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**VinylesMania**

A world tour with the sights and sounds of a passion that goes round and round

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VinylesMania

**VinylMania is dedicated to Vaughan Oliver (1957-2019)**

In dedicating this exhibition to Vaughan Oliver, we wish to pay tribute to an artist who, in a discreet way, played an essential role in the contemporary music scene. Designer, creator of covers and visual material for the British label 4AD, he first worked with the photographer Nigel Grierson, then went on to work on his own under the name V23. Influenced by Peter Saville (Factory Records) and by Roger Dean, he designed outstanding covers for The Pixies, The Breeders, Cocteau Twins, Dead Can Dance, Lush and This Mortal Coil. "Disk covers are ephemeral" he said, "and I have always wanted to make them last longer."

**A-side and B-side, just as if you were there**

Alastair Philip Wiper, a British photographer born in 1980, spent some time at Records Industry in Harlem, Netherlands, where they press 40 - 50,000 vinyl records per day. We are displaying some of his photos, which help to explain the production process. In the recording studio the sound is cut into a disc of copper or acetate, which is then dipped into a bath where an electro-chemical process coats it with nickel (galvanisation or metalwork). The nickel deposit solidifies and in this way two moulds are produced, one for the A side and one for the B. These moulds, which contain the imprint of the groove cut during recording, are then placed in a press and filled with heated polyvinyl chloride (pressing). The final step is a quality check, listening attentively to the result to make sure it is faithful to the original.



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**Magma Studio : experiments in vinyl**

This studio in Lyon carries out one-off collaborative projects at the crossover point between traditional methods of production and digital design techniques. It was set up by Magalie Rastello and Marcelo Valente, bringing together the skills of those two artists and following on from Atelier Optique, a collective with which they embarked on research into vinyl records in 2015. Today, with dematerialisation, databases, big data, the "Internet of everything", what sense is there in recording information on a physical object? The works presented for VinylesMania by Magma explore the materialisation of audio and visual data on physical media, question the obsolescence of formats and modes of reading, and present hybrid disks as possible ways forward.

<https://www.magmastudio.co/>  
Instagram : magmastudiodesign  
Facebook : Magma studio

**La Manufacture de Vinyles, a local press**

La Manufacture de Vinyles, opened in 2017, is a pressing workshop, over 3,000 sq. ft in size, located at Lathuile, near Annecy. It specialises in the production of 33 rpm discs and "maxi 45s" but also uses more labour-intensive methods to produce short runs of between 150 and 2,000 records. Philippe Margueron, Lionel Daviet and Emmanuelle Margueron, all from the Haute-Savoie département, are the founders of this operation. They work above all with independent French music labels, of which there are almost 3,000. For the good of the planet they are linked with an eco-responsible printer for the record covers and recycle the offcuts of the PVC used in their production.

- 1 Lush, Pale Saints, The comforts of Madness, 1990.
- 2 Alastair Philip Wiper, Record Industry, Harlem, 1916.
- 3 Vinyl crafted by Magma Studio, 2015.

# FABRICATION OF A VINYL RECORD

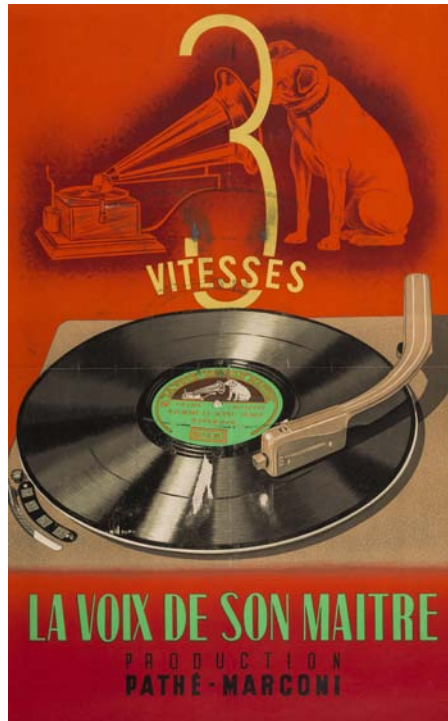
# VINYL AND ITS IMAGES

## His Master's voice

The German-born engineer Emil Berliner, who moved to the USA in 1870, revolutionised musical technology by inventing the rigid rubber disc on which sound could be recorded. The Gramophone Company which he founded marketed the most advanced phonograph available at the time. He called on the French painter Francis Barraud to create an image for his trademark and in 1899 Barraud proposed a painting of his fox-terrier, Nipper, listening to the sound coming out of a cylinder phonograph (which Edison had invented in 1877). In 1925, the company put the picture of the dog and the words "His Master's Voice" on its records. The rights to this logo passed on to the EMI Group, then in 2003 to RCA Records.

