

# TOURING EXHIBITION PRESENTATION

## EXPOSITION INTERACTIVE

PARIS

18 JUIN —  
4 SEPTEMBRE 2016

BARCELONE

20 SEPTEMBRE —  
27 NOVEMBRE 2016

ROSKILDE

16 DÉCEMBRE 2016 —  
26 FÉVRIER 2017

# ON

# GUITAR OFF

GUITAR-ONOFF.COM  
#GuitarOnOff

CITÉ DE LA MUSIQUE  
PHILHARMONIE DE PARIS  
philharmoniedeparis.fr  
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# ON

Guitar ON/OFF is a multimedia exhibition inviting the visitor to explore a giant guitar to (re)discover the world's most popular and universal instrument. Like the guitar as a symbol of freedom, this interactive exhibition is destined to travel around the world and to meet all kinds of audiences.

Its innovative and flexible medium-sized format makes it accessible and adaptable to all types of venues: museums, cultural centers, festivals, media libraries, but also airports, train stations, shopping malls...

Guitar ON/OFF was conceived and coproduced by The Musée de la musique of Paris in France, the Museu de la Música of Barcelona in Spain and the Ragnarock museum for pop, rock and youth culture of Roskilde in Denmark.

# / OFF



## SET DESIGN

Olivia Berthon & Anne-Lise Galavielle

## INTERACTIVE DESIGN

Buzzing Light

## GRAPHIC DESIGN

Doc Levin/Léo Quetglas

## LIGHTING DESIGN

Julia Kravtsova

# SUMMARY

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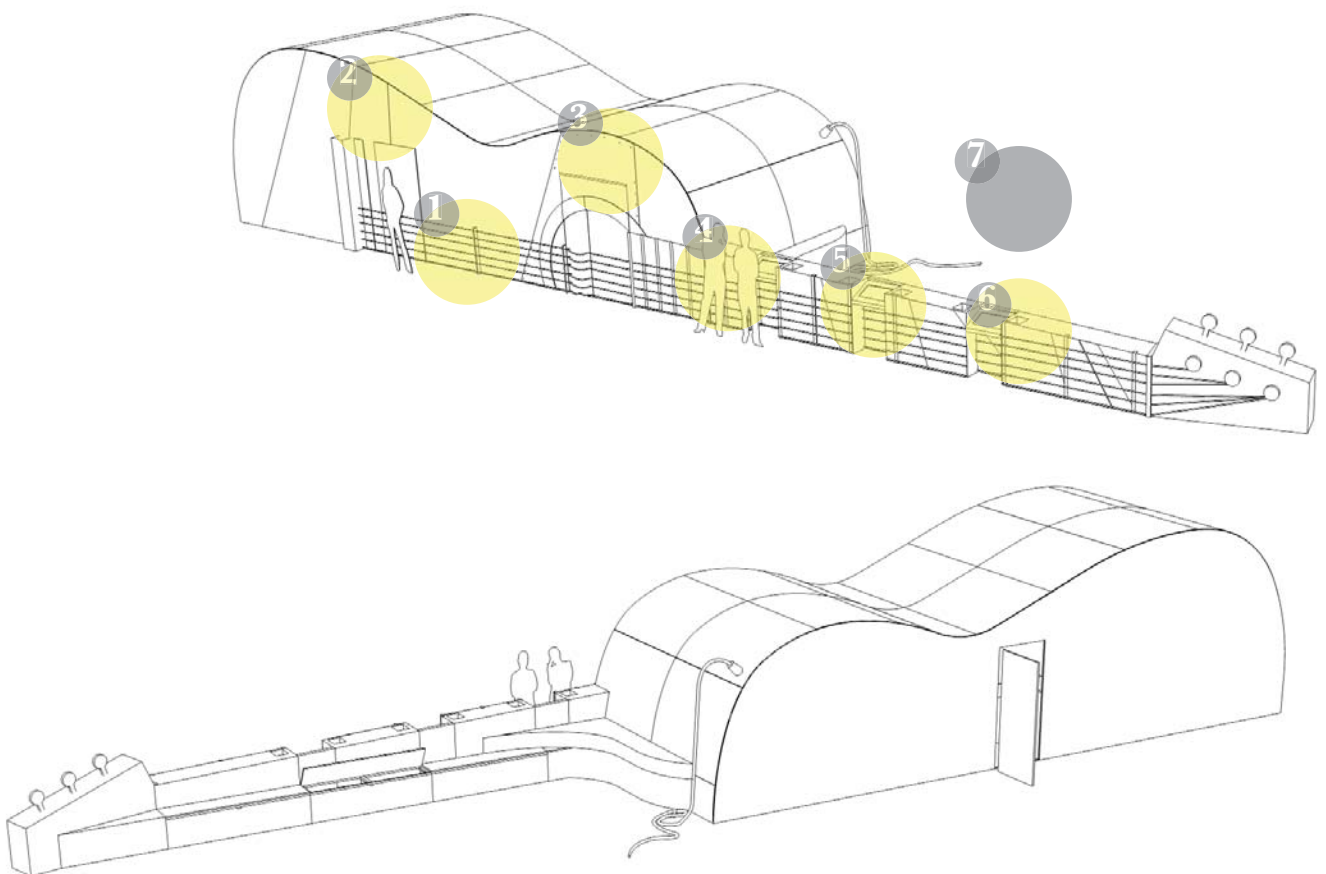


