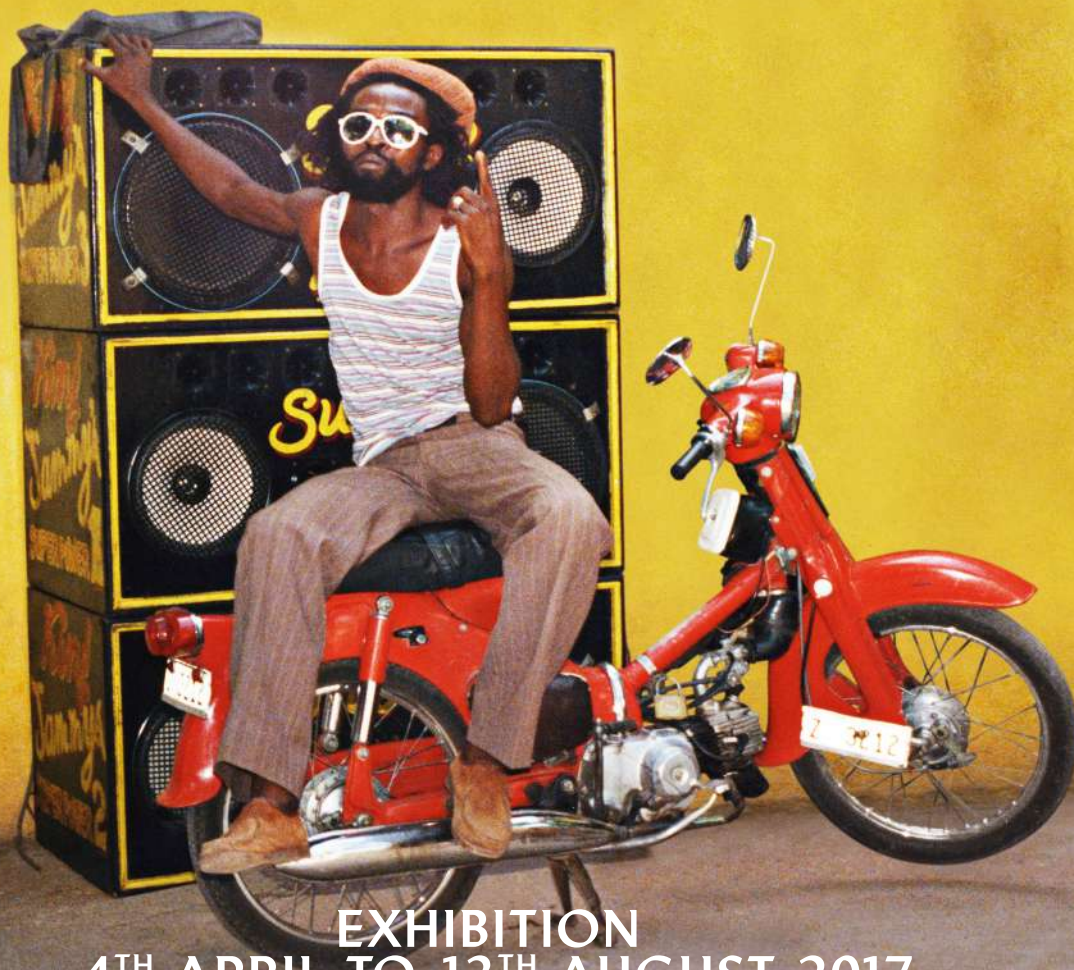


PHILHARMONIE DE PARIS

JAMAICA JAMAICA !

From Marley to deejays



EXHIBITION
4TH APRIL TO 13TH AUGUST 2017

The Cité de la musique - Philharmonie de Paris is not just a complex of three concert halls. Its main aim is to encourage a new approach to music by surrounding its concerts with a range of dynamic, convivial communication activities, including exhibition visits, introductory circuits and the group practice and culture of music, not to mention access to a wide variety of editorial and digital resources.

The 2,400-seat hall at the heart of this offer has already proved to be one of the most extraordinary in the world in terms of its design, ergonomics and acoustics. The new building designed by Jean Nouvel also holds teaching areas to host group practice for all and no fewer than six state-of-the-art rehearsal

rooms to satisfy the needs of professional musicians. Other facilities enable leisure pursuits such as temporary exhibition visits or moments of shared relaxation in the restaurant or bookshop.

Just next door, the Cité de la musique designed by architect Christian de Portzamparc notably offers a museum, two concert halls and a media library.

The strength of the project lies in the complementary nature of the four missions of the Cité de la musique – Philharmonie de Paris. On its opening year, the Philharmonie received more than 1.2 million visitors among which 153 074 persons participating in educational activities.



FOREWORD

“WHAT ABOUT THE HALF / THAT’S NEVER BEEN TOLD?” - DENNIS BROWN, JAMAICAN SINGER (1957-1999)

In the middle of the Caribbean, a tiny island barely bigger than Corsica has become an absolute exception in the history of music. Jamaica is the birthplace of one of the major musical currents of the second half of the 20th century, there is far more to Jamaica than reggae and its universal icon Bob Marley, and its complex history extends far beyond music.

The branches of Jamaican music reach as widely as those of jazz or blues, and its roots dig deep into the days of slavery, tracing back to traditional forms of song and dance inherited from the colonisation of the 18th and 19th centuries.

What many people don’t know is that since the 1950s, inventions in Jamaican music—born out of the 'do-it-yourself' ingenuity pulsing through the ghettos of Kingston—have laid the foundations for most modern-day urban musical genres, giving rise to such fixtures of today's musical lingo as 'DJ', 'sound system', 'remix', 'dub', etc.