## Kesa : he heats up vinyl

Kesa began doing graffiti in Grenoble in 1996. He was influenced by the big names of street-art such as Mode 2, Bando, Boxer, 93NTM ... and was active mainly in Lyon, Geneva and Grenoble. He stopped doing graffiti at the beginning of the 2000s but came back to it some years later through his passion for vinyl records and after a trip to Brazil. His new idea was to heat records in order to twist, cut out and shape them into images, often of animals. Figures which fly away, escape from the wall, like a metaphor for sound in movement. Many such figures are to be found on walls in the slopes of the Croix-Rousse in Lyon.



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VinylesMania

## Animals in trademarks

With our passion for the graphic arts, we take visitors to one side to look at animal logos, from the fox of Firefox to the World Wildlife Fund's panda and Ferrari's horse, not forgetting Lacoste's crocodile. Images and metaphors of animals also remind us of sporting mascots and the evocation of values (ecological, family) by way of a single figure. It remains to be seen whether the animal is to be faithfully represented (as with the MGM lion) or stylised (like the red cow of La Vache qui Rit) in order to create a unique style for the mark and the resulting logo.

## Paula Scher : an egg on the vinyl

Paula Scher (born in Washington in 1948) was one of the rare women designers of disc covers in the 1970s. She became the leading light of the "Retro" style, boldly reinterpreting the constructivist movement, from the Bauhaus to de Stijl. Her egg images for Wilbert Longmore's album Sunny Side Up in 1978 provide an example of her way of playing with images while at the same time criticising the merchandising of human relations. The MoMA in New York holds a copy in its collections.



## Alex Steinweiss : letting us "see" music

Following several refusals, Columbia Records agreed in 1939 to pay their young artistic director Alex Steinweiss to produce the first original designs for a record cover. Steinweiss, born in Brooklyn, a former student of design, could not be satisfied with the paper or cardboard sleeves used for 78 rpm records. He initiated fifteen or so projects for designs which were used between 1940 and 1943, and between 1940 and 1973 he worked on a total of some 2,500 sleeves. He influenced a great number of graphic artists and designers, notably the collective Hipgnosis which created in 1973 the famous cover of the Pink Floyd album The Dark Side of The Moon.

4 Poster *It's master voice*, Pathé-Marconi, 1952, Lending Historical Library of the City of Paris.

5 Kesa, *Word of Walls*, 2016.

6 Alex Steinweiss in front of cover he created, 1947, Pict. W P Gottlieb.

### Portraits of Diggers

Collectors of vinyl records are everywhere, searching in bins and attics to complete their treasured collections. These vinyl-hunters are independent, they roam the country and the internet to seek out unknown, rare, invaluable discs. We have asked several of them, each with a different way of looking at the process of collection, to present their current projects, the jewels in their collections, their unexpected finds.

### Christian Biral

He set up a group of active collectors, among whom we find journalists, record-sellers, musicologists, librarians, musicians, publishers, producers... Christian Biral is also the vocalist of the group "Les Chics Types" (five albums) et co-author of several numbers: "Alabama Blues" with Maryvonne Rippert and Cédric Vernet (Oskar); "QSO" with Pierre-François Tareau and "Pop Hits" (in production) with Christophe Drot (Popcards Factory).

### Fabien Vandamme-Schlimpert

Fabien Vandamme-Schlimpert is the conservator in charge of collections and local libraries at the main library in Nancy. We suggested that he should tell the story of the appearance/disappearance of vinyl records. Through his personal collection, Fabien Vandamme-Schlimpert shows us another aspect of records and changes our view of this symbol which is often celebrated in contemporary exhibitions but which deserves to be rediscovered in a more spectral and ghostly way, or simply a novel one...

<https://www.facebook.com/groups/labelsmacarons/>

<http://www.chicstypes.fr>

<http://popcards-factory.blogspot.com/>

### Lyon Municipal Library

holds an extensive collection of vinyl and 78s, 100,000 or so records which can be listened to in the library. Since January 2019 the Music department of the Part-Dieu library has a collection of a thousand vinyl records which can be borrowed, with a dozen turntables, for listening at home. Cyrille Michaud, the head of the Music department, and Benoît Galichet, the librarian who specialises in the vinyl collection, have chosen for the exhibition ten representative records, from recordings of noise to productions associated with Lyon.

