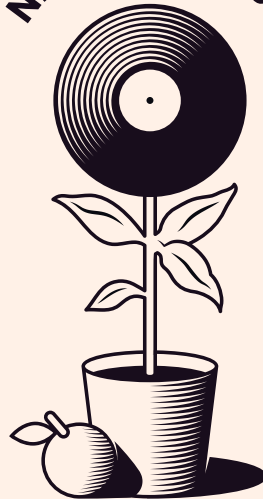


NEVER RECORDS



CULTURE NOT CONFLICT
August 12- September 2 / 2016

AMMAN / JORDAN
عمان / الأردن



It's taken the city by storm. It's been a cultural phenomenon here. Ted has been oversubscribed and the atmosphere it has created in the music scene and beyond is stunning. It has plugged people back into why music was important in the first place



Stephen McCauley, Electric Mainline, BBC Radio Foyle

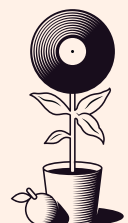
In August 2016, New York artist/musician Ted Riederer will mount his acclaimed art and music installation Never Records in Amman Jordan, in the heart of the Middle East. Working under the title ‘Never Records Jordan – Culture Not Conflict - with partners Jonathan Ferrara, Hamed Masri, and Saeed Abu-Jaber. these collaborators will take the city by storm and capture the present essence of the historic city of Amman through vinyl records.

The project is in motion. The dates have been set. The new multi-media performance space Turbo, located in the old city of Amman, has been secured. Local, regional and international artists, are already anticipating this historic happening. In the United States, Howl Arts Inc, the acclaimed New York non-profit organization behind Howl Fest and Howl! Happening: An Arturo Vega Project, has graciously agreed to act as the 501(c) 3 fiscal agent.

The mission of Never Records is simple: to bring people of diverse origins, backgrounds, and lifestyles together in the intimate fellowship that music never fails to create, whether the country is Northern Ireland, England, Portugal, or U.S. cities as different as New York in the East, New Orleans in the Deep South, or Victoria, Texas, in the Great West.

In Amman, Riederer will capture the spirit of a city, which has become a symbol for peace and coexistence in a region rife with violence and sectarian division. Like insects in amber, Riederer’s vinyl recordings cut live to vinyl in Amman, will help create a broader understanding of how creativity can begin to heal divisiveness. Never Records is a testament to this, as he has watched again and again the power of shared music to unite, educate, galvanize, heal, and uplift community after community around the world.

Never Records began in an abandoned Tower Records near Union Square in New York City. In January 2010, in collaboration with curators from No Longer Empty, artist Ted Riederer created what the Wall Street Journal described as a “mock shop” that served as a “love letter to the dying concept of the record store.”



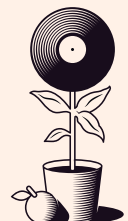
From this humble beginning, Never Records has grown and developed into a cult phenomenon while remaining faithful to its' original objective: to create community across social, political, and religious divisions. In September 2010, Riederer brought Never Records to the Liverpool Biennial where he expanded upon his initial idea by purchasing a vinyl record lathe so he could cut recordings of live performances inside of his record store/performance space. He then filled the installation with this library of on-site performances.

The BBC wrote, "Never Records is a mock record shop that only stocks vinyl that has been cut in the store itself. Using microphones and a specialist vinyl-cutting turntable at one end of the "store", New York artist Ted Riederer has been recording musicians on the spot before giving them freshly-pressed 12-inch records of their songs."

The project has since traveled to Derry, Northern Ireland; Lisbon, Portugal; London, England in collaboration with the Tate Modern; New Orleans, Louisiana; and Victoria, Texas. Time Out London called it, "the most exciting new outlet to open in years..." WWOZ, New Orleans' beloved radio station, called Never Records, "extraordinary."

A film about the Never Records in Northern Ireland, made its New York premier in October 2014 at the CBGB's Film Festival. Entitled Never Records: You Are Not Listening, and directed by New York photographer Jason Wyche, it recently won "Best of Fest" at the Victoria Texas Independent Film festival and has also garnered critical acclaim in Ireland, and The United Kingdom.

To date, Never Records has captured over 375 performances by well over a 1,000 performance artists, musicians, poets, historians, dancers, and even participants who have stumbled into the performance space accidentally; all are welcome as each adds to the essence of capturing the community where the project is installed.



HOW NEVER RECORDS WORKS

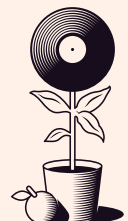
Typically, an open call is published prior to the exhibition. In Derry, the Context Gallery plastered the city with wanted posters. In New Orleans, Ted placed an ad in a music magazine, as well as published an open call in an article in the New Orleans Advocate and on the New Orleans Arts Council website. There is a determination to keep the project open to professionals and amateurs alike, while encouraging anyone from any background to participate. Often the most unexpected participant produces the most magical recording.

Nothing is for sale. Only two records are made, one for the Never Record's archive, which fills the record racks in the installation, and one for the performer. The recordings themselves are free for the participants. One of the goals is create an environment free from the pressures and constraints of financial concerns that exist in both the art and music worlds.

Along with a free copy of their recording on vinyl, and a digital copy, each participant is shown their record under a microscope and given a metaphysical lecture of the science of sound. In Riederer's own words, "I explain how sound waves etched onto a plastic disk like a seismograph can capture and reproduce sound. By doing so, I seek to help participants visualize sound in an attempt to re-enchant the world."

