

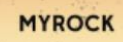


EXPOSITION  
**MEMNAL**  
DIABOLUS IN MUSICA

**EXPOSITION**  
5 AVRIL - 29 SEPTEMBRE



**PHILHARMONIE  
DE PARIS**  
MUSÉE DE LA MUSIQUE



Licence n° 2023-04214, R. 2023-03944, R. 2023-01778, R. 2021-01739, Création graphique: Parillon - Impression: MEOA



# INITIAL CONCEPT AND SET DESIGN PRINCIPLES

After running Bowie (2015), Electro (2019) or Hip-Hop (2022), which recorded nearly 500,000 visitors, the Philharmonie de Paris is preparing for spring 2024 the first major exhibition on metal culture in France.

**Iconic objects and works** representing metal history, embodying bands as well as the public will be presented in the exhibition. It will thus show instruments, record covers, costumes, sets, goodies and works of art that formed the history of the genre, to **recount the saga of metal around the world**.

The exhibition will also be dedicated to connections between the genre and popular culture. It will link metal visual universe with films, video games or comic strips being at the origin of a particular iconography.

A focus on the **strong political commitment of metal** (environmentalism, protection of cultural minorities, etc.) is developed within a specific section of the exhibition. Given the community's major role in the very existence of metal as a culture, a large part of the exhibition will additionally give room to metalheads' collections. It will consider access to these **extreme music as an initiation rite**. A particular attention will be paid to the musical dimension of the show, to **immerse visitors** gradually in all dimensions of the genre.

The scenography and the structure of the exhibition trail will tell visitors a story of metal, through images and objects, as a **journey within this musical scene and its culture**.

## KEY TOURING INFORMATION

- **In Paris** : April 04 - Septembre 29, 2024
- **Touring availability**: from November 2024
- **Surface** : 750 - 1000 sqm (adjustable)
- **Over 400 physical and digital pieces**
  - Artworks, memorabilias, archives and records
  - Musical instruments, costumes and stage props
  - Photographs, reproductions and AV content
  - Immersive & interactive installations designed specifically for the exhibition.
- **Publication** : 255 pages exhibition catalogue  
*Translation and re-edition can be discussed.*