# AN INTERACTIVE EXHIBITION

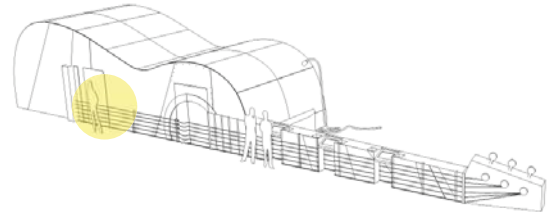
The exhibition takes place in and around a twenty-meter-long guitar with which the visitors are invited to interact: its strings come to life when touched and the neck houses 3D renderings and secrets of the world's most iconic guitars. Inside the body, visitors can take the stage through an immersive experience, as well as learn about the history of the guitar. Instruments are installed around the exhibit for visitors to play.

The exhibition is composed of six units and a Woodbrass «Play It!» station:

1. Play It!
2. On Stage!
3. Guitar Story
4. 3D Guitars
5. Resonance
6. Digital collections
7. Woodbrass «Play It!» Station



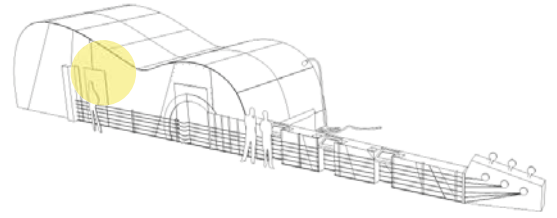
# PLAY IT!



Visitors are invited to pluck the strings of the giant guitar to create the musical atmosphere of the exhibition. Each string produces the sound of pre-recorded guitar chords.



# ON STAGE!



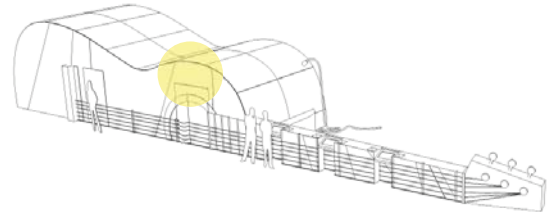
The lower bout is set up with an impressive three-wall projection of eight emblematic classic and electric guitar performances from different periods and different styles. There, visitors can take part in the show by climbing on stage and playing air guitar.

Video excerpts :

- Sister Rosetta Tharpe - Up Above My Head (gospel, 1964)
- Jimi Hendrix - Hey Joe (rock psychédélique, 1967)
- Peret - Una Lágrima (rumba catalane, 1968)
- Joni Mitchell - Big Yellow Taxi (folk-rock, 1970)
- Paco de Lucía - Entre Dos Aguas (flamenco, 1976)
- PJ Harvey - Dress (rock alternatif, 1992)
- Slash - Sweet Child O' Mine (hard rock, 2011)
- Ana Vidović - Introduction et variations sur un thème de Mozart, op. 9, de Fernando Sor (classique, 2015)



# GUITAR STORY

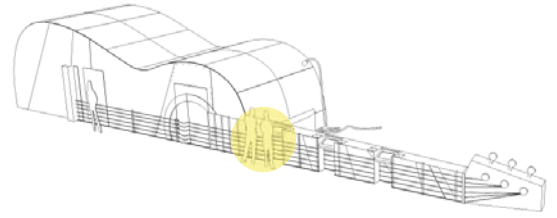


In the upper bout, an interactive console invites visitors to (re)discover the history and the societal role the guitar has had since the 15<sup>th</sup> century. They just have to select the part of the timeline they are interested in on the touchscreen to display a descriptive text on the screen and conjure images of the period on the wall in front of them.





