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CATALOGUE OF **PRESS**

For additional information please contact
info@antoinewagner.com

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hetq
investigative journalists

LINK TO FULL INTERVIEW

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The Armenian Mirror-Spectator
The First English Language Armenian Weekly in the United States Since 1932

YEREVAN — Antoine Wagner (b. 1982) is a European/American artist. He has a background in theater, filmmaking and photography. Wagner explores the limits of his media through installation, site-specific projects and most recently opera set design and directing. Wagner is the great-great-grandson of German composer Richard Wagner, and great-great-great-grandson of Franz Liszt and French romantic author Marie d'Agoult.

On April 6, Karoyan Gallery (www.karoyangallery.com) opened Wagner's "Sentimental Analysis" multimedia installation at the National Gallery of Armenia. The curator of the project is Nazareth Karoyan. This project is the opening event of the ARé performing arts festival-2019 (www.arepaf.am).

When and why did you decide to dedicate your life to art?

I think there was never another choice. It came at a very early age. For as long as I can remember, it was only about making the choice of the form or language I should use. To date, I have worked with video, sound, photography, drawings, sculpture and recently opera. I have chosen to carve a craft that allows me to integrate all the mediums and art forms observing the relationship of concept and narrative, which is in perpetual movement under the circumstances of the time. Nature is the main subject of my work. I see my role as a messenger participating in giving it a voice.

LINK TO FULL INTERVIEW

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Radio Interview with Public Radio of Armenia.

LISTEN ON SOUNDCLOUD

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Վագների ծոռը ոգեշնչվել է Սուրենյանցի կտավով և Արա Գեղեցիկի պատմությամբ

Ամենակարևոր լուրերը Հայաստանից՝ Telegram-ում

Ապրիլ 03,2019 14:49 203

Հավանել 156 Կիսվել

Ռիխարդ Վագների մեծ ծոռը՝ Անատուան Վագները Հայաստանում է՝ Երևանում Գյոթեի կենտրոնի հրավերով: Նա մասնակցում է ԱՐԷ կատարողական արվեստների փառատոնին, որի շրջանակում կա հատուկ ծրագիր՝ «Կիզակետը՝ Գերմանիա»: Ունենալով թատերական, կինոռեժիսորի և լուսանկարչական կրթություն, Վագներն արվեստի մեդիումների իր սահմաններն է փնտրում ինստալյացիաների, հատուկ նախագծերի, նաև օպերային բեմադրությունների ձևավորման և ռեժիսուրայի ոլորտներում:

2018 թ-ին նա բեմադրել է Ռիխարդ Վագների Die Walkure -ի երկրորդ ակտը՝ Մայամիի Ֆրանկ Գերրի New World Center-ում: Մեկ անգամ կատարված այս աշխատանքը կդառնա ցուցահանդեսի և 2020թ.-ին լույս տեսնող «Act II» գրքի մի մասը: Վագների «Հուզական վերլուծություն» ինստալյացիան հնարավոր կլինի ապրիլի 6-ին տեսնել Հայաստանի ազգային պատկերասրահում:

Իսկ ընդհանրապես նրա աշխատանքները պահվում են Համբեյոյի մշակական հավաքածուում, «Hermes» հիմնադրամում և Համբուրգի Voelkerkunde թանգարանում:

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17:04, 3 Ապրիլ, 2019

ԵՐԵՎԱՆ, 3 ԱՊՐԻԼԻ, ԱՐՄԵՆՊՐԵՍ: «ԱՐէ 2019» կատարողական արվեստների հինգերորդ փառատոնն այս տարի կանցկացվի ապրիլի 4-ից մայիսի 3-ը: Փառատոնի շրջանակում միջոցառումներ կիրականացվեն ինչպես Երևանում, այնպես էլ ՀՀ մարզերում:

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LINK TO YOUTUBE VIDEO

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ՄՇԱԿՈՒՅԹ 11:17 07.04.2019 Ստանալ կարճ հղումը 249 5 0

Երկրպագուները կարողացան Ազգային պատկերասրահում հաղորդակցվել Վագների մուլտիմեդիոն արվեստին:

ԵՐԵՎԱՆ, 7 ապրիլի — **Sputnik.** Ինստալացիայի, պերֆորմանսի ու տեսաարտի ժանրերում իր աշխատանքներով հայտնի կոնցեպտուալիստ նկարիչ, Ֆերենց Լիստի ու Ռիխարդ Վագների ծոռը՝ Անտուան Վագները, խենթանում է հայ գեղանկարիչ Վարդգես Սուրենյանցի աշխատանքների համար: Նա Հայաստան է եկել իր աշխատանքը ներկայացնելու համար: Այս մասին նա ասաց Sputnik Արմենիայի թղթակցի հետ զրույցում:

LINK TO FULL INTERVIEW LINK TO VIDEO INTERVIEW

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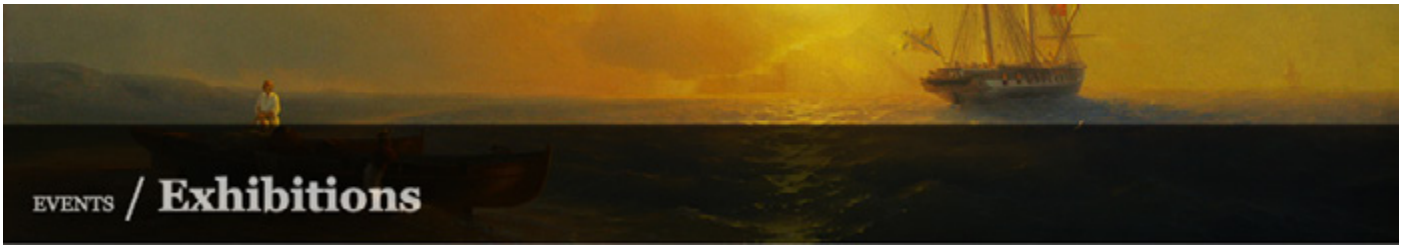

06.04.2019 - 30.04.2019

Antoine Wagner.Sentimental Analysis

Wagner studied Theater and Political Sciences at Northwestern University and Sciences-Po Paris before assisting Michael Haneke on “Funny Games US”. After his first site -specific installation Lisz[:T:]raum in Raiding, Austria in 2007 he directed a series of videos and documentaries with contemporary international bands. His film “From a Mess to the Masses” explores the genesis of creation with the band Phoenix.

2010, Wagner applied his education in drama and the moving image to photography, setting himself the challenge of exploring the possibilities of narrative in a silent and motionless environment through abstract photography. Through his multifaceted artistic practice, Wagner’s work include silence (as a soundtrack), mythology (as a script), sound visualization (as the dialogue) and the anthropomorphic elements found in Nature (as characters).
In 2018 Wagner directed the second Act of Richard Wagner’s “Die Walkure” at Frank Gehry’s New World Center in Miami. The work he created for the one-time performance will be part of an exhibition and the book Act II in 2020.

Wagner’s work is part of the permanent collection of the Collection Lambert, The Foundation Hermes and Voelkerkunde Museum in Hamburg.

I would describe myself as an independent filmmaker experimenting the art of storytelling in spaces outside the conventional platforms of screening rooms - Antoine Wagner.

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MIAMI MUSIC FESTIVAL

Antoine Wagner

Antoine Wagner (b. 1982) is a French-American visual artist.

Wagner works span across photography, video, sound, sculpture, and performance.

His signature large scale sound prints have been exhibited at the Voelkerkunde Museum in Hamburg, the Collection Lambert in Avignon, the Hermes Foundation and The Opera Bastille in Paris .

He recently presented a new video installation at the Soluna Festival in Dallas (May 2018). A major exhibition of his photographs is currently on view at La Patinoire Royale Valerie Bach in Brussels, Belgium. (Through July 20 2018)

At Frank Gehry's New World Center, Wagner is directing, staging and conceptualising the second act of Walkure while exploring the limits of contemporary technology in the theatrical space.

Photo Credit: Thomas Birkett

Wagner is a graduate of Northwestern University (Evanston, IL) and Sciences-Po (Paris) with a focus on Theater and Political Science. After completing a residency at Bob Wilson's Watermill Center (Byrd Hoffman Watermill (2005), he became Michael Haneke's assistant. His latest residency was at the Villa Medicis in Rome (2014)

Wagner is a direct descendant of Richard Wagner, Franz Liszt and Marie D'Agoult

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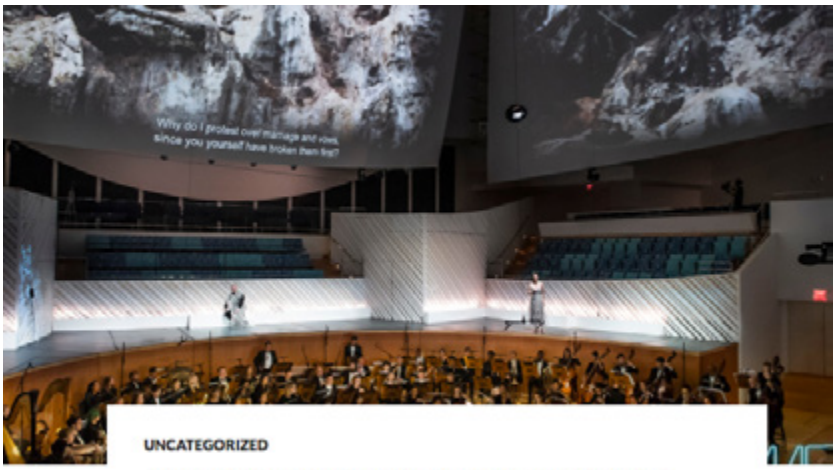
MIAMI ARTS ONLINE



UNCATEGORIZED

MIAMI WAGNER INSTITUTE

Wagner Concert Pulls Out All the Stops
Miami Beach, FL. 7/23/2018

The Miami Music Festival outdid itself yet again with this season's piece de resistance, the annual Wagner Institute's performance at the New World Symphony in Miami Beach on Saturday. Entering its fifth year, the Festival makes active strides to expand and surpass with every new season, and fans of the three-year-old, internationally-respected Wagner program were surely not disappointed by this year's presentation.

Under the baton of Artistic Director and Founder Michael Rossi, the full-sized Festival Orchestra performed the second acts of the renowned works *Lohengrin* and *Die Walküre*, with casts that blend veteran Wagnerian superstars, such as Alan Held and Linda Watson, with young professionals who attend the training program to brush elbows and sharpen their chops with famous faculty and co-stars. The festival welcomed Antoine Wagner among the stars on this year's roster, who, in addition to being the composer Richard Wagner's great-great-grandson, has made his name as a distinctive international visual artist with an impressive resume.

The second act of Lohengrin starred young singers who acquitted themselves well of their roles, especially the dulcet soprano Megan Nielson, who sang a heavenly Elsa, and Peter Bass as the plotting, acrimonious Friedrich of Telramund. The treat in this half was the thrilling combination of full-sized romantic orchestra and a festival-wide chorus tackling some of Wagner's finest musical themes.

The turbulent opening themes of Die Walkure were deftly sculpted by the orchestra under Rossi's conducting, producing a roiling sound that underscored the cold, foggy projections of Wagner's visual design. Alan Held, who returns for his third year with the festival, sank into his signature role of Wotan with masterful dimension. In contrast to the menace of Held's Wotan, Vivien Shotwell sang Fricka with a delicacy and tenderness difficult to achieve given the weight of the role (and orchestra). Linda Watson was an energetic Brünnhilde, and Dominic Armstrong sang the hero Siegmund with great warmth, especially in the top of his range.

The highlight of the concert was Wagner's imaginative visual design throughout Die Walküre's Act II. Frank Gehry's New World Center is a breathtaking venue that requires a reconceptualization of space in both stage and visual production, and here Antoine Wagner thrives. In lieu of stage sets, which would be difficult to execute in the space, massive cinematic projections cast across the three ceiling panels that tower over the u-shaped stage. Behind the orchestra and singer-actors, squalls rolled in across a stormy Valhalla as Wotan and Fricka argued; later spectacular Nordic mountain passes gave way to a stark, concrete ruin where Siegmund and Sieglinde rested from their flight from Hunding's hall.

The combination of visual creativity and live performance, underscored by the wall of sound from the compositional masterpiece, converged into a feast for the senses, making for a truly special evening. The Festival, which runs for 8 weeks from June to end of July every year, has grown in leaps and bounds in its five-year tenure and continues to impress with the quality of musicianship it brings to South Florida and the imagination of each production. After Saturday, it is clear the future of opera and orchestral performance is bright with such creativity steering the way.

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Guest Presenter

Miami Music Festival
Wagner Institute

ADD TO CALENDAR

New World Center

Saturday, July 14 at 7:30 PM

Antoine Wagner, director

About | Tickets | Program | Artists

Through innovations focused on technology, the Miami Music Festival's Wagner Institute advances the famed German composer Richard Wagner's legacy of using an opera's theatrics as part of the "total art." This season, the festival has a special surprise for audiences as Wagner's great, great grandson, Antoine Wagner, makes his directorial debut in the halls of the New World Center.

The thrilling program begins with Act II of *Lohengrin*. Based on an old German legend, *Lohengrin* tells the story of a mysterious knight who appears by way of a magic swan boat. The enchanted story intertwines love and death with magical transformations and legendary quests.

Following *Lohengrin*, Antoine Wagner creates the concept, set design and direction for Act II of *Die Walküre*. *Die Walküre* brings Norse mythology to the stage with the continuance of Wagner's four-opera saga, *The Ring*. The second opera in the cycle, *Die Walküre* deals with the difficult relationship between gods and mortals as the main characters struggle with their pride in order to decide the ultimate destiny of mortals. Bass baritone Alan Held returns as Wotan and soprano Linda Watson joins the cast of participants as Brünnhilde.

VIP Ticket includes an exclusive post-event Cast Party and Meet & Greet with Antoine Wagner.

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THE NEW
TROPIC

Miami Music Festival Wagner Institute Die Walküre Act II with Concept, Set Design and Direction by Antoine Wagner Lohengrin Act II

The Miami Music Festival's Wagner Institute advances Richard Wagner's legacy of using an opera's theatrics as part of the "total art" through innovations focused on technology,. This season, Wagner's great-great-grandson, Antoine Wagner, makes his directorial debut, creating the concept, set design and direction for Act II of *Die Walküre* – the continuance of Wagner's 4-opera saga, *The Ring*. Famous Bass Baritone Alan Held returns as Wotan and long time Wagnerian Soprano Linda Watson joins the cast of participants as Brunhilde. Following *Die Walküre* is yet another epic Wagner episode, Act II of *Lohengrin*.

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SCH
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This July at Miami's New World Symphony Center, the Miami Music Festival's Wagner Institute presents an evening that pairs the tension between opera and technology with the formidable term, *Gesamtkunstwerk*.

In the plainest of terms, the event on **July 14** is a semi-staged presentation of the second acts of two of Wagner's most revered operas, *Lohengrin* and *Die Walküre*. Yet it's in the creative team and the performance space that the evening's interest lies.

South Beach's New World Center, with the futuristic architectural lines that mark a design by Frank Gehry, will become the impressive housing for the directorial debut of visual artist Antoine Wagner - great-great-grandson to Richard Wagner himself.

His ancestry automatically piques the interest of most opera fans, yet Antoine plans to bring his own artistic aesthetic to the table in his direction of Act II of *Die Walküre*. It's his first time working in opera, yet it's a medium that fits well into his multimedia approach to art. Antoine works in film, photography, video, sound, and sculpture, and he is set to use not just his great-great-grandfather's score as inspiration, but also the impressive performance space.

"When I set foot in that Frank Gehry building and saw the projection sails, the ability that this kind of morphing space had, it threw me over the edge."

Listeners will hear the second act of *Die Walküre* - featuring Alan Held as Wotan and Linda Watson as Brünnhilde - but Antoine is creating an evening that tells the opera's full story. As well as the interior, he has too the exterior of the New World Center to his disposal, and he will project video mappings on the building's façade - on the way in, alluding to *Die Walküre* Act I, and on the way out, Act III. "The idea is to offer an evening of experience."

Richard Wagner is a figure often romanticised among opera fans, and it's fun to ponder the special kind of exposure to his aesthetic that someone like Antoine would have. Be they hereditary or learned, Antoine uses in his own work "Wagnerian" concepts like the *leitmotif* - a recurring theme that refers to a specific character or plot point - and a certain reverence for nature. His series of photographs, *Wagner in der Schweiz*, landscapes that influenced Richard Wagner during his exile in Switzerland, seems to evoke an additional layer of personal meaning. "When I was shooting these landscapes, 150 years later, there was definitely a transcendental feeling and experience," says Antoine of the project. "I can imagine that more or less, the rocks, the temperature, the humidity, the vistas were the same."

Of course, Antoine also has lighter associations with his artistic ancestry. He remembers an early-1990s summer at the Bayreuth Festival, during the creation of the now-famed Harry Kupfer production of the *Ring Cycle*, conducted by Daniel Barenboim. Antoine and Barenboim's son, David, had renamed all of their He-Man figurines after Wagnerian characters. "There's apparently a video of me somewhere," laughs Antoine, "holding up He-Man in a bathing suit, with a balloon, going, 'This is Wotan!'"

The semi-staged evening of *Die Walküre* and *Lohengrin* (directed by Marc Callahan) seems a cool combination of novelty - Antoine's multimedia approach to the opera also comes with a futuristic concept bordering on science-fiction - and respect for one composer's 19th-century artistic aesthetic. His use of music, visual art, and architecture is a significant nod to Richard Wagner's original vision for his operas; where some see his *Gesamkunstwerk* as rooted in ego, Antoine sees it as paying homage to opera and its possibilities.

"He gave the art and the creativity its importance," he says. "He participated in demonstrating how important culture and art is, I think."

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miamiartzine

Events

Antoine Wagner

Saturday, Jul 14, 2018 from 7:30 PM to 9:30 PM - English

This season, Wagner's great grandson, Antoine Wagner, makes his directorial debut. Antoine Wagner will create the concept, set design and stage direction for Act II of Die Walküre in a digital immersive experience at the New World center. Bass Baritone Alan Held returns as Wotan and Wagnerian Soprano Linda Watson joins the cast of professional Wagner Institute participants as Brunhilde.

Miami Music Festival presents their 2018 season from June 5th to July 29th, which will host 250 students from over 25 countries selected from the most prestigious conservatories and universities. The Festival consists of Institutes in orchestra, opera, piano, and conducting, as well as the pioneering Career Institute.

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South Florida
CLASSICAL REVIEW

Held's Wotan towers in Wagner program at Miami Music Festival

By David Fleshler

Sun Jul 15, 2018
at 11:26 am
No Comments

Alan Held and Linda Watson performed in Act 2 of Wagner's "Die Walkûre" Saturday night at the Miami Music Festival. Photo: Mitchell Zachs

South Florida's opera companies steer clear of Richard Wagner, whose works require huge orchestras, stentorian singers and a willingness to set aside the composer's anti-semitism.

But the Miami Music Festival has been unafraid to perform the music of one of history's towering composers, and on Saturday the festival presented one act each from *Lohengrin* and *Die Walkûre*. Again the festival demonstrated the impressive results that could be produced by students and young professionals in challenging repertoire.

A full-sized symphony orchestra took up most of the stage at New World Center in Miami Beach, indicating the leading role the orchestra plays in Wagner's dramas. Under conductor Michael Rossi, the student ensemble produced a real Wagner sound, dark, surging, with great warmth in strings and woodwinds.

The spidery, sinister Ring theme, the shining motif of the sword and the other musical figures used to express plot and character came off with rich colors and a strong sense of their significance in the drama. There were a few more wrong notes than you'd hear from a professional orchestra, and there were moments when more force, emphasis and shaping seemed needed, but the orchestra turned in a more than worthy performance.

LINK TO FULL ARTICLE

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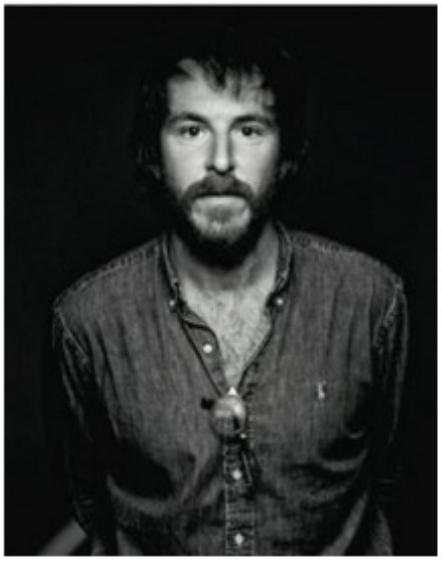
PALM BEACH ARTSPAPER

Miami Music Festival's 'Walküre' sees directorial debut by composer's descendant

July 14, 2018 By Greg Stepanich — 0 Comments

1 SHARES Facebook 1 Twitter 0



Antoine Wagner. (Photo by Thomas Birkett)

Sitting alone deep in the ancient cedar forests on the Japanese island of Yukushima, Antoine Wagner came in direct contact with his quest for silence.

"You spend three days living in a dense forest in tents, and then suddenly the guide says, 'You have to stay here for an hour, someone will come get you,'" he said. "There's not a single sound in the forest, and you feel like every single tree is looking at you. The forest is so old that every single root is connected, you're getting into the oldest single network in the world.

"It almost feels like the trees are communicating, and gossiping between them, and you feel like you've opened a door that's very private, that's very intimate, and you feel like you're part of something different, where silence reigns," he said.

Silence has held a longtime fascination for Wagner, and tonight in Miami Beach, two silent films of his will be playing on the wall of the New World Center. But those films will come before and after the primary reason for his being in town — fashioning a new context for a very special kind of sound: Act II of the opera *Die Walküre*, written by his great-great-grandfather, Richard Wagner.