Often blurring the lines between distinctions—spiritual or nonreligious, rural or urban, a soundtrack for Rastafarian wisemen or rude boys from the ghetto—Jamaican music is anything but one-dimensional. Often placed under the heading “World Music”, it is so popular around the globe that it could be called the “World’s Music”. The *Jamaica, Jamaica!* exhibition seeks to acknowledge this history, reconsidered through the prism of the postcolonial conflicts and encounters that led to a unique and universal movement—a virtual 'sound clash' between Bob Marley, Peter Tosh, Lee Perry, King Tubby, Studio One, the Alpha Boys School, Haile Selassie I, Marcus Garvey, etc., through musical styles as varied as burro, revival, mento, ski, rocksteady, reggae, dub and dancehall.

Jamaica, Jamaica! brings together rare memorabilia, photographs, visual art, audio recordings and footage unearthed from private collections and museums in Jamaica, the United States and Great Britain. Also providing a platform for young Jamaican artists, the exhibition is a loudspeaker for the voice of a people—a powerful wail that has been ringing out internationally for decades through its music.

“ France Hosts First Major Exhibition on History and Impact of Jamaican Music”

Caribbean Life News (04.04.17)

“One of the most interesting Philharmonie de Paris exhibition”

Le Monde (04.10.17)

“The opening turned into the proverbial roadblock, with 1,600 people showing up”

Jamaica Observer (04.12.17)

EXHIBITION CONCEPTS

WHY AN EXHIBITION ON JAMAICAN MUSIC ?

- Jamaica, a tiny island that produced one of the major musical currents of the second half of the 20th century. To restore its rightful place in the history of black music, looking beyond the clichés to which it is too often reduced.
- The sound system, DJs, clashes, remixing, the twerk, etc. all originated in Jamaican music, and its musical inventions of the 1960s are key elements of most modern-day urban music, from rap to electro.
- Bob Marley, the first superstar to emerge from the Third World.
- From slavery to Pan-Africanism: a history of decolonisation through music.

“Music and politics of Jamaica explored in major Paris exhibition”

Vinyl Factory.com (04.18.17)

PRINCIPLES OF THE EXHIBITION

- A 7-part chronological and thematic tour retracing Jamaica’s unique musical and political evolution.
- The visual side of Jamaican music, featuring mural art from the streets of Kingston, album covers, flyers, the graphic exuberance of Jamaica’s mobile street discos.
- An exhibition that presents this rich cultural heritage thanks to exceptional pieces never before exhibited in Europe, on loan from Jamaican institutions such as the National Gallery in Kingston (Mallica “Kapo” Reynolds, Evadney Cruickshank, Sidney McLaren, Karl Parboosingh, etc.).
- An exhibition that presents the extraordinary influence that Jamaican culture has had on music, graphic design, fashion and contemporary art, both in Jamaica and beyond (Tony McDermott, Xavier Veilhan, Nik Nowak, Leasho Johnson, Beth Lesser, Patrick Cariou, Cosmo Whyte, etc.).
- Scenography by the architecture firm Encore Heureux, accentuating the architectural elegance in the graphic profusion of Jamaica’s musical genres.



Scatter in front of King Jammy's studio, Beth Lesser, 1987 © Beth Lesser

DANNY COXSON'S STREET ART AS THE COMMON THREAD



Danny Coxson, a Jamaican street artist, 2015, Kingston
© Sébastien Carayol

In Kingston, music is not just heard; for decades, it has also been painted on the walls of the city, transmuting miles of decrepit concrete into maps of the musical heroes chosen by Jamaican street culture.

Mural artist Danny Coxson was born in Trenchtown in 1961. Since losing three fingers by machete in 1991, he has devoted his career to painting murals of Jamaica's legendary singers, producers and sound engineers. Thanks to a grant from the Institut français, Danny Coxson has been invited to paint the walls of the *Jamaica, Jamaica!* exhibition, using his extraordinary talent as a street artist to create a work that is fully and eminently Jamaican.

“Coxson’s artwork — colourful and precise renditions of Jamaica’s best known musicians — is the “common thread” that links the vast range of items on display in Jamaica Jamaica!, France’s first major exhibition on the history and impact of Jamaican music.” Caribbean Life News (04.04.17)



Louise Bennett fresco - produced on-site by Danny Coxson, 2017 © Philharmonie de Paris

CENTREPIECES OF THE EXHIBITION

- Paintings and murals created on site by Danny Coxson, the Jamaican street artist invited by the Cité de la musique – Philharmonie de Paris and the Institut français.
- Interactive installations: a sound system and tracks that visitors can operate, and discos inside the exhibition every Friday evening.

- One-of-a-kind instruments: Peter Tosh's M16 rifle guitar, vintage sound systems, King Tubby's customised mixing desk, etc.
- Reconstructions of legendary studios such as Studio One, the Black Ark and King Tubby's.
- Rare and unpublished audio clips and footage of Bob Marley and The Wailers.

RADIO JAMAICA, THE EXHIBITION'S OWN WEB RADIO



In 1959, the first local radio station, JBC (Jamaica Broadcasting Corporation), founded by one of the architects of Jamaican independence, Norman Manley, became the first station on the island's airwaves to focus more on Jamaican music than American jazz and rhythm and blues. From this point on, radio became not only a source of pride for Jamaicans, but the first link in the record production chain: live radio talent shows provided producers with a pool of fresh talent for the Jamaican music industry. In honour of this extraordinary slice of music history, *Jamaica, Jamaica!* decided to create *Radio Jamaica*, the exhibition's very own web radio, which will broadcast thousands of songs, sounds and playlists by surprise guests, 24/7 from 3 March to 13 August 2017.

You can find all of the programmes at www.radiojamaica.fr, or download the Radio Jamaica app to your phone starting 3 March.