# 3D GUITARS



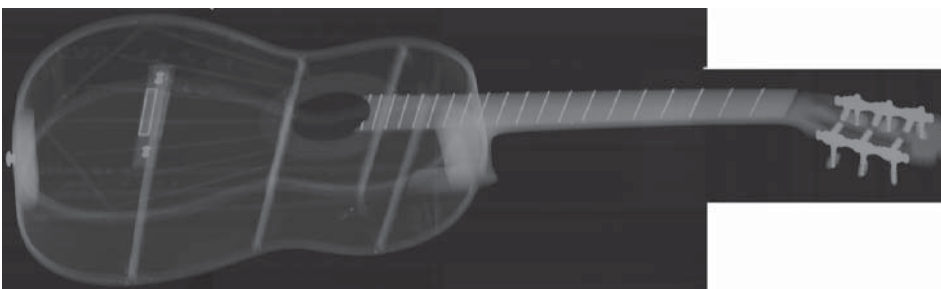
On the first touchscreen of the neck, visitors can explore 3D models of 5 guitars from the collection of the Musée de la musique. By zooming, rotating and selecting special parts of each model, they have access to a treasure trove of information and original documents:

- Guitar parts terminology (frets, neck, bridge, etc.)
- guitar-making secrets
- HD and X-Ray photographs
- videos showing the inside of the guitars

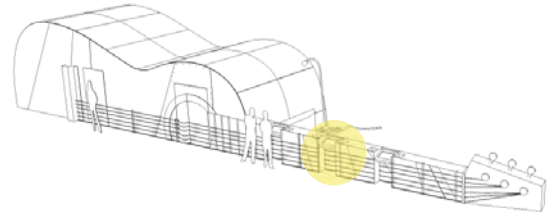
The 3D models of the guitars - Voboam (1708), Grobert (1830), Torres (1883), ES 150 'Charlie Christian' (1937), Stratocaster (1954) - have been produced by Art Graphique & Patrimoine, a company specialised in using of 2D and 3D technologies to enhance cultural heritage.



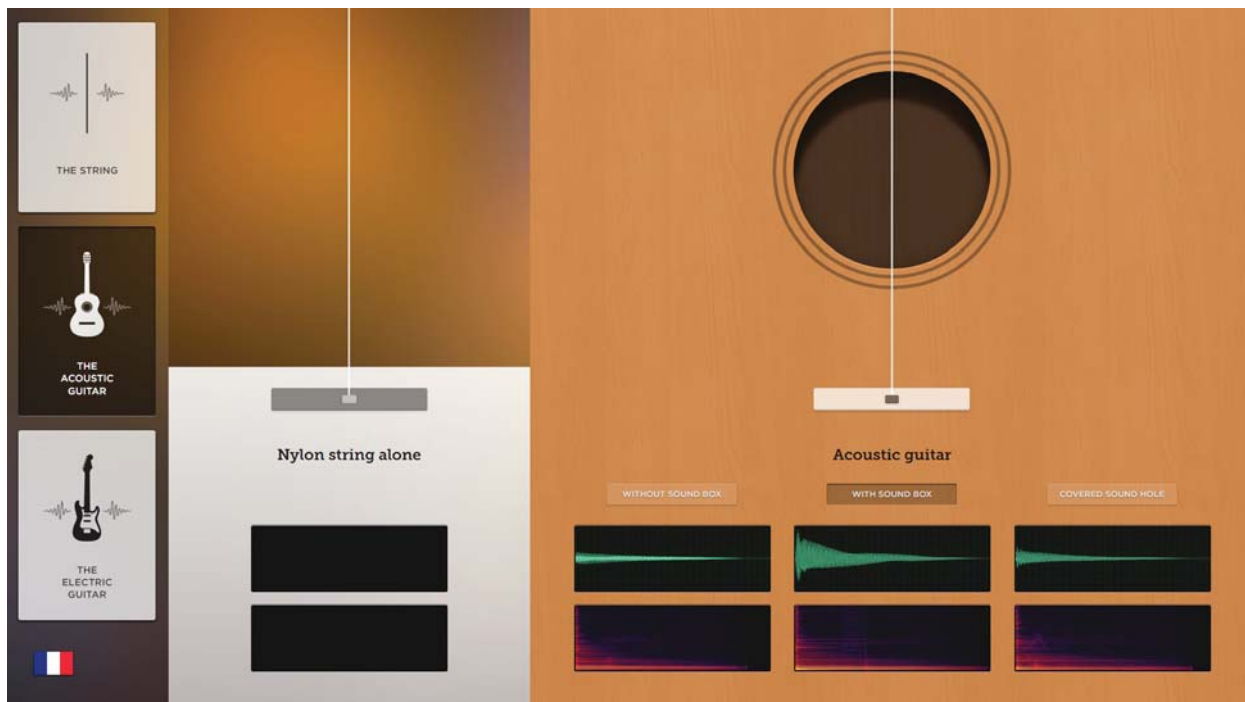
Voboam Guitar from the collection of the Musée de la musique, digitised by Art Graphique & Patrimoine



