

FELICIA ATKINSON WORKS 2013_2023



feliciaatkinson.com
feliciaatkinson.bandcamp.com
Feliciaatkinson.studio@gmail.com

For Félicia Atkinson, human voices inhabit an ecology alongside and within many other things that don't speak, in the conventional sense: landscapes, images, books, memories, ideas.

The French electro-acoustic composer and visual artist makes music and art that animates these other possible voices in conversation with her own, collaging field recording, MIDI instrumentation, and snippets of essayistic language in both French and English.

Her own voice, always shifting to make space, might whisper from the corner or assume another character's tone.

Atkinson uses composing as a way to process imaginative and creative life, frequently engaging with the work of visual artists, filmmakers, and novelists. Her layered compositions tell stories that alternately stretch and fold time and place, stories in which she is the narrator but not the protagonist.



Atkinson lives on the wild coast of Normandy and has played music and art since the early 2000s.

She has released many records and a novel on Shelter Press.

She has collaborated with musicians including Jefre Cantu-Ledesma, Chris Watson, Christina Vantzou, and Stephen O'Malley, and with ensembles including Eklekto (Geneva) and Neon (Oslo). She has performed at venues and festivals including INA GRM/Maison de la Radio and the Philharmonie (Paris), Issue Project Room (NYC), the Barbican Center (London), Le Guess Who (Utrecht), Atonal (Berlin), Henie Onstad (Oslo), Unsound (Krakow), and Skanu Mesz (Riga). Her work has been commissioned by filmmakers (Ben Rivers, Chivas de Vinck) and fashion houses (Prada, Burberry).

She has exhibited in museums, galleries, and biennials including RIBOCA Biennale (Riga), La Criée Centre d'art (Rennes), Overgaden (Copenhagen), BOZAR (Brussels), Espace Paul Ricard (Paris), and MUCA ROMA (Mexico City).

Thea Ballard, 2022

PORTFOLIO OF SELECTED PROJECTS



- Le Chuchotement / The Whisper (2023)

Sculpture (repurposed cut alder tree, 1m20) and land acquisition gifted to the Conservatoire du Littoral, Pointe d'Agon (50) France, commissioned by Mondes Nouveaux/ Ministère de la Culture.

This land and sculpture invites the viewer to listen to its surroundings and be as discreet as a whisper. To whisper and to be whispered to, to consider wild shores as a common gift to share between humans and non humans. To listen as a way of being together.



- Le Chuchotement des dunes / Whisper of the dunes (2022)

Exhibition and performance, Château de Regneville-sur-mer (50),
commissioned by Mondes Nouveaux / Ministère de la Culture.

Silk and coton soft sculpture installation, music performance, seven
drawings framed and a wooden sculptures.

The tides, the whisper and the marine watercolors stand as three possible
metaphors of the process of the artist.

To dilute, to echo, to listen, to speak, to
close and present.





- Les Dunes (2022-23)

Series of 50 pencil and oil stick drawings cut outs on paper of multiple formats.