DUB IT YOURSELF: AN INTERACTIVE SOUND SYSTEM

In Jamaica, sound is not heard, it is felt. In partnership with the British arts organisation Let's Go Yorkshire, *Jamaica, Jamaica!* presents a true sound system experience. Step inside this room and take your turn as the selector. Turn up the volume and feel your own sound delivered by a world-class sound system custom built by sonic master Paul Axis. This majestic wall of sound is a clear invitation: *Are you ready fi rumble?*



Interactive Heritage HiFi sound system conceived by Paul Huxtable © Philharmonie de Paris



Dancehall signs, Maxine Walters Collection © Philharmonie de Paris

THE EXHIBITION CIRCUIT

1. FOUR HUNDRED YEARS

Rebel music: the multiple heritage of slavery

2. INDEPENDENCE SKA!

The soundtrack to independence

3. HEY MR. MUSIC!

Studio One, the Black Ark and King Tubby's studio: a production circuit like nowhere else in the world

4. SOUND THE SYSTEM!

Jamaica's true instrument

5. BLACK MAN TIME

The intertwined destinies of "Jah, Rastafari" and Marcus Garvey

6. WE COME FROM TRENCHTOWN

Bob Marley and The Wailers, political hostages in a war between neighbourhoods

7. DANCEHALL STYLE

Jamaican music after Marley

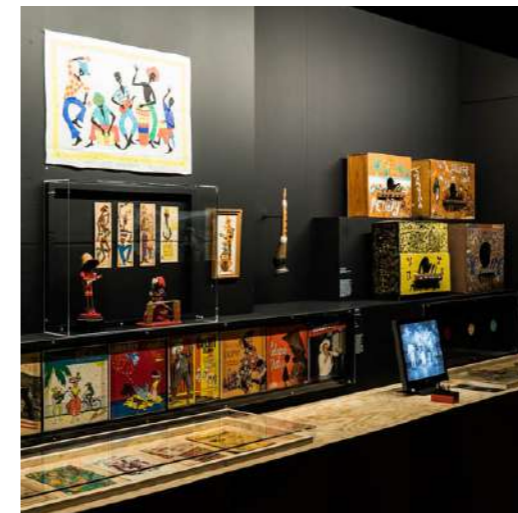
1. FOUR HUNDRED YEARS REBEL MUSIC: THE MULTIPLE HERITAGE OF SLAVERY



New Jamaica, Wayne Wright Allen, 2000, National Gallery of Jamaica © Philharmonie de Paris



The Well Traveled African, Cosmo Whyte, 2015 © Cosmo Whyte



Mento artworks, Lick It Back, Olivier Albot and Jamaica Music Museum Collections © Philharmonie de Paris

Xaymaca, the Arawak 'land of wood and water', was 'discovered' by Christopher Columbus in 1494 and occupied by the Spanish from 1509 to 1655, when it was taken over by the English. Under English rule, the island became central to the colonial Caribbean economy and a key hub for the slave trade. Until the early 19th century, hundreds of thousands of slaves were captured in Africa and brought to Jamaica to work on the sugarcane plantations. From the beginning, however, the threat of rebellion was constant; it was said that the most unruly slaves came from slaving ships that docked in Jamaica, the first stop in the West Indies.

Throughout 'four hundred years' of dominion, the uprisings and revolts by slaves and their descendants never ceased. Along with these acts of affirmation came new forms of religious worship, drawn from a mix of Christian and African song and dance influences that sowed the seeds for Jamaican music to come.

MENTO, "JAMAICAN CALYPSO"

Mento, the earliest form of Jamaican Creole music, was born in the 19th century as a form of rural folk song. Often confused with the calypso of neighbouring Trinidad and Tobago because of their melodic similarities, mento is an unapologetic fusion of the multiple heritage of slavery, drawing from both West African song and dance and colonial customs such as the Quadrille, a European society dance that became popular in Jamaica in the 19th century.

Thanks to masterful use of innuendo, mento songs can range in tone from devoutly religious to highly risqué. After reaching its apogee in the 1950s, the mento craze faded the following decade when Jamaica's brand new sound—ska—exploded onto the music scene.

2. INDEPENDENCE SKA! THE SOUNDTRACK TO INDEPENDENCE



Sister Ignatius Jukebox © Philharmonie de Paris



Sister Ignatius, music director of The Alpha Boys School, 1950s, MoPoP Collection © Museum of Pop Culture, Seattle, WA

The end of World War II set in motion a worldwide process of decolonisation that ultimately dismantled the British Empire. India, Kenya, Malaysia: one by one, the British colonies became sovereign states.

Jamaica gained its independence in 1962, a time marked by growing awareness of the Third World and Pan-Africanism.

At long last, Jamaica became the "master of its own destiny", and euphoric pride and optimism swept across the island. People were eager to celebrate to music, and the new musical genre ska—a blend of local traditions and American rhythm and blues and jazz, with its characteristic rhythm on the off beat—perfectly matched the mood. Thanks to the success of The Skatalites—whose members were all educated at the Alpha Boys School run by an order of Catholic nuns—ska became Jamaica's first musical phenomenon to reach international audiences.



The Skatalites' instruments, MuPoP and Jamaica Music Museum Collections © Philharmonie de Paris

THE INCREDIBLE DESTINY OF A SCHOOL RUN BY NUNS

The Alpha Boys School—an educational institution for “wayward boy” founded in Kingston in 1880 by the Catholic Sisters of Mercy—would come to hold an extraordinary place in music history, producing many of Jamaica’s most influential musicians. As part of the rigid education administered by the nuns, the schools’ pupils receive strict musical training. Of particular influence was Mary Ignatius Davies (1921–2003), or “Sister Ignatius”, a music lover: the exhibition includes an homage to her in the form of jukebox featuring some of her favourite songs. Former pupils of the Alpha Boys School include all three members of Israel Vibration, Cedric Brooks, Vin Gordon, Leroy “Horsemouth” Wallace, Leroy Smart, Yellowman, Leslie Thompson (the first black conductor of the London Symphony Orchestra), and the four founding members of the revolutionary ska band The Skatalites.