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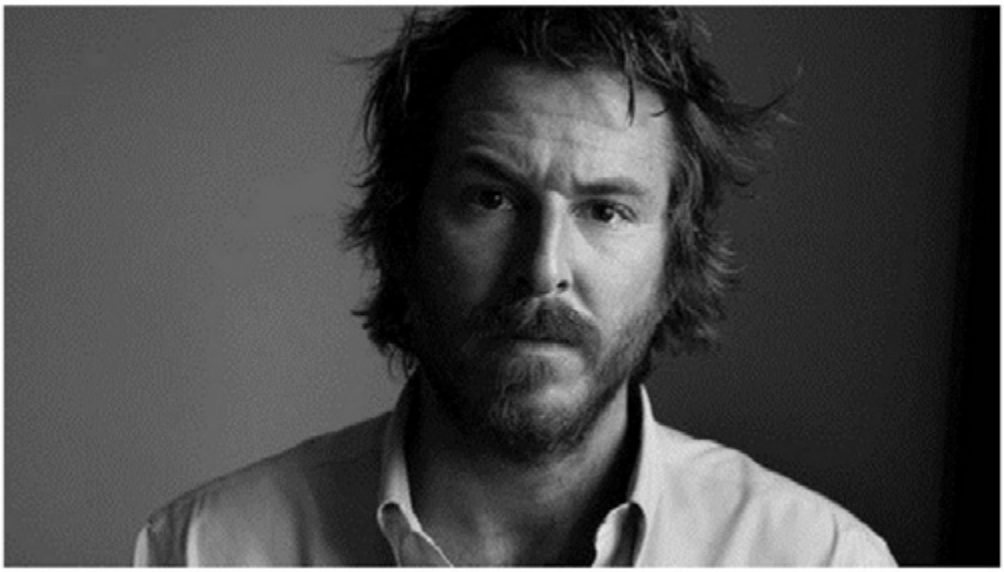
el Nuevo Herald



Antoine Wagner, tataranieto del famoso compositor Richard Wagner, llega a Miami para dirigir el segundo acto de "La Walkiria", una de las óperas más gustadas de su antepasado. Thomas Birkett - Foto de cortesía

Tataranieto de Wagner dirigirá obra de su antepasado en Miami Beach

POR DANIEL FERNÁNDEZ
Especial/el Nuevo Herald

10 de julio de 2018 01:54 PM

Antoine Wagner no necesita presentación para cualquiera que se interese por la cultura. Artista multifacético, su labor abarca pintura, cine, literatura, música, dirección artística y diseño. Tataranieto del famoso compositor Richard Wagner, llega a Miami para dirigir el segundo acto de *La Walkiria*, una de las óperas más gustadas de su antepasado.

El magno evento será el sábado 14 de julio, en el New World Center de Miami Beach, patrocinado por el Miami Wagner Institute (MWI) dentro del marco del Miami Music Festival (MMF) que dirige Michael Rossi y que celebra su quinto exitoso aniversario y continuará hasta el día 29.

"Por el bicentenario de su nacimiento realicé un álbum de fotos para homenajear a mi ancestro: *Wagner en Suiza* (premio de la Academia Lírica Pierre Berge). Contenía fotos de paisajes que reproducían su recorrido cuando dejó Dresden y marchó al exilio después de la revolución de 1848. Para ello recorrí el mismo camino que él, atravesando los Alpes suizos a pie". Explica el artista la génesis de este proyecto. "Es fácil entender que este escenario monumental influyó en la creación y puesta en escena de las obras del compositor".

LINK TO FULL ARTICLE

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CULTURAL SERVICES
FRENCH EMBASSY
IN THE UNITED STATES

A Genius In Exile & Between Silence with Antoine Wagner

Wednesday, May 16
Alamo Drafthouse Cinema
reception at 6:30PM - screening as 7:30PM
in presence of Antoine Wagner

Screening of *A Genius In Exile* and *Between Silence*. A lyrical documentary and a new video take the audience through an intimate journey into the world of composer **Richard Wagner** through the lens of his great-great-grandson and French visual artist Antoine Wagner.

The evening begins with a cocktail reception upstairs in Vetted Well (the theater's bar) at 6:30p and concludes with a discussion in the theater after the film led by the artist. Presented by the Nancy A. Nasher and David J. Haemisegger Family SOLUNA International Music & Arts Festival and the Dallas Film Society

The screening is supported by the Cultural Service of the French Embasy in Houston.

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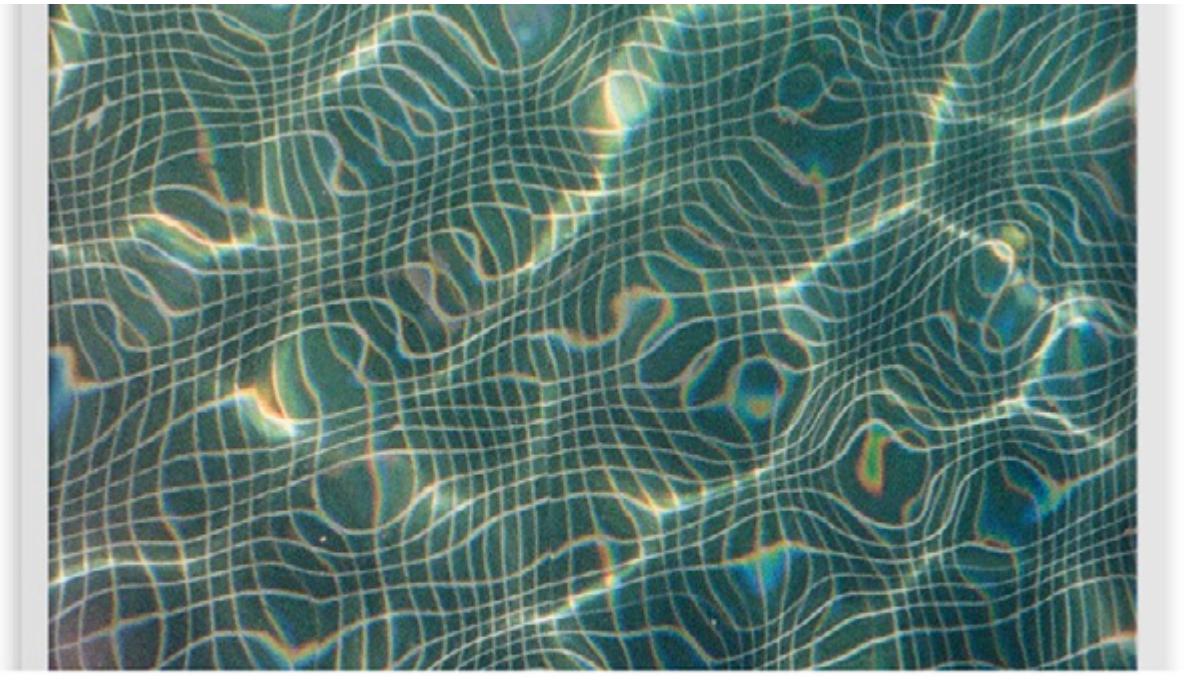
Bruxelles-news.be



1060 Saint-gilles

Antoine Wagner expose à Bruxelles

7 mai 2018 anny Aucun commentaire

La galerie Valérie Bach est heureuse de présenter la première exposition personnelle d'Antoine Wagner à Bruxelles. Artiste visuel franco-américain, né en 1982, Wagner est photographe mais sa pratique s'étend aussi à la vidéo, au dessin et à l'installation. Comme par magie, soudain notre plongeon est suspendu dans son élan à l'instant même de nous aventurer sous la surface de l'eau. En effet, les travaux exposés proposent une réflexion aussi bien sur la hantise de la chute que sur une anticipation sereine des profondeurs aquatiques. Antoine Wagner capture la fièvre et la mélancolie des années qui s'écoulent de même que le caractère immuable du cycle de la Nature. Le mystère contemplatif de sa démarche nous rappelle la quête sublime de peintres tels Caspar David Friedrich ou William Turner en chemin vers une abstraction viscérale à la James Turrell. Chaque image exerce une séduction. Le rideau s'écarte sur le miroir de nos souvenirs et de nos rêves. Nous sommes invités à en briser la surface. Alors en deçà du silence émerge un son céleste si finement ciselé qu'il est capable d'atteindre à la pureté naturelle et immuable tant du fracas d'une grande déferlante que de la mélodie d'une pluie douce, fine et légère comme de l'appel sourd d'un torrent de montagne. C'est une musique du silence qui nous initie à l'onde de la rosée perlant le long d'un pétale de fleur comme à l'harmonie sur laquelle dans l'univers dansent les étoiles. (Orfeo Tagiuri) Photo : ©Antoine Wagner – Actun Tunchil Muknal 2018. « Liquid » d'Antoine Wagner à La Patinoire Royale / Galerie Valérie Bach 15, rue Veydt – 1060 Bruxelles. Expo jusqu'au 20 juin 2018. Ouvert du mardi au samedi de 11h00 à 18h00. Renseignements : tél. 02.533.03.90 et www.prvbgallery.com

ANTOINE
WAGNER

Theater St. Gallen

Wagner in St.Gallen

Ausstellung im Foyer des Theaters St.Gallen mit Fotografien von Antoine Wagner

22. Oktober bis 3. Dezember 2016

«Und in einer halben Stunde geht es weiter nach St.Gallen und Zürich», schreibt Richard Wagner seiner Frau Minna am 28. Mai 1849 aus Rorschach, wo er soeben, auf der Flucht aus Dresden, Schweizer Boden betreten hat. Er wohnt dann bis 1858 in Zürich und reist im Laufe dieser Jahre mehrfach nach St.Gallen: So bricht er am 5. Juli 1851 von hier mit Theodor Uhlig und Karl Ritter zu einer dreitägigen Wanderung über Gais und die Meglisalp auf den Säntis und weiter nach Wildhaus auf. Am 23. November 1856 dirigieren Franz Liszt und Richard Wagner ein Sinfoniekonzert im Bibliotheksflügel des neuen Kantonsschulgebäudes am Burggraben.
Am 21. Januar 1859 wird Tannhäuser als erste Oper Richard Wagners im 1857 eröffneten späteren Stadttheater aufgeführt, und zwischen 1878 und 1917 werden dann fast alle seine Bühnenwerke in insgesamt über 150 Vorstellungen am Bohl gespielt. In den folgenden Jahrzehnten schläft die St.Galler Wagnerpflege beinahe ein; im neuen Theater am Stadtpark wurde bislang lediglich Der fliegende Holländer 1970 und 2013 inszeniert. In dieser Spielzeit nun wird Lohengrin zum ersten Mal seit 1912 in St.Gallen aufgeführt, und aus Anlass dieser Neuinszenierung widmet sich eine Ausstellung im Foyer des Theaters «Wagner in St.Gallen» und stellen wir dort Fotografien von Antoine Wagner aus, der auf den Spuren seines wanderfreudigen Vorfahren Schweizer Landschaften fotografiert hat.
Der Künstler und Filmemacher Antoine Wagner wurde 1982 in den USA geboren und lebt in New York. Seine multidisziplinäre Arbeit zielt auf die Visualisierung von Klang und den Raum zwischen Kunstwerk und Betrachter. Jüngste Einzelausstellungen seines fotografischen Werks erfolgten u. a. im Museum für Völkerkunde Hamburg, in der Opéra Bastille in Paris sowie in der Henn Galerie in München. Das Fotoskulpturenprojekt Common Denominator (Gemeinsamer Nenner) entstand 2013, als Antoine Wagner anlässlich des 200. Geburtstags seines Urgrossvaters Richard Wagner dessen Lebensstationen bereiste: «Die ausgewählten Bilder sind Zeugnisse, wie Wagners Szenenbilder oft an diese Landschaften erinnern, die er auf seinen meist einsamen Wanderungen entdeckte. Dieses Licht, diese Wolken, diese besonderen Ansichten haben meines Erachtens das Bühnenbild für seine Mythen und Götter mitgestaltet» (Antoine Wagner, Wagner in der Schweiz).

ANTOINE
WAGNER

The Mail-Journal
www.the-papers.com

New classes, new dishes highlight the fall and winter at M the Market

By MARY HURSH
Guest Writer

The shared sassafrass table made by Audim Culver and Ivy Sissi of Sissi Design at M the Market in Syracuse brings friends as well as strangers together in the common experience of enjoying breakfast, lunch or even a late-afternoon coffee and cinnamon roll. Sara Moerchen Kropf and her brother, Jeff Moerchen, are owners of M the Market. The "M" in M the Market represents their last name, Moerchen.

The table was built from 25-year-old wood donated by Sara's father-in-law, Omer Kropf. "We also used walnut from Omer for our countertops and as a base for the many cheeseboards we sell. Customers bring the boards back after enjoying the cheese, fruits, jams and bread on which they are displayed," said Sara.

Before M the Market, the building at 110 E. Main was Leisure Pools and Spas owned by Tim Yoder. Prior to that, the building housed an auto parts store, Thornburg Drugs and the old U.S. Post Office.

"Everything customers see now was original to the building but had been buried under tile, carpet, and drop ceilings," said Sara. "We exposed the original tin ceilings and floors and then hand-scraped and painted the ceiling. The floors were repaired by Ken Eash using wood planks removed from the kitchen area. Rick and Jo Haflich refinished them through multiple rounds of sanding and applications of epoxy. Dick Harper completed the trim work and framing."

M the Market opened Aug. 10, 2015, with the idea of offering specialty food items, cheeses and cured meats unique to the Syracuse area. "We offer a different take on cheese and charcuterie platters than what you might find at the grocery store," said Sara. Since their opening, there has been a greater demand for breakfast and lunch offerings, which has shifted more emphasis to serving fresh and healthy foods. Tastiness is a key element.

"Our goal is to provide food made from scratch using high quality ingredients," said Jeff. "We like to offer unique flavors or our take on a classic; our customers are willing to try new things and I think that is incredible."

One of the most popular items available for eating in or takeaway is the acai bowl. Frozen fruit is blended with coconut milk and topped with house-made granola, fresh fruit, coconut and Valrhona chocolate pearls. "Chia seeds are added to give the bowls some protein," said Sara.

Vegan and vegetarian customers as well as those with no dietary restrictions will often find a variety of salads in the cooler. Fresh chicken breast or salmon salads, soba noodle salads, chicken salads and quinoa salads are just a few.

The eggs and produce used in the biscuit pie come from River Ridge Farm in Roann. "Because the farm has a greenhouse, we will be able to get fresh greens in the winter," said Jeff. Local honey (Wawabees) made by beekeeper and M the Market kitchen assistant Makayla Fidler and Madcap coffee out of Grand Rapids, Mich., line the shelves and soup is offered daily in the fall and winter.

Chef Karrah Teruya, Sara, and Jeff collaborate to plan the menu each week while Grace and Raina on the retail side contribute ideas for drinks or social media posts.

"Our employees add their creativity and personality to what Sara and I value and to the aesthetics we try to create here," said Jeff. Music is a constant and contributes to the feel. "We serve up our playlists of singer-songwriters, current hits and my favorite lounge music," said Jeff. Two bouquets designed by Carla Fawley from Dynamic Landscaping are available for purchase weekly along with pottery and home goods such as candles, cheese boards and knives.

BOOKS AND FLOWERS

Chef Teruya, currently working on her sommelier certification, will lead wine-tasting and education courses at M the Market this fall and winter. Classes will include a complimentary glass of wine and small bites paired with each wine sampled. "The objective of the class is to discover classic wines that define these countries," said Jeff.

"My favorite time at M is lunch time. We love to greet our regulars and we love to meet new people. Having them leave feeling like they ate a great meal and had a great experience is what we strive for," said Jeff.

Church

COVERED — U.S. military veterans LeMoine Keim, left, Walter Miller, Norm Metzler and Charles Garner pose in the sanctuary of Calvary United Methodist Church in Syracuse with the gifts they received Sunday, Nov. 13, from the church's Purple Heart ministry. Keim was a member of the National Guard and Miller, Metzler and Garner served in the Army during World War II. "The patriotic blankets were given to these four men as a thank you for their service," said church member Elaine Pearson. (Photo provided)

MEET THE STAFF — Shown are members of the M-The Market staff. In front are owners Jeff Moerchen and Sara Kropf. In back are Raina Troyer, Makayla Fidler, Grace Crays and Karrah Teruya. (Photo provided)

LA FILATURE
Scène nationale - Mulhouse

MULHOUSE Cadences à la Filature

D'un Wagner à l'autre

Antoine Wagner expose dans la galerie de la Filature *Cadences*, carnets de voyages photographiques sur les traces d'un arrière-arrière-grand-père célèbre, Richard.

L'eau, comme la montagne, au cœur du voyage de Richard et Antoine Wagner. (PHOTO DNA, CATHY KOHLER)

ANTOINE Amadeus Wagner est le fils d'Eva, arrière-petite-fille du compositeur et du producteur français Yves Pasquier. Après des études d'art, de cinéma et de sciences politiques entre New York et Paris, il met ses pas, un siècle et demi plus tard, dans ceux de Richard. À Zurich et Lucerne, en haute montagne puis en Sicile

"Cadences", dont le commissariat est assuré par Carole Blumenfeld, associe des photographies inédites de la série *Kundry*, "une mise en scène sans musique, sans chant et sans scénographie" de Parsifal. Ainsi que quelques images de *Wagner in der Schweiz* - retour sur les lieux d'exil suisse de Richard Wagner durant lequel il composa le "Ring" - et une vidéo, *Etna*, dont Antoine a composé l'accompagnement musical.

Nature tourmentée, haute montagne brumeuse ou pentes de lave volcanique, cygnes alignés comme en symphonie, troncs d'arbre dont semblent monter des notes : Antoine Wagner met en images sa partition intérieure. Un catalogue de cette exposition sera édité par la Filature : un ouvrage de 48 pages avec un texte de Carole Blumenfeld (historienne de l'art) et un texte d'Eric Mézil, directeur de la Collection Lambert en Avignon, qui expose actuellement d'autres œuvres d'Antoine Wagner dans la belle exposition consacrée à Patrice Chéreau. ■

C.S.C.

▶ Jusqu'au 25 octobre, à la Galerie de la Filature à Mulhouse. Du mardi au samedi de 11 h à 18 h 30, dimanche de 14 h à 18 h et les soirs de spectacle.

ANTOINE
WAGNER

LA
FILATURE
Scène nationale - Mulhouse

EXPØ

PHILIPPE LEPEUT
LISTEN TO THE QUIET VOICE

JUSQU'AU 11 OCTOBRE 2015

Artiste mais aussi éditeur et enseignant, Philippe Lepeut se présente volontiers sous la formule sibylline : « Je suis nombreux ». Nombreuses sont également les facettes de l'exposition qu'il propose; cet ancien pensionnaire de la Villa Médicis, épris de peinture qu'il pratique jusqu'en 1991, parvient en effet, au fil des quelques quarante œuvres présentées (photographies, vidéos, installations sonores), à proposer au visiteur un voyage à travers les champs visuels et sonores qu'il investit depuis maintenant 30 ans. Plus concerné par l'intermédia que par le multimédia, Philippe Lepeut, artiste esthète voire dandy, développe une œuvre qui, via les ondes, les pixels ou tout simplement le trait, aspire à la beauté.

MUSÉE D'ART MODERNE ET CONTEMPORAIN DE STRASBOURG
1 PLACE HANS-JEAN-ARP - STRASBOURG
→ www.musees.strasbourg.eu

ANTOINE WAGNER - CADENCES

JUSQU'AU 2 AVRIL 2015

Tout le travail d'Antoine Wagner depuis une dizaine d'années pourrait se lire comme une suite d'explorations du geste musical. Ses projets, tels que Lisz(:T :)rau ou Wagner: Common Denominator, sont marqués par cette envie de se confronter de façon formelle à la fabrication de la musique. Avec l'exposition Cadences, il propose aujourd'hui d'aller beaucoup plus loin dans sa démarche : il présentera des œuvres dans lesquelles il épouse les jeux de courbes et de lignes de partitions de musique classique en s'attachant à retrouver l'essence du compositeur. En parallèle, il montrera des photographies de paysages dans lesquelles il s'est attaché à retrouver les mouvements de plusieurs partitions qui font partie de son imaginaire depuis l'enfance. Cet ensemble cohérent se distingue par cette même recherche de la sensualité du geste créateur et son inscription dans une réalité, celle de la nature.

LA FILATURE
20 ALLÉE NATHAN KATZ - MULHOUSE
→ [illegible]

CLAIRE MORGAN

[illegible]

Claire Morgan utilise la taxidermie pour questionner l'impermanence des choses, son travail consistant en des mises en scènes géométriques d'animaux empaillés. L'artiste souhaite que ses animaux présentent un élément d'énergie, une réalité interagissant avec l'ensemble plus vaste des formes architecturales.
Elle crée ainsi des univers desquels se dégage une énergie qui est comme solidifiée : le temps y paraît suspendu. Claire Morgan a par ailleurs coutume de jouer sur plusieurs registres pour entremêler les règnes végétal et animal : la gravité, le temps, la vie, la dégénérescence et la mort; tous ces paramètres sont communs aux deux règnes selon des rythmes différents.

FONDATION FERNET-BRANCA
RUE DU BALLON - SAINT-LOUIS
→ www.fondationfernet-branca.org

IMAGE ÉLECTRIQUE - REGARDS SUR LES CENTRALES DU RHIN

[illegible]

Image électrique - Regards sur les centrales du Rhin est l'exposition de restitution d'une résidence réalisée sur les différents sites d'EDF le long du Rhin. Durant plusieurs mois, Mathieu Bernard-Reymond, Léo Delafontaine et Thomas Jorion ont pu accéder aux centrales hydroélectriques et à la centrale nucléaire d'Alsace, et porter leur regard d'auteur sur ce patrimoine industriel considérable. Dépassant la relation traditionnelle de la photographie de commande, ce projet s'ancre dans un rapport créatif avec l'image et révèle la charge artistique contenue dans un patrimoine industriel vivant considérable.

LA CHAMBRE
4 PLACE D'AUSTERLITZ - STRASBOURG
→ [illegible]

LA
FILATURE
Scène nationale - Mulhouse

MULHOUSE

Wagner en mode pictural

Arrière-arrière-petit-fils de Richard Wagner, Antoine Wagner a marché dans les pas de son illustre ancêtre pour photographier ces paysages qui ont influencé les œuvres lyriques du Maître de Bayreuth. À découvrir à la Filature.

Une vue de l'exposition « Cadences ». Photo Antoine Wagner

Antoine Amadeus Pasquier, qui s'est choisi pour nom d'artiste Antoine Wagner, est un photographe et cinéaste né en 1982 à Evanston dans l'Illinois aux États-Unis. Arrière-arrière-petit-fils du célèbre compositeur Richard Wagner, il vit à Londres et Paris. Il étudie ensuite le cinéma à New York, prend part à des projets cinématographiques, réalise des installations et un film inspiré par le groupe rock Phoenix.