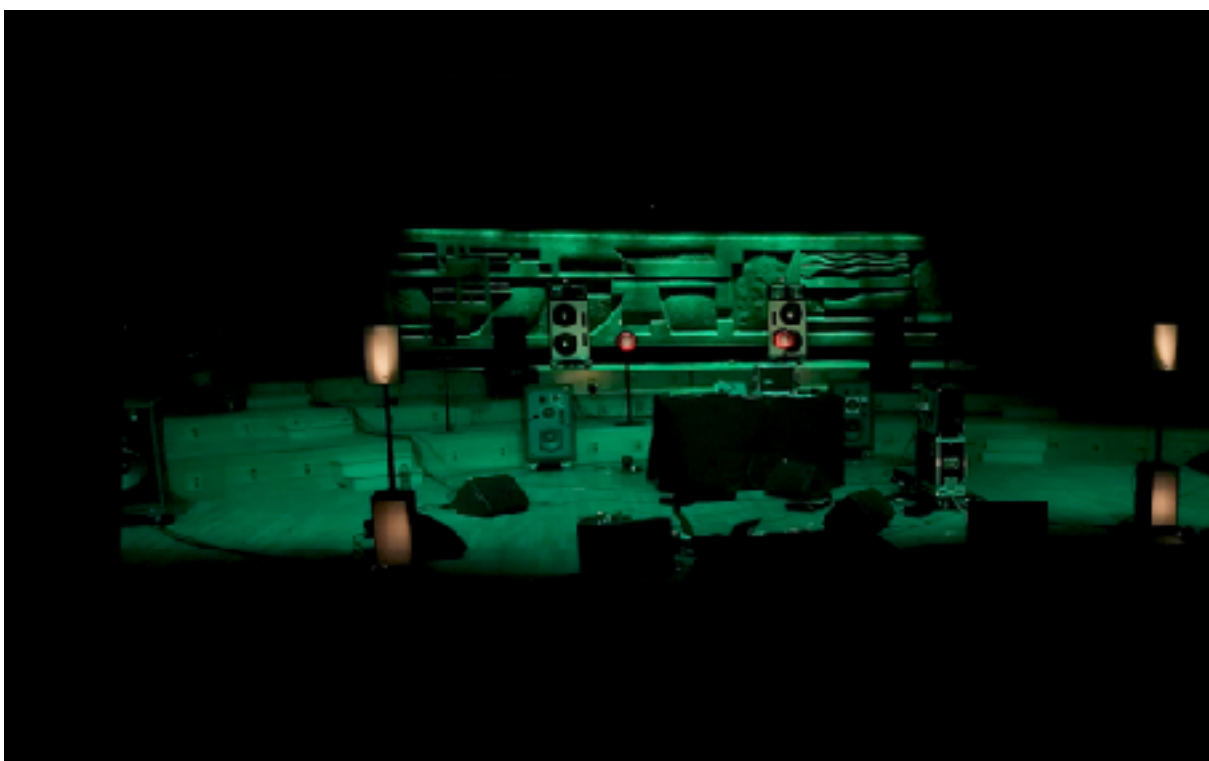




- Ni envers ni endroit que cette roche brûlante (For Georgia O'Keeffe) 2021-22

Sound piece and Performance commissioned by INA GRM inspired by the artist's visit of painter Georgia O'Keeffe's studios in Abiquiu and Ghost Ranch, New Mexico, USA.

Performed at Sonic Acts Biennale in Amsterdam (2022), Biennale du Son Le Mans (2022), Maison de la Radio Paris (2021). To be released as a EP record by Portraits GRM / Shelter Press in 2023.



- Space is an Instrument / L'espace est instrument

Minoterie 21 (56), 2021

Sound installation, soft silk sculpture and Yucca.

Commissioned work by CNAP / Programme suite

Science fiction/ architecture / gardening/ Movement/ Knots



- Adaptation Assez Facile

Solo show curated by Christian Rizzo, ICI, Centre Chorégraphique de Montpellier, 2020

A series of short films with improvised choreographies for different elements of landscape shot in Arizona and New Mexico. A soft sculpture and a quadriphonic sound installation.





- Hush Hush the Sky is Singing , a 7 months residency at La Becque with Bartolomé Sanson (Shelter Press)

La Tour de Peilz, Switzerland, 2020.

Hush Hush the Sky is Singing is a way to imagine a project emerging from two points of view: that of the researcher and the publisher on the one hand, and that of the artist and musician of the other. Inspired by both Stephen Spielberg's film Close Encounters of the third kind (1977) and Daphne Oram's book An Individual Note (1972), we tend to question ourselves on the subject of music as a non-verbal language / interconnection between species / technologies and nature / sciences and worlds of childhood / science fiction / energies / minerals / plants / modular synthesizers / field recording / ambient music / whales / electricity / poetry.

We were approaching the question of technology through the prism of various archives which relate the experience of women and men who have used sound innovations as a means of communicating with all forms of life, whether it is a question of using the modular synthesizer to help whales escape hunters or create waves that help grow plants.

During the residency I recorded two EP, Echo (Boomkat) and Everything Evaporate (Shelter Press) and composed several sound pieces and installation including Pure Love for the RIBOCA Riga Biennale (Latvia) curated by Rebecca Lamarche Vadel and The Dream of the Ice for a Burberry installation at Self Ridges in London (UK).





**The Fluffy Knot
(a shy opera),
2018.**

Solo exhibition Krets
Gallery, Malmo (SE)

Bringing music and
affects to sculpture.

Imagine an art
installation as an
improvised opera.
How to keep it shy?



Milky Way, The Community, Paris , 2018

group show with Felicia Atkinson Giovanna Flores Elina Laitinen Cécile Noguès Adéla Souckova Sophia Taillet

Wrapping, unwrapping, ways of hiding.