3. HEY MR. MUSIC!

STUDIO ONE, THE BLACK ARK AND KING TUBBY’S STUDIO: A PRODUCTION CIRCUIT LIKE NOWHERE ELSE IN THE WORLD

In the late 1950s, the record industry quickly became an important part of Jamaican society, especially with the emergence of small street discos: in order to boost their popularity and bring in more profits, these «sound systems» had to play exclusive tracks. With fierce competition at every level of the production circuit, studios and music began to play a key role in Jamaica’s economy, society and politics. Artistic rivalry pushed singers, musicians and producers to always aim higher and keep innovating. Over the next decades, sound pioneers in Kingston studios came up with unique musical practices that would be emulated and adopted around the world. This is certainly true of the three studios that Jamaica, Jamaica! has chosen to reconstruct: Studio One, the Black Ark created by eccentric producer Lee Perry, and King Tubby’s impeccable sound room.



“This is Music Street!”, three studio reconstitutions © Philharmonie de Paris

STUDIO ONE, “JAMAICA’S MOTOWN”

It is often said that Studio One is to Jamaican music what Motown is to American soul. The label has been instrumental in the evolution of the island's different musical genres since the 1960s. Founded by Clement Seymour "Coxsone" Dodd (1932-2004) in the mid 1950s in order to attract new talent to his sound system, Sir Coxsone's Downbeat, Studio One began manufacturing its own albums in 1963. The first-black-owned studio on the island, it launched the careers of hundreds of the biggest names in Jamaican music, including Bob Marley and The Wailers, Burning Spear, Ras Michael, Alton Ellis, Ken Boothe, Horace Andy and The Skatalites.

Jamaica, Jamaica! features memorabilia from the Dodd studios that has never before been exhibited, including instruments (Jackie Mittoo’s organ, sound system speakers, etc.) and personal photos jealously guarded by the family for decades.



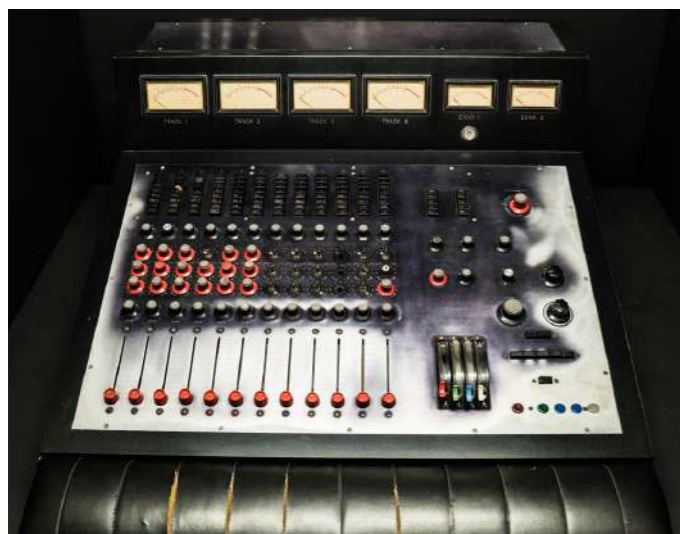
Studio One reconstitution, Jamaica Recording & Publishing Studio Lmtd © Philharmonie de Paris



Lee "Scratch Perry", 2015, Galerie Emmanuel Perrotin © Philharmonie de Paris

LEE PERRY, THE "SALVADOR DALI OF DUB"

An eccentric figure and a true artist, sound engineer and producer Lee "Scratch" Perry (b. 1936) invented production techniques that spread far beyond reggae circles and are still used today. He continues to be the subject of fascination, as illustrated by the work of contemporary French artist Xavier Veilhan, who has included Lee Perry in his series of 3D sculptures of mythic producers. Equipped with only a four-track recorder and a few basic drum machines, he revolutionised Jamaican music and took his creative genius to new heights, helping to perfect dub—a psychedelic reinvention of reggae instrumentals saturated with sound effects.



King Tubby's MCI Console, end of 1960s, MoPoP © Philharmonie de Paris

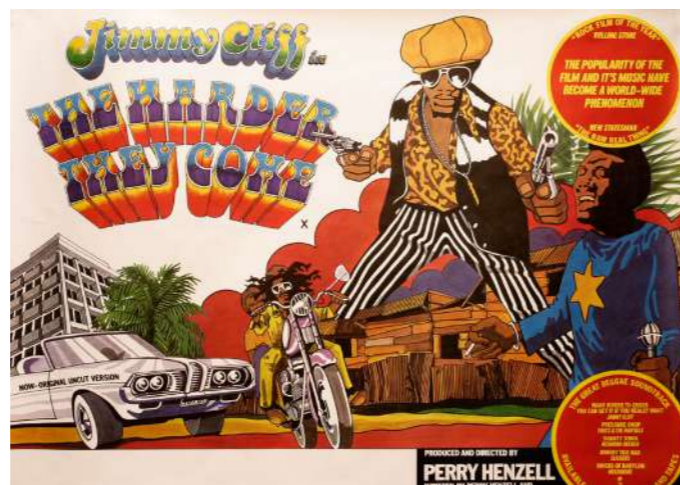
KING TUBBY'S STUDIO AND ITS MYTHICAL MIXING DESK

Found in Jamaica under incredible circumstances, this console is one of the exhibition's centrepieces. This twelve-track MCI desk belonged to sound engineer and producer Osbourne "King Tubby" Ruddock (1941-1989), a trail-blazer in the art of musical reinterpretation who showed the world that sound engineering is just as much 'making music' as any musician's part. The «dub master», as he was called, was one of the inventors of remixing, a technique still widely used in popular music today.