Il parcourt le pays, rencontre des wagnérophiles savants d'une grande clarté, visite maisons et lieux publics, écoute attentivement, caméra à la main, toutes les informations concernant son aïeul.

En 2013, Antoine Wagner part sur les lieux où son ancêtre a vécu, Zürich et Lucerne. Il rencontre cette fois-ci historiens, musicologues, musiciens et amateurs éclairés. Puis, il se rend en haute montagne au contact d'une nature grandiose et violente, dans ces paysages qui ont été une profonde source d'inspiration pour le Maître de Bayreuth qui les admirait tant. Cette expédition a donné lieu au documentaire biographique et musical Wagner, *A Genius in Exile* réalisé par Andy Sommer (Bel Air Classiques), mais aussi à de nombreux projets vidéo et photo.

De la musique à l'image

Tout le travail d'Antoine Wagner depuis une dizaine d'années pourrait se lire comme une suite d'explorations du geste musical. Ses projets, tels que *Lisz[:T:]rau* ou *Wagner : Common Denominator*, sont marqués par cette envie de se confronter de façon formelle à la fabrication de la musique.

Avec l'exposition *Cadences* à La Filature, il propose aujourd'hui d'aller beaucoup plus loin dans sa démarche : il présente des œuvres dans lesquelles il épouse les jeux de courbes et de lignes de partitions de musique classique en s'attachant à retrouver l'essence du compositeur. En parallèle, il montre des photographies de paysages dans lesquels il s'est attaché à retrouver les mouvements de plusieurs partitions qui font partie de son imaginaire depuis l'enfance. Cet ensemble cohérent se distingue par cette même recherche de la sensualité du geste créateur et son inscription dans une réalité, celle de la nature.

À bien des égards, le travail d'Antoine Wagner pourrait se lire comme celui d'un compositeur qui verrait le monde à travers une portée de notes. En réalité, le jeune photographe, vidéaste et installateur, va chercher dans le monde la musique de cette partition imaginaire – ou pas tout à fait – qui est au cœur de tout son processus de création.

Entrez en « Cadences »

Où et quand ?
Exposition à La Filature, 20, allée Nathan Katz à Mulhouse du samedi 12 septembre au dimanche 25 octobre. Entrée libre du mardi au samedi de 11 h à 18 h 30, les dimanches de 14 h à 18 h (excepté en septembre) et les soirs de spectacles.

Visite guidée de l'exposition
« Club Sandwich » jeudi 17 septembre de 12 h 30 à 13 h 40. Visite guidée le temps de la pause déjeuner avec pique-nique tiré du sac gratuit sur inscription par tél. 03 89 36 28 34 ou par courriel : heloise.erhard@lafilature.org

ANTOINE
WAGNER

LA
FILATURE
Scène nationale - Mulhouse

PHOTOGRAPHIE

Antoine Wagner expose sa partition à la Filature

La galerie de la Filature accueille jusqu'au 25 octobre une exposition du photographe Antoine Wagner, arrière-arrière-petit-fils de Richard Wagner. « Cadences » est une proposition de lecture icono-musicale des lieux qui ont inspiré son illustre aïeul.

Frédérique Meichler

« La raison pour laquelle je m'intéresse à la musique de Wagner, ce n'est pas pour l'héritage, mais pour le geste musical, indique le photographe Antoine Wagner. *Quand j'écoute de la musique, que ce soit la sienne ou celle d'autres compositeurs, j'y associe toujours des images. Wagner s'est nourri de paysages pour écrire sa musique, je me dis : pourquoi pas le contraire ? Peut-on entendre la musique en regardant des images ? »*

À travers ses paysages, Antoine Wagner tente de saisir la musique intrinsèque, le mouvement, les sentiments, les tempêtes intérieures qui animent les personnages de *Tristan et Isolde* ou de *Parsifal*, ultime opéra de Richard Wagner dont il a achevé l'écriture à Palerme.

Le photographe s'est plongé dans les écrits du compositeur, ses carnets, d'autres documents témoignant de ses séjours pour mettre ses pas dans ceux de son arrière-arrière-grand-père, retrouver les lieux exacts où il est passé, s'imprégner des atmosphères...

Descendant en ligne directe de l'illustre compositeur, Antoine Amadeus Pasquier est le fils d'Eva Wagner, l'arrière-petite-fille de Richard, et du producteur français Yves Pasquier. Né dans l'Illinois aux États-Unis, il partage son temps entre Paris et New York. Après des études d'art, de sciences politiques et de cinéma, il a commencé à travailler dans l'image, à réaliser des courts-métrages et des documentaires. En 2013, il collabore à la réalisation d'un film intitulé *Wagner : les années suisses*, où il explore déjà les sentiers empruntés par son trisaïeul.

Le photographe Antoine Wagner, le soir du vernissage de l'exposition. Photo L'Alsace/Darek Szuster

« Peut-on entendre la musique en regardant des images ? »

Son exposition à la galerie de la Filature intitulée *Cadences* est une invitation à une lecture musicale des lieux qui ont hanté Richard Wagner et sa musique, la beauté austère et inquiétante des montagnes suisses, paysages de Sicile, les quatre éléments...

Dans le volet italien de l'exposition, l'artiste relie directement ses images à l'histoire de *Parsifal*. On y retrouve Parsifal et Kundry, le cygne, le jardin merveilleux du château de Klingsor et la lance sacrée dans la forme suggestive de l'ouverture d'une grotte photographiée à contre-jour... Une lecture symbolique et poétique, *« sans son, sans orchestre, sans décor »*, qui fait appel à l'imagination du spectateur mélomane. Parmi les œuvres exposées, une vidéo tournée sur le cratère de l'Etna. Antoine Wagner en a composé la bande sonore, mêlant des sons enregistrés sur le site, des éléments de la partition isolés, réécrits, mixés...

Y ALLER *Cadences* à la galerie de la Filature, 20 allée N.-Katz à Mulhouse, jusqu'au 25 octobre. Club sandwich aujourd'hui de 12 h 30 à 13 h 40 (visite guidée gratuite, repas tiré du sac). Renseignements : tél.03.89.36.28.28.

ANTOINE
WAGNER

Le Monde

In the family **Wagner** , I ask the great, great, great grand son.
Born in 1982, he called for civil status *Antoine Amadeus Pasquier*, is a photographer and filmmaker based in New York, which was chosen for artist name
Anthony Wagner , the maiden name of his mother Eva.
It has the appearance of *"wanderer"* romantic booklets of his illustrious ancestor.
The thirties already has many exhibitions under his belt, as well as a residence at the Villa Medicis.
His work is currently shown at the Museum für Völkerkunde Hamburg.

In 2013, **Antoine Wagner** from the scene where his ancestor lived, Zurich and Lucerne. He meets historians, musicologists, musicians and enlightened amateurs. Then he goes to high mountains in contact with a grandiose and violent nature, in these landscapes which were a profound source of inspiration for the Master of Bayreuth who admired them so much. This expedition resulted in the biographical and musical documentary Wagner,
A Genius in Exile (video) directed by Andy Sommer (Bel Air Classiques), but also numerous video and photo projects.

All the work of Antoine Wagner last ten years
might read as a series of explorations of musical gesture. Its projects, such as **Lisz [: T:] rau or Wagner: Common Denominator**, are marked by the desire to confront formally to making music.

ANTOINE
WAGNER

With the exhibition **Cadences to The Shadow** , he now proposes to go much further in its approach: it features works in which the wife of curves and lines of classical music scores endeavoring to find The essence of the composer. In parallel, he shows photographs of landscapes in which he has endeavored to find the movements of several partitions that have been part of his imagination since childhood. This coherent whole is distinguished by this same search for the sensuality of the creative gesture and its inscription in a reality, that of nature.
In Mulhouse we can follow the journey of the artist, **Antoine Wagner** , in the footsteps of his illustrious great-grandfather in his exile in Switzerland, during the composition of **Parsifal** , cosmic drama that marks the final stage in the Wagnerian writing.
This story is partly inspired the Story of the Grail Chrétien de Troyes, and medieval epic **Parzival** of Wolfram von Eschenbach.
You can read the summary below.

At the spinning its interpretation is personal, a new Parsifal, a particular staging with silver images, with a backdrop of music and a title
"Kundry"

AW left the Journal of Cosima, and a book by Eva Rieger, describing precisely the stages of the path of Richard Wagner that inspired his opera.
For a year, the artist has been surveying the places visited by Wagner during the 10 years of his Swiss exile, where he is confronted alone with his panoramas, coming from a flat landscape, he discovers the mountain. R Wagner makes it very clear that the strength of nature and its Swiss landscapes are ideal to give the background to his operas, it is the most inspiring moment of his life, alone, fragile, penniless, leaving Minna (his first wife) behind him installed in **Wesendonck** , Mathilde W to which he dedicated Tristan & Isolde, he met **Cosima von Bullow** . He reconciled with Louis II of Bavaria, which gave him access again to Germany, and created Bayreuth. But as soon as he had the opportunity to leave somewhere, it was Switzerland that had his preference. Nature has always been his source of inspiration, behind his writings, behind his visuals.
The photos in the hallway, is as **the opening of Parsifal** , mysterious, strange in their unique beauty and atmosphere of legends. You can hear the notes go beyond, the fog and the clouds of the Swiss Alps.
The images are from the project **"Wagner in der Schweiz"**

Some images also come from the Amalfi Coast, and Sicily without the places are specified, while RW if was installed.
AW makes a symbolic reading of Parsifal, he built his quest to get back to basics, a universal mythology, which finds its essence in nature, beyond men, focusing **Kundry** in Parsifal expense.

The death of the swan is placed before the beginning of act 1, the drama is in place.
No living being appears, the three acts are told by the four elements: water, earth, fire, air.
The agony of King Amfortas sets in a declining and troubling light. Conversely, the eroticism of the dyptic embodies all the mystery of the Kundry woman, it becomes essential.

Taking the advantage of associating with the sparkling water, the witch, sinner is absolved,
it carries with it the solution and sends Parsifal regain the spear that killed the animal
sacred. The Grail Knights are placed in this dense forest, with good rights barrels
where only Parsifal isolated is bathed in light.

Then comes the temptation, suave, erotic in the form of flowers.
Then it's the journey of Kundry and Parsifal, in landscapes with female curves,
a new diving beetle. The confrontation between Parsifal and Klingsor is not addressed,
accessed immediately at launch, symbolized by the cave where the Rhine River has its source in the Gotthard, which bathes in water.

Having resisted the reefs, the great rock that evokes the Island to the dead of Böcklin, the two heroes resume their route in a lunar landscape, infertile, land of fire of Mount Etna. Then comes the garden of all temptations, but the spear resists with their wisdom.
He saves Amfortas.
The artist places woman at the heart of the myth, she is its heroine, eroticism is omnipresent. Many paintings of Kundry are anthropomorphic visions
which the artist seeks the landscape a mythical vision of women.

Carole Blumenfeld: Curator of the exhibition with Emmanuel Walter

*.... In many ways, the work of **Antoine Wagner** might read like a composer who sees the world through a range of notes. In reality, the young photographer, videographer and installer, will look into the world of music that imaginary partition - or not entirely - that is the core of all his creative process . ....* **Carole Blumenfeld**

ANTOINE
WAGNER

COZE.FR
L'AGENDA CULTUREL ALSACIEN

ANTOINE WAGNER - Cadences

Posted by: Coze in Archive , Expo and co August 12, 2015 0

From Saturday, September 12 to Sunday, October 25, 2015
Opening Friday, September 11 19h

All the work of Antoine Wagner (great-great-grandson of Richard Wagner) for a decade could be read as a sequence of explorations of musical gesture. Its projects, such as *Lisz (T:) rau* or *Wagner: Common Denominator* , are marked by the desire to confront formally to making music. With the exhibition Cadences at La Filature, he proposes today to go much further in his approach: he will present works in which he marries the games of curves and lines of classical music by seeking to find The essence of the composer. In parallel, he will show photographs of landscapes in which he has endeavored to find the movements of several partitions that have been part of his imagination since childhood. This coherent whole is distinguished by this same search for the sensuality of the creative gesture and its inscription in a reality, that of nature.

parisart

Cadences

Sep 12 - 25 Oct 2015

Vernissage the 11 Sep 2015

THE SPINNING

ANTOINE WAGNER

For a decade, Antoine Wagner has devoted himself to a series of explorations of musical gesture with the will to confront formally the manufacture of music. At the same time, photographer, videographer and installer, he searches the world for the music of this imaginary partition that is at the heart of his entire creative process.

Press Release
Antoine Wagner
Cadences All the work of Antoine Wagner (great-grand-son of Richard Wagner) for ten years could be read as a series of explorations of musical gesture. Its projects, such as *Lisz [: T:] rau* or *Wagner: Common Denominator* , are marked by the desire to confront formally to making music. With the exhibition "Cadences" at La Filature, he proposes to go much further in his approach: he presents works in which he marries the games of curves and lines of classical music by attaching To find the essence of the composer. In parallel, he shows photographs of landscapes in which he has endeavored to find the movements of several partitions that have been part of his imagination since childhood. This coherent whole is distinguished by this same search for the sensuality of the creative gesture and its inscription in a reality, that of nature.

"In many respects, the work of Antoine Wagner could be read like that of a composer who would see the world through a range of notes. In reality, the young photographer, videographer and installer, is going to find in the world the music of this imaginary partition - or not quite - which is at the heart of all its creative process.

His fascination with musical gesture is one of the central data of his work. One of its first projects, *Lisz [: T:] rau* , was born from this desire to recreate a fleeting moment in the artistic career of the composer, but especially to regain its report to the instrument.
This genealogy of sensation brought him from Raiding to Luxembourg, and from Luxembourg to Bayreuth. Antoine Wagner then simultaneously filmed three pianos, marking three times in the life of Franz Liszt, his artistic genesis, the apogee of his career and his death. For the first time in almost one hundred and fifty years, the play created for three instruments, many of which have mysteriously disappeared, is replayed.
The determination of Antoine Wagner has overcome the reluctance of conservatives who all agree to lend these three instruments, museum pieces, but above all technical constraints. Advanced methods are then used, allowing to transmit sound and image to the thousandth of a second, not to hinder the impetus of the three pianists who play opposite. Once again the respect for the hand of the musician ...

This magic of the medium inhabits most of the achievements of Wagner, who paradoxically gladly leaves the film for the film, or vice versa. The taste for the material may contribute precisely to this desire to explore also the possibilities of the interaction of photography or film with chosen places. When he exhibited light boxes in front of Bayreuth with his images of the Swiss landscapes where Richard Wagner composed the Ring, he clearly demonstrated a desire to prolong the exchange between glossy paper and music. This time, the glossy paper invites the music, whereas it was precisely she who had guided it in the alpine peaks.

The attraction for the creative moment has probably contributed to the genesis of the project *Wagner: Common Denominator* , as appetite for documenting, and therefore transmit. However, all the photographs here relate less the need to tell the exile of Richard Wagner or the enchantment before extreme landscapes, than the way Antoine Wagner delivered his sensitivity by plunging physically and artistically into this music. The young man gives the impression of being looked in his own musical landscape emotion, or rather to interpret images disorder which *Parsifa* l or *Tristan and Isolde* envelop.

ANTOINE
WAGNER

This gift of translating an idea, both from the note to the painting and from one language to another, allowed him to adopt very early the costume of privileged spectator. His inclination to follow the trial and error and questioning the creator probably born when chosen by Michael Haneke for his interpreter in English on the American Film *Funny Games* . Very discreetly, Antoine Wagner did the same by slipping into the caravan of Phoenix for more than a year. The documentary presented to DocLisboa, before being broadcast by Arte, no doubt less accounts for the group's synergies in its recording studios than the power of the stage on each of the musicians, the musicians together and the music itself, even. It would be tempting to see the film as an interrogation of the author about the transformation of music or its theatricality, since it is presented in a stage space.

The young artist constantly feeds on this exchange with the practitioner of music. The fifty clips he signed are so many updates of this issue of sound magnetism on his images. The experience of this dialogue allows him to advance step by step in his approach, a step whose coherence is surprising. Antoine certainly owes his ease to making his honey of each of these projects in his own way to treat them according to a common aesthetic, a faculty that he undoubtedly owes to his passage to Bob Wilson.
At the age of twenty-three, Antoine Wagner pushed the doors of the prestigious Watermill Center on the pretext of wanting to sculpt a world with light. If he learns to master the effects and ambiguities perfectly, he acquires more than all the conviction that staging music can take a thousand forms ... "

Carole Blumenfeld

Commissioner
Carole Walter Blumenfeld and Emmanuelle

Opening
Friday, September 11, 2015 at 19h

ANTOINE
WAGNER

EVIFA
VIRTUELLE FACHBIBLIOTHEK ETHNOLOGIE

Events - Exhibition

"EXIL Photographs by Antoine Wagner"

The exhibition of the artist Antoine Wagner in the Museum für Völkerkunde Hamburg deals with the theme of exile.

- **Date:** 05/10/2015 - 29/05/2016
- **Institution:** Museum of Ethnology, Hamburg
- **Location:** Hamburg / Germany
- **Admission charge:** € 8.50; Reduced 4 €

Antoine Wagner, a New York-based photographer and director, uses the portrait series "Exile" to take a look at the fate of the exile, which is anchored in the biography of his own family, to view emigration as a globally widespread artist's fate of our days From Hamburg and Berlin, who are currently living in an exile situation. Faced with an often foreign language environment and new conditions for the bread trade, they experience an existential break in the life planning. The portraits are intended to make the world of their thoughts, worries and problems accessible to the viewer.

Inspired by Antoine Wagner's wanderings in Switzerland in the footsteps of his great-great-grandfather Richard, the exhibition in the Museum für Völkerkunde Hamburg also shows landscape photographs and installations that illustrate the impetus of nature, in which so many artists seek refuge in exile.

The exhibition is created by Antoine Wagner and takes place in cooperation with Peter Schmidt and the Museum für Völkerkunde Hamburg.

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3sat

LIVE from the Bayreuth Festival: Tristan und Isolde

Richard Wagner

Wagner's flight to Switzerland
History of Tristan and Isolde

Richard Wagner was born in 1849 in Switzerland. His time in exile is as creative as it is turbulent: he finds his muse, experiments with drugs, composes the greatest apocalypse of operatic history, and deals with his problematic triad relationship with the opera Tristan and Isolde.

No artist, as they say, is as German as Richard Wagner. In 1849 he stood on the black-red-gold revolt barricades, later served as King of the fairy tale, and was taken over by Hitler after his death Federal Chancellor Angela Merkel - celebrated in Bayreuth. Richard Wagner was born 200 years ago. During his lifetime and after his death, German history has stirred him up like a sponge. What is often forgotten here: Richard Wagner spent one of the most important periods of his life in Switzerland, planning his entire late operatic work in Zurich's exile. And that Richard Wagner became the inventor of the greatest love opera in the world through a fatal affair.

The Swiss history of the composer begins with the flight from Dresden. In 1849, the opera house on the Zwinger, erected by the Baroque architect Matthaus Daniel Poppelmann, went up in flames during the Maiaufstand. Wagner rejoiced. The revolution came to him. Finally, the Kapellmeister was broke and hoped for a change of system. Under pseudonym Wagner even demanded the abolition of money. He worried for the insurrection and polemised against the king. But the revolution failed, and the composer fled at the last moment. His friend Franz Liszt organized and financed the trip to neutral Zurich. In Dresden, meanwhile, there were printed copies of letters, on which the national enemy Richard Wagner was sought: "middle stature, brown hair and glasses."

Zurich was a luxury exile. Wagner resided here at the expense of Franz Liszt in the "Villa Rienzi" and invited guests every evening. Among them many revolutionary refugees like the star architect and barricade builder Gottfried Semper. Wagner staged himself as a pop star in silk-washed clothing in Zurich. He lived with parrots and dogs, deceived his wife, took drugs, and entertained his nightclubs with endless monologues. He occasionally performed whole opera libretti and took over all the roles himself. Alcohol was drunk. From time to time, Liszt brought with him Laudanum from Paris, a drink consisting mainly of opium: the Modedroge of the 19th century, also Hector Berlioz And Charles Baudelaire.

Zurich society liked Wagner. But, although he was celebrated as a conductor by the Swiss, he remained an outsider in the province. To Liszt, he wrote in 1852: "With me, day by day, I feel a deeper decay: I live an indescribable, not worthy life! ... (...) Do you know - Zurich ??? I have to go mad here, it is not possible otherwise ! "

The greatest apocalypse of operatic history

In fact, Wagner used the exile to gather himself. Instead of creating new scores, he began to think about new ideas. Instead of operas he wrote political and musicaesthetic writings. Between 1850 and 1861 he developed a kind of life plan, thought of all the operas he should write until his death: "Tristan," "The Masters of Nuremberg," "Parsifal," and, of course, the Ring of the Nibelung. A tetralogy around the underworld. 14 hours of music on four evenings! The greatest apocalypse of operatic history. Wagner realized that there was hardly a stage capable of performing such a music monster. But in Zurich he had time to get to work, even without commission and fee, and "without any regard for the feasibility of the individual parts on our theaters," as he emphasized in his autobiography "My Life". It was supposed to take 35 years for Wagner to write the last note under the "god dusk" after the first E flat major chord in the "Rheingold".

Wagner has always adapted his work to his personal situation. If he was broke, he demanded the revolution, if he occupied himself with Buddhism, he became a vegetarian. His operas are a gigantic private religion, and their greatest creed is love. She caught Wagner so strongly in Zurich that he invented the infinite melody of "Tristan," an opera about the impossibility of living together, a five-hour longing and wanting, an unsolvable intoxication, and by the way: the end of the major and minor harmonies .

Love between the notes

The true isolde of the composer was Mathilde Wesendonck. She was the wife of Otto Wesendonck, a rich silk merchant who did his business mainly in the USA. Wagner and his wife Minna had moved into the garden house of the Wesendoncks with a view over the Lake of Zurich, and Mathilde enjoyed listening to the composer and admiring him. In the meantime, Minna regulated everyday life.
The affair reached its climax when Wagner composed the "Valkyrie" - an opera forbidden siblings love. In the manuscript of the score, musicologists have found strange abbreviations, which they interpret as secret messages. Over the notes of the prelude Wagner wrote "GsM", which is translated as "Blessed Mathilde". When the hero celebrates the beauty of the sun, read: "Ildgr !!" - probably an abbreviation for "I love you limitless".