The Candle

Music performance , Issue Project Room, New York; 2018

A music performance for grand piano, voice, and electronics, curated by DeForrest Brown JR inspired by the eponym poem by Francis Ponge.



Stick or Stone, Blindside Gallery, Melbourne, (AU)

Solo exhibition, 2017

« 'I would prefer for this note not to be read or, if skimmed, that it be forgotten.'



My first encounter with Félicia Atkinson's work was through a collection of images on the page. Immediately, for me, these images recalled Mallarme's poem; spatial, rhythmic, poetic, with surrounding silence (the emptiness of negative space).

An exhibition by Félicia Atkinson is a window through which the artist's texts, music, composition and visual essays come into and out of alignment for our eyes and ears. It is a modular event, produced from numerous smaller events in motion. It's an antiphony. Each part answers or echo another. A mise-en-phrase; audio-visual language staged and timed. But stretched.

'Stick or Stone,' the title of this exhibition, is named for a track on Atkinson's new album, Hand in Hand and presents new works developed along the continuum of the artist's practice, infused with research on Australian native plants, and reflecting her process of making, reading and recording at Bundanon and on the Australian East Coast.

Félicia comments, 'my studio is nomadic and swallows the landscape it crosses'. Hers is an artistic appetite marked by openness to more-than-human relations, between us and landscapes and plants, to the connections that exist beyond the ordinary binaries of stasis and movement, sound and silence, physical and psychological, terrestrial and cosmic, present and science-fictional time. Not A, nor B, Félicia's work is abstract, making spaces that remain porous and relational. She never provides a straight answer, instead inviting the audience to take a *dérive* or a drift in space and through the mind. « Anabelle Lacroix



Spoken Word (Une Chanson parlée)

solo show, La Criée Centre d'Art Contemporain, Rennes, France April 2017

For Spoken Word (Une Chanson Parlée), i conceived all the pieces in the exhibition like the different parts of the same song, or the various elements of a single and wholesome ecosystem. The space is thought as an ensemble made of layers, each one, designed as a door opening to the perception of another dimension. A shelf frame a sound, a rope made of rags of silks from previous sculptures leads to a painting in the wall. The main space can be activated in a 2 hours performance with the dancer Elise Ladoué and myself. A sculpture can be hugged or host in one of its holes a living creature found randomly such as a local spider. Behind a painted curtain, a second room hides a seven-hour long silent film and its companion, a seven-hour audio piece recorded and shot in national parks in New Mexico, Arizona, California and Nevada.

I used the vocabulary of sound such as duration, delays, repetitions, samples, waves, loops to create sculptures, paintings and drawings that were each conversing with the other as the members of the same and heterogeneous community, while trying to give stillness, horizontality, granular feelings to the sounds and images. Most of the colors and materials in the exhibition were inspired by my regular trips to the Mojave desert and the high desert of New Mexico. I visited in New Mexico the houses of Agnes Martin and Georgia O'keefe and was interested in the domestic components of one artist's interior in dialogue with a very dry and wild landscape such as the desert. It reminded me the metaphor of the white cube. How to « domesticate » the white cube, and turn it to an open playground without make it either obedient or over-intentional? How can i build a potential space, as would put the psychoanalyst Donald Winnicott between play and reality? How can I play with solitude?







Near to the Wild Heart

Duo Show with Beryl Bevilacqua City Limits, Oakland, USA February 2017

The pieces I showed for *Near To The Wild Heart* were made on the road, in hotels and yards between Phoenix, Arizona and Oakland, California while I was on tour and are made the same way i compose music: instinctive, yet sparse, made of bits and rags, they are close to language and memory in a sense that it's its different components that make a whole sentence.

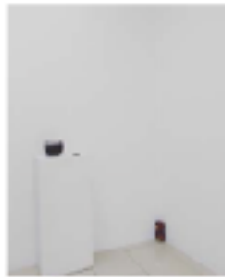
The materials are light, easy to roll for the sculptures, where the images are postcard-size and printed on aluminium.

They play with silence and space, as well as emotions and fantasies of a landscape i am passing through by car but almost never encounter for real. It's a feeling from the passenger's seat.