THE HARDER THEY COME, JAMAICAN MUSIC IN FILM

In *The Harder They Come* (1971), which is said to have brought reggae to Europe with its striking soundtrack, Jimmy Cliff plays Vincent "Ivanhoe" Martin, an aspiring singer based on a real-life bandit known as Rhygin who was famous in the 1940s.

For the Jamaica, Jamaica! exhibition, the family of the film's deceased director Perry Henzell opened its treasure chest of rare memorabilia relating to this cult classic.



The Harder They Come American first release poster, 1973, Chris Lane Collection © DR

4. SOUND THE SYSTEM! JAMAICA'S TRUE MUSICAL INSTRUMENT

In the 1950s, radio became a fixture in homes around the world. In order to hear the latest new sounds, Jamaicans huddled around the radios of those lucky enough to receive the signal from New Orleans or Florida. When a handful of young entrepreneurs decided to organise outdoor dances where they could play whatever albums they chose, the sound system was born. From the start, this mobile street disco filled a void, serving as the speakers of the people, and ultimately becoming the true instrument of Jamaican music.

Sound system dances quickly became part of everyday life in Jamaica, representing a considerable market. Spearheaded by pioneers of this fast-growing new social scene such as Tom the Great Sebastian and V Rocket, epic sound battles soon birthed the first three major sound systems: The Trojan (Duke Reid), Coxson's Downbeat (Clement Dodd) and Voice of the People (Prince Buster). In order to 'survive' in this fiercely competitive milieu, sound systems were under constant pressure to invent new ways to stand out: their technical, stylistic and musical innovations—the sound clash, dubplates (exclusive tracks pressed on acetate) and remixing—laid the foundations of DJ culture as we know it today.



1950s-1970s sound systems, Lick It Back Collection © Philharmonie de Paris



HIGHLIGHT - SERIOUS THINGS A GO HAPPEN, JAMAICA'S COLOURFUL DANCEHALL SIGNS

For the past fifteen years, Jamaican producer Maxine has collected the bright, hand-painted signs advertising sound system dances in Jamaica. Nailed to the odd tree or telephone pole on the island, these flashy signs—as colourful linguistically as they are visually—aim to outdo each other with the catchiest phrases in patois and the gaudiest lettering. They represent an incredible vernacular, visual and linguistic heritage, and one that is endangered: the Jamaican people's fondness for these dancehall signs is not shared by the authorities, who view them as illegal advertising and systematically destroy them.



Serious Things Go Happen, dancehall signs, Maxine Walters Collection © Sébastien Carayol / Philharmonie de Paris

5. BLACK MAN TIME THE INTERTWINED DESTINIES OF "JAH, RASTAFARI" AND MARCUS GARVEY

This part of the exhibition, entitled “Black Man Time” in homage to I-Roy's song, retraces the destiny of two major and interconnected historical figures often hailed in Jamaican music, especially reggae: Ethiopian emperor Haile Selassie and activist Marcus Garvey.

Between 1680 and 1786, the United Kingdom deported almost two million Africans to its colonies. Those that emerged from the holds of the slaving ships to a life of bondage in the New World never resigned themselves to this existence.

Slave resistance laid the foundation for a working-class consciousness in Jamaica that was further shaped by the key figures of black pride, such as Marcus Garvey (1887-1940). One of the fathers of black nationalism, born in Jamaica but very active in the United States, Marcus Garvey became one of the most prominent advocates for Pan-Africanism. The other figure is Haile Selassie (1892-1975), emperor of Ethiopia, who embodied the resistance to oppression and colonialism. After his crowning in 1930, Haile Selassie was proclaimed to be the incarnation of God by Rastafari, a spiritual and philosophical movement in Jamaica.

At the end of the 1960s, fuelled by the determination to bring down the system of slavery and colonialism that had shaped their existence, Rastafarians turned Jamaican music into a militant, seditious and mystical wail of pride—reggae—boldly reaffirming their ties to Africa and their ancestors.



Marcus Garvey at an UNIA parade in New York, James VanDerZee, 1924 © Donna VanDerZee



Nyabingi Hour, Everald Brown, 1969, Oil on canvas, The National Gallery of Jamaica
Count Ossie's drum set, MoPoP © Philharmonie de Paris

HIGHLIGHT - COUNT OSSIE'S DRUM SET

In the face of violent repression in colonial Jamaica, the first Rastafarians took refuge in the hills around Kingston, where they developed a form of music called Nyabingi. Under the influence of percussionist Count Ossie (1926-1976), the Nyabingi drumming style evolved dramatically in the 1950s and 1960s. He held gatherings called groundations led by a trio of hand drums—a bass drum, the funde and the repeater—whose rhythms seem to follow the heartbeat.

Rastafarian percussionists made their studio debut in 1960 when producer Prince Buster included Count Ossie's drums on his recording of the Folkes Brothers song “Oh Carolina” (Buster Wild Bells, 1960).

6. WE COME FROM TRENCHTOWN

BOB MARLEY, THE WAILERS, AND THE POLITICAL VIOLENCES IN JAMAICA

Originally from the rural town of Nine Mile, Bob Marley spent most of his youth in the West Kingston ghetto of Trenchtown. There in the daedalus of communal courtyards, he met Peter Tosh (1944-1987) and Bunny Livingston (b. 1947), with whom he formed his first band, The Wailers. Their 1964 song "Simmer Down" became their first hit in Jamaica.

From the start, their music rang out as a gripping, soulful wail. Trenchtown was the frontline between two warring neighbourhoods, armed by political parties who sought to use musicians for their own political gain. Deeply marked by the violence they saw play out in its streets, The Wailers would sing about Trenchtown throughout their career.