### Girls too : Black Girls Love Vinyl

Alexandria Sadé spends a good part of her life collecting records and making known the favourite discs of other black women whom she meets on the road or in the towns through which she travels. She created the blog Glow of Sunrise to show the faces of other women collectors and to counteract the stereotype of the white, middle-aged, male buyer.

[www.glowofsunrise.com](http://www.glowofsunrise.com)

#blackgirlslovevinyl

# DIGGERS FOR LOST VINYL

7 Artist Mack posing with Diana Ross's record, Silk Electric, 1982.

8 Steve Dahl in Action, Paul Natkin, 1979.

### Sofa Records : a cavern of treasures

Sofa Records at 7, rue d'Algérie in Lyon is a record-shop which specialises in jazz and world music, with a stock of around 10,000 new and second-hand discs. Pierre-Olivier Leclercq, the manager of Sofa Records, has helped us to choose "graphic" records representative of Africa as a whole and of current African music production.

### Vinyl and the intangible heritage

#### CMTRA

The Centre des Musiques Traditionnelles Rhône-Alpes, founded in 1991, is an association for the promotion of musical traditions and intangible heritage in the Auvergne-Rhône-Alpes region. A pioneer in recognising the importance of music imported by immigrants, CMTRA listens out for cultural diversity in the country and in towns and plays an active role in the determination of cultural rights. It runs a regional network of amateurs and professionals involved in studying, discovering and passing on traditional music, world music and oral culture.

# A KEY DATE FOR VINYL

### Disco Demolition Night

In the summer of 1979, Steve Dahl, a presenter for the rock radio station WLUP-FM (Chicago) threw down a challenge to his listeners : to go to Comiskey Park, the local baseball stadium, on July 12th to blow up with explosives a maximum of records of disco music, which was now competing with rock and annoying a large proportion of white, racist, homophobic Americans. And so the stadium was devastated by the thousands who wanted to be there and from the following morning radios throughout the country stopped broadcasting disco and replaced it with rock. Disco became widespread again thanks to the talent of certain DJ's (Larry Levan, Frankie Knuckles) before becoming House music in the mid-1980s.



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- 9 Korean vinyl cover, year eighty.
- 10 Dad's Disc Delight, Zoe Timmers, 2015.
- 11 Cheick Tidiane Seck-Timbuktu, The Music Of Randy Weston, Komos 2019, Mali.
- 12 Emahoy Tsege Mariam, Music Foundation, 2015.

# A COUNTRY WHICH LOST ITS VINYL RECORDS

In the 1960s and 70s popular singers in South Korea, such as the Kim Sisters, Cho Yong Pil and Lee Mi Ja, enabled the country to celebrate its national identity and to begin to spread its culture beyond its borders. Vinyl records were a major media for this cultural emancipation, but they disappeared after 1982 with the arrival of the CD. South Korea has never returned to its first love and vinyl is almost completely absent in Korean record-shops. To evoke this absence we invite you to discover several covers produced for K-Pop since the beginning of the 2000s which have mostly not been issued on vinyl - up to now.



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**Her father's vinyls**  
**Zoe Timmers is a photographer who decided in 2013 to make a film about her father,** suffering from cancer, so as to record his passion for vinyl records. She asked her father to choose his favourite discs from his collection of 12,000, then she created photo-montages, combining his silhouette with his beloved covers. The result is presented on a dedicated instagram account @dadsdiscdelights with a short video which was first shown at the Look3 photo festival in Philadelphia in 2015. We are screening it for our visitors.  
 @zobolondon  
 @dadsdiscdelights

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# MOVING MOMENTS, SEEN OR HEARD



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**Sahel Sounds : desert voices**  
**The Sahel Sounds label was founded by the ethno-musicologist Christopher Kirkley,** who spent two years in Mauritania, Mali and Niger meeting local groups. When he returned home to Portland he launched his independent label under which he regularly produces records, some of which he records himself. Since its inception, Sahel Sounds concentrates on discovering music groups of Mauritania and Niger. Thanks to it, artists such as Abba Gargando, Mdou Moctar, Mai Dawayya, Mariam Ahmed and Fatou Seidi Ghali have been heard throughout the world.