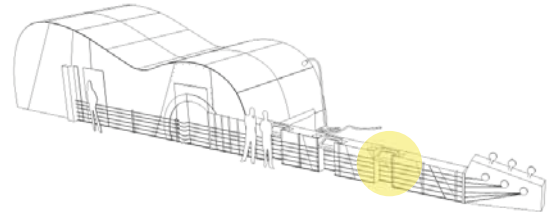
# RESONANCE



On the second touchscreen of the neck, visitors can experiment with all the resonance and amplification mechanisms of a classic or electric guitar. With their headphones, they can compare different sorts of strings and various types of sound boxes.



# DIGITAL COLLECTIONS



Further along the neck, a third screen presents a selection of nearly 30 guitars from the collections of the three partner museums. With their headphones, visitors are invited to navigate through a complete database, by selecting the criteria of their choice (the era, the type of guitar, the materials of the body, the number of strings, the geographic origin of the instrument etc.). To get a better grasp of each guitar, visitors have access to a selection of photographs, a description card, and a sound excerpt of the instrument playing.



## GUITARE

Jean-Baptiste Voboam

1708

Paris / France / Europe

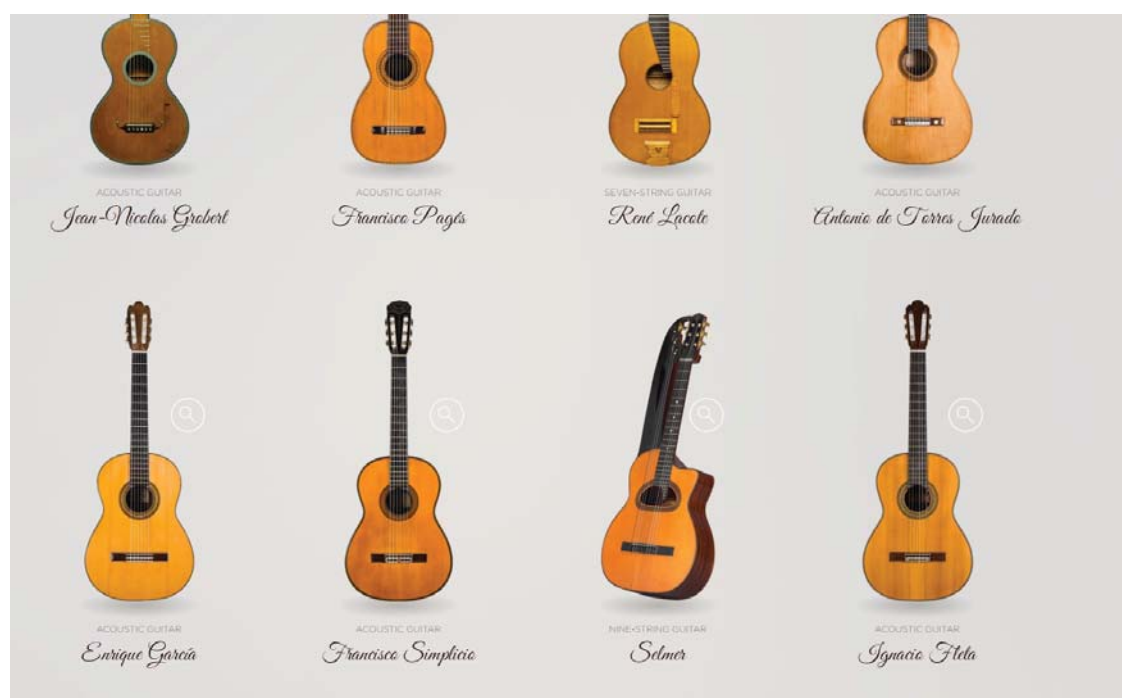
Collection Rochefort-Sibire. Collection Sibire-du Buisson. Collection Chantal Fourneaux