In 1972, The Wailers were spotted by Jamaican-English producer Chris Blackwell and signed to his Island label. Just two years later, however, with The Wailers on the brink of international success, tensions over the label's promotion of Marley alone led to the break-up of the band.

Before his death in 1981, Bob Marley became an international icon, the first true, and unrivalled to this day, superstar to emerge from the Third World. A Christ-like figure who spoke to and for the oppressed, he had carried the rebellious voice of his Kingston neighbourhood around the world.



Natty Dread, Tony Wright, 1975, original painting for The Bob Marley and The Wailers album, « Natty Dread » (1974, Island) © Tony Wright



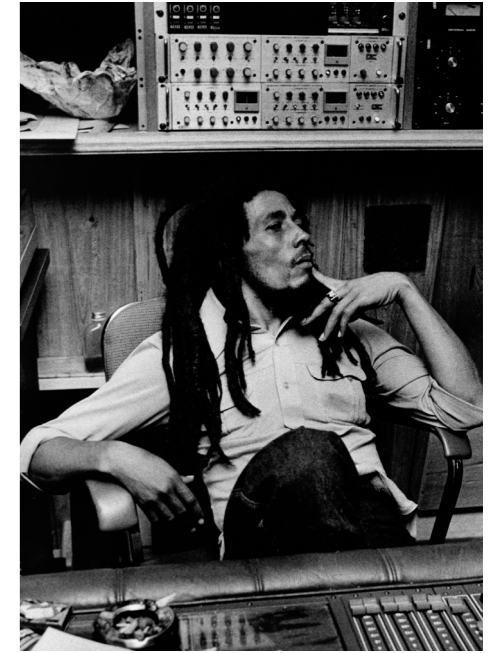
Trenchtown Rocking, JYB, 2017 ©Jyb/bloodylane.tumblr.com



Bob Marley at home, Peter Simon, 1976, Kingston © www.petersimon.com



Bob Marley And The Wailers' instruments, MoPoP © Philharmonie de Paris



56 Hope Road Home Studio, Adrian Boot, 1979 © Adrian Boot/ Urban Image

HIGHLIGHT – PETER TOSH'S M16 RIFLE GUITAR

The famous machine gun-shaped guitar that became a symbol of defiance and militancy did not always belong to Peter Tosh. Originally created and used by Californian guitarist Bruno Coon of the rock group Prairie Fire, the guitar was sold to Peter Tosh for \$550 after his concert in Los Angeles on 25 August 1983. This one-of-a-kind instrument is one of the exhibition's flagship pieces.



Photo shooting for «Legalize It» album cover, Lee Jaffe, 1976 © Lee Jaffe



Peter Tosh's M16 guitar, 1983, Peter Tosh Museum © Philharmonie de Paris

7. DANCEHALL STYLE JAMAICAN MUSIC AFTER MARLEY



Dancers at Weddy Weddy & Nipples Tuesdays nights
© Emmy-Lou Mai

1981: with the death of Bob Marley, Jamaican music lost its international ambassador. At the same time, a new mutation of the island's music, dancehall, was emerging in its ghettos.

Veering away from Rastafarian spirituality, this new sound chronicled life in the sound system culture, as if after being in the international spotlight, Jamaica needed to sing for itself again. This new music style focused heavily on beauty and the body. Already crippled by debt since its first loan from the IMF in 1977, the country was falling into even deeper poverty. Provocative in tone, with lyrics about guns and sex, this new genre became people's only release from the pressures of everyday life.

In the early 1990s, a new phenomenon appeared on the dance floors: dancehall queens, with their outrageous outfits and highly suggestive dance moves, in a militant expression of hyper-femininity that has carried over into the global pop culture of today.

While the West searched desperately for the "next Bob Marley", Jamaica was busy reinventing itself once again. With dancehall, it created a new brand of distinctly Jamaican codes, a musical and corporal movement true to its roots, born on the dance floor to the beat of the sound systems.



Wall installation *Back-a-Road*, 2017, Leasho Johnson © Philharmonie de Paris

LEASHO JOHNSON: THE HUMOUR AND HYPERSEXUALITY OF DANCEHALL

Born in 1984 in Montego Bay, Leasho Johnson is a Kingston-based multidisciplinary artist working in ceramics, murals, street art, and graphic design, etc. Interested in art as a place of conflict and influenced by cultural studies, his artworks are always guided by social commentary on his own experience as a young, gay man who grew up in Jamaica. With this installation—an artistic wink at the Keith Haring murals from the early days of hip hop, and a tribute to dancehall culture—Leasho Johnson humorously plays with the codes of provocative representations of the disinhibited characters encountered at street discos.



Panzer, Nik Nowak & Bass Mechanik, 2017 © Philharmonie de Paris

PANZER SOUND SYSTEM: DANCEHALL IS A WEAPON!

For *Jamaica, Jamaica!*, German artist Nik Nowak has specially adapted his installation entitled *Panzer* (2011), inviting DJ Neil Case aka "Bass Mekanik" to compose a special soundtrack based on his dancehall favourites from the 1980s to today.

Of Jamaican origin but based in Miami, Neil Case has worked as a sound engineer on reggae productions for Byron Lee, Barry Biggs and Tommy Cowan. He is primarily known for developing the Miami Bass style in the 1980s, a form of rap made famous by the group 2 Live Crew.



"The Greensleeves years", set of preparatory artworks for album covers, Tony McDermott, 1977-2017 © Philharmonie de Paris

THE GREENSLEEVES YEARS

The English label Greensleeves, founded in 1977, reflects the mood in the early 1980s, as the reign of dub was drawing to a close and the dancehall era was beginning. With albums from a variety of Jamaican producers, Greensleeves forged the visual identity of this new sound thanks to its head illustrator Tony McDermott, largely influenced by comics. For the first time, as part of the *Jamaica, Jamaica!* exhibition, this remarkable artist has provided a portfolio of the original artworks he created for the Greensleeves label.