Wagner wrote swarms of love letters to the neighboring house: "But I see your eyes, then I can not speak any more, then all that I can say is nullified ... Oh, there is peace, Finished life! "His sister told Wagner that he had given the lover the poem" Tristan und Isolde ". Mathilde should have been so enthusiastic that she confessed that she wanted to die.

The beginning of a new time calculation

But the secret love flew. Minna caught a parcel with the finished prelude to "Tristan" and a gleaming letter in which Wagner wrote: "Take my whole soul to the morning." For Minna, the matter was clear. A few weeks later she published an ad in the "Tagblatt" of the city of Zurich, where she offered the common furniture for sale. Among other things, a mirror, a play table and a dining table for fourteen people. To be collected at "Frau Wagner on the Gabler in Enge, next to Mr. Wesendonck".

Minna and Richard agreed to go separate ways. Minna wanted to go back to Dresden, to Venice. The Wesendoncks traveled in the short term on vacation. It almost seems as if Wagner had deliberately provoked the new phase of life - as often as he had done with supporters or friends to think completely new. In any case, the Zurich period was over. After an odyssey through Europe, Wagner was redeemed by the love and support of Ludwig II. He financed the composer's Zurich operatic dreams. And instead of Minna and Mathilde Wagner found in the daughter of Franz Liszt, in Cosima, that woman who was to lead her Bayreuth with a hard hand. After Zurich, a new chronology begins in Wagner's life.

October 2015 /

ANTOINE
WAGNER

ELBSALON
LIFE, CULTURE AND ENJOYMENT IN HAMBURG

Photographs by Antoine Wagner , who lives in New York photographer and director Antoine Wagner asks us to a very personal journey through time and space. In his exhibition in Hamburg, he combines light box photos, videos and large-format analogue vintage prints of Swiss mountain landscapes - once a source of refuge and inspiration for the genius composer fled to Switzerland in 1848 and passionately committed revolutionary Richard Wagner - with photographs of today's exiled musicians in Germany . In every migrant there is a potential to be promoted, is the message conveyed by Richard Wagner, a genius, but contradictory, today.

EXILE. PHOTOGRAPHS BY ANTOINE WAGNER, So May 10 to October 4, 2015 So

Museum of Ethnology, Hamburg , Rothenbaumchaussee 64, 20148 Hamburg

ANTOINE
WAGNER

Collection
Lambert
en
Avignon
musée d'art
contemporain

EXPOSURE
11 July - October 18, 2015
Inaugural exhibition
Reopening of the enlarged Lambert Collection
The Lambert Collection reopens its doors to the public!
In a new lodge at the Hôtel de Montfaucon, two major exhibitions marking the re-opening of the Lambert Collection.

In the Hotel de Montfaucon , including new facilities have been designed by architects and Cyril Laurent Berger, the agency Berger & Berger , a selection of masterpieces from the permanent fund will be proposed as a manifesto of tastes , aspirations and passions of the collector Yvon Lambert since the 60s and particularly representative of contemporary art (minimalism, conceptual art, land art, painting 80s, photography, video, installation ...).

Hôtel de Caumont meanwhile receives the inaugural exhibition homage to Patrice Chéreau, superstar theater, film and opera. An exhibition conceived in association with the IMEC (Institut Mémoires de l'édition contemporaine) as a plunge into the universe of Patrice Chéreau.

Between contemporary art and classical art discover an exhibition at the crossroads of different artistic movements that have shaped the history of art.

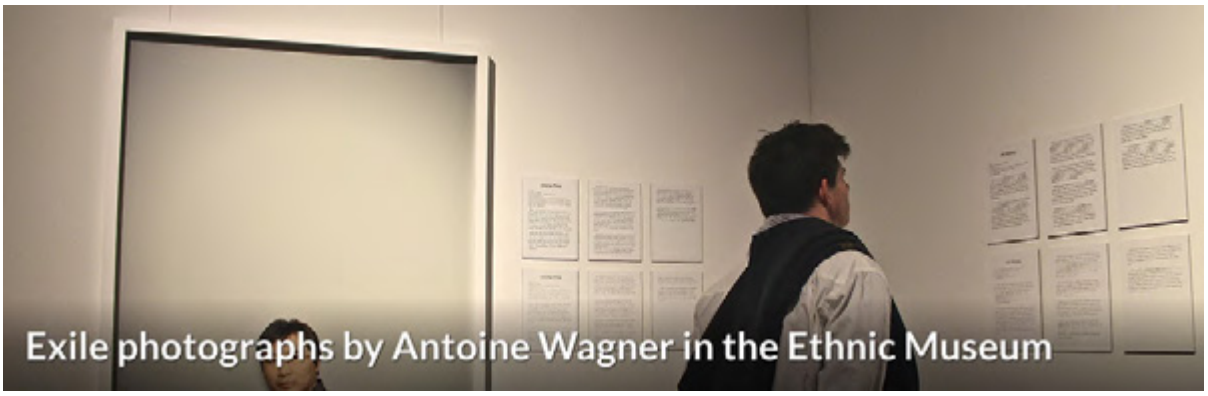
The Artists

Patrice Chéreau An Imaginary Museum

Adel Abdessemed, Marina Abramovic, Henry Alken, Antonin Artaud, Richard Avedon, Francis Bacon, Mirosław Bałka,
Peder Balke, Miquel Barcelo, Hans Bellmer, Valere Bernard, Albert Besnard, Victor Brauner, Guillaume Bresson, berlinde de bruyckere, Francesco Cairo, Jean-Baptiste Carpeaux, Théodore Chassériau, Jeanne Elisabeth Chaudet-Husson, Jean-Baptiste Chéreau, Mady Chéreau Patrice Chereau, Francois Clouet, Leon Cogniet, Francois-Xavier Courreges, Jacques-Louis David, Georges de La Tour, Edouard Bernard Debat-Ponsan, Eugène Delacroix, Elie Delaunay, Duchenne de Boulogne, Gustave Doré, Marlene Dumas, Rogelio of Egusquiza there Barrena, Henri Fantin-Latour, Mariano Fortuny, Cyprien Gaillard, Théodore Géricault, Alberto Giacometti, Anne-Louis Girodet Trioson, Nan Goldin, Felix Gonzalez-Torres, Douglas Gordon, Francisco de Goya, Antoine-Jean Gros, George Grosz, Alexander Harrison, Hugo Hodiener, Candida Hofer, Edward Hopper, Roni Horn, Jean-Auguste-Dominique Ingres, Erez Israeli, Louis Jammes Louis Janmot, Jean Jouvenet, Anselm Kiefer, Max Klinger, Jérôme-Martin Langlois, Pierre Larrieu, Zoe Leonard, Gustave Le Gray, O. Winston Link, Edouard Manet, Robert Mapplethorpe, Brice Marden, Duane Michals, Gustave Moreau, Zoran Music, Henry Peach Robinson, Richard Peduzzi, Yan Pei-Ming, Pablo Picasso, Angelo Pietrini, Piranesi, Maxime Rebiere, Odilon Redon, Gerhard Richter, Henri Riviere, Georges Rouault, Carlos Schwabe, Andres Serrano, Théophile-Alexandre Steinlen, Charles-Auguste Steuben, Thomas Struth, Hiroshi Sugimoto, Cy Twombly, Raoul Ubac, Francesco Vezzoli, Jacques Villeglé Antoine Wagner, Mark Wallinger, Robert Wilson.

ANTOINE
WAGNER

MITTENDRIN



The American photographer Antoine Wagner portrays in his pictures people who had to leave everything behind and now live in Germany. His photos are exhibited at the Ethnological Museum.

There have never been so many refugees around the world as nowadays. The fates of people who have to leave their homes and their families in search of security seem to be far away. And yet they live in the midst of us. The New York photographer Antoine Wagner portrays artists and intellectuals who live in exile in Germany for political or economic reasons. By focusing on the individual destinies, he awakens the curiosity of the beholder. His message is diversity.

A JOURNEY OF NO RETURN

Whether an Iranian painter or a Chinese journalist, they all have one thing in common: they are culture-creating exiles and had to leave their homeland. In individual portraits, Antoine Wagner, with a lot of empathy, visualizes the power but also the lostness of the people. On a daily basis, we get pictures of refugees who risk their lives on overloaded scrap tires in search of a better future. If they survive the crossing and create it in Europe, they often encounter dislike. The federal government expects more than 400,000 asylum applications this year - so it is a topic that affects us all.

"The journey into exile is 'the journey of no return'. Whoever takes her off and dreams of returning home is lost. He may return, but the place he finds is no longer the one he has left. And he is no longer the one who has left, "said Sonja Lahnstein-Kandel from the Initiative for Tolerance and Responsibility, on the occasion of the exhibition opening in the Völkerkundemuseum.

EXHIBITION

The exhibition "Exil. Photographs of Antoine Wagner "can be seen until the 4th of October 2015 in the Museum für Völkerkunde. More information at: http://www.voelkerkundemuseum.com .

Immigrants are excluded in the double sense. On the one hand, they often can not go back to their home country; on the other hand, they are often not fully integrated into their new home. The exhibition "Exil. Photographs by Antoine Wagner "documents this inner conflict. The decision to risk his life to reach a state of security, whether for physical integrity or for political freedom, is not a simple one. For many people, flight means an existential break in their lives. The artist appeals to curiosity and says, "It does not matter if someone is driven out, fleeing or voluntarily going. They all know the state of exile. It is always difficult, but it is also a state in which a lot can flourish. In the best case, this creates a force that can create new impulses in both cultures. "

taz.de
POLITICS ECO SOCIETY CULTURE SPORTS BERLIN TRUTH

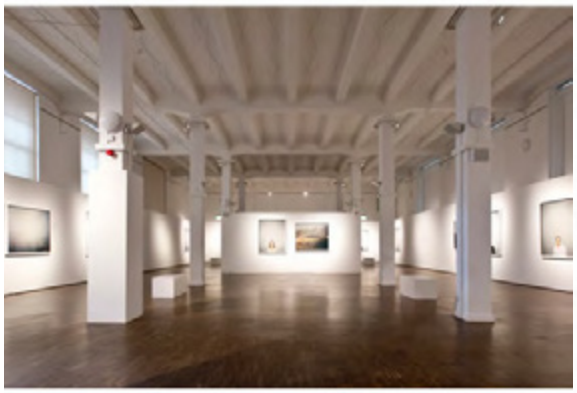
Photo exhibition "Exil" in Hamburg

Souls' landscapes of exile

The great-great-grandson of Richard Wagner approaches the subject of migration with his photographs complex biographically and refreshingly openly.

HAMBURG *taz* | Migration is not a game. It is not succinct, and it is legitimate - no matter how sharp politicians divide it. Stubbornly they seek to separate "political" from economic refugees. They were drumming, poverty was not a reason for emigration, and the industrializations had finally earned their prosperity.

The current photo exhibition in the Hamburg Museum of Ethnology with the simple title "Exile" is open to the public with a refreshing open-mindedness. For this, she chooses an approach that is as complexly biographical as the life histories of those who portray it. The photographer of the show is Antoine Wagner, great-great-grandson of the composer Richard Wagner.



He lived from 1849 to 1858 in Swiss exile because he was sought in Dresden as a revolutionary. In Zurich, Richard Wagner composed some of his most important art theorical writings and important parts of the operas "Tristan und Isolde" and "Der Ring des Nibelungen". By the way, he hiked the Swiss mountains.

That's what his great-great-grandson Antoine Wagner did a couple of years ago. He grew up interculturally in Great Britain and France, in six languages and now in the USA. He wanted to get closer to the grandfather and feel what the gigantic mountain landscapes had triggered in the composer.

Rootless

Also Antoine Wagner familiarity and restlessness familiar. "I've never felt at home anywhere," he says. "You can quickly find your way around everywhere, but you do not have roots."

In order not to remain alone with this feeling and to illuminate the psychological changes in cultural transit, he has visited artists who live in exile in Hamburg. He talked to them and photographed them, and of course it is about home, the opposite of migration. This is something very complex, says Antoine Wagner: "Some people keep the heavy anchor of their home and drive slowly. Others let go of the anchor and do not stop driving, others throw the anchor and never want to move. "

ANTOINE
WAGNER

Antoine Wagner's anchors are the Bergfotos, sometimes sharp documentary, sometimes as in the fog blurred silhouette, old Chinese paintings. The human being is always tiny, and that is a romantic approach: to understand the mountain as something inward, as a symbol of hurdles of all kinds, for a place of longing - Antoine Wagner himself also knows that some of his photographs are blurred William Turner's paintings.

Why, however, they hang next to exiles from Iran, Iraq, Guatemala, Vietnam, China and Afghanistan: this mystery must be solved by the viewer himself in this show, which shifts between individual and collective fate. The artists hang there, on neutral gray background as on an official passport or immigration photo. This grayish film is as homeless as the people who can not fit anywhere like a lost puzzle piece and can not gain a foothold in the slippery bureaucracy.

Authentic statements

The whole is a research with open questions and it succeeds: In short, authentic, but not larmoyant statements, he quotes from conversations with the portrayed. There are sentences such as "I am angry because I have lost a great deal of freedom in exile," or "There were goings, I should go, German". Or, "I was so looked at that I thought something was wrong with me. Only after five years did I feel: you have to adapt. But do not forget who you are-do not let your feelings colonize. "

Colonialism is a good catchphrase for the show in a folklore museum, which in the 19th century benefited from colonialism, but is keen to clarify all remaining legal doubts. The decolonization in the minds is more difficult: in this show, one gets into the division between "we" and "you"; In the colonial view of the strangers there in the photos.

But they are not as far off as you think. They look like one from a mirror, and when the artist portrays the "political" bigger than the "economic refugees", he places the visitor a trap - spontaneously to think: "Ah, yes, there are still a few economic refugees, but the Are not so important. "It is only a brief moment of self-reflective fright. But he works.

Texts of exile authors

Apart from this, Wagne is the subject of a discussion in the country of the former Nazi dictatorship, which murdered millions of people, drove others into exile. At two listening stations one can listen to texts by exile authors, which were created between 1933 and 1945. Carl Zuckmayer, Franz Werfel, Hilde Domin, rose aliens, Walter Benjamin are among them.

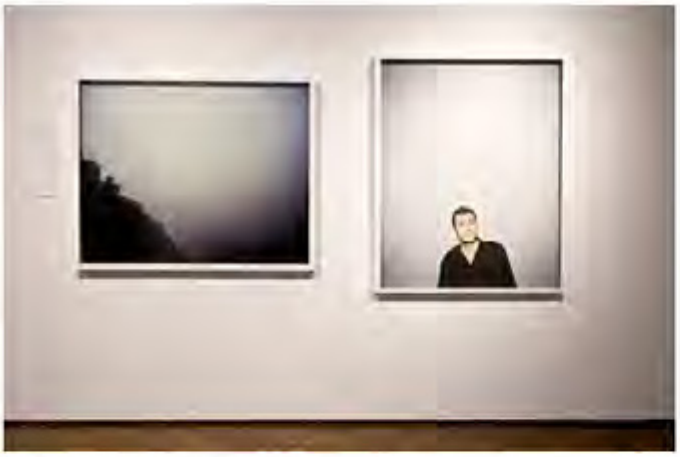
The Polish historian Jan Piskorski is quoted in the exhibition text with the sentence that migration is the salt in the historical soup because it induces dynamism and social changes in the target country. "It leaves incurable wounds that are not infrequently the origin of new creations."

Sometimes it works. "For me, this is not a deficit, rather a resource: to know about two systems of thought and the world, to understand them authentically, even where I do not agree," says Hilal, a 22-year-old illustrator Moshtari, who fled to Hamburg before the war in Afghanistan. "Others have to study for years."

"Exile. Photographs of Antoine Wagner ": until October 4, Hamburg, Museum für Völkerkunde

ANTOINE
WAGNER

PROFIFOTO
MAGAZIN FÜR FOTOKULTUR UND -TECHNIK



Museum of Ethnology

Antoine Wagner "Exile"

June 2, 2015

The exhibition "Exil" with photographs by Antoine Wagner can still be seen at the Museum für Völkerkunde Hamburg until 4 October 2015.

The New York-based photographer and director uses the Portrait series to look at the exile destiny that has been anchored in the biography of his own family, in order to view emigration as a globally widespread artist's fate of our days. He photographed artists from Hamburg and Berlin who are currently living in an exile situation. The portraits are intended to make the world of their thoughts, worries and problems accessible to the viewer. Inspired by Antoine Wagner's walks in Switzerland on the footsteps of his great-grandfather, the exhibition also shows landscapes and installations.

Photo: Paul Schimweg / Museum of Ethnology Hamburg

ANTOINE
WAGNER

Museum für
Völkerkunde Hamburg

AUSSTELLUNGEN | NEUE AUSSTELLUNGEN | ARCHIV

So May 10, 2015 to Sun 29 May, 2016
EXILE . Photographs by Antoine Wagner

Mountain landscapes. Karg, rugged, hostile to humanity. Traversed by clouds and fog, which only reveal fragments to the eye. Antoine Wagner photographed her during his wanderings in the footsteps of great great grandfather Richard Wagner, who in his Swiss exile (1849-1858) was often in the mountains.

A stream in rocky bed, black rock with white snow veins. An idea of arduous ways. Far unresolved promise remains, the view in the promised land disguised.

Portraits of artists who, in their own country, are experiencing the condition of exile, voluntarily or compulsively - with the seismographic sensitivity that is characteristic of every artist. They look in Antoine Wagner's camera as if in a mirror. Direct looks, they pose uncomfortable questions.

Landscapes and faces. Antoine Wagner puts them together in pairs. The large panoramas are cut from nature, reduced, framed, comprehensible. In addition, the life-sized faces of the exiles, who in their search for new life happiness must conquer mountains in their heads and souls. Faces of people between the
cultures. Resolved from their old home, they have become vulnerable. But also strong, because they are on the way.

Anyone who goes into exile loses something - and gains something. "At best," says Antoine Wagner, "it grows a creative force that they both cultures new."

An exhibition by Antoine Wagner in cooperation with Peter Schmidt and the Museum für Völkerkunde Hamburg.

Here you can find the speeches by Mrs Sonja Lahnstein-Kandel (Step 21 initiative for tolerance and responsibility) and Prof. Dr. Claus Peace (Contemporary Art) on the occasion of the exhibition opening " EXILE . Photographs of Antoine Wagner ".

GERMANY / HAMBURG

ANTOINE WAGNER

TRIENNIAL OF PHOTOGRAPHY, 18-28 JUNE
SATELLITE SHOW "EXILE. PHOTOGRAPHY BY ANTOINE WAGNER"
MAY 10 – OCTOBER 4

Triennial of Photography Hamburg - Deichtorstraße 2, 20095 Hamburg, Germany, T +49 40 32103242
phototriennale.de - Satellite show "Exile. Photography by Antoine Wagner" Museum für Völkerkunde Hamburg,
Rothenbaumchaussee 64, 20148 Hamburg, T +49 040 42 88 79 –voelkerkundemuseum.com

Antoine Wagner, Gotthardpass #9, C-Print 1 200 mm X 1 500mm, Edition of 3.

Under the banner of the Hamburg Triennial of Photography, Antoine Wagner invites the visitor to take a journey across time and space through large-format prints and videos; we took the opportunity to ask the photographer to reflect on his work.

LUXVIDEL ART: The often theatrical landscapes occupy an important place in your photographic work, why have you chosen this theme and what brought you to the choices you have made?

ANTOINE WAGNER: My goal is not to offer a simple decor but an original and immaculate world to the passer-by to stop him in his tracks. What he decides to do then in this space is only up to him: to move on, to recharge his batteries, to be inspired, to dream, to reflect... In order not to risk losing yourself, it is encouraging to intuitively feel a canvas in this cosmos. In this way, each of my series proposes a specific setting. Each concept sets up boundaries, or rather trails and crash barriers and invites a journey where the road is serene.

Your projects are very large in size, inviting viewers to an almost physically immerse themselves in your universe. What is the motivation behind this aesthetic approach?

Your question partially contains the answer, even if this universe that you attribute to me belongs to all of us. A contrario, I try to reduce the immensity of these landscapes to install them in a minimal setting while simultaneously retaining their scale. The mere act of approaching and displacing these rocky summits helps to render them intimate and accessible.

ANTOINE
WAGNER

Hamburger Abendblatt

EXHIBITION TIP

09.05.15

Exile: Photos by Antoine Wagner in the Museum für Völkerkunde

From Kitty Lienau

The Swiss Alps

Photo: Antoine Wagner

Antoine Wagner has accompanied - artists from Hamburg, which must currently live in an exile situation. The works of the New York photographer and director are from this Sunday until October 4 at the Museum of Ethnology (Rothenbaumchaussee 64; here arrival) to see. The show is complemented by landscapes and installations, which have been created by wanderings in Switzerland in the footsteps of his great-grandfather, Richard. Admission 8,50, reduced 4 Euro. Children and young people under the age of 18 do not pay entrance fees.

ANTOINE
WAGNER

NDR

Stand: 11.05.2015 11:31 Uhr - Lesezeit: ca.3 Min.

Porträts von Künstlern im Exil

von Kerry Rügemer

Weltweit suchen derzeit knapp 60 Millionen Flüchtlinge Schutz vor Krieg und Vertreibung in ihren Heimatländern. Jetzt widmet sich eine Ausstellung im Völkerkundemuseum diesen Menschen. "Exil", so der Titel, zeigt fotografische Porträts von in Hamburg lebenden Künstlern. Sie alle stammen von woanders und haben verschiedenste Gründe, warum sie hier im Exil leben. Fotografiert hat sie der in New York lebende Fotograf und Regisseur Antoine Wagner.

Berührende Blicke

Durch seine eigene Geschichte hat der Fotograf eine direkte Verbindung zum Thema Exil. "Ich habe mich nie irgendwo zuhause gefühlt. So findet man sich zwar überall schnell zurecht, hat aber auch k Wurzeln. Und ohne die kann man nur schwer wachsen", sagt Antoine Wagner.