## CURATORS



**Corentin Charbonnier**  
Doctor in Anthropology (PhD), specialist in the metal scene



**Milan Garcin**  
Curator, Doctor in Art History (PhD), specialist in the work of Francis Bacon

## SCIENTIFIC ADVISORS

Jean-Pierre Sabouret  
Christian Lamet

## EXHIBITION DESIGNERS

Achille Racine  
Clémence La Sagna

## GRAPHIC DESIGNERS

Førtifem



# EXHIBITION VIEWS

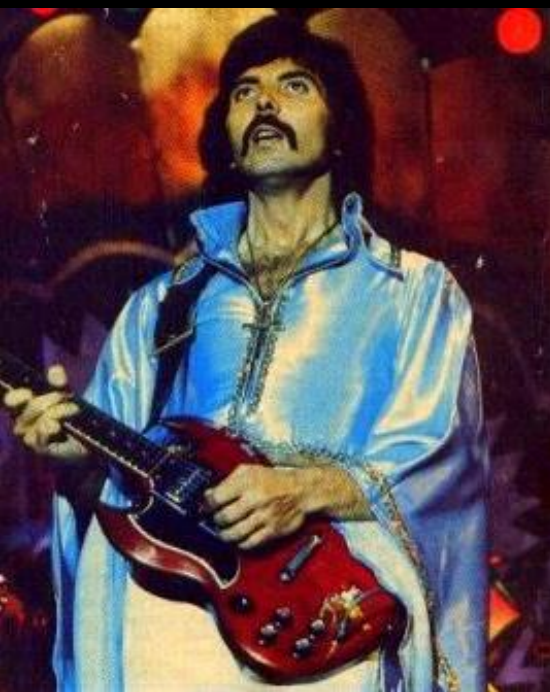


Section 6 – The 7 chapels of metal

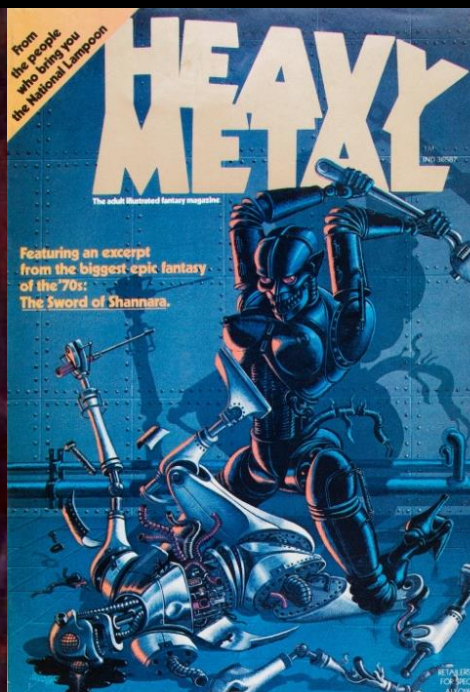


## THE EXHIBITION KEY CONCEPTS

- **EXCEPTIONAL LOANS** - The exhibition brings together an exceptional collection of works from metal culture, in particular numerous musical instruments and costumes that belonged to famous musicians (notably from the Hard Rock Cafe in the United States): over 350 works and objects are presented in the exhibition.
- **AN IMMERSIVE EXPERIENCE** - The exhibition features original audiovisual installations designed to evoke experience of live music, created with the help of prestigious partners such as Hellfest.
- **LIVE MUSIC** - Because metal is a live experience, a live music playlist accompanies visitors throughout the exhibition and interacts with audiovisual installations.



Tony Iommi at the Long Beach Arena during the Sabotage tour, 1975, California



Heavy Metal, April 1977, American version Metal Hurlant, first issue



Alice Cooper, Guillotine, 252 x 173 x 92 cm, coll. Rock and Roll Hall of Fame

- **PERIOD ROOM** - Metal is above all a culture that brings together musicians and dedicated fans, all of whom are collectors. A period room will pay tribute to the world of metalheads.
- **BRIDGES WITH THE VISUAL ARTS** - The iconography of metal resonates with art history, and in particular with contemporary art: the exhibition aims to show these links, by presenting works by Gottfried Helnwein, Wim Delvoye, Hans Ruedi Giger...
- **THE "METAL IMAGINARY"** - The metal imagination permeates much of popular culture: the exhibition explores the links with other mediums such as comic books and cinema.
- **THE METAL COMMUNITY** - The exhibition focuses on the international scene, but also offers glances into local and underground scenes, and the way in which the metal community has developed around the world.

