

sounds that usually go unheard (a rabbit snoring, a worm eating an apple).

The show's centrepieces are two half-hour 'sound images': entirely acoustic works that fill the space with swirling, detailed collages of animal and environmental sounds. Viktor conceived *Image VI – The Luberon Symphony* (1976) as a description of his life on the Luberon mountains: his auditory impressions, the natural clamour that formed the backdrop to his daily activities. Though many of the noises are recognizable (insects, wind, water), they are recontextualized and arranged with dramatic flair: moments of intense clatter fade into soft humming; an insect's tranquil buzzing balloons into a swarming drone.

The second sound image, *Image X – Falling Rocks* (1984), is almost narrative in structure. Built from recordings of cliffs creaking, stones rattling down the mountain side, water running and wind roaring, it tells the sonic story of Luberon's erosion. Viktor made these recordings over a long period, attentive to how changes in temperature and periods of precipitation affected the sounds. He then edited them into jarring, occasionally tense alterations between gentle rustling and tumultuous racket. Though Viktor insisted that his work was not music, it's difficult not to think of it in terms of *musique concrète* and field recording. Within this tradition, his pieces are less like Annea Lockwood's sound maps of rivers, which draw attention to the subtle rhythms and timbres of water, or Douglas Quin's recordings of Antarctic life, which amaze with otherworldly sonorities. Instead, they evoke the moody and emotive music of composers such as Tod Dockstader and Bernard Parmegiani, who used carefully arranged snippets of tape to create works that, despite being built from 'non-musical' sources, employ familiar expressive and climactic effects.

As such, Viktor's works are not quietist appreciations of natural beauty. Rather, they attempt to paint a sonic portrait of the non-human world, while also exploring the various modes of attention through which humans project their experience onto their environment. Viktor's work and personal philosophy revolved around an ethic of caring for, and living in consort with, the environment – and of mourning the devastation of climate change. But his approach to composing dramatic sound images suggests that study and contemplation of nature is not enough, that what is required are new (or old) ways of feeling nature, of situating subjectivity within it. From this angle, the sounds of the mountain eroding are at once an ecological warning, an existential meditation on geologic time and an autobiographical exploration of perspective and perceptual memory.

Steven Zultanski



ADAM LINDER MUDAM, Luxembourg

Performance in museums: a popular medium that draws visitors, looks good when shared on social media and allows institutions to put their foot forward as contemporary players in today's cultural landscape. Yet, many museums host performances only as special events, considering them too elaborate for everyday staging, too expensive for a temporary project or insufficiently concrete. Proof of the contrary is offered by Adam Linder's exhibition 'Full Service' at MUDAM in Luxembourg, realized in partnership with CCA Wattis in San Francisco.

Trained as a dancer, Linder came to art via ballet and the Michael Clark Company; he now produces stage works (most recently *The Want*, 2018, which premiered at Berlin's Hebbel am Ufer) and performances at museums and biennials. 'Full Service', as the title suggests, is a comprehensive offering, consisting of five individual performances at MUDAM for the duration of the month-long show, on five out of seven days, several hours a day. The work critically highlights the challenges that must and should be faced by museums wishing to actively present performance today.

Rather than institutional critique per se, however, I see the show's approach as an economic one that distinguishes clearly between service provider, client and consumer. Linder offers a service in the form of his five choreographies, 'supplying' bodies that move and dance. His client is not the audience but the museum: this is made clear by contractual agreements

concerning deliverables to be received from the service provider (the performers) and the hourly or daily rates payable. These contracts are publicly displayed in the museum in the form of five different outside displays, designed by artist Shahryar Nashat. The various outfits were designed by Linder for the specific service in question: workwear in the true sense.

The individual works deal explicitly with the use of the body in choreography and performance. In *Some Cleaning* (2013), a female dancer mimes gestures associated with household chores such as vacuuming, mopping and dusting. The museum contracted her for five days, so she will clean for five days. In *Some Proximity* (2014), over a slowly pulsating ambient soundtrack, two dancers interpret texts written for the piece on site by an art critic, reading the texts either out loud or to themselves. In this case, the critic is Jonathan P. Watts, who travelled to Luxembourg and responded, among others, to Theresa May's last Luxembourg visit. The text consists of autocomplete suggestions that are prompted when 'Theresa May' is typed into a Google search: 'Theresa May Dancing', 'Theresa May young', 'Theresa May Brexit', 'Theresa May Husband', 'TM Diabetes', 'TM Gollum' and so on. In *Some Riding* (2015) two bodies move, cautiously but pointedly, to two texts concerning embodiment and performance, by Catherine Damman and Sarah Lehrer-Graiwer. A sculpture by Luc Wolff forms the focus for *Some Strands of Support* (2016), which is coerced, tamed and adorned with toupees by two dancers. Somewhere between ritual and affection, they performatively care for the sculpture and give it a hair treatment.

The fifth choreographic service, *Dare to Keep Kids Off Naturalism* (2017), brings together four bodies that move without generating a narrative. The contract outlines eight explicitly 'anti-natural' situations, including hustling, lubrication, animatronics and carpeteering (the internet-inspired phenomenon of photographing airport carpets). This last service is Linder's strongest critique of the kind of 'deskilled' performance staged in many museums as a spectacular special event. For me, it is also a way into performance as a medium that makes Linder's 'Full Service' so interesting and necessary. Obstacles to visiting public museums still exist, based on accessibility, location and cost of entry – these hindrances are not removed by 'cool' events with 'hip' people. Seeing these performances in an everyday context, alone and alongside painting and sculpture, moves the medium away from spectacle and towards a serious engagement of individual viewers with body, movement and dance.

Fabian Schöneich
Translated by Nicholas Grindell

This page
Adam Linder, *Service no.2 Some Proximity*, 2018, performance documentation

Opposite page
Above
Jessie Homer French, *Airforce*, 2014, oil on canvas, 1.2 x 1.3 m

Below
Knud Viktor, 2019, exhibition view