Porträts neben geheimnisvollen Landschaften

Ernst, manchmal fast fragend, aber immer durchdringend und fesselnd blicken die 21 lebensgroß Porträtierten den Betrachtenden an. Nur ihre Gesichter und die Oberkörper sind im unteren Drittel zu sehen - der Rest der senkrechten Fotos ist Grau. "Diese graue Zone ist so wichtig wie das Gesicht", erklärt der Fotograf. "Es repräsentiert so ein bisschen, was sie innen haben."

Antoine Wagner ist ein Ururenkel des Komponisten Richard Wagner. Vor zwei Jahren begibt er sich bei einer Wanderung in den Schweizer Bergen auf die Spuren seines berühmten Vorfahren. Richard Wagner lebte hier im Exil, als er in Deutschland wegen revolutionärer Tätigkeiten steckbrieflich gesucht wurde. Nun hängt neben jedem Porträt dieser Ausstellung auch ein Bild jener Landschaften, die er durchwanderte: zerklüftete Felsen mit Adern aus Schnee, Seen, die kaum in geheimnisvollen Nebelschwaden erkennbar sind.

Die Natur, das stellt Antoine Wagner in den vielen Gesprächen mit den Exilanten fest, ist ein wichtiger Fixpunkt in deren Leben: "Ich habe mich mit allen länger unterhalten, und die Natur kam immer dominant ins Spiel. Oder das Meer oder der Geruch."

ANTOINE
WAGNER

Texttafeln neben jedem Foto stellen die Menschen auf den Bildern vor. In sehr persönlichen Worten erzählen sie von ihren Gefühlen und von den Gründen für das mal freiwillige, mal erzwungene Exil. Einer von ihnen ist der chinesische Journalist Chang Ping, der seit vier Jahren in Hamburg lebt.

Seine kritischen Schriften zur Kulturrevolution oder Tibet führten zu einem Berufsverbot - und zu seinem Exil: "Das Schlimmste ist," so der Künstler, "dass man nicht in seine Heimat zurück kann, dass man sie verloren hat. Und dass man nicht mehr normal mit seiner Familie kommunizieren kann. Und auch die Kommunikation zu meiner Kultur ist abgebrochen - das ist genauso schlimm."

Packende Bilder

Die Fotos - Gesichter wie auch die Landschaften - sind packend, berührend. Vor allem die offenen Blicke der Menschen auf den Porträts schaffen eine große Nähe zum Betrachter.

Besonders auffallend ist übrigens das Bild von Naciye Aslan neben dem Ausgang: Sie ist die Einzige, die lächelt. "Ich habe sie zum Lachen gebracht", kommentiert Antoine Wagner. "Ich denke, auf dem Weg raus ist es schön, ein bisschen die Hoffnung zu sehen."

Porträts von Künstlern im Exil

Die Ausstellung "Exil" im Hamburger Völkerkundemuseum zeigt berührende Porträts von in Hamburg lebenden Künstlern. Fotografiert hat sie Antoine Wagner, ein Ururenkel Richard Wagners.

ANTOINE
WAGNER

KULTUR PORT.DE

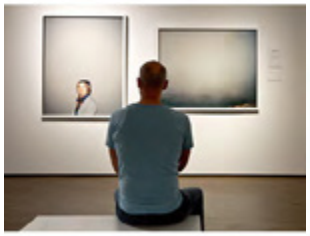
Exile - Photographs by Antoine Wagner

(158 reviews - How you like it!)

Written by Claus Friede - Tuesday, 12 May 2015 08:40

The Ethnic Museum in Hamburg is dedicated to a central social issue: the exile. The starting point for the exhibition of the same name, with photographs by New York-based photographer Antoine Wagner, was the view of one's own family history.
The great-great-granddad by Richard Wagner went to the Swiss Engadine to search for the wanderings through the mountainous landscape that the composer had undertaken during his exile between 1849 and 1858. Both Wagners were inspired in this place, the older one to his compositions, for example the ring, the other for a photo project and a resulting book.

The challenge of the exhibition at the Rothenbaumchaussee in Hamburg is not just a clarification of the term "exile" and the related questions as to which kind of migration is exile at all. The challenge is the reception. The audience will be able to perceive multimedial in order to fully immerse into the depths of this exhibition. The individual image does not reveal itself completely in itself in the contental light, but only from the complete context. The perception of all offered technical resources leads to an understanding and a thematic discussion. If the visitor does not, he remains arrested in the fragmentary. He can delight in aesthetics, in the atmospheres of the images, but the meaningfulness grows only in the combinability of the pictorial and tonal means.



Multimedial means: there are two picture types, the landscape and the portrait, there are texts and there is spoken text as well as sound. All the listed media are equivalent partners within this exhibition - therefore an installation should be considered, because it is a space-encompassing, content-related and situation-related work of art.

"The reception of a picture is, in its supposed directness, unconsciously still adhering to the gesture of the documentary and thus the real, the authentic." (Michael Grisko in "Unsharp Pictures" in the book of the same name by Ulla Hahn.) The search for " Reality fairness "is understandable precisely in the case of a topic such as exile, but for artists - and apart from Antoine Wagner, all portraits are not a requirement. If the world was already seen 180 years ago with the eye of painting, the photography of this eye has been replaced by a believable realistic image, and finally, by means of digitization, has been so far away from truthfulness as the painting it was then.
The rhetoric of the images is only as credible as we would like to believe.

Of course, the opposite of alleged directness with Antoine Wagner is so wanted, since since the origins of photography, the medium has always been an artistic expression, in addition to documentary holding. Thus, the photographer forces the viewer to question the long decoded motif through his solitaire, which has been singled out from the world. Is it really what I see? The elucidation of whether the landscape in the photos is really the Engadine is given only sparingly. It can also be a photographed model, a digital light-world montage, a photographed detail of a postcard. The location is determined by the artist's assertion, by the titles and his own historical connections, and by the confrontation with today's conditions.

It is true that the historical references to the great-grandfather Richard Wagner and his exile in Switzerland are due to the addition of contemporary portraits, as well as the textual and linguistic communication with as well as the individual destinies, the installation becomes an "Archiv der Gegenwart" Because the temporal space between Richard Wagner in the Swiss exile and the portraitists is latent. The direct, concrete and present experience, that is, the experience of exiles and migrants, is always immediately transformed in the context of Antoine Wagner to remember and / or to reflect oneself. The responsibility of this installation with us is not only with the artist, but also with us viewers. We have to take a good part of the offered communication and keep it up.
This exhibition stimulates reflection and discussion. It is neither the l 'art pour l'art expression of a system-immortal artistic discourse, nor of a purely sociocultural or ethnological argument. It is simply more essential: it is societal-relevant, borne by artistic means of expression.
And because the individual workpieces of this exhibition convey reality and abstraction, they form a great intellectual space.

ANTOINE
WAGNER

What forms of abstraction can be seen in this exhibition? The triangle is called "Landscape - Portrait - Text / Sound".

The word landscape is used mainly in two meanings: on the one hand, geography refers to an area which is distinguished by natural sciences from other areas and on the other hand it is used as a culturally shaped, subjective perception of a region in its aesthetic whole - Thus, a philosophical-cultural-scientific concept of landscape.
In general, however, there is no uniform definition of what is landscape, which is why the term can also be described as a "compositional" because of its aesthetic, territorial, social, political, economic, and ethnological references, whose "semantic court" Thousand-year, Central European ideas, literary and art history. The latter is of particular interest here.
Landscape is anchored in this cultural connotation as a stopping point for one's own existence. We know that German exiles who for religious reasons left their southern German homeland in the Black Forest in the mid-nineteenth century, for this reason, settled in the US state of Vermont because the landscape looked like in the homeland or Schleswig-Holsteiner emigrated to Wisconsin , For just those reasons. The landscape creates trust, the space creates reliability and bonding.

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A widespread perception holds landscape simply for a piece of nature. "Simple" nature, however, has never been "landscape". Not even in art history. Motif selection, composition and arrangement of nature elements always made landscape paintings into subjective collages. Today, the digital image processing element fuses together, and even images of places in the world are created that have been computed completely or largely on the computer without any template. The latter is at Antoine Wagner is not the case:
His landscapes are attached in addition to a purely aesthetic documentary-like photography at its historical context, which is family history to see as the nucleus. The artist, however, manages to give the images a comprehensible validity for all of us. Knowing that this alpine Swiss landscape inspiration source has served his great-grandfather Richard is the first abstraction, because we get away from the picture space and to a sound space.

However, there are other forms of pictorial abstraction. In very many pictures is hardly or little landscape to be seen, rather a veiled, cloud-shrouded reality. There are weather, haze, liquid in different aggregate states from running water over clouds to snow and ice. The room is not always open to the eyes, we just start to guess and guess. We look against the light in silhouettes and with the light on rock faces.

Antoine Wagner portrays these portraits, which he recently took up in Hamburg and Berlin, in dialogue with each other, as if there was an actual relationship between location and person. But it does not really exist, it is freely constructed.
The portrait - in fact one would have to speak of breast pictures or busts - shows images of identity. The term is therefore appropriate because Antoine uses Wagner, because his French language area uses the "photo d'identité" for the German "passport". Wagner asked the screened protagonists to choose clothes and facial expressions as they would for passpots. Most of them are uncut, neutral, fashionably reserved. The result - and here the photographer has opted for a highly effective and intelligent solution - is not a facial photo, but a portrait of a portrait of the Renaissance painting, which leaves real space and space as if the photographer were using it Of the Golden Section had also sought the ideal proportioning. The empty space can be interpreted symbolically as the emptiness in exile, both as an external space, which is to be filled afresh, in a foreign country, and possibly in another cultural linguistic space, but also as an inner exile in which Hard confrontation with oneself, which always entails the task of one's own self. This makes this dialogue so immensely powerful. The hanging is loosened, in a shift of the landscape landscape portrait landscape portrait, etc., into a sequence of portrait next to portrait, which in turn calls the already mentioned Renaissance in the first series and portraits of painters such as Jan van Eyck, Giovanni Bellini , Sandro Botticelli, Lorenzo Lotto, or busts from Donatello.

A locating of the countries of origin and regions, the individualisation of the particular person is given by the texts and explanations. This in turn results in a new triangle of different origins - over a historically connotated mountain landscape - to the here and now and the new common place of being. The images of the landscape, the images of the portrayed are thus always projection surfaces of fates, chances, freedom and possibilities per se, but they also contain in themselves doubts, skepticism, insecurity and ultimately failure.

ANTOINE WAGNER

BIOGRAFIE

In Evanston, Illinois, wird 1982 Antoine Wagner als Sohn von Eva Wagner-Pasquier und Yves Pasquier geboren; Richard Wagner ist sein Ur-Urgroßvater. Nach dem Theater- und Politikstudium in Chicago geht er nach New York, wo er lebt und arbeitet. Seine künstlerische Karriere startet Antoine Wagner 2007 in Bayreuth mit der Video-Theaterproduktion „lisz[:t:]raum" in der Villa Wahnfried.
Es folgen 2008 seine erste Gruppenausstellung „The Open" in New York, die erste Einzelpräsentation mit „Landscapes Escaped" in München, 2009/2010 die Videoproduktion „Lisztomania" und ein Dokumentarfilm „From A Mess To The Masses" über die Popgruppe Phoenix, der im Oktober 2011 auf Arte ausgestrahlt wird. Antoine Wagner: Fotograf, Regisseur, Künstler, Bildhauer und Schriftsteller. Sein Kunstbuch „Wagner in der Schweiz", 2013, ist eine fotografische Spurensuche zu den Wagner-Opern „Ring der Nibelungen", „Tristan und Isolde" sowie „Parsifal", die in der Schweiz entstanden sind.

Seine Ausstellung „Common Denominator" wird u.a in Venedig, Bayreuth, Paris und New York präsentiert. Zurzeit hat Antoine Wagner ein Stipendium an der Villa Medici in Rom, wo er ein Skulpturen-Projekt realisiert und sein erstes Spielfilm-Drehbuch schreibt.

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06

Monate arbeitet Antoine Wagner als Stipendiat der Villa Medici in Rom an einem Skulpturen-Projekt und schreibt sein ertes Spielfilm-drehbuch.

neue (Selbst-)Erfahrungen zu machen. Ohne ein umfassendes Freiheitsgefühl, nichts und niemandem verpflichtet zu sein. Das meint nicht, tun und lassen zu können, was man will, ein Treibenlassen ohne Sinn und Verstand, sondern ein kreatives offenes Suchen nach neuen Kunstwegen und -formen, und auch das Annähern an sich selbst, was seine künstlerische Identität einmal werden könnte. „Ich bin ein Praktikant und habe künstlerischen Erfolg noch nicht erlebt", sagt der junge Fotograf, der mit dem Fotoband zu den Schweizer Jahren seines Urgroßvaters Richard Wagners einen imposanten Fußabdruck hinterlassen hat. Neugieriger Kunstforscher und sich stets neu fordernder Projektkünstler Antoine Wagner.

Eva Wagner-Pasquier und Antoine Wagner. Mutter und Sohn. Auf den flüchtigen Blick sehr unterschiedlich und beim genaueren Hinsehen und Hinhören im entspannten Doppelgespräch doch auch wiederum sehr ähnlich. Hier die im Hintergrund und im Team arbeitende Intendantin mit verstecktem Furor immer an der besseren Aufführung und den noch spannenderen Künstlern arbeitend, nicht abschalten wollen und können („Ich kenne keine Spas, ich entspanne im Kopf mit Gesprächen bei Freunden oder einem Ausstellungsbesuch"). Eva Wagner-Pasquier, eine engagierte Kümmerin und leise, ohne PR-Getöse brennende Intendantin. Dort der als Einzelkind aufgewachsene Künstler, der in den multinationalen Arbeitsorten rund um den Erdball seine Heimat sieht – egal, ob er fotografiert, Skulpturen erschafft oder Drehbücher schreibt. Auf seine Weise wie Mutter Eva auch ein Workoholic, aber davon getrieben, anders als seine Mutter, immer die totale Freiheit als Ziel anzustreben, die geringste Einengung vermeiden zu wollen („Als selbstständiger Künstler beginnt bei jedem Projekt immer eine Auseinandersetzung mit Autoritäten oder Veranstaltern"). Während Eva Wagner-Pasquier aus Pas-

FOTOGRAF & FORSCHER

„Ich will mich nicht selbst beschönen. Als Künstler bin ich Schüler, möchte alle Künste lernen und respektieren."

sion und Wagnerschem Familien-Pflicht- und Disziplingefühl Kunst-Kompromisse machen muss – seit 2008 managt sie neben der Intendanz und der inhaltlich-konzeptionellen Arbeit mit Schwester Katharina, auch das 65-Mitarbeiterunternehmen Bayreuth in einer GmbH mit allen kaufmännischen

FOTO ANTOINE WAGNER © RAPHAEL LUGASSY

ANTOINE
WAGNER

Bild

DAS WOCHENENDE

TOPS & FLOPS
KULTUR, SHOWS & KINO

Wie viel Ururopa steckt in diesem jungen Wagner?

„Exil" – Urenkel des Komponisten stellt seine Fotos in Hamburg aus

HAMBURG

MIT SPORT ALS EXTRA-ZEITUNG ZUM HERAUSNEHMEN

SPORT

TOR-HELD KACAR MUSS SIBIRIEN

Heute scheint endlich die Sonne auf den Hafengeburtstag

Trendig! Die 10 besten Drinks für den Sommer

Wagners Urenkel verzaubert Hamburg

ANTOINE
WAGNER

Fairweather

Fairweather Magazine summer 2014

Antoine Wagner is a French/American artist, photographer, and filmmaker, born in 1982 in Evanston, IL, who lives and works in New York and Paris. He holds degrees in theater, political science, and film studies. And if that's not enough to pique your curiosity about this multifaceted artist, his brag-worthy lineage may grab your attention: He is Richard Wagner's great-great grandson and Franz Liszt's great-great-great grandson.

But as impressive as Antoine Wagner's ancestry may be, it is really beside the point once you see his decidedly contemporary work. In fact, when I asked him to name a formative experience, he doesn't mention his work at Bayreuth but instead recalls riding on his father's shoulder through the Tate in London.

Watermill to Rome

It's no surprise that in 2005, having recently graduated from Northwestern, Wagner was invited to do a residency at Robert Wilson's Watermill Center, in Watermill, NY. Or thathe recently finished a Villa Medicis residencyat the French Academy in Rome. Last year he published an acclaimed book, *Wagner in Der Schweiz*, a collection of photographs inspiredby his esteemed ancestor's time in Switzerland (the opera composer fled his native Germany for about a decade due to his participation in two revolutionary movements). He appears in the documentary film *Wagner: The Swiss Years*, which premiered on SRF in Switerland and was presented at the Villa Rietberg in Zurich and at the German Embassy in New York City.

A Refreshing Attitude

Wagner claims that his art career was inspired by the fact that "I was two feet too short to play in the NBA, but I was the right size to appreciate performances on stage and to be at eye level with the Impressionist paintings hanging in the Paris museums." His photography has received awards such as the Prix de L'Academie Lyrique Pierre Berge in Paris, and in 2011 he produced and directed the tour documentary *From a Mess to the Masses*, about the French alternative band Phoenix. Recently, he collaborated with fashion designer Julien David and his team in Tokyo, learning Japanese in the process.

An Emotional Response

Wagner's work, as seen on these pages, speaks for itself. But the artist is continually surprised by the response he receives from viewers. "I keep wondering how strangers can be touched by my work and express their gratitude so intimately," Wagner says. His self-effacing attitude and humble response to success seems to feed his creativity. "If you think in terms of career," Wagner notes, "you easily forget that every project is a new challenge. Luckily, my landlord does not know that!"

ANTOINE
WAGNER

EVA WAGNER-PASQUIER

SATZANFÄNGE

Im Gegensatz zur Oper kann Theater ... mich noch mehr inspirieren.

Liebe heißt ... für andere da zu sein.

Meine Halbschwester Katharina bezeichne ich ... immer als meine Schwester.

Führung übernehmen heißt für mich ... diszipliniert und ansprechbar zu sein.

Auf eine einsame Insel nehme ich ... alles von Mozart mit.

Ich empfinde meine Arbeit künstlerisch als erfolgreich, wenn ... künstlerisch und menschlich ein Zusammenklang entstanden ist.

Ich träume davon, dass ... ich akzeptiert und einsetzbar bin.

Streit und Versöhnung sind ... wichtig.

Der Name Wagner ist ... am Anfang des Lebens keine Belastung, aber je älter man wird, desto schwerer trägt man an ihm.

Die Vornamen meines Sohnes Antoine Amadeus bedeuten ... Antoine bezieht sich auf seine Großmutter, die Antonietta hieß, und Amadeus war vor allem meine Liebe zu Mozart.

Mein letzter Film war ... „Blue Jasmine" von Woody Allen mit Cate Blanchett. Er hat mich wieder davon überzeugt, dass Woody Allen ein ganz besonderer Künstler ist.

Musik und Erotik ... haben viel miteinander zu tun. Eins kann genauso befriedigend sein wie das andere.

Freiheit heißt für mich ... das machen zu können, was man will. Das letzte Mal, als ich beschlossen habe, zu heiraten.

Familie heißt für mich ... da zu sein.

Das Einzigartige an den Bayreuther Festspielen ist ... dass es von einem Komponisten gebaut wurde und nur für einen Komponisten und dessen Werke gemacht ist. Und die Einmaligkeit des Festspielhauses ist weltweit, einfach jeder kennt es.

Mein Lieblings-Kunstwerk ist ... das Festspielhaus. Es ist einzigartig. Jeden Morgen auf den Hügel hochzufahren: Ich bin sehr glücklich dort.

Konsequenzen. Hier Kompromisse im Dienste einer einzigartigen Opernaufführung auf dem Hügel, dort ein leidenschaftlich auf eigene Kunstprojekte setzender 32-jähriger Kreativer, der immer das Neue sucht.

Zwei Wagners, verloren an die Kultur, um auf ganz unterschiedliche Weise kreative Projekte zu Kunst, zu Aufführungen, zu Rädern zu bringen – ja beide durch gestaltete Emotionen beim Publikum künstlerischen Sinn und Fragen zum Leben zu stellen. Eva Wagner-Pasquier und Antoine Wagner bilden ein Lebenskunst-Duett, das neben der wechselseitigen Mutter-Sohn-Zuneigung durch ihre künstlerische Arbeit hindurch sich bereichert. Mutter: „Ich bin wahnsinnig stolz auf Antoine, dass er so konsequent und nicht immer mit meiner Zustimmung erfolgreich seinen Weg geht." Sohn: „Ich finde meine Mutter mutig, dass sie sich seit fünf Jahren Bayreuth antut." Eva Wagner-Pasquier und Antoine Wagner, ein Power-Couple im Dienste der Kreativität, im Winkel von Bayreuth und auf den künstlerischen Werkstattplätzen von Paris, New York, Tokio und Bonn. Ganz Wagner, ganze Welt – anno 2014.

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FESTSPIELHAUS, BAYREUTH
Eva Wagner-Pasquier: „Die Einmaligkeit des Hügels und des Festspielhauses lässt sich mit keinem anderen Haus vergleichen. Bayreuth ist einzigartig."

ANTOINE WAGNER

SATZANFÄNGE

Nebel und Berge bedeuten mir ... alles. Die Berge sind für mich die Wissenschaft und der Nebel die Poesie.

Ich bin Fotograf geworden, weil ... ich das am besten mache.

Ich spreche fließend französisch, englisch, deutsch, spanisch, italienisch und portugiesisch. Ich träume in ... unterschiedlichen Sprachen. Je nachdem mit wem ich das Abenteuer des Traums gerade erlebe.

Die Geschichte meines Familiennamens Wagner ... ist in der Etymologie einerseits der, der die Wagen macht, oder andererseits der, der gewagt hat. Natürlich mag ich lieber die 2. Bedeutung: das Risiko.

Das Wichtigste in meinem Leben ... ist die Freiheit.

Mein letzter Kinofilm war ... „Twelve Years a Slave" von Steve McQueen, der die Geschichte von einem Mann erzählt, der seine Freiheit verliert. Ich bin ein großer Fan von Steve McQueen, er ist ein echter Künstler.