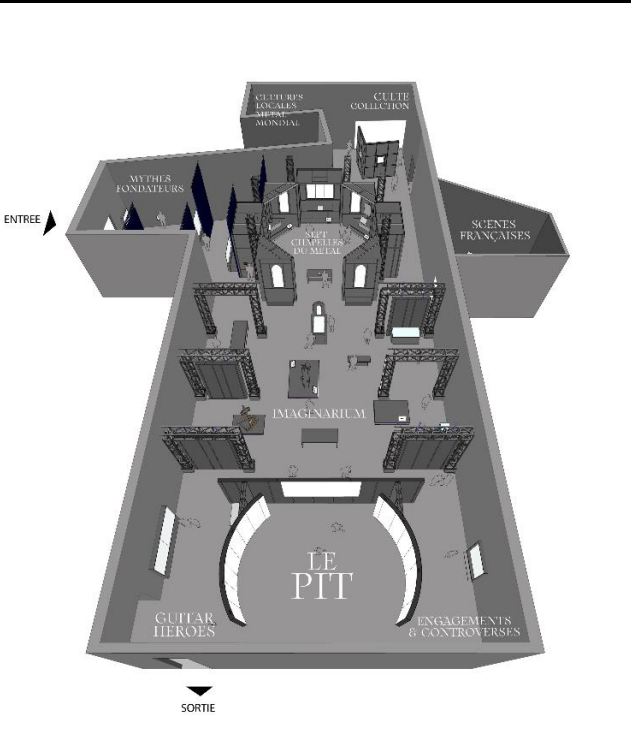


# THE EXHIBITION CIRCUIT : OVERVIEW

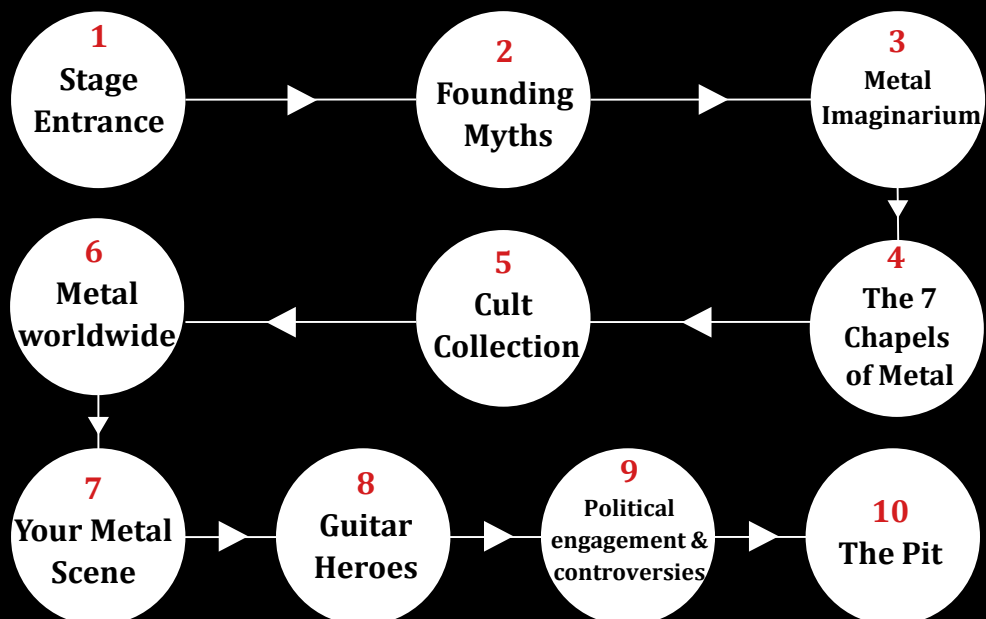
## THE SCENOGRAPHY PROJECT

The exhibition design blends two strong aesthetics of the metal world: **the music scene** and **religious inspiration**. Following the plan of a church nave oriented towards seven radiating chapels, the exhibition design is structured by wide stage decks, topped by highly visible spotlights, **reminiscent of the architecture of festival stage designs**. Each chapel, dedicated to a particular genre of metal, features emblematic artefacts, as well as sound and video extracts creating a **spectacular audiovisual immersion**.

Visitors on the top of the nave will find themselves in the **period room**, which recreates the intimate and ideal collection of a metalhead, and those at the bottom of the nave will find themselves in the "pit", an **immersive circular space** that marks the final stage of the initiation rite and a reminder that metal is experienced from the inside, in concert, as a tribute to all the festival-goers.



## THE EXHIBITION CIRCUIT IN 10 SECTIONS





# THE EXHIBITION CIRCUIT : SECTION BY SECTION

## Stage Entrance

1

© Hellfest Festival

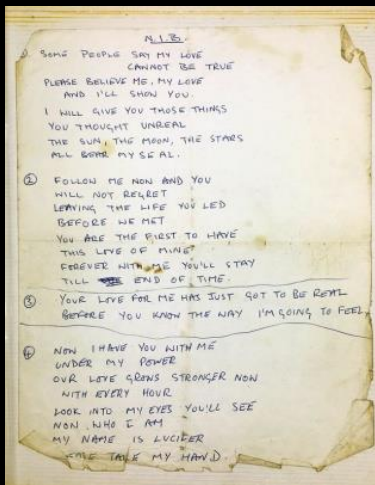


The core metal music experience is the **liveshow**. Visitors begin the exhibition as if making a stage entrance.