La famille Voboam a exercé pendant plus de quatre-vingt-dix ans à Paris, contribuant à fixer les canons de la guitare parisienne de l'époque baroque, notamment dans ses proportions et dans ses principes décoratifs. Les peintres du XVIII<sup>e</sup> siècle, tel Watteau, ont laissé de nombreuses toiles mettant en scène ces instruments, qu'entoura, au long du Siècle des lumières, une faveur non démentie.

Au milieu du XVIII<sup>e</sup> siècle, l'engouement pour la guitare prend une ampleur sans commune mesure, et ce à Paris comme à Versailles. Devant l'ampleur de la demande, les luthiers peuvent se spécialiser, et parfaire la réalisation exclusive de ce type d'instruments.

Couvrant une période exactement contemporaine de cette vogue de la guitare, quatre facteurs du nom de Voboam ont exercé entre 1640 et 1731. Bien que l'on découvre régulièrement des instruments portant leur signature ou réunissant leurs caractéristiques, leur catalogue raisonné dépasse à peine la trentaine d'instruments.

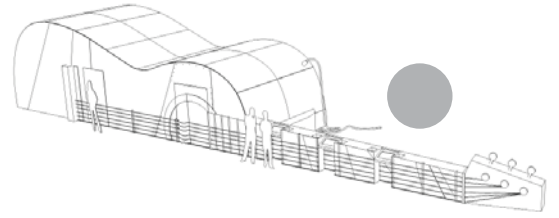
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# WOODBASS

## «PLAY IT!» STATION



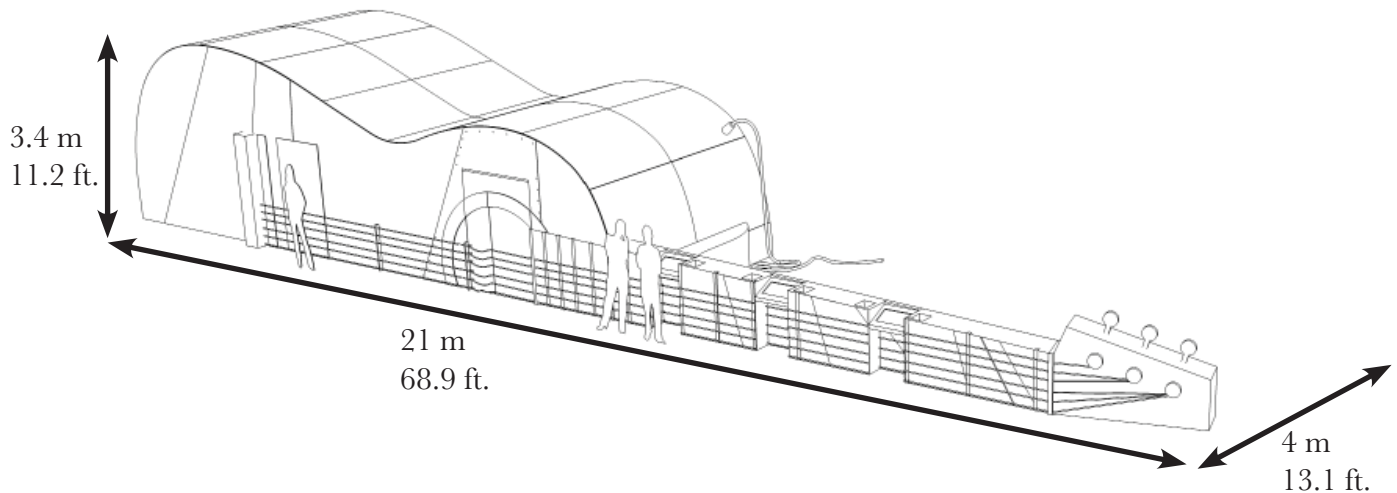
Around a station set up by the music brand Woodbrass, visitors can play electric guitars, test a selection of effect pedals or simply listen to other people playing (4 guitars and 8 headphones are available).