Als Sohn meiner Eltern, nicht als Wagner-Urenkel, habe ich mich ... als Einzelkind gefühlt. Und das Bikkuturelle, dass ich an ganz verschiedenen Orten aufgewachsen und immer mit meinen Eltern mitgereist bin. Zuhause am Essenstisch wurde immer französisch und deutsch gesprochen.

Theater und Politik habe ich studiert, weil ... man ein guter Schauspieler sein muss, um Politiker zu sein. Und man muss ein bisschen von seiner Geschichte und Politik wissen, um ein guter Schauspieler für das Theater zu sein.

Ich lebe als Single, weil ... ich 32 Jahre alt bin, das ist mehr als 20 heute (sic!).

Freiheit ist für mich ... nichts mehr von allem zu können.

Karriere braucht ... Zeit, Geduld und viele Anstrengungen.

Fotos müssen ... überhaupt nichts. Deswegen mache ich sie.

Opernin szenierungen müssen ... alles. Deswegen mache ich sie nicht.

Erfolg habe ich ... noch nie empfunden.

ANTOINE
WAGNER

pizzicato
Remy Franck's Journal about Classical Music

Bastille Opera Shows Photos By Antoine Wagner As Tribute To Richard Wagner

19/12/2013

(c) Antoine Wagner

Antoine Wagner, great great grandson of Richard *Wagner*, has his show 'Common Denominator' opening at the Opéra Bastille in Paris today. During two months the French National Opera pays an homage to Richard Wagner with photos made by Antoine. For this project Wagner has followed a route in the steps of his renowned ancestor.

Antoine Wagner, son of Eva Wagner-Pasquier, one of the managers of the Bayreuth Festival, was born in Evanston, Illinois on May 21st 1982. He was raised in Munich, London and Paris. He studied Theater and Political Sciences at Northwestern University and Sciences-Po, Paris.

Soon after graduation he was invited to partake in Bob Wilsons Watermill Foundation in 2005. Upon completion of the Wilson's summer program he moved to New York, where he benefited from the offers of the NYU Continuing Education Program to acquire a practical knowledge in most areas of the filmmaking process. In 2007 he had the privilege to be invited by director Michael Haneke to work as his translator and personal assistant on his American remake of 'Funny Games'. This invaluable hand-on experience confirmed Wagner in his decision to pursue his first steps in the world of image.

Wagners first art installation Lisz[:t:]raum , took place in Raiding, Austria, Luxembury and Bayreuth in 2006 for the artist's jubilee and the opening of the concert house in Wagners great-great-great grandfathers birth place. In 2009/2010 after the directing of their official video for their Grammy award winning single 'Lisztomania', Wagner followed Phoenix and produced and directed the subsequent documentary covering Phoenix's world tour in 'From a mess to the masses'. It premiered on French/German TV channel ARTE in October 2011.

His recent participation in 'Wagner. The Swiss Years' directed by Andy Sommer for the Swiss television is his first appearance in front of the camera. Wagners first book 'Wagner in der Schweiz' is published by 'Verlag fur Moderne Kunst'. A series of exhibition of his photos have taken place during 2013 (in Venice, Bayreuth, Leipzig, Luzern, and Nuremberg).

ANTOINE
WAGNER

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Photos by Antoine Wagner

Rhein sources of inspiration

The Swiss Alps! Here Richard Wagner once came to himself. His great-grandson, Antoine Wagner, traveled and photographed them for his illustrated book "Wagner in Switzerland".

25 July 2013, 15:33 hrs / Updated on July 26, 2013 at 1:04 PM / 1 comment

In the German cultural history there are quite a few stories about the power of the mountains. Arthur Schopenhauer experienced a feeling of sublime only there, Thomas Mann sent Hans Castorp to the healing heights, and Büchner's lenz lost all the time. The composer Richard Wagner were the Massive of the Swiss Alps is always an inspiration for his operas. The photographer Antoine Wagner now has the rocky places of longing of his great-grandfather in the picture book *Wagner in Switzerland* immortalized (Verlag für Moderne Kunst).

ANTOINE
WAGNER

WQXR

Antoine Wagner: How I Came to Know My Family Heritage

Audio: The Composer's Great-Great-Grandson on Appreciating his Music

Wednesday, July 24, 2013 - 06:00 PM

Antoine Wagner, a photographer and filmmaker living in New York, has long had a special passion for shooting landscapes and nature. But it wasn't until he investigated a famous distant relative that he came to see deeper roots to his professional interests.

Wagner, 30, is the great-great-grandson of Richard Wagner, as well as the great-great-great-grandson of Franz Liszt. As the son of Eva Wagner, the co-director of the annual Wagner Festival in Bayreuth, he was steeped in family history as a child.

"Growing up my mother used to work late so I'd go and hang out with her at the opera," Antoine Wagner told WQXR. "I've always had the opportunity to learn more about it and be part of discussions about my ancestor. But this was the first time I feel where I got a connection that was so strong."

Earlier this year, Antoine Wagner produced and starred in a documentary film with the director Andy Sommer called "Wagner: A Genius in Exile," a musical road movie in which he is shown retracing his great-great-grandfather's flight to Zurich, Switzerland after he became enmeshed in the Dresden revolutions of 1848 and 1849. "On the barricades in Dresden, he got threatened with imprisonment and possibly the death penalty," Antoine Wagner explained. "So he packed up his belongings, got a fake passport from his friend Franz Liszt, headed to Lindau overnight and crossed Lake Constance and got to Rorschach." The composer spent nearly a decade in Switzerland, during which time he started his most important works – *Parsifal, Tristan und Isolde* and portions of the *Ring*. "He basically manages to cross over the glaciers, frozen peaks and from hut to hut in Zurich."

Antoine Wagner says he was particularly interested in exploring the shielding and inspiring effect of the mountainous Swiss landscape on his relative's music and psyche. "The first sets in Bayreuth were basically copy-pastes of Swiss landscapes," he noted.

"On the barricades in Dresden, he got threatened with imprisonment and possibly the death penalty," Antoine Wagner explained. "So he packed up his belongings, got a fake passport from his friend Franz Liszt, headed to Lindau overnight and crossed Lake Constance and got to Rorschach." The composer spent nearly a decade in Switzerland, during which time he started his most important works – *Parsifal, Tristan und Isolde* and portions of the *Ring*. "He basically manages to cross over the glaciers, frozen peaks and from hut to hut in Zurich."

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After reading about the composer's travels and studying maps of northern Switzerland, the filmmakers constructed a route that would take place over five weeks in the summer of 2012, extending from Lake Constance to Zurich. They also interviewed numerous musicians, scholars and other experts. The finished documentary debuted on German television in April and the filmmakers say it will be shown in 14 or 15 countries this year.

During the filming, Antoine Wagner also developed a forthcoming book of landscape photography called *Wagner in Switzerland* as well as a traveling exhibition of "photo sculptures" that will tour Europe this year. While his previous work has included a tour documentary about the rock band Phoenix, he says he now feels closer to his famously complex relative. "Before, I saw him more as an ancestor with a real distance, whereas now, I feel like it's quite inspirational, it's quite interesting to think, 'how did he do that?'"

The filmmaker has also come to realize that listening to Wagner requires an effort that goes beyond background listening. "It can't be ambient music and the soundtrack of your life," he said. "The amount of concentration required due to the subtexts and the amount of layers is endless."

Does being a Wagner provoke any special curiosity here in New York? Antoine Wagner says that since moving to the U.S. from his native Munich 15 years ago, he has often anglicized the pronunciation of his surname, if only for practical reasons. Even so, "here it doesn't click that often — unless I go to the opera."

ANTOINE
WAGNER

IndieWire

NANTUCKET
FILM FESTIVAL

Nantucket Film Festival's Top Honors Go To 'Short Term 12,' 'Life According to Sam' and 'Fruitvale Station'

Nantucket Film Festival's Top Honors Go To 'Short Term 12,' 'Life According to Sam' and 'Fruitvale Station'

The 18th annual Nantucket Film Festival, which focuses on excellence in screenwriting, announced the festival winners today, in addition to the winners of its competitions for best screenplay for film and television. The prestigious Showtime Tony Cox award for best emerging screenwriter went to Destin Daniel Cretton for "Short Term 12." The audience award went to "Life According to Sam," from directors Sean Fine and Andrea Nix Fine. The Vimeo award for Best Writer/Director went to Ryan Coogler for "Fruitvale Station." The full winners list follows:

Showtime Tony Cox Award for Best Screenwriting in a Feature Film — Destin Daniel Cretton ("Short Term 12")

Showtime Tony Cox Award for Best Screenwriting in a Short Film — Goran Dukic ("What Do We Have in Our Pockets?")

Audience Award for Best Feature — "Life According to Sam" (directed by Sean Fine and Andrea Nix Fine)

Audience Award for Best Short Film — "Fresh Guacamole" (PES)

Vimeo Award for Best Writer/Director — Ryan Coogler ("Fruitvale Station")

Adrienne Shelley Excellence in Filmmaking Award — Penny Lane ("Our Nixon")

Showtime's Tony Cox Feature Film Screenplay Competition Award — "Cake" (Patrick Tobin)

Showtime's Tony Cox Short Film Screenplay Competition Award — "The Bravest, The Boldest" (Eric Fallen and Moon Molson)

2013 Television Pilot (Hour-Long) Competition Winner — "The Messiah Project" (David Baugnon)

2013 Television Pilot (Half Hour-Long) Competition Winner — "Time Out" (Ian McWethy)

Short Film Jury Award for Best Short Film — Mick Andrews and Brett O' Gorman ("Dotty")

Short Film Jury
special mention for Cinematography — "Atlantic Avenue" (directed by Laure de Clermont)

The Teen View Jury Award — "Fortune House" (Matthew Bonifacio)

ANTOINE
WAGNER

VOGUE ITALIA

Great-grandson of Richard Wagner, Antoine is a photographer, filmmaker, writer, and, like all his family, very close to the Bayreuth Festival. Classical music aside, **Antoine, 29, has travelled the length and breadth of the planet for his documentary (filmed with Francisco Soriano) on the French indie pop band Phoenix.** The explosion of the international band of Versailles was followed from New York to Tokyo, via South America and Germany.

Large space in particular was dedicated to the triumph of the group at Madison Square Garden, where in October 2010 twenty thousand spectators applauded the first show in the history of the legendary arena of a French band. *From a mess to the masses*, **transmitted by the Franco-German television channel Arte, was presented at numerous festivals,** including one in Lisbon and the film tries to uncover the reasons for the rapid success of the group that has sold over two million copies of *Wolfgang Amadeus Phoenix*, the album won the Grammy Awards beating rivals such as Brian Eno, David Byrne and Depeche Mode.

This summer, then, he went to the mountains of Switzerland for a plan regarding his family origins: a photographic work dedicated to Richard Wagner on the occasion of the bicentenary of his birth in 2013, the anniversary that Europe is preparing to commemorate. **The director focuses on the composer 's travel and he has meticulously reconstructed the itineraries of travelers of the time,** trying to revive the romantic vision of pristine and grandiose landscapes. **The photographic project (a book and a traveling exhibition from Switzerland to Germany) will be presented next spring to coincide with the airing of the television documentary filmed by the Swiss team.**

L'Uomo Vogue, December 2012 (n. 436)

ANTOINE
WAGNER

billboard

Phoenix Readies 'A Mess to the Masses' Documentary: Watch

Phoenix at Lollapalooza 2010.

French rock act Phoenix will return with a documentary on its breakthrough year, according to TwentyFourBit.

The band's 2009 release "Wolfgang Amadeus Phoenix" was a key release for the quartet, going gold in the U.S. and earning a Grammy for Best Alternative Album. "From a Mess to the Masses," a 52-minute film, will chronicle the group's rise with live and behind-the-scenes footage. The film was directed by Antoine Wagner, who also helmed Phoenix's "Lisztomania" video.

ANTOINE
WAGNER

les inROCKS

"Wolfgang Amadeus Phoenix" : une épopée pop

13/10/2011 | 14h29

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La dernière tournée mondiale de Phoenix filmée au long cours, comme la trace d'un triomphe discret.

Mais c'est sûr : il fallait s'appeler Wagner pour filmer les deux années triomphales qui ont suivi la sortie du quatrième album de Phoenix – justement nommé *Wolfgang Amadeus Phoenix*. Ces deux années dingues, Wagner (Antoine de son prénom) et Francisco Sorriano les rassemblent dans une épopée rock qui retrace, de l'intérieur, la prise de l'Amérique par le groupe de Versailles. Il y a les concerts (de Chicago à Nashville, les States, les vrais, on y est), le tour-bus, les interviews données à la chaîne (dont une particulièrement intéressante à KCRW, la célèbre FM de Santa Monica), les détails de l'enregistrement du disque dans le fameux studio de Philippe Zdar (alors encore en construction), les interventions du fantastique Daniel Glass – patron du label américain de Phoenix, le concert au Madison Square Garden (avec Daft Punk en invité magique).

ANTOINE
WAGNER

From A Mess To The Masses

The documentary "From A Mess To The Masses", whose trailer is available on the official website of Phoenix, is the occasion to find moments of intimacy of the group during its last tour for the release of the album " Wolfgang Amadeus Phoenix ". Directed by Antoine Wagner - responsible for the "Lisztomania" video - this film traces the American Versaillais journey, which played at the Madison Square Garden in New York in October 2010. No release date has yet been given for A possible publication of the documentary. Phoenix has acquired an additional dimension with "Wolfgang Amadeus Phoenix" and has been leading theaters in many festivals over the last two years. American professionals in the music industry have also sacred this album in the "Best Alternative Album" category at the Grammy Awards in 2010.

(source: MediasActu)

PUBLISHED ON 12/10/2011 AT 09:17

The documentary " **From A Mess To The Masses** " whose trailer is available on the official website of **Phoenix** , is the opportunity to meet the group's intimate moments during his last tour for the release of the album " **Wolfgang Amadeus Phoenix** ". Directed by Antoine Wagner - official video for " **Lisztomania** " - this particular movie traces the American tour of Versailles, who notably played at Madison Square Garden in New York in October 2010. No release date has yet been communicated to A possible publication of the documentary.

Phoenix has acquired an additional dimension with "Wolfgang Amadeus Phoenix" and has been leading theaters in many festivals over the last two years. American professionals in the music industry have also sacred this album in the "Best Alternative Album" category at the Grammy Awards in 2010.

ANTOINE
WAGNER

LE FIGARO.fr

Phoenix's documentary *From a Mess to the Masses*

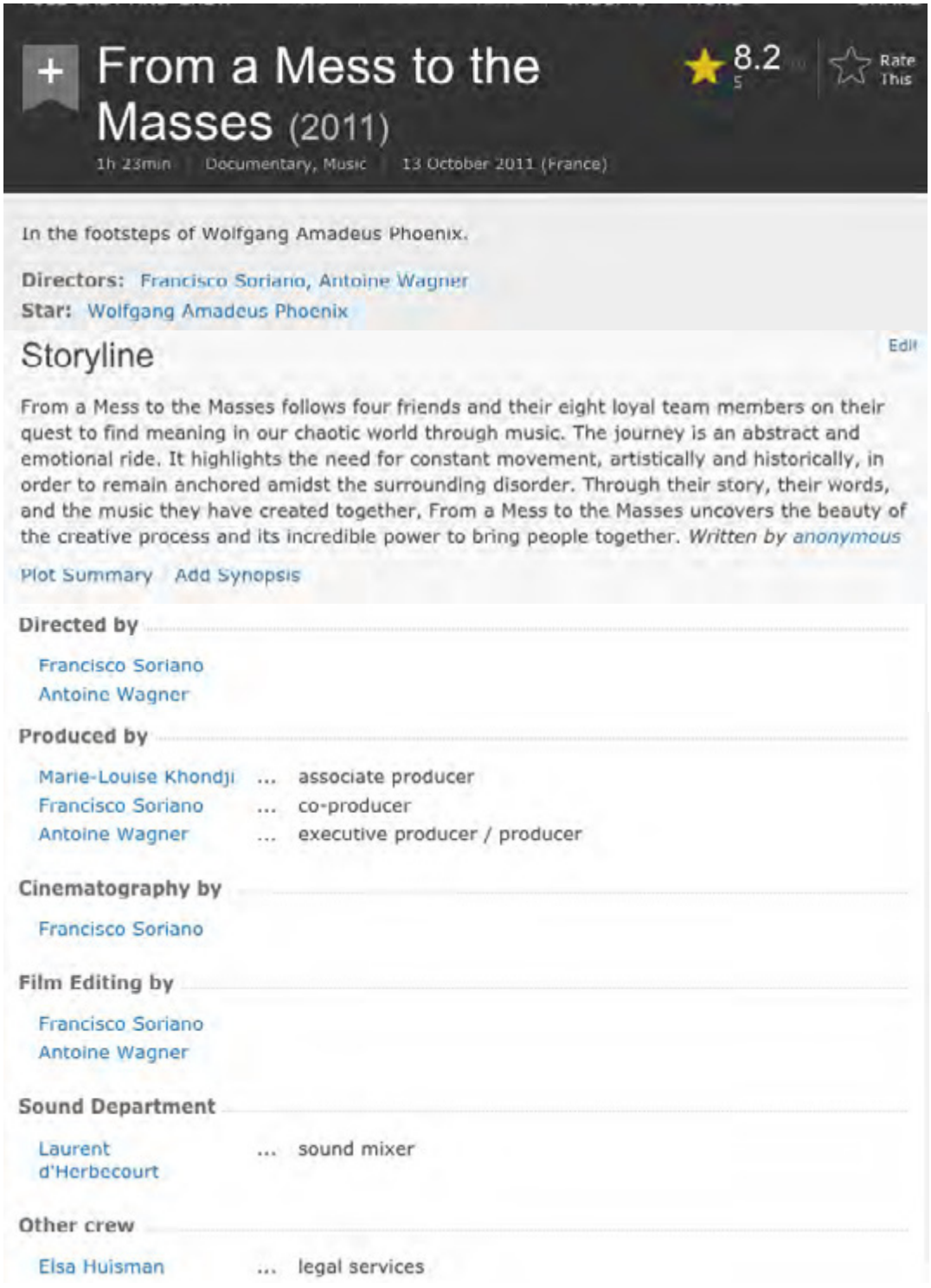
Update The 11/10/2011 with 18:10 / Published The 11/10/2011 with 18:09

Broadcast on Arte on October 13, this film promises to highlight the extent of the triumph of the Phoenix group.

Arte will air Thursday, October 13 documentary *From a Mess to the Masses* , which traces the incredible world tour of the Phoenix for their fourth album *Wolfgang Amadeus Phoenix* released in 2009. This is the director Antoine Wagner who had the chance to follow this great A musical epic throughout the world: concerts, preparation of list sets, preparation of radio and television broadcasts, discussion with the manager ... Qualified by the channel of unique opportunity to discover the interior of this group that has become mythical, this Documentary promises to highlight the stretch of Phoenix's triumph.

Somewhat shunned by France at the beginning, the quartet Versaillais quickly found refuge in many countries. Germany, Belgium, England, Sweden, all tear the Phoenix. Their music tinged with pop, rock and electro tones make them worthy representatives of the French touch. Their 2009 world tour is a dream come true. Sales of their latest album *Wolfgang Amadeus Phoenix* explode. The concert tickets are flowing at high speed. The United States is demanding them. They became the first French band to play in the famous Madison Square Garden in New York, alongside Daft Punk.

ANTOINE
WAGNER



From a Mess to the Masses (2011)

8.2 5 Rate This

1h 23min | Documentary, Music | 13 October 2011 (France)

In the footsteps of Wolfgang Amadeus Phoenix.

Directors: Francisco Soriano, Antoine Wagner
Star: Wolfgang Amadeus Phoenix

Storyline

Edit

From a Mess to the Masses follows four friends and their eight loyal team members on their quest to find meaning in our chaotic world through music. The journey is an abstract and emotional ride. It highlights the need for constant movement, artistically and historically, in order to remain anchored amidst the surrounding disorder. Through their story, their words, and the music they have created together, From a Mess to the Masses uncovers the beauty of the creative process and its incredible power to bring people together. *Written by anonymous*

Plot Summary | Add Synopsis

Directed by

Francisco Soriano
Antoine Wagner

Produced by

Marie-Louise Khondji	...	associate producer
Francisco Soriano	...	co-producer
Antoine Wagner	...	executive producer / producer

Cinematography by

Francisco Soriano

Film Editing by

Francisco Soriano
Antoine Wagner

Sound Department

Laurent d'Herbecourt	...	sound mixer

Other crew

Elsa Huisman	...	legal services

ANTOINE
WAGNER

Nordbayerischer
KURIER

stechse wirkt mitunter die Landschaft in Island: „D-Tails" von Antoine Wagner. Foto: © Antoine Wagner / Courtesy Henn Galerie

Spuren der Deformation

Antoine Wagners Landschaftsfotografien in der Henn Galerie

Von Evelyn Vogel

München – Manche Handy-Klingeltöne gehörten eigentlich verboten. Beethovens Fünfte zum Beispiel oder Wagners Walkürenritt zählen dazu. Wenn ausgerechnet einen dieser Motive bei einer Vernissage aus der Hosentasche eines Jungfotografen erklingt, möchte man am liebsten laut schreiend davonlaufen. Als dies jedoch bei der Vernissage von Antoine Wagner in der Henn Galerie geschah, sorgte es eher für echte Heiterkeit. Denn selten hat der Klingelton eines Mobiltelefons so gut zu seinem Besitzer gepasst wie in diesem Fall: Der 29-jährige Fotograf, Drehbuchautor, Regisseur und Filmemacher Antoine Wagner ist der Sohn von Eva Wagner-Pasquier und damit ein Ururenkel des Komponisten.

Auch Antoine Wagner hat viel mit Musik zu tun, wenngleich mit einer ganz anderen Art und aus einer anderen Perspektive. Wagner, der in den USA geboren und in Deutschland, England und Frankreich aufgewachsen ist, hat in Chicago Theater- und Politikwissenschaft studiert und lebt mittlerweile in Paris und New York. Als Regisseur hat er seit 2007 etliche Musikvideos gedreht, unter anderem für *Phoenix* (das Video zu „Lisztomania" wurde in Bayreuth realisiert), *Spank Rock* und Vanessa Paradis. Aber er hat auch Dokumentarfilme für die Metropolitan Opera in New York und das Franz Liszt Zentrum in Raiding, Bayreuth und Luxemburg gemacht. Seit zwei Jahren fotografiert und filmt er für verschiedene Modefirmen, und zunehmend widmet er sich auf ausgedehnten Reisen – „um Abstand zu gewinnen und ruhig zu werden", wie er sagt – eigenen Projekten. Nach Ausstellungen in New York und Paris sind seine Arbeiten nun erstmals in Deutschland zu sehen.