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## Founding Myths

At the end of the 1960s, English rock was exploring new avenues. In November 1968, to compete with The Who, The Beatles produced "Helter Skelter", a new sound that McCartney wanted to be "as raucous and heavy as possible". But the revolution was coming from elsewhere.



Black Sabbath, *N.I.B.*, written lyrics, 1970

**Black Sabbath, Led Zeppelin and Deep Purple** were born. Steeped in the musical structures of blues and rock, they added more violence and invented hard rock: a more powerful sound thanks to amplification equipment, heavier hitting, lower notes and brutal screams, darker themes. Everything was designed to impress the audience, from the singers' unbridled stage presence to the use of the tritone, the 'devil's interval' or series of dissonant notes known in the Middle Ages as the diabolus in musica.

Excessive, high-volume touring, the status of the artists as absolute idols, right down to the names of the bands themselves, created an imaginary world in which Black Sabbath, Led Zeppelin and Deep Purple the founding myths of metal.



LED ZEPPELIN, end of the 70s, c Chris Walter / Agence DALLE



Toni Iommi Monkey Gibson SG, (Black Sabbath), 1965



Black Sabbath, *The eternal idol*, 1987



Auguste Rodin, *L'éternelle idole*, 1890-1893



## THE EXHIBITION CIRCUIT : SECTION BY SECTION

### Metal Imaginarium

3

The exhibition will also be an opportunity to show the **intersections between metal and the arts** — from artworks produced for album covers to tee-shirts and creations by contemporary artists whose aesthetic aligns with metal culture.



Buckethead's stage mask

H.R. Giger (1940-2014) - Alien III / Necronom



John Armleder, *Zakk Wylde I (Furniture Sculpture)*, 2004

The thrash aesthetic that characterises some of the output from contemporary artists (John Armleder, Wim Delvoye, etc.) resonates with this visual universe and appears throughout the exhibition circuit. Classical art, in particular Renaissance and Romanticism, is a formidable source of inspiration for the groups, from memento mori to infernal visions, from epic landscapes to mythological and chivalric history painting.

### 4 The 7 chapels of Metal

With dozens of sub-genres, initially grouped together under the name "hard rock", metal is far from being musically unified. Musical instruments, archives and other objects are gathered in this section. Presented as "relics", they cover the main trends in the genre over the last fifty years. They bear witness to **diverse visual and musical identities**, all part of a common culture.

Seven of the most prominent genres of metal music are represented: Heavy Metal, Trash Metal, Death Metal, Black Metal, Power & Symphonic Metal, Hardcore, and Nu Metal. The scenography of this section is arranged accordingly, into 7 chapels.

Alongside the "relics", each of the 7 chapels houses video screens interacting with the exhibition live playlist. This **dynamic installation** displays iconic clips from the different 7 main genres presented here.



*Lemmy Killmister*, stained glass, original creation for Hellfest, © Hellfest Productions



## THE EXHIBITION CIRCUIT : SECTION BY SECTION

### Cult Collection

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Metal has specific and **well-known iconographic codes**, but the references and intersections with the graphic arts, comics, film and even classical art are not always clearly identified. This section will look at the various objects and works making up this counter-culture, from *Heavy Metal* magazine—the American version of the famous French comic *Metal Hurlant*—to OBEY's drawings of Lemmy, Tenacious D video games and other collector items such as Kiss- or Iron Maiden-themed pinball machines. This culture is also showcased in a **period room** presented in this section that recreates the ideal room of a metalhead.