Another goal of Never Records is to create an actual community as opposed to a virtual one. By creating a locus of shared performance, the installation serves as a community center, a performance space, and a living library. The beauty of Never Records as a performance art project is that within the interactions, dialogue, and collaboration, the act of listening is the most provocative thing.

When this exchange works, as it almost always does, the process is edifying for the artist and the participants, as well as viewers who are encouraged to come to the store and peruse and listen to the library of Never Records past and present, and to watch the sessions live as they unfold.



WHY AMMAN, JORDAN

Hamed Masri, one of the Jordan based collaborators of Never Records Amman Jordan: Culture Not Conflict, writes, “Jordan seldom receives the attention it deserves as one of the last bastions of peace and coexistence in a region that is amuck with conflict. Fifteen years of regional conflicts have contributed to the doubling of Amman’s population, which is now one of the most cosmopolitan cities of the Middle East.

In a sea of regional carnage and instability, Amman has found a way to look beyond the morbid aspects of a capricious refugee crisis by embracing the explosion of multi-culturalism that has affected its social fabric. Amman’s recent reputation as a haven for Arab talents has caused significant revolutions in the esoteric fields of ideas, music, arts, emancipation and expression – all of which has been overlooked by a media too focused on covering conflict over culture. Women have risen as pillars of their communities, challenging all dogmas of a dark period gone by.”

Never Records aspires to start a conversation about Amman's identity as it quickly evolves from a sleepy old historical town into a burgeoning multi-cultural metropolis with layer upon layer of social nuance. As the city's texture becomes more complex, an ongoing conversation starts to form. It is this open, unstructured, shapeless dialogue that makes the project so unique, insofar as it reflects a true image of the community unto itself. Transient as it may be, this is the real spirit of Never Records. The fleeting and finite nature of the project as it captures an ever evolving conversation in a city's history is what makes it so special.



NEVER RECORDS, YOU ARE NOT LISTENING

The Never Records slogan "You Are Not Listening" was written by the legendary artist and designer of the Ramones logo, Arturo Vega. It is a call to action. Vega saw Riederer's mission to teach the act of visualizing sound and to teach new ways of listening. An effect of the Never Records performance-art is that it contributes quite significantly to the creation of strong community through the skill of listening.

After all of the live performances of an evening are over, people are encouraged to stay while the day's vinyls are played. Soon there is dancing and singing to the music, and a community is born.

It affects the performers individually. S.J. Downes, who has participated in every single Never Records save Texas, writes, "In no small part, meeting and participating in Never Records, artistically speaking, has exorcised my soul, healed my heart and given me new sense of freedom, hope and fresh dreams in my mind to take forward. It has given me a cause."

It affects the artistic life of cities. In a city rebounding from natural disaster, Never Records helped celebrate and record the renewal, the excitement, and diversity of New Orleans post Katrina.

Micah McKee, a New Orleans musician, observed, "The energy is palpable. Walking in you can just taste the fact that there are hundreds of musicians who have been through here, you know? You can feel it. It's such an encouraging, wonderful thing."

In Derry, a city known historically for its political and religious division, Never Records helped bring together a fractured music scene. Ryan Vail, award winning electronic music composer, told the BBC, "It got the town excited about music again. Ted was this outsider that breathed life back into the music scene and all of a sudden Derry is full of life and it has been ever since he left."

It is Riederer's hope that in some small way Amman, Jordan will assume its rightful place in the global community he has created and the musicians, creatives, and collaborators there will gain the same sense of place that has been created around the world.



Ted Riederer - A “one-time refugee from punk and sometime band member,” Ted Riederer has armed himself with painting supplies, electric guitars, amplifiers, old LPs, record players, drum kits, hard disk recorders, photography equipment, a vinyl record lathe, and long-stemmed roses as he’s ambled artistically from the Americas to the Antipodes. His work has been shown nationally and internationally including exhibitions at PS1, Prospect 1.5, Goff and Rosenthal Berlin, Nicole Klagsbrun Gallery, Jack Hanley Gallery (San Francisco), Marianne Boesky Gallery, Context Gallery (Derry, Ireland), David Winton Bell Gallery (Brown University), The University of South Florida Contemporary Art Museum, the Liverpool Biennial, and the Dhaka Arts Center, Bangladesh. His Never Records project has traveled from New York, to Liverpool, to Derry, to New Orleans, to Texas, and to London, which was sponsored by the Tate Modern.

Jonathan Ferrara - Jonathan Ferrara is a New Orleans artist, gallery owner, community activist, and arts entrepreneur. Jonathan Ferrara Gallery is a collective environment of creative visions featuring monthly exhibitions of (inter)national, emerging to established, contemporary artists. A commercial gallery with a public conscience. He founded the gallery in 1998 to give artists a voice and since its inception, the gallery has focused on forward thinking artists with a sense of purpose, mission, and message.

The gallery is known for its stimulating and provocative exhibitions in a wide variety of media, having been featured in The New York Times, Art In America, The Art Newspaper, The Associated Press, ArtNews, NPR and many other international publications. Actively involved in the community, Ferrara has served on numerous civic and arts boards in New Orleans. In 2006, he received Louisiana’s Governor’s Art Award for Leadership in the Arts. His eponymous gallery regularly exhibits during Art Basel Miami Beach, Art Basel Switzerland, Armory Week and across the country.