Wagners Fotografien, die unter dem Titel „Landscapes Escaped" in der Henn Galerie gezeigt werden, stellen den totalen Kontrast zu der hektischen Welt der Musik und der Mode dar. Die Motive aus Island und Alaska wirken still, manchmal nostalgisch, gelegentlich ein wenig sentimental, dann wieder kalt und klar. Wagner fotografiert ausschließlich analog, wechselt zwischen starker Farbigkeit und Schwarz-Weiß, es gibt Aufnahmen mit harten Kontrasten, aber auch grau-verschleierte Motive. Die Transformation der Natur steht im Mittelpunkt der Aufnahmen. Sie zeigen Landschaften, die durch den Mensch, mitunter auch durch die Natur selbst, überformt und verwandelt werden.

Der Konflikt zwischen Natur und Urbanität kommt vor allem in der Serie aus Alaska von 2009 zum Ausdruck. Straßen und Pipelines, die sich durch unberührtes Gelände ziehen, Anzeichen, die die Landschaft deformiert haben, oder selbst wie aufgelassene, trashige Hinterlassenschaften der Zivilisation wirken. Die Island-Serie von 2010 wirkt auf den ersten Blick weniger zivilisationskritisch, als ob Wagner dort der Faszination von Feuer, Eis und Wasser erlegen wäre. Erst nach und nach nimmt man die Brüche in den Fotografien wahr. Gletscher, die durch die Erderwärmung kontinuierlich deformiert werden, Landschaften, in denen jeder Eingriff durch den Menschen deutliche Spuren hinterlässt, oder die durch die Naturgewalten beständig neu geformt werden. Natur, die durchaus mit der Musik Richard Wagners korrespondiert – jenseits eines Handy-Klingeltons.

> Da ist nicht nur die Faszination für Feuer, Wasser und Eis. Da sind auch Brüche.

Antoine Wagner „Landscapes Escaped", Henn Galerie, Augustenstraße 54, bis 27. Juli, geöffnet Di-Fr 13-19 Uhr, Sa 10-16 Uhr, im August nur auf Anfrage.

ANTOINE
WAGNER

Nordbayerischer
KURIER

Drei Orte, ein Thema: Liszt

Das Projekt „LISZ[:T:]RAUM" fand seinen Abschluss in Haus Wahnfried – Filme von Antoine Wagner-Pasquier

BAYREUTH
Von Barbara Pittner

„Altes trifft Neues; Bewährtes, Bekanntes trifft auf Unbekanntes." Mit diesen knappen Worten stimmte Dr. Sven Friedrich, Leiter des Richard-Wagner- und des Franz-Liszt-Museums in Bayreuth, die Gäste der Villa Wahnfried darauf ein, was sie in der Komposition „LISZ[:T:]RAUM" des österreichischen Komponisten Gerhard Krammer erwarten würde. Dieses Simultankonzert eröffnete zugleich die „Festspiel-Soireen in Wahnfried".

Die Idee zu „LISZ[:T:]RAUM", einem Notturno für drei Klaviere, Raumklänge, Kammerensemble, Live-Elektronik und Video, entstand vor zwei Jahren. Es sollte „ein gemeinsames Konzert an drei verschiedenen Orten" sein, und dieser Ansatz macht das Ungewöhnliche des Konzertes aus, denn das Musikstück wird in Bayreuth, im österreichischen Raiding und in Luxemburg gleichzeitig aufgeführt.

Die Wahl der Orte, der Räume macht sich an der Biografie Franz Liszts fest. Am 22. Oktober 1811 wurde der Komponist in Raiding geboren; er trat am 19. Juli 1886 im Festsaal des Bürgercasinos in Luxemburg zum letzten Mal öffentlich auf und am 31. Juli 1886 verstarb er in Bayreuth. Gerhard Krammer wählte, um diese drei Räume musikalisch und zeitlich miteinander zu verbinden, Klavierstücke von Franz Liszt – „Unstern", „Schlaflos" oder „Nuages Gris" – aus, reflektierte und erweiterte diese mit eigenen Kompositionen.

Der Komponist und der Videokünstler: Gerhard Krammer (links) und Antoine Wagner-Pasquier im Haus Wahnfried. Foto: Nüßlein

Neu trifft Alt

In der Aufführung in Bayreuth bildete das „Neue" – kurze elektronische Klänge – den Auftakt, um dann fließend in das „Alte" – eine Variation von Franz Liszt – überzugehen und sich im weiteren Verlauf mit den musikalischen Modulen von Vibraphon, Marimbaphon und Raumklängen zu vermischen.

An jedem der drei Orte befand sich ein Klavier. Benjamin Kobler (Bayreuth), Harald Kosik (Raiding) und Maxim Ladid (Luxemburg) spielten auf den historischen Instrumenten einzelne Module des Musikstücks. Ihr Spiel wurde per Internetleitung für die Zuhörer hör- und sichtbar an den zentralen Regieplatz in der Villa Wahnfried übertragen und dort gemeinsam mit den Musikmodulen der anderen Instrumente gemischt und zu einem neuen, großen Stück zusammengeführt.

Seine Uraufführung erlebte der „LISZ[:T:]RAUM" im Oktober des vergangenen Jahres anlässlich der Eröffnung des neuen Liszt-Zentrums in Raiding. Rund 15 Minuten dauerte zu diesem Zeitpunkt die Sequenz, zu der Antoine Wagner-Pasquier ein Video produzierte, das klanggenau die Impulse der Musik aufnahm. In den Bildern, die der Künstler in Raiding, Luxemburg, Bayreuth und Paris aufgenommen hat, kommt das Motiv des Reisens, des Wanderns, des Sich-Veränderns zum Ausdruck, das auch das Leben von Franz Liszt entscheidend prägte.

Am 19. Juli dieses Jahres erlebte der „LISZ[:T:]RAUM" im Bahnhof von Luxemburg eine zweite, eine doppelte Aufführung. Dafür fügte Gerhard Krammer der Kompositio weitere Module hinzu, und die zuh renden Reisenden verfolgten über di Zeitspanne einer halben Stunde de Verlauf des Simultankonzertes.

Für Bayreuth hat der Komponi aus dem Burgenland weitere Ergä zungen hinzugefügt. Eine Stund dauerte das Konzert, für das die Z spielungen aus Raiding und Luxe burg via Internet in die Bayreuth Villa Wahnfried zugespielt wurde Doch während Benjamin Kobler, d Pianist in Bayreuth, die Live-Elektr nik und die Module von David K weg und Victor Kraus, Vibraphon und Dietmar Bierbaum, Marimb phon, direkt erlebte, mussten sich d Pianisten Harald Kosik in Raidi und Maxim Ladid in Luxemburg a ihre Zeitschaltuhren verlassen. S hörten nicht, was in Bayreuth g spielt wurde. Die Zuhörer hingege erlebten unmittelbar eine Zusam menführung der einzelnen Teile u Abschnitte zu einem großen Ganze

Sinnliches Erlebnis

Das titelgebende Mod „LISZ[:T:]RAUM" bildete in Bayreu den Abschluss des Konzerts, zu de die Filmsequenz von Antoine Wa ner-Pasquier eingespielt wurde. D Farben Blau, Grün, Rot entspr chend, die schon während des Ko zertes als farbige Quadrate auf d Leinwand projiziert wurden, si auch die einzelnen Sequenzen d Films farbig hinterlegt. Die Z schauer verfolgten parallel zur Mus eine Fahrt durch Raiding, Paris, L xemburg und Bayreuth. Die Far Blau für die erste Phase, die Gebu den Himmel. Grün steht für die Z Franz Liszts in Luxemburg, und R die Farbe der Passion, der Leide schaft symbolisiert Bayreuth. Und s mit endete das Konze „LISZ[:T:]RAUM" in einem mehrfa sinnlichen Erlebnis, das vom erst Ton bis zum letzten Bild seine Spa nung hielt.

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ANTOINE
WAGNER

Hamburger Abendblatt

Was Mensch und Natur verbindet

Komponisten-Ururenkel Antoine Wagner zeigt in seiner Fotografie-Ausstellung „Exil" im Museum für Völkerkunde Porträts und Landschaftsbilder

ARMGARD SEEGERS

HAMBURG :: Drei Wochen lang hat Antoine Wagner in Hamburg Menschen fotografiert, die hier im Exil leben. Entstanden ist eine Porträtreihe von Künstlern, Männern und Frauen aus Kolumbien, Venezuela, China, Syrien, Irak, Afghanistan, Guatemala und vielen anderen Ländern. Ihre lebensgroßen Gesichter schauen einen an. Fotografiert hat Wagner sie wie auf Passfotos, neutral und objektiv, mit Blick in die Kamera. Nicht verallgemeinernd, ganz individuell. Nur eine Frau lächelt. Alle anderen Porträtierten sehen ein wenig verloren aus.

In der Ausstellung „Exil", die das Völkerkundemuseum von Sonntag an zeigt, hängen sie großformatig neben eindrucksvollen Landschaftsbildern, Bergpanoramen aus der Schweiz, die Weite und Grenzenlosigkeit demonstrieren. „Exil ist ein großes Thema heute", erzählt Antoine Wagner. „Ich stelle die Fotos der Menschen im Exil neben universelle Landschaften, die auch Exilanten im 19. Jahrhundert beeinflusst haben. So entsteht ein Dialog." Exil, das ist für Wagner das unfreiwillige Verlassen der Heimat, der Wechsel in eine andere Kultur, der oft mit Einsamkeit, Unsicherheit und dem Ende des gewohnten Lebens zusammenhängt.

Fotograf Antoine Wagner sagt, er habe sich noch nie irgendwo zuhause gefühlt

A. Wagner

„Das kennt doch fast jeder", sagt Wagner, „die Unsicherheit vor Neuem". Antoine Wagner dagegen scheint sie fremd. „Ich habe mich nie irgendwo zuhause gefühlt. So findet man sich zwar überall zurecht, hat aber auch keine Wurzeln und kennt keine Grenzen. Natur erdet mich." Er ist in den USA geboren, wo er auch seit 15 Jahren wieder lebt, seine Mutter ist Deutsche, sein Vater Franzose. Heimatgefühle kennt er nicht. Stattdessen ist er sehr gut in dem, was wohl überall auf der Welt funktioniert und gerne gesehen wird: Er ist charmant, aufmerksam, amüsant, zugewandt, kurzum: ein ganz und gar angenehmer Mensch. Wagners Urgroßvater ist Richard Wagner. Der Komponist war in seiner Schweizer Exilzeit oft im Gebirge unterwegs. Dort traf er auf Natur, die ihn geankert hat und auch befreit. Die Romantik lebte von dieser Idee. Antoine Wagner ist auf den Spuren seines Ahnen sechs Wochen lang vom Bodensee über Gletscher und Gipfel bis nach Zürich gewandert. „Ich hatte sehr bald das Gefühl, das, was ich sehe, das steht heute noch genauso da wie vor 200 Jahren. Kaum etwas hat sich verändert. Die Menschen früher haben das Gleiche gesehen wie ich heute."

Antoine Wagner weiß: Wer ins Exil geht, verliert etwas und gewinnt etwas

Fragt man ihn, wovon er beruflich träumt, antwortet er, dass er genau das tun möchte, was er jetzt tut. „Da kann ich alles zusammenführen: Film, Fotografie, Bilder, Licht, Charaktere, Ton." Er liebt Landschaftsfotografie, hat Dokumentarfilme gedreht. Und viele Musikvideos. Er war Stipendiat in Rom an der Villa Medici und hat dort ein Drehbuch für einen Spielfilm geschrieben. Fast alle Fotografierten hätten ihm gesagt, sie lebten gerne in Hamburg, sagt Wagner, dem es in Deutschland auch ganz gut gefällt. „Das Erstaunlichste bei dieser Arbeit war aber, dass jeder Exilant gesagt hat, er vermisse die Natur seiner Heimat. Und jeder will sie auf meinen Bergfotos wiedererkannt haben." Ist Landschaft universell? „Natur ist ein gemeinsamer Nenner für die Menschheit. Eine universelle Sprache wie Musik." Vielleicht zumindest, wenn man davon träumt. Antoine Wagner weiß: „Wer ins Exil geht, verliert etwas und gewinnt etwas. Im besten Fall wächst daraus eine kreative Kraft, die in beiden Kulturen Neues schafft."

Exil. Photographien von Antoine Wagner. Museum für Völkerkunde, Rothenbaumchaussee 64, 10.5. bis 4.10. Di–So, 10–18, Do bis 21.00

ANTOINE
WAGNER

The Moscow Times

Вагнер-андеграунд

В Москве открылся парад подземных музыкантов

ФЕСТИВАЛЬ

Алена Карась

АНТУАН Вагнер — 25-летний музыкант, куратор, документалист, автор видеоинсталяций, прямой потомок двух великих композиторов позапрошлого века — Рихарда Вагнера и Ференца Листа. Сегодня в рамках фестиваля современного искусства «Розамира», который придумал Федор Павлов-Андреевич, на всех этажах торгового центра на Манежной площади открывается Парад подземных музыкантов, куратором которого является Антуан. В течение трех дней там можно будет послушать самую необычную и свободную музыку мира. Мы встретились накануне, чтобы поговорить о новом и вечном искусстве, о традициях и авангарде.

Антуан Вагнер привез в Москву самых известных «подземных» музыкантов со всего мира.

Российская газета | *Вы, правда, внук Рихарда Вагнера?*

Антуан Вагнер | (смеется). Нет. Хорошее начало интервью. Я пра-пра-правнук Вагнера и пра-пра-пра-правнук Листа.

РГ | *Ну и как вы себя чувствуете в этом качестве?*

Вагнер | Это дало мне отличный шанс открыть для себя оперу, потому что мои друзья и люди моего поколения не очень хорошо знают и любят этот вид искусства. Я люблю классическую музыку, и у меня была отличная возможность сделать проект о Ференце Листе.

РГ | *Это ведь ваш второй приезд в Москву?*

Вагнер | Ну да. Мне здесь очень понравилось. Москва похожа на Сан-Паулу и Берлин. Такой же энергетически сильный город. Я первый раз приехал как турист, правда, тоже по приглашению Федора Павлова-Андриевича. Мы познакомились в 2005 году в Watermelon Center в Нью-Йорке у Роберта Уилсона. Это потрясающее место, в котором грандиозный Уилсон дает возможность учиться, прежде всего у него самого, придумывать и осуществлять самые безумные проекты и общаться с людьми самых разных национальностей. Там Федор и предложил приехать однажды в Москву, и это «однажды» случилось уже через месяц. Я влюбился в этот город, так же, как в Нью-Йорк, где сейчас живу.

РГ | *Вы очень молодой человек, но кажется, уже очень много успели попробовать. В какой стадии карьеры вы себя сейчас мыслите?*

Вагнер | Я выгляжу старше из-за бороды. Но мне только 25 лет. Я учился в элитарных заведениях в Лондоне и Париже. Начиная с 15 лет каждые каникулы я проводил в каком-то из больших оперных домов Европы, работал на сцене в самых разных качествах. В 18 лет, в 2000 году, я отправился в восьмимесячное кругосветное путешествие. Думаю, что все это сильно меня формировало. К тому же у меня мама — немка, а папа — француз, что сразу дало два языка. После учебы в Лондоне и Париже я уехал учиться дальше, в Америку. В Чикаго я изучал одновременно политические науки, театр и кинематограф, продолжая заниматься музицированием (я играю на гитаре, конечно, на фортепиано, пою). В итоге я сделал три диплома. Переехав в Нью-Йорк, стал изучать кино и в итоге снял документальный фильм о двух бразильских художниках. Наконец, мне повезло стать ассистентом Михаэля Ханеке на фильме «Тайное». Я работал с ним шесть месяцев, и это был невероятный опыт, во время которого я узнал больше, чем за всю жизнь. Он дал мне знание и чувство ответственности, которое необходимо профессионалу. Благодаря этому я смог сделать в прошлом году свой первый настоящий проект, о котором я уже рассказывал вам.

РГ | *Что вы думаете о смысле проекта «Розамира»?*

Вагнер | Меня попросили сделать именно проект, связанный с подземными музыкантами. Я обожаю московскую подземку. К тому же люблю Бразилию и бразильское искусство. И когда Федор сказал мне, что главным акцентом нынешнего фестиваля будет Бразилия, немедленно согласился. Подземная музыка должна быть в Москве, потому что московская подземка — это одно из лучших мест здесь! К сожалению, мы не смогли разместить наш проект в подземке, но это можно вообразить.

РГ | *В чем смысл проекта «Розамира»?*

Вагнер | Встреча молодых людей с искусством, его интерактивность.

РГ | *Как вы, потомок Вагнера и Листа, относитесь к этому процессу демократизации искусства, который захватывает современную культуру? Каков шанс традиционного искусства в ситуации, когда искусство наконец стало «принадлежать народу»?*

Вагнер | То, что искусство становится более интерактивным, по-моему, прекрасно — это дает возможность огромному числу людей выразить себя. И если говорить о классической опере, например, то «Метрополитен» позволяет сегодня смотреть свои спектакли в режиме он-лайн прямо в Интернете или на уличном экране в Нью-Йорке. Люди подключаются к этим энергиям, получают впечатления, которые раньше им были недоступны.

Der von Richard Wagner bestiegene Säntis, fotografiert von seinem Ururenkel Antoine Wagner, dessen Bilder im Theater St. Gallen auch zu sehen sind. Bild aus: Antoine Wagner: Wagner in der Schweiz. Verlag für moderne Kunst, Nürnberg 2013

Der musikalische Gipfelstürmer

Lohengrin I In Rorschach trifft 1849 ein steckbrieflich Gesuchter ein, dessen Werke die Musik revolutionieren. Lange werden seine Opern in St. Gallen gepflegt – vor allem «Lohengrin».

Rolf App
rolf.app@tagblatt.ch

Deutschland ist ein Flickenteppich aus Kleinstaaten, und das ist Richard Wagners Glück. In Dresden hat der Kapellmeister und Komponist tatkräftig und mit glühenden Worten die Revolution unterstützt (und dabei nicht von der Volksherrschaft, sondern von einem Volkskönigtum geträumt), jetzt wird er steckbrieflich gesucht – und entschlüpft nur durch einen Zufall. Zuerst geht es nach Weimar, zu Franz Liszt, und der besorgt ihm Geld und einen falschen Pass. Mit dem reist Wagner nach Süden, kann die Grenze bei Lindau passieren und am 28. Mai 1849 das Dampfschiff nach Rorschach besteigen.

Wie Richard Wagner im Schnellgang Schweizer wird

Rasch geht es weiter nach Zürich, wo er bei Alexander Müller klingelt, einem Musiklehrer und Zechkumpan aus früheren Zeiten, und der kennt die Staatsschreiber Dr. Jakob Sulzer und Franz Hagenbuch – die dem Flüchtigen aus purer Sympathie einen schweizerischen Pass ausstellen mit der Grössenangabe: 5 Fuss, 7/, Zoll oder umgerechnet 166,5 Zentimeter.

Das ist die einzige Grössenangabe, die wir von einem Mann haben, der sich selber für den Allergrössten hält. Und der in Deutschland ein Werk zurücklässt, das diese Grösse ahnen lässt, und das heute Abend zum ersten Mal seit 1912 (!) am Theater St. Gallen erklingt: Die romantische Oper «Lohengrin» muss am 28. August 1850 ohne ihren Schöpfer in Weimar uraufgeführt werden; Richard Wagner sitzt derweil zusammen mit der inzwischen auch eingetroffenen Ehefrau Minna in Luzern und dirigiert mit – bezeichnenderweise im Gasthof Zum Schwanen. Fast zehn Jahre verbringt er in der Schweiz und ist ein leidenschaftlicher Wanderer, eine dieser teils recht gefährlichen Touren führt ihn auch zusammen mit zwei Freunden auf den Säntis.

«St. Gallen war relativ früh dabei mit Wagner»

«Drei Tage, nachdem er durch Nebel und Schneeflocken marschiert war, komponierte Wagner den ‹Walkürenritt›», vermerkt sein Ururenkel Antoine Wagner. Er hat zum 200-Jahr-Jubiläum von Wagners Geburtstag den Schweizer Aufenthalt in eindrucksvollen Bildern eingefangen, die jetzt in einer kleinen Ausstellung im Theater St. Gallen zu sehen sind. Dort sitzt Marius Bolten, der Musikdramaturg, der den St. Galler Wagner-Bezug erforscht hat und seinen Protagonisten bestens kennt, weil er bis vor kurzem sieben Jahre lang in Bayreuth gearbeitet hat.

Hans von Bülow, Wagners Freund, dirigierte am Theater St. Gallen eine Saison lang. 1859 wird der «Tannhäuser» als erstes Wagner-Werk hier aufgeführt. «St. Gallen war vielleicht nicht die Speerspitze in der Schweiz. Aber es war schon relativ früh dabei, als Wagner gerade anfing, sich durchzusetzen», stellt Marius Bolten fest. Bis zum Ersten Weltkrieg hält diese Wagner-Konjunktur an, dann bricht sie mit der Stickereikrise ab. Danach sind weniger aufwendige Operetten angesagt. Die grosse Oper ist da kein Thema mehr.

Zuvor aber werden alle Wagner-Opern bis auf den urheberrechtlich noch geschützten «Parsifal» in St. Gallen gespielt, im Schnitt jedes Jahr eine. Total 160 Aufführungen verzeichnet eine 1951 erstellte Übersicht. «In der Spielzeit 1908/09 hatte man hier Sänger im Ensemble, die eine Brünnhilde oder einen Wotan gesungen haben – anders als heute, wo man ganz allgemein die grossen Partien mit Gästen besetzt.»