Motorhead cup

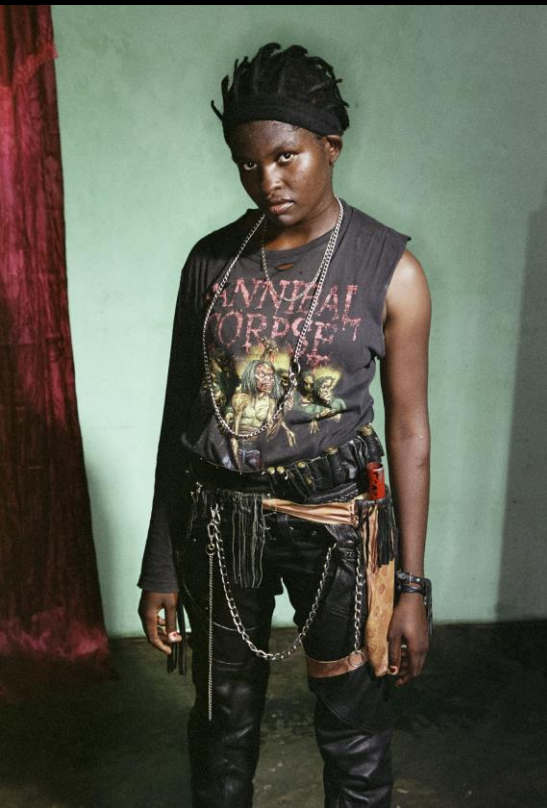
Metallica patch

AC/DC Tee-shirt, Highway to Hell, 2015

Iron Maiden Flipper

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### Metal Worldwide



Metal was born and developed in the West, but from the 1980s, new scenes emerge all over the world and in all subgenres. A multitude of bands with a variety of styles appeared, systematically blending elements of Western metal - vocals, electric guitar, powerful drums - with instruments or aesthetic codes specific to each cultural sphere.

Such is the case of Japan's Ningen Isu (1987-), Brazil's Sepultura (1984-), Mongolia's The Hu (2016-), Israel's Orphaned Land (1991-), India's Bloodywood (2016-) and Togo's Arka'n Asrafokor (2010-).

The stakes involved in these scenes are political, economic and cultural: metal can be used as a vehicle for social demands, as well as responding to Western market in search of the exotic.

In this section, visitors are invited to explore the **different expressions of metal** around the world through an **interactive device** giving them access to a curated playlist representative of the genre's diversity.





Section 3 – Metal imaginarium



Section 3 – Metal imaginarium



## THE EXHIBITION CIRCUIT : SECTION BY SECTION

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### The French Metal Scene Your Metal Scene\*

*\*This section of the exhibition could be adapted to the specificities of your country's own scene. Below is the example of what is presented in Paris – The French Scene.*



Lofofora

Trust



Dagoba

Mass Hysteria



Regarde les  
hommes tomber

Loudblast

c Corentin Charbonnier

Despite a lack of media attention since its origin, metal in France is and has always been present, with groups like Loudblast and Misanthrope emerging in the 1990s. The French metal scene today includes Gojira at the forefront and fringe groups ranging from the more mainstream (Ultra Vomit) to the more underground (Dagoba, Mass Hysteria, No One Is Innocent) and, in some cases, extreme sub-styles (Regarde Les Hommes Tomber, Igorrr, Gorod, Svart Crown). Metal music in France is characterised by this diversity of groups and scenes, as well as by the organisation of tours connecting festivals to the underground scene. Performing in front of their peers is what makes a metal artist's career, with Hellfest currently representing the pinnacle.

This section features a **touch screen interface** seamlessly linked to the lighting system of the room's main wall, enabling visitors to engage in an interactive spatial journey exploring the diversity of the French metal scene.

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### Guitar Heroes

While **virtuosity** is not a characteristic of all metal genres, it remains a symbol, associated with a few of the great figures of the 1970s and 1980s. These musicians are hero-worshipped and venerated for their technical ability and melodic creativity. They all practise shredding, an extremely fast, combining distortion, left-hand speed, whammy bar used to move the bridge to vary the pitch of the sound, and tapping, which involves the fingers of both hands to play faster. Guitar heroes, whose **solos have become legendary** are setting an example for others to follow. This room brings together **five guitars** that are both **emblematic** and representative the virtuosity of their owners. Lone mercenaries of sound, none of them has ever had a permanent band.

An **interactive device** presented in this section allows visitors to discover and understand the effect on sound produced by pedals used by metal musicians.