& A forest
solo show
8/11, Toronto, Canada May 2016

& A forest is the first of an exhibition in two parts.
Made to last only day, the time of installation is almost equivalent of the time of showing, like a musical performance.
I was inspired by the Petrified Forest in Arizona where trees were turned into stones in a very slow process.
Here it's quite the opposite. Lasting only four hours, the apples doesn't have the time to rot, the clay to dry, the black ink evaporate, the dice to be rolled, the sound to be completely listened to. Everything is evasive and platonic. It's almost a crystallization, as Stendhal would say.



(petrifies)
solo show
820 Plaza, Montreal, Canada May 2016

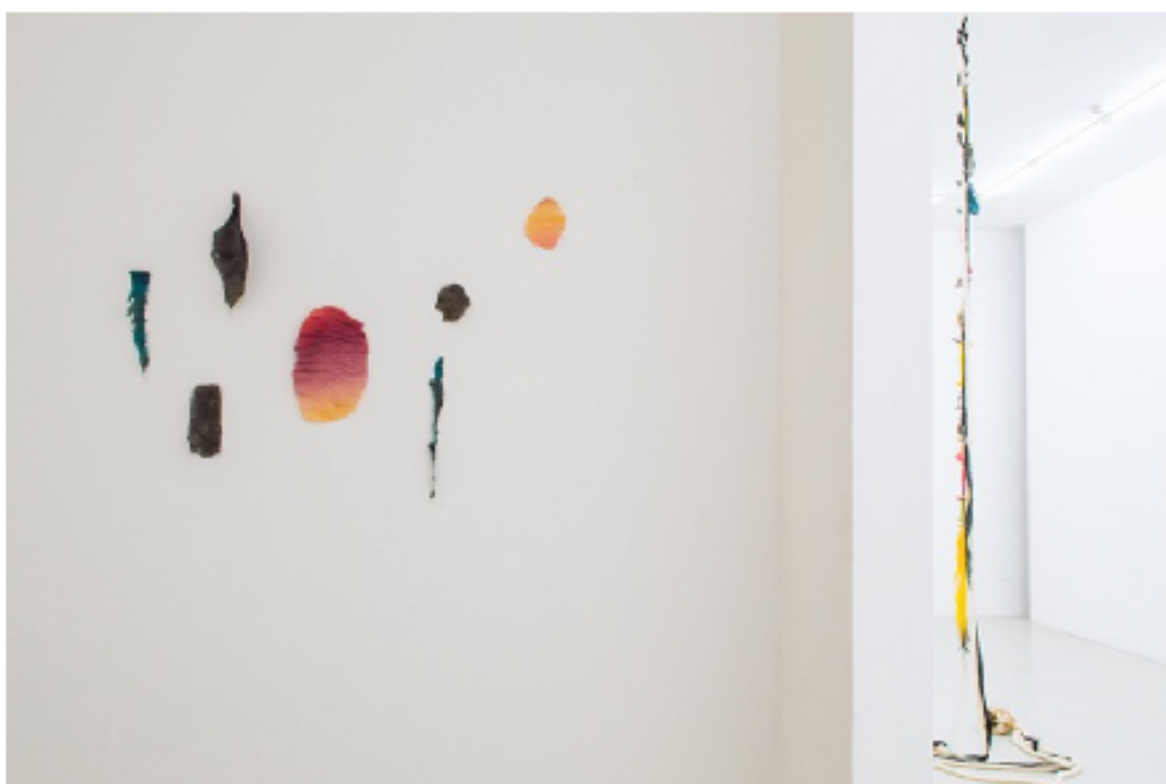
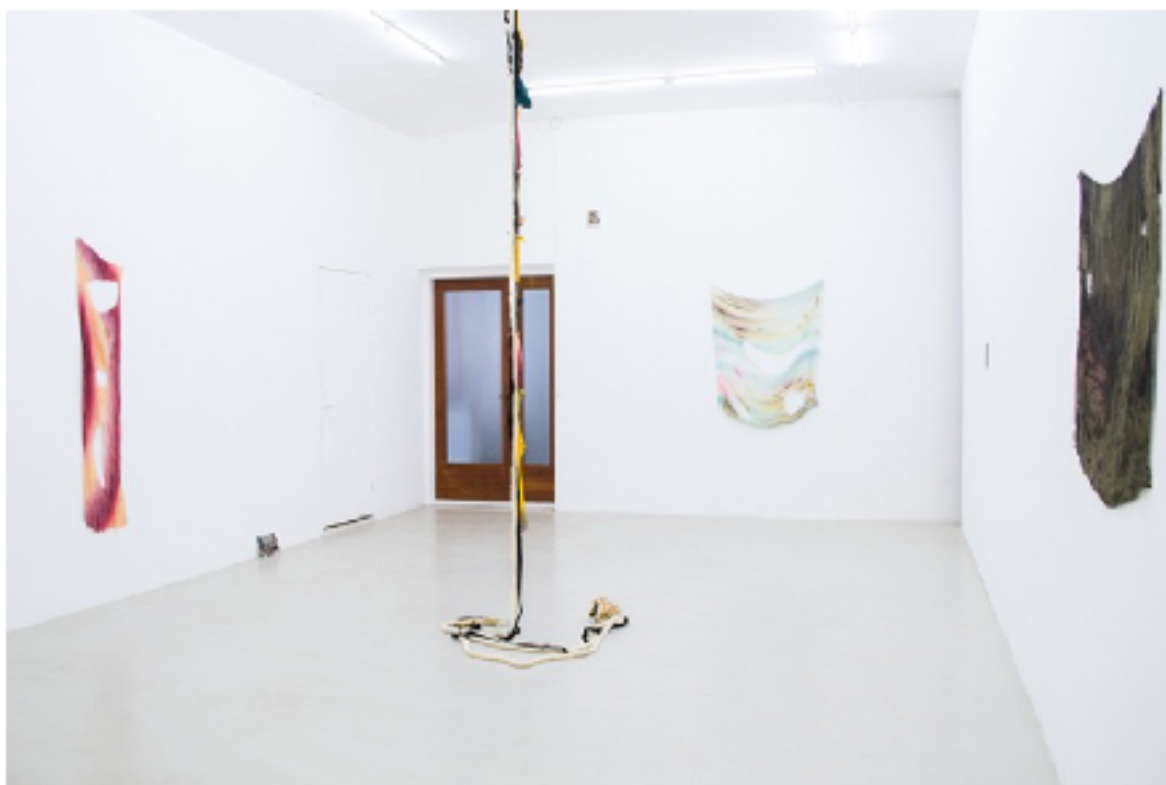
This is the second part of & A forest (Petrifies).