PRACTICAL INFORMATION

EXHIBITION SURFACE REQUIREMENTS

The exhibition is designed for a 800 square meters space at the Philharmonie de Paris. The project adaptable according to the venue size and requirements. (from 500 to 1 000 square meters).

EXHIBITION CATALOG

The exhibition catalog was printed in 4 000 units.
Reprint and translation of the catalog are both possible.

ARTWORKS DETAILS

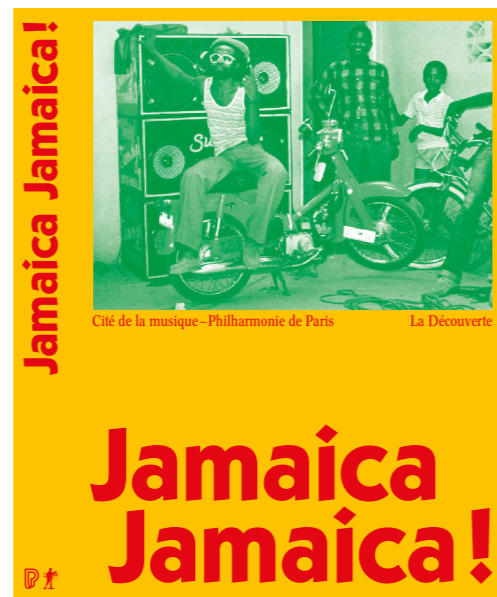
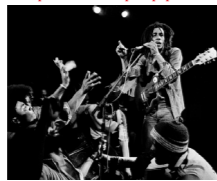
The selection is constituted of 488 artworks.
In the context of a loan agreement of this exhibit, every artworks are available for loaning.

Please note that the exhibit can be enriched and adapted with the collection of the host country or host institution.

Depuis plus d'un demi-siècle, une petite île des Caraïbes a inscrit son nom en lettres de feu sur la carte de l'histoire mondiale de la musique. Avec des ramifications qui s'étendent au jazz ou au blues, la musique jamaïcaine a transformé ses héritages africains, issus des souffrances de l'esclavage, au fil du temps et des contacts avec les colonisateurs européens. Deejay, sound system, remix, dub : autant d'inventions audacieuses, bricolées dans les ghettos de Kingston dès les années 1950, qui sont aux sources des musiques urbaines contemporaines.

Musique sacrée ou musique profane ? Rurale ou urbaine ? Militante ou légère ? Voix des sages Rastafari ou des *rude boys* du ghetto ? Les auteurs de ce livre exposent la richesse et la complexité des musiques jamaïcaines, mais aussi leur terroir culturel, historique et politique. Ils décrivent et analysent les mécanismes qui ont conduit la musique jamaïcaine, haut-parleur de l'identité d'un peuple, à porter son message bien au-delà des frontières de l'île, pour devenir la plus populaire des musiques du monde.

Catalogue de l'exposition **Jamaica Jamaica!** présentée à la Philharmonie de Paris du 4 avril au 13 août 2017.



EXHIBITION CATALOG

FOREWORD

by Sébastien Carayol and Thomas Vendryes

JAMAICA: THE MATRIX OF A UNIQUE MUSICAL ESSENCE

The Spirit of Jamaican Music, Kenneth Bilby
Sound System, a voice for the people, Joshua Chamberlain
Kingston, a musical production cluster, Thomas Vendryes
Versions, dubs and riddims, Ray Hitchins
Musical characteristics of Jamaican popular music, Leonard J. McCarthy

MENTO, JAZZ, SKA, ROCKSTEADY: FIRST TRACES OF JAMAICAN MUSIC ON VINYL

Early days of Jamaican music, Heather Augustyn
Jamaican Jazz on the island and abroad, Herbie Miller and Roberto Moore
Everard Williams, Alerth Bedasse and Ivan Chin, Daniel T. Neely
Don Drummond, Mister Genius, Heather Augustyn
Duke Reid: a holster full of 45s, Heather Augustyn
Millie Small, the first hit, Heather Augustyn

THE 1970s: REGGAE'S REIGN

The reggae, a music for troubled times, Thibault Ehrengardt
The Bandwagon PNP: Joshua vs. the Pharaoh, Thibault Ehrengardt
Lee Scratch Perry, Upsetter in Chief, David Katz
Studio One, the Jamaican hit maker, Chris Lane
Bob Marley, Peter Tosh, Bunny Wailer: The Wailers conquer the world, Roger Steffens
King Tubby, the dub master, Chris Lane

DANCEHALL STYLE: AFTER BOB MARLEY, A REBIRTH IN MUSIC

Dancehall time, Carolyn Cooper
Rub-a-Dub Style, Beth Lesser
King Jammy, king of dancehall, Chris Lane
Sugar Minott, The Ghetto's Godfather, Beth Lesser
Dancehall Queens, emancipation by womanhood, Carolyn Cooper
Vybz kartel: gangsta artist, Emmanuel Parent

BLACK MAN TIME: JAMAICAN MUSIC AND THE BLACK CONSCIOUSNESS

Consciousness of the Jamaican music, Giulia Bonacci
Nanny, Queen of the Maroons, Kenneth Bilby
Marcus Mosiah Garvey, the Black Moses, Giulia Bonacci
Leonard Howell, the first Rasta, Hélène Lee
Hailé Sélassié the 1st: a God from Ethiopia, Giulia Bonacci

PLACES, LANGUAGES AND FASHIONS: JAMAICAN MUSIC'S CODES

Jamaican music and its urban context: Kingston, Trenchtown, Romain Cruse
Jamaican language, slang and national identity, Hubert Devonish
"Style Cyaan Spoil!: Fashion on Jamaican scene (1955 – 2016), Erin Hansen McKnight