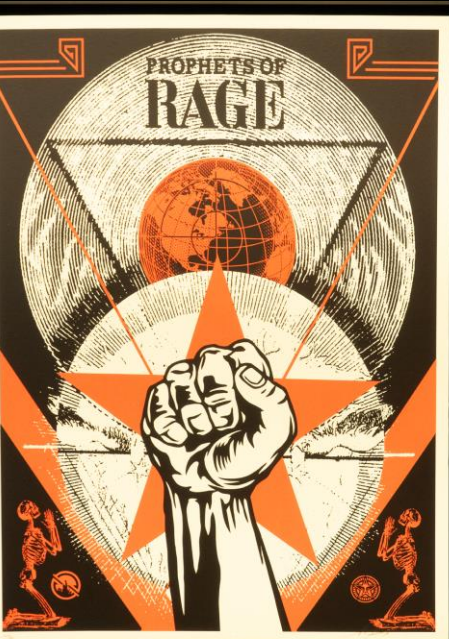
Guitare Steve Vai Green Ibanez with Handgrip , Collection Hard Rock International, Miami - c Ivan Lanz



## THE EXHIBITION CIRCUIT : SECTION BY SECTION

### Political engagement & controversies

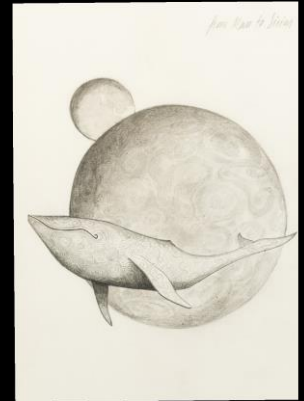
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Obey, Prophets of Rage, 2016, Sérigraphie,  
Collection Hellfest Productions  
© Charles d'Herouville

The provocative nature of metal led to **numerous scandals** in the 1980s and 1990s, including the resounding trials of Judas Priest and Ozzy Osbourne, accused of perverting the youth. The black metal scene was certainly extremely violent in Norway at the turn of the 1990s, with several church burnings and murder cases. It has even embraced, and even claimed responsibility for this history.

Yet many artists and musicians are forcing us to rectify this caricatured vision of metal and the social representations that go along with it. With the work *You Can Lick Mother Mary's Asshole in Eternity*, the artist Élodie Lesourd criticises the ideological excesses of certain figures on the black metal scene. It is also important to remember that metal has historically been a **protest genre**. Some bands such as Gojira, Lofofora and Rage Against The Machine, openly fight humanist, political or ecological battles.



Joseph Duplantier, *Artwork pour l'album From Mars to Sirius*, 2005, Collection Gojira  
© Charles d'Herouville

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### The Pit



Design of the immersive installation

To close the exhibition, visitors are immersed into the crowd of a concert forming a **circle pit**. The video was shot during the Hellfest festival, specifically for this immersive installation.



© The Pixel Eye



Available on tour from **November 2024**

### EXHIBITION TOURING FEE

*All prices excludes taxes*

Exhibition touring fee for 3 to 4 months: **175 000 €**

*> Longer terms can be discussed*

This includes the following:

- Original concept and content development – designed for a 750sqm – 1000sqm modular space. Adaptation to different spatial configurations can be discussed.
- Resale rights (contractual management and payment): for the exhibition curators, scenographers and graphic designers.
- Renegotiation (contractual management and payment of rights) of all the audiovisual / photos rights and artworks loans carried out by the Philharmonie de Paris.\*
- Sound and audiovisual supervision by the Philharmonie team, during the production period and then on site when the exhibition is being set up.\*\*
- Supervision of on-site installation and dismantling by the Philharmonie de Paris team, including condition reports on the artworks.\*\*
- The exhibition kit : Artworks, material and packing list, technical files and requirements, graphic design guidelines, set design floorplans and a promotion kit (5 images free of rights for press and communication).

*\* This does not include music rights, which have to be dealt by the Venue according to local laws.*

*\*\* This does not include travel and accommodation expenses of the technical and representative team (travel, hotel and per diem) – to be paid in addition to the fee.*

## CONTACTS

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