The exhibition starts with a sound performance that will charge the space with energy, in a polyphony with apples and fresh clay, building a kind of memento mori. Things are in suspension, they are meant to fall and be forgotten, in the meantime, let's make noise, knots and love.

A readymade ceremony. in a former garage







Sustain (Musique Possible)

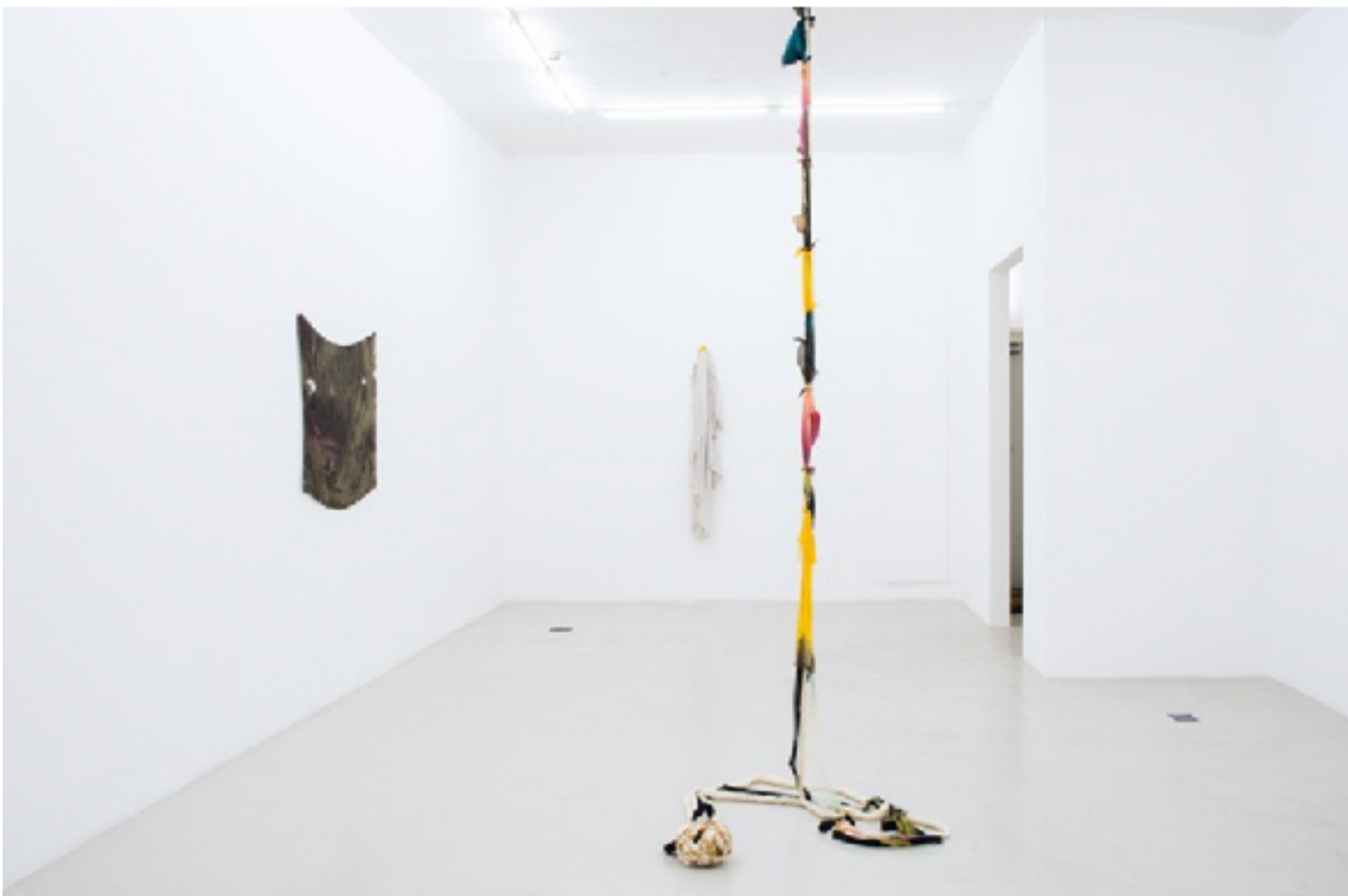
solo show

Last Resort GaLlery, Copenhagen, Danemark April 2016

Sustain (Musique Possible) shows an ensemble of light sculptures made of silk, prints on aluminium and sound piece of 15 mns that the visitor can hear through the wall.

Sensation Fix, a psychedelic Italian band from the 70's said once that music is like painting in the air, while David Toop, in *Ocean of Sound*, defined Brian Eno's ambient music as a music made of ether.

This sparse polyphony takes those two arguments as its own alibi. Knots, holes, suspensions shows silences, samples, lacks of memory, a desire of absence or mystery, a quiet vibration of color, whereas the memory cards, displayed on the floors and the corners of the room, stands as what they are, small prints on aluminum the size of a postcard, yet trying to frame an dream impossible to record, something, like water, that slips through the fingers.



A house, A dance, A poem

performance and exhibition

Kunsthalle Charlottenborg, Copenhagen, Denmark and Le Plateau Frac Ile de France, Paris, France

A House A Dance A Poem is a score, a performance, a film, a song, a book and a possible exhibition by Félicia Atkinson with the collaboration of the dancer Elise Ladoué.

It was performed in April 2016 at Le Plateau Frac Ile de France (Version 1) and at Kunsthall Charlottenborg (Version 2).

A House A Dance A Poem is a feminist hymn composed as a pyramidal structure, referring in the same time to the A-frame houses, the yoga position of the triangle, the first letter of the roman alphabet and the feminine sex.

A House A Dance A Poem is an formalist ode to the letter A, whereas it is interpreted and improvised as a house, an object, a musical key, a movement or a noun.

"A" as a starting point for drawing a line in architecture, design, crafts, arts.

The film and the score can be activated by a performance by Elise Ladoué and Félicia Atkinson and/or an installation of sculptures of Atkinson.

Almost static, the colors of the film seem to be awkwardly televisual, the A-frame house swallows its characters and and is swallowed itself by the letter A.



Cyan Whisper
Land and Sea, Oakland, USA February 2015

Cyan Whisper is one day exhibition and concert where the sculptures and paintings stand as a possible stage for my sound performance.





The Last Frontier

Solo show

OSLO 10, Basel, Switzerland 2013

In the desert, as a woman, reading Henry Miller and watching True Detective In Big Sur, as a woman, reading Jack Kerouac and watching The Simpsons. What's left?