**Bastien Dreyer : the nostalgia of His Master's Voice**  
**Bastien Dreyer is a film maker and director of photography in Strasbourg.** His company "La vie est un film" (Life is a film), which he founded in 2014, produces information films for companies and publicity videos for various agencies. As a personal project he has started a series "Memories" in which he films historic objects from all angles. The second in the series is devoted to His Master's Voice. You can find the portfolio of his work online at [www.lavieestunfilm.com](http://www.lavieestunfilm.com)



**Emahoy Tségué-Maryam**  
**On 12th December 1923, Yèwèbdar Guèbrou was born in Addis-Ababa, capital of Ethiopia,** into a well-educated family. At 20, she studied music in Cairo with the Polish violinist Alexander Kontorowicz. When she was 25 she entered a monastery and became a nun under the name of Emahoy Tsegué-Maryam. A few years later, in Germany, she recorded her first record, which was sold for the benefit of charity, as were the (rare) successors. Since 1986 she has lived in retirement in a monastery in Jerusalem. In 2006, a compilation in the Ethiopiques collection supervised by Francis Falceto was devoted to her. Pianist and composer, she celebrated her 96th birthday in 2019 and still plays music, as we can see in this short, beautiful film by Omar Gefen (2015).



**13 Africa2020**  
 Africa has a place of honour in France this year, via the Institut Français' project Africa 2020. The aim of this initiative is to get away from stereotyped ideas about the continent. Our journey through Africa in vinyl culminates in meeting Jimmy, the owner of a record shop which it is impossible to classify, right in the midst of the Kenyatta market in Nairobi. Rachel Clara Reed, an independent video producer and photo-journalist, has spent many afternoons with Jimmy, bringing back photos full of colour and sound.  
 @rachelclarareed



# EVENTS TO ACCOMPANY THE EXHIBITION

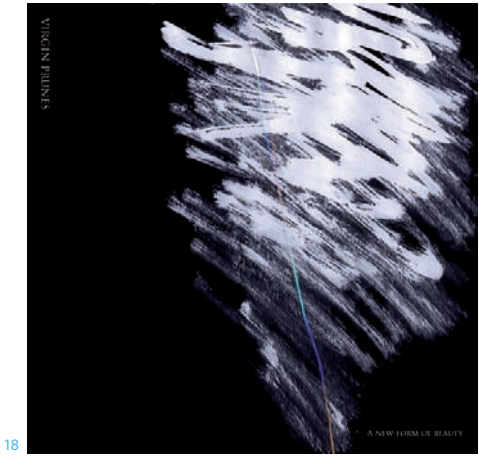
**VinylAfrica, Place de l'art**  
 Until the autumn, in the Place de l'art in the République carpark, in partnership for the third time with the Museum, LPA is turning the spotlight on the musical revolution which has passed through Africa since 1970. The exhibition is brightly coloured, evoking wax impressions. Twelve albums have been selected with Sofa Records to illustrate the variety of music, a playlist of forty numbers.  
 Parc République, place de la République, Lyon 2nd arrondissement.

**Celebrating record-shop day**  
 The annual day of independent record-shops comes round on 24th October. We shall be celebrating with a workshop to create a phonotrope (an animated disc), organised by Magma Studio, followed by a short visit of the exhibition.  
 Reservations : [resa-mil@mairie-lyon.fr](mailto:resa-mil@mairie-lyon.fr)

13 At Jimmy's Place, Nairobi, Rachel Clara Green, 2016.  
 14 VinylAfrica, exhibition, Parc République.  
 15 The age of love, EMG, 2020.  
 16 Motörhead, Jaime Martin, 2020.  
 17 Bashung, Osez Joséphine, Cécile Becq, 2020.  
 18 Virgin Prunes, A new form of beauty, Frédéric Bézian, 2020.



**Surprise covers, with Lyon BD Festival**  
 2020 has been declared "the year of comics" by the French Ministry of Culture. Since this year's Lyon BD Festival is celebrating its fifteen years of existence we decided to join them in asking fifteen designers to create their dream record covers. In the exhibition you can see the result of this "family photo" of the state of the art in comics. Afterwards, the display of covers will be transferred to the Fnac shop Lyon/Bellecour. Fnac Lyon Bellecour and its lovers of vinyl! The salespeople of Fnac Lyon Bellecour will be presenting their favourite vinyls by way of an exhibition of covers chosen by the team. What motivated their choices? The visual and graphic design, the artists, the period. They will be showing you their selections in a space set aside for the purpose, during our exhibition.  
 85, rue de la République, Lyon 2nd arrondissement





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Retrouvez nos informations sur notre newsletter Le canard électronique, inscription sur notre site.

VinylesMania  
1<sup>er</sup> octobre 2020-  
21 février 2021

Du mercredi  
au dimanche inclus  
de 10h30 à 18h

Le mardi  
sur réservation pour  
les groupes