concessions
3 euros per person

Children under 6
Free admission

Families
18 euros

Annual ticket
30 euros

Tours and events included in the
entrance ticket
(unless otherwise stated)

Pre-booked tours for groups
available upon request

Concessions (with proof)
For trainees, unemployed, volunteers on an official scheme, school
students, severely disabled, students, pensioners

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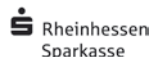
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