Woodbrass Partnership, «Play It!» Station



# TOURING CONDITIONS



## TECHNICAL REQUIREMENTS

The exhibition is designed for all types of spaces, indoors or covered outdoors. Museum conservation standards are not required, but the floor of the exhibition area must be flat.

The surface area required for installation is 21 m long (68,9 ft.) by 4 m wide (13,1 ft.). Including space for circulation, the minimum required area is 200 m<sup>2</sup> (2 152,8 ft<sup>2</sup>). The minimum ceiling height is 3,8 m (12,5 ft.).

The venue must provide enough storage space for 20 plastic pallets (1 200 mm long (3,3 ft.), 800 mm wide (2,6 ft.), 150 mm high (0,5 ft.)). The required storage area is thus 100 m<sup>2</sup> (1076,4 ft<sup>2</sup>). Storage space for two crates containing the audiovisual and lighting elements must also be provided by the venue.

Electricity must be provided by the venue: 220V 32A single-phase cable.

The exhibition's energy consumption is 5 000 W.

## SETUP AND DISMANTLING

The venue must plan for 10 days of exhibition setup and 5 days of exhibition dismantling.

A tool kit and technical manuals are provided and a video timelapse of the exhibition setup in the Cité de la musique – Philharmonie de Paris is available.

Depending on the venue and the technical teams on site, a technician from the Cité de la musique - Philharmonie de Paris can also supervise the exhibition setup and dismantling (see Responsibility of the venue).

# AVAILABILITY & PRICE

The exhibition is available from March 2017.

Price on demand.

Included in the price:

- furniture, contents, audiovisual and lighting material
- evaluation and negotiation for the broadcasting rights for the whole exhibition content;
- replacement of those exhibition items and equipment that break due to wear and tear (this does not apply to any other cause than wear and tear; the venue must have adequate and valid insurance during the exhibition).

# RESPONSABILITY OF THE VENUE

In addition to the price of the exhibition, the venue is responsible for:

- photographic and audiovisual broadcasting rights;
- music and audiovisual content declaration to the local royalties collecting and distributing societies;
- transportation costs for the exhibition for the round trip;
- installation and handling costs for the exhibition;
- insurance fees (insurance value of the guitar: 70.000 € excluding tax, insurance value of the lighting material: 1.200 € excluding tax, insurance value of the audiovisual material: 26.000 € excluding tax).

Optional:

- For now, the content is available in English, in French, in Spanish, in Catalan and in Danish; if a new translation is needed, it must be provided by the venue. Graphical and multimedia integration of the new content will be carried out by the Cité de la musique – Philharmonie de Paris at the cost of the venue.
- Service costs, travel and accommodation fees for a technician of the Cité de la musique – Philharmonie de Paris to supervise the exhibition setup and dismantling.

# CO-PRODUCERS

## MUSÉE DE LA MUSIQUE

**Cité de la musique - Philharmonie de Paris**  
**Paris, France**

Boasting a national collection of more than 7 000 pieces, initiated in 1793, the Musée de la musique combines instrument conservation, scientific research, interaction with musicians, and engagement with the public. The Musée de la musique presents temporary exhibitions each year and counts on a conservation and research team. With a wide variety of activities for every audience, it also actively contributes to the everyday goings-on at the Philharmonie de Paris.



© William Beaucardet



© Sara Guasteví

## MUSEU DE LA MÚSICA

**L'Auditori**  
**Barcelone, Espagne**

In March 2007, the Museu de la Música opened in the Auditori, home to the Orquestra Simfònica de Barcelona I Nacional de Catalunya, the Escola Superior de Música de Catalunya and the Orquestra Municipal de Catalunya. Its collection gathers nearly 2000 instruments. In the museum, visitors can live an interactive experience throughout different musical eras and cultures. The classical guitar collection is considered one of the most important in the world. Accessibility, interaction with the public, the use of new technologies and interdisciplinarity are keys elements of the Museum's identity.

## RAGNAROCK

**ROMU**

**Roskilde, Danemark**

RAGNAROCK – Museum of Pop, Rock & Youth Culture, opened in April 2016. It focuses on popular music, from the 1950s to the present, intended as a means of communication and socialization between people of different cultures and social backgrounds. The Museum also conveys the enormous impact that youth culture has had – and still has – on society, and leads visitors into a kaleidoscopic music universe. RAGNAROCK is part of ROMU (Roskilde Museum), the history museum in charge of the collections and antiques of the Roskilde, Frederikssund and Lejre municipalities in Denmark.



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