«Lohengrin» und seine Botschaften

An der Spitze steht mit 44 Aufführungen der «Lohengrin». In ihm verknüpft Richard Wagner die mittelalterliche Lohengrin-Sage mit märchenhaften Elementen – und mit einer politischen Botschaft. Denn da spielt sich nicht nur eine simple Mann-Frau-Geschichte ab, sondern Lohengrin wird mit schmetterndem Blech zum Retter des deutschen Reiches gegen den Feind aus dem Osten hochgejubelt. Das hat den Nationalisten späterer Jahrzehnte bis hin zu den Nationalsozialisten gut gefallen, ist aber durchaus aus dem politischen Klima von Wagners Zeit zu verstehen, in der fortschrittliche Kreise von einem Nationalstaat träumen.

Allerdings, sagt Marius Bolten, «für die Handlung ist diese politische Ebene nebensächlich. Da geht es auch ums Persönliche – und auch um ihn persönlich, wie immer bei Wagner. Tannhäuser oder Lohengrin, das ist immer auch er.» Auch sein Frauenbild findet in «Lohengrin» seinen Niederschlag. «Ausgerechnet die Frau – Elsa – soll vertrauen und Lohengrin keine Fragen stellen. Darauf lässt sie sich ein, hält es aber doch auf die Länge nicht aus. Und Ortrud, die politisch aktive, selbstbewusste Frau, wird prompt als Hexe dargestellt.»

Wagner ist nicht nur Komponist, er ist auch Textdichter. Marius Bolten, der gerade an den Übertiteln arbeitet, hat beobachtet, dass Lohengrin und Elsa sauber in Versen reden, Ortrud und Telramund aber einander ständig ins Wort fallen. «Das ist genial.» Ebenso genial wie die Musik, die Personen, Situationen und psychologische Entwicklungen mit Motiven, Tonarten und sogar bestimmten Instrumenten verknüpft. So entsteht ein faszinierendes Klanggewebe, das den Zuhörer mitreisst und ihn Zeit und Ort vergessen lässt. Ein Meisterwerk, das zu Unrecht in St. Gallen derart lange nicht erklungen ist.

> «In ‹Lohengrin› geht es auch ums Persönliche, wie immer bei Wagner.»
>
> **Marius Bolten**
> Musikdramaturg

Nicht nur 1902 wurde der «Lohengrin» in St. Gallen gespielt.

Die Besetzung

Zum ersten Mal seit 1912 wird heute Samstag um 18 Uhr im Theater St. Gallen **Richard Wagners Oper «Lohengrin»** aufgeführt. Das Sinfonieorchester St. Gallen wird dirigiert von Otto Tausk, in den Hauptrollen sind zu sehen und zu hören: Martin Mushin (Lohengrin), Elisabeth Teige (Elsa von Brabant), Simon Neal (Friedrich von Telramund), Elena Pankratova (Ortrud). Es singen weiter der Chor des Theaters St. Gallen, der Opernchor St. Gallen und der Theaterchor Winterthur. (R.A.)

Schwerpunkt

Vorhang auf für Lohengrin

Mit Richard Wagners Oper «Lohengrin» knüpft das Theater St. Gallen heute Samstag um 18 Uhr an eine Wagner-Tradition an, die mit dem Ersten Weltkrieg abgebrochen ist. Es ist eine aussergewöhnliche Produktion, die wir auf den folgenden Seiten beleuchten.

«Lohengrin» verknüpft Zeitstimmung und Geschichte, Mythos und Gesellschaft, und leuchtet tief hinein in die menschliche Seele. Die Handlung der im 10. Jahrhundert spielenden Oper in aller Kürze: Vor dem deutschen König Heinrich klagt Friedrich von Telramund Elsa von Brabant an, ihren Bruder Gottfried umgebracht zu haben. Elsa verteidigt sich mit Verweis auf einen Ritter, der – gezogen von einem Schwan – erscheint und Telramund besiegt. Der Ritter wird als Retter vor den Feinden aus dem Osten begrüsst, verlangt aber von Elsa, dass sie nicht nach seinem Namen frage. Sie verspricht es, doch Friedrich von Telramund und seine Gefährtin Ortrud – die zur treibenden Kraft wird – geben keine Ruhe. Sie verunsichern Elsa, bis diese doch fragt. Nun tritt der Ritter vor Heinrich und das Heer, das er anführen soll, und erklärt, er heisse Lohengrin – und müsse sie nun verlassen. Wieder erscheint der Schwan.

Rolf App

So sah Richard Wagner 1849 auf dem Fahndungsplakat aus.

Prominent zitiert

«Saiten, die alle Sinne in Aufruhr versetzen»

«Der ‹Lohengrin› ist eine reine Rattenfängeroper. Was Wagner allein durch die Instrumentierung in der Psyche des Publikums auslöst! Das ist reinste, Klang gewordene Erotik. Diese Musik schlägt Saiten in mir an, die alle Sinne in Aufruhr versetzen. Dem Publikum, glaube ich, geht es ähnlich.» *Christian Thielemann*

«Den ganzen ‹Tristan› könnte ich nicht mehr aushalten. Wohl aber den «Lohengrin», dessen Vorspiel vielleicht das Wunderbarste ist, was er überhaupt geschrieben hat, und den ich in seiner blau-silbernen Schönheit noch am innigsten liebe.» *Thomas Mann*

ANTOINE
WAGNER

10/11/2007 05:36 PM

Antoine Wagner

The curator of the Parade of Underground Musicians, Antoine Wagner, works in several cities at once, speaks six European languages fluently and thinks in terms of projects for the whole globe (in which of the six languages we know not).

Like many international players in the art world, Antoine cannot stay in one place for long.

At the same time as the Moscow program, he is working on several videos in New York and a documentary film in Alabama, is mounting another one in Europe and is also involved in the coordination and worldwide promotion of a major music project, Lisz[:T:]raum, about Franz Liszt. In 2006 he made a film about the project and the composer.

Antoine Wagner began his producing career with the Boston Symphony Orchestra, studying at the New York Film Academy. Before that he was unable to decide between drama and politics, so he studied both at university in the US. He went to the States from Paris in search of knowledge. In Paris he also studied drama and politics - the two are close at hand there, what with the French revolution and French theatre.

This year Antoine put on his Androgyne project in Tokyo, turning a fashionable show into a performance and a challenge, then making eight videos of the event. In New York he helped Michael Haneke film the highly disturbing Funny Games. In Moscow he took part in one of Andrei Bartenev's projects.

Antoine loves mounting films, he also loves fast driving and high speed down-runs in the Alps (no less than Putin - Antoine is an official ski instructor in Austria) and is writing "capoeira".

In Brazil he studied local contemporary art and held several interviews with museum curators in Rio, Sao Paolo and Salvador-de-Baia. He collected video material on artists from Rio and helped them with organising exhibitions. The result was his fantastic Brazilian project PaulaGabriela 1+1=1.

Having mastered Brazilian arithmetic, which likes a joke, Antoine Wagner came up with a comic project for the Rozamira'07 carnival, and Tanya Yadryshnikova has brought a great idea into line with Moscow reality.

ANTOINE
WAGNER

MKRU КУЛЬТУРА

19.09.2007 15:45

Ян Смирницкий

Глас Вагнера из подземелья

Правнук великого композитора выбирает рок-н-ролл

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Казатчую московские книги вместе с домом

Открыт Лужков на публичную его оценочную квартиру

Самую большую гору из камней возведут на Прохоре

Пять вопросов, которые потрясли мам

...Ему 25, зовут Антуан, родился в Штатах, красив-креативен-энергичен и мало кто знает, что он потомок «того самого». Всегда эта «примазанность» к великому выглядит смешно, на Западе тем более. Он выбрал фамилию всего лишь ради красивого созвучия с именем. А в Москве Вагнер вот почему. Сегодня открывается Парад подземных музыкантов, — весьма распространенная арт-фишка для Лондона, Берлина или Токио, — вот Антуан и курирует всю эту кухню — теперь и у нас, в России. На несколько слов — для «МК».

— **Тут в релизе, видно, ошибочно указано, что ты — внук Вагнера...**

— Нет-нет, я правнук Рихарда Вагнера и — соответственно — праправнук Ференца Листа (Вагнер был женат на дочери Листа Козиме). Отца моего зовут Ив Пастье, он французский кинопродюсер. Но я взял фамилию матери. В Америке же можно выбирать, вот и решили так... Потому что я был единственным мальчиком, а кроме того, моего отца в момент рождения по ряду причин уже не было в Америке. Как говорится, дело случая. Те люди, которые со мной работают, понятия не имеют о моей родословной. Знают лишь близкие друзья.

— **Хорошо, но музыкальная генетика в тебе сохранилась?**

— Я с 5-ти лет учился играть на фортепиано, играл лет десять, так что ноты разбираю; кроме того, играю на гитаре. Время от времени даю концерты, сам пишу тексты песен, пою...

— **Но ты не избрал путь солиста-академиста?**

— Нет. Выбираю рок-н-ролл!

— **И сейчас из тебя вовсю прет креатив, организация всяких проектов, инсталляций и проч.?**

— В основном, снимаю фильмы как режиссер. Пишу сценарии, сам играю... Работаю в жанре видеоарта. Как-то подхватила эта волна современного искусства.

— **Нашел себя или всё в поиске?**

— Я просто делаю то, что хочу. И нахожусь в том месте и в то время, в которых надо находиться. Снимая документальные фильмы, я могу много путешествовать по миру, знакомиться с нужными, интересными людьми. Так я работал с Бобом Уилсоном, Михаэлем Ханеке. Стараюсь брать от них что-то полезное.

— **Делал ли ты фильмы, посвященные творчеству Вагнера? Знаешь, как дань...**

— Вагнеру — нет. А вот Ференцу Листу посвятил видеоинсталляцию в момент открытия Центра его имени в Австрии. Представляешь — одновременно бежит звук с трех роялей, стоящих в разных местах, и всё это объединено моей инсталляцией... Это было прекрасно!

— **А без инсталляций что же, классическая форма концерта устарела? Скучно?**

— Должно быть и то и другое. Вот, например, как делают в Нью-йоркской опере: спектакль напрямую транслируется из театра в еще семь городов мира — в кинотеатры, и там зрители просто могут купить билет за 20 долларов и видеть всё в реальном времени. Или оркестрантам не обязательно всем сидеть в одном месте, можно разбросать их по залу... И всё это ради одного: сделать жанр более понятным, более доступным для широкого зрителя.

— **Ты сам можешь прослушать оперу в течение 3-х часов, не заснешь?**

— Могу запросто. Оперы Вагнера вообще идут по 6 часов, — проблем никаких! Я же «приобщался» к опере, начиная с годика. И по два раза в месяц. Мама меня водила. Я рожден в этом. Опера — это момент наслаждения, расслабления и раскрытия самого себя.

— **Но ты, полагаю, расслабляешься не только посредством опер?**

— Люблю водить машину, фотографировать... Использую старую камеру, пленочную, знаешь? Есть у меня «кэнон» 70-х годов... Это же такое удовольствие участвовать в процессе создания, проявлять пленку, работать с материалом, а не то что — нажал на кнопочку — и готово! Ужасно ностальгирую по бобинам, виниловым дискам, всем этим чудным вещицам из прошлого...

— **Эти чудные вещи сжигаются современными технологиями.**

— У меня много единомышленников, мы не дадим этим вещам исчезнуть. И вообще, говоря о творчестве, важны все возможные грани. Терпеть не могу сидеть сиднем. Люблю серфинг и капуэйру (бразильский танец с элементами борьбы), даю выход своим положительным эмоциям...

— **А как же «творческий конфликт»? Произведение искусства не состряпаешь из одних положительных эмоций.**

— Нет, конечно. Негатив — это тоже пища для творчества, но так важно его преобразовать...

— **Адольф Гитлер преобразовывал. Используя музыку Вагнера в идеологических целях...**

— Увы, плохие люди часто обладают хорошим вкусом.

— **У Гитлера не было вкуса. Ну да ладно. Вернемся на землю. Или под землю. Почему Парад музыкантов проходит именно под землей, в торговом центре под Манежем?**

— Музыка должна захватить вас как бы случайно — в метро, в подземных бизнес-центрах. И билетов покупать не надо. Московская подземка — прекрасное место, но, увы, руководство не разрешило нам провести Парад прямо в метро.

— **И что, перед этими музыкантами под Манежкой также будет лежать шляпа, а случайные зрители будут кидать туда монетки?**

— Почему бы и нет? Это же уличные музыканты, и они останутся таковыми — Парад это или не Парад. Это честно по отношению к публике.

В завершение стоит лишь сказать, что на Параде (это на трех этажах торгового центра под Манежем) выступят лучшие подземные музыканты со всего света — это и знаменитый черный блюзмен из Штатов Флойд Ли, французский человек-оркестр Газль ле Билан, московский виртуоз Гордей, играющий на ведрах... И все это — до 23 сентября.

У Гитлера не было вкуса? Не надо ставить всё с ног на голову!!

ANTOINE
WAGNER

PRONIPOTE del celebre compositore tedesco Richard.

Per il bicentenario della nascita (2013) dedicherà all'antenato un documentario che ne racconta i viaggi e, in particolare, gli itinerari e i soggiorni svizzeri

Pronipote di Richard Wagner, Antoine è fotografo, regista, sceneggiatore, ed è, come tutta la sua famiglia, molto legato al festival di Bayreuth. Musica classica a parte, Antoine, 29 anni, ha percorso in lungo e in largo il pianeta per il suo documentario (girato insieme a Francisco Soriano) sul gruppo indie pop francese dei Phoenix. L'esplosione internazionale della band di Versailles è stata seguita da New York a Tokyo, passando per l'America del Sud e la Germania. Grande spazio in particolare è stato dedicato al trionfo del gruppo al Madison Square Garden, dove nell'ottobre 2010 ventimila spettatori hanno applaudito la prima esibizione nella storia della leggendaria arena di una band francese. "From a mess to the masses", trasmesso dal canale televisivo franco-tedesco Arte, è stato presentato a numerosi festival, tra cui quello di Lisbona; il film cerca di svelare le ragioni del successo folgorante del gruppo che ha venduto oltre due milioni di copie di "Wolfgang Amadeus Phoenix", l'album premiato ai Grammy Awards battendo rivali del calibro di Brian Eno, David Byrne e Depeche Mode. Antoine Wagner non ha avuto nessuna difficoltà a tuffarsi nell'universo della rock band, anche perché aveva già diretto in precedenza il video per il loro singolo "Lisztomania", diventato un immediato successo planetario.

"From a mess to the masses" è un road movie in cui la passione per la musica e il senso dell'immagine si fondono con intrigante leggerezza. Nel realizzarlo Antoine è entrato a far parte di un vero e proprio network di artisti, visto che Thomas Mars, il cantante dei Phoenix, è il marito di Sofia Coppola, e il gruppo collabora con altre band come i Cassius o i Daft Punk. Quest'estate, poi, si è recato sui monti della Svizzera per un progetto che riguarda la sua famiglia d'origine: un lavoro fotografico dedicato a Richard Wagner in occasione del bicentenario della nascita nel 2013, anniversario che tutta Europa si appresta a commemorare. Il regista si è focalizzato sui viaggi del compositore: «Mi interessava riprodurre i paesaggi che il mio prozio ha ammirato nei suoi soggiorni svizzeri. Ma la Svizzera rappresenta anche dieci anni della sua vita, un periodo difficile, di esilio, dove ha dovuto ricominciare tutto daccapo con uno stato d'animo particolarmente inquieto, fragile. È anche il periodo in cui arriva a formulare il suo concetto di arte totale». Seppur poco documentati, i viaggi in Svizzera erano molto amati dai tedeschi che attraversavano l'Europa da nord a sud per recarsi in Italia. Per Richard Wagner questi viaggi coincisero spesso con l'esilio, come accadde per esempio quando dovette lasciare Monaco e la protezione di Luigi II di Baviera. Recarsi in Svizzera costituiva all'epoca una vera epopea, la traversata di ghiacciai e cime innevate veniva vissuta come un'esperienza straordinaria, alla scoperta di un'estetica del sublime il cui impatto psicologico è oggigiorno difficile persino da immaginare. Seguendo le orme del compositore, il pronipote ha ricostruito meticolosamente gli itinerari dei viaggiatori dell'epoca, cercando di far rivivere la visione romantica di paesaggi immacolati e grandiosi. Questi «viaggi fotografici della memoria» hanno totalmente assorbito Antoine per tre settimane durante le quali la sua vita si è intrecciata con quella tormentata del celebre prozio, mentre il suo lavoro è stato filmato da una televisione svizzera interessata al progetto. Le riprese sono state effettuate sulle sponde del lago di Costanza, di fronte ai ghiacciai della Jungfrau, vicino a Interlaken, in un'atmosfera ovattata al di sopra delle nuvole. Antoine conosce fin nei minimi dettagli la vita del prozio, i tormenti dell'esilio, le costanti preoccupazioni economiche e segue l'itinerario dell'antenato con una sensibilità particolare. «Per il compositore la Svizzera era la terra dove viveva l'amore appassionato per Cosima, la figlia di Franz Liszt. In quegli anni nascono alcune delle sue opere più eccelse, come "Sigfrido" o "Il crepuscolo degli dei"». Il progetto fotografico (un libro e una mostra itinerante dalla Svizzera alla Germania) sarà presentato la prossima primavera, in contemporanea con la messa in onda del documentario televisivo girato dal team svizzero.

Il percorso di Antoine comprende anche molti videoclip, pubblicità, fotografia commerciale (www.antoinewagner.com). Assistente di un grande regista come Michael Haneke appena trasferitosi a New York, l'artista ci tiene a sottolineare, parlando della sua formazione, di essere stato anche allievo di Bob Wilson. Attualmente si divide tra Europa e Stati Uniti, dove lavora sia a New York sia a Woodstock, la cittadina resa celebre dal mitico concerto dove confessa di recarsi spesso per recuperare le forze lontano dalla vita frenetica della Grande Mela, dedicandosi a lunghe passeggiate nella foresta. Il rapporto con la natura è sempre chiaramente presente nelle sue opere («Il mio lavoro fotografico verte spesso sulla geografia delle regioni che attraverso, tutti gli stati americani e altri 25 paesi nel resto del mondo»). Tra le foto più suggestive le serie scattate in Islanda e in Alaska, immagini di ghiacciai e rocce esaltati dai riflessi di quella luce invernale che stimola da sempre la sua vena creativa. Antoine ha da poco finito di girare un corto, "Trashopy", sul rapporto che si instaura tra due vicini di casa nel momento in cui decidono di riciclare la loro spazzatura.

Weltbild.de

Richard Wagner in Switzerland

Photographs by Antoine Wagner

Antoine Wagner , Michael Birkett , Andy Sommer

Product information "Richard Wagner in Switzerland"

Cover to "Richard Wagner in Switzerland"

Antoine Wagner, Richard Wagner's masterpiece, has been transformed in Switzerland on the trails of his world-famous ancestor. The Swiss Alps, in which Richard Wagner spent two years there as enthusiastic hikers, had little influence on his work, is susceptible to the photographs of his Ururenkel.Auch for the young photographer andFilmer is the nature stimulating source.He sees in it a 'common denominator 'The' common denominator 'for values and dreams that we all share and which are necessary for every creative creature. With his photographs, the disciple pays special tribute to the composer who was celebrated excellently in this Jubilee Year.

VERLAG FÜR MODERNE KUNST

Richard Wagner in der Schweiz
Fotografien von Antoine Wagner

Antoine Wagner, Richard Wagner's greatgreat-grandson, goes on the trail of his world-famous ancestor in Switzerland.

YVON LAMBERT BOOKSHOP

Antoine Wagner - Kundry

14 EUR
Book launch
Wednesday february 3rd, 6pm - 9pm
Limited edition prints will be showcased and
available for sale from feb. 3rd until feb. 7th

GOURCUFF
GRADENIGO

KUNDRY, Antoine Wagner
Flower

TEXTS OF CAROLE BLUMENFELD
AND ERIC MEZIL
ENGLISH FRENCH

Plastician, videographer, photographer, Antoine Wagner has been working for several years on the relationship between image and music. His work has recently been exhibited at the Museum für Völkerkunde Hamburg (Exile, by Antoine Wagner) or at the Lambert Collection in Avignon (Patrice Chéreau, an imaginary museum). Kundry, presented at La Filature de Mulhouse (September 12-October 25, 2015) is a staging of Richard Wagner's Parsifal without music, without singing and without scenography. The interpretation of the artist, for that is what is at stake here, places the woman at the heart of the myth, of which she becomes the heroine, to the point of renaming the Kundry project.

ANTOINE WAGNER

Antoine Wagner (b. 1982) is a French-American visual artist. Wagner works in photography, video, drawing and installation.

His work is part of the public collections of La Collection Lambert en Avignon, the Hermès collection in Paris and the Völkerkunde Museum, Hamburg.

EDUCATION

Northwestern University BA in theater (2005)
Sciences-Po Paris in Political Sciences (2005)
NYU SCPS – Film studies (2006)

RESIDENCIES

Robert Wilson Watermill Foundation, New York, USA (Summer 2005)
Villa Medici, Rome, Italy (Summer 2014).

SELECTED EXHIBITIONS:

NEW WORLD CENTER — MIAMI, USA
ACT II OF THE VALKYRIE
July 2018

GALERIE VALÉRIE BACH — BRUSSELS, BELGIUM
LIQUID
April 2018

PHILLIPS — PARIS, FRANCE
REFLECTIONS
October 2017

DECK — SINGAPORE, SINGAPORE
SUPERSONIC
August – September 2017

YOUNGFU GALLERY — SHANGHAI, CHINA
DISTORTION
September 2017

HERMÈS COLLECTION — PARIS, FRANCE
SILENCE
January – June 2017

BREDAPHOTO — BREDA, HOLLAND
YOU
September – November 2016

LA COLLECTION LAMBERT — AVIGNON, FRANCE
PATRICE CHEREAU: MUSÉE IMAGINAIRE
July – November 2016

VÖLKERKUNDE MUSEUM — HAMBURG, GERMANY
EXIL
May 2015 – May 2016

LA FILATURE — MULHOUSE, FRANCE
CADENCES
September – October 2015

HENN GALERIE — MUNICH, GERMANY
LANDSCAPES ESCAPED
July – September 2011

DEITCH PROJECTS — NEW YORK CITY, USA
THE OPEN (GROUP SHOW)
September – October 2009

RAIDING CONCERT HALL — RAIDING, AUSTRIA
LISZ[:T:]RAUM
2007