INTERNATIONAL REGGAE: A MUSICAL DIASPORA

Exodus: Jamaican music through the world, Jérémie Kroubo Dagnini
Stuart Hall: Caribbean identity, between African roots and Jamaican music, Maxime Cervulle
Cultural identity and diaspora, Stuart Hall
Think the diaspora: Home from abroad, Stuart Hall

ANNEXES

The writers
Sources and Photos Credits
Selected bibliography
Thanks
List of artworks displayed
Danny Coxson: the sound I draw
Credits

COMPLEMENTARY INFORMATION

THE EXHIBITION CURATOR, SÉBASTIEN CARAYOL

Sébastien Carayol, age 41, is a journalist, author and filmmaker (*Tracks*/ARTE, ARTE Creative, Petit Dragons, La Cavalerie) with a background in print journalism (*Natty Dread*, *Wax Poetics*, *Libération*, *Next*, *Riddim*, *Vibrations*, etc.). He shares his time between Marseille and Los Angeles.

Immersed in the sound system culture of London and Jamaica for the past two decades, he has curated exhibitions such as *Say Watt? Le Culte du sound system* (La Gaîté lyrique, summer 2013), *Hometown Hi-Fi* (Sonos Studion, Los Angeles, 2014) and *Agents Provocateurs* (Shepard Fairey Gallery/Subliminal Projects, Los Angeles, 2015).

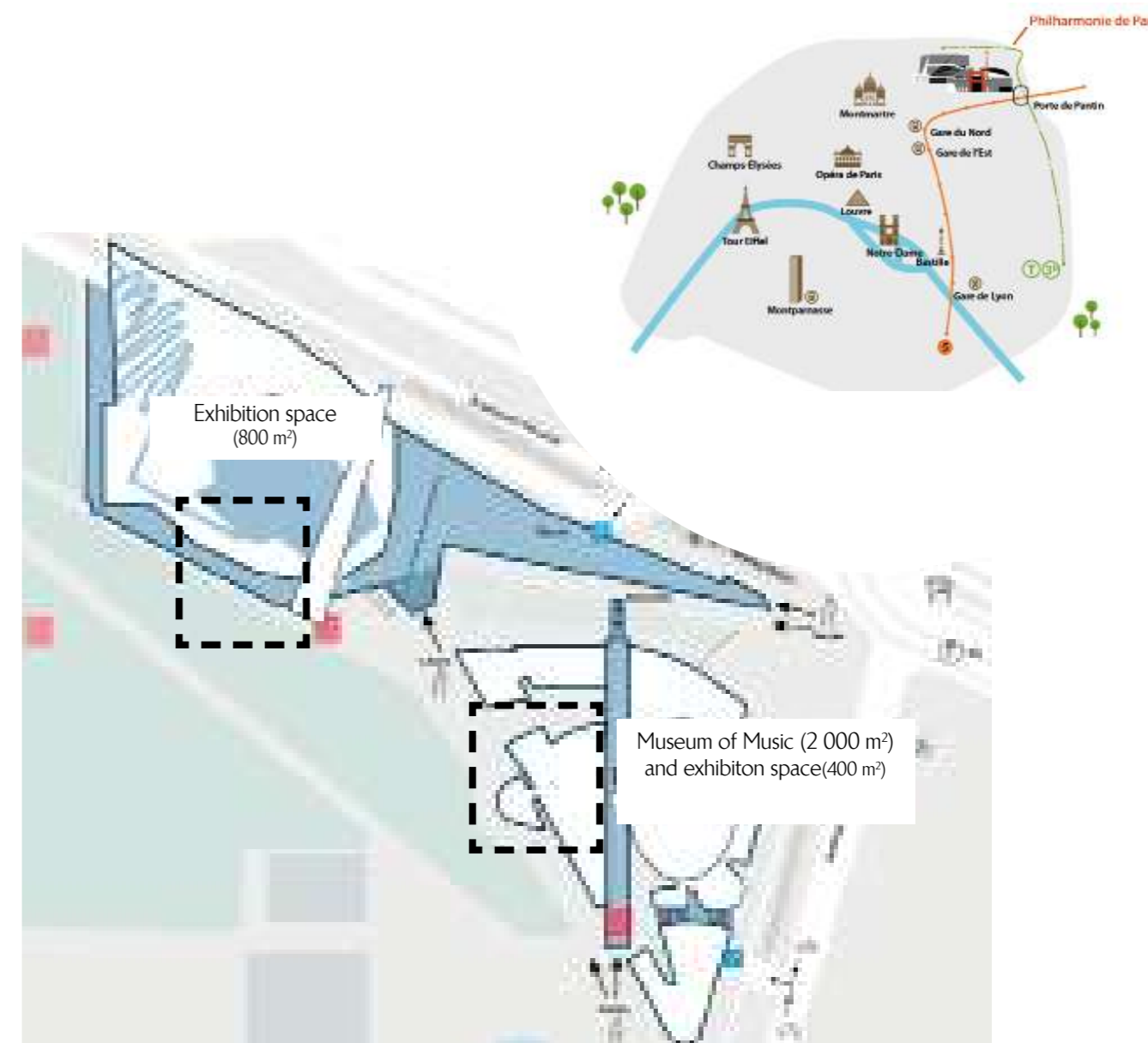
RELATED EVENTS

- Every Friday (7pm-9pm) until 13 August, *Jamaica, Jamaica!* will feature DJ sets by top French selectors on the Dub It Yourself sound system. (See the full schedule at our website: www.philharmoniedeparis.fr/jamaica)
- Screening cycles
- Self-guided visits
- Educational tours
- Conferences
- Children's programming

CULTURAL PARTNERS



LOCALISATION



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