CV

ARTIST/ COMPOSER/ WRITER

Lives in Normandy, France

DATE OF BIRTH

20/07/1981 (Paris)

STUDIES

2008:

Master of Fine Arts with Honors, Beaux Arts de Paris



SOLO DISCOGRAPHY (sélection)

2023 Ni envers ni endroit que cette roche brûlante (Portraits GRM / Shelter Press)

2022 Image Langage, Shelter Press / Mute Publishing

2019 The Flower and the Vessel Shelter Press / Mute Publishing

2017 Hand in Hand Shelter Press / Mute Publishing

2015 Readymade Ceremony, Shelter Press / Mute Publishing

SOLO CONCERTS selection)

2023 | KREMMS (AT) — Donau Festival

2023 | MILAN (IT) — Fondazione Culturale San Fedele / Inner Spaces

2023 | KINGS PLACE W/ CHRIS WATSON LONDON

2022 | FESTIVAL MAINTENANT RENNES

2022 | VENISE (IT) — Venice Biennale (Swiss Pavillion)

2022 | LONDON (UK) — Camden Art Center

2022 | GENEVE (CH) — w/ Ensemble Eklekto (25 ans de l'Orchestre de Chambre de Geneve)

2022 | PORTO (PT) — Semibreve Festival

2022 | BARCELONA (ES) — MACBA

2022 | AMSTERDAM (NL) — Sonic Acts Biennale (with INA grm)

2022 | NEW YORK (USA) — Ambient Church

2022 | AMSTERDAM (NL) — Concertgebouw

2022 | COPENHAGEN (DK) — CPH DOC

2021 MAISON DE LA RADIO PARIS

2021 REWIRE NETHERLANDS

2021 PHILARMONIE DE PARIS

2019 UNSOUND CRACOVIE

2019 ATONAL BERLIN 2019 LE GUESS WHO, NETHERLANDS

COMMISSION WORKS

- Ghost Ranch, original score for Ensemble Eklekto / Orchestre de Chambre de Genève

- Ni envers ni Endroit, original score for INA GRM / Présences Electroniques Paris

- Original Composition for Clare Milledge, Sydney Biennale 2022

- True Love, Original Composition for RIBOCA, Riga Biennale 2019

FILM COMPOSITION

Imdb profile: https://www.imdb.com/name/nm6495474/?ref_=ttfc_fc_cr3

2022 Original Score for Richelieu, by Pier Philippe Chevigny (long length fiction)

2019 Original Score for The Great Basin by Chivas De Vinck (Long length documentary)

2017 Original Score for The Poets by Chivas De Vinck (Long length documentary)

2016 Original Score for When Shall The Light Find My Eyes by Clare Cottrel (short length fiction)

FASHION

2021 Music featured in the Prada runaway curated by Frederic Sanchez

2021 Original Composition for the Burberry Pop up shop at Selfridges, London

PRESS

Les inrocks

<https://www.lesinrocks.com/musique/felicia-atkinson-je-travaille-de-maniere-rhizomatique-chaque-projet-nourrit-lautre-488878-05-08-2022/>

Libération

2022

https://www.liberation.fr/culture/musique/felicia-atkinson-lumiere-ambient-20220624_2MLOPLBMRNDDXIXXGJ2LCR3I2M/

2019

https://www.liberation.fr/musique/2019/05/07/le-son-du-jour-354-multiple-comme-felicia-atkinson_1725409/

Pitchfork

<https://pitchfork.com/reviews/albums/felicia-atkinson-image-language/>

Composer magazine / spitfire audio

<https://composer.spitfireaudio.com/en/articles/felicia-atkinson-on-the-architecture-and-ecology-of-new-album-image-language>

The Quietus

<https://thequietus.com/articles/31947-felicia-atkinson-bakers-dozen-favourite-albums>

AWARDS/ GRANTS

2022 Mondes Nouveaux / France relance / Ministère de la Culture

2019 CNAP aide à la création

2017 DRAC aide à la création

2013 Langui Prize / Young Belgium Art Prize

2010 Villa Medici Hors Les Murs / Institut Francais

SPOTIFY BEST SCORES:

Me : 4023134 listens

<https://open.spotify.com/track/2d7FoK7amJiLOk6S0IT8AS?si=fa48a714edae403c>

LANGUAGES

ENGLISH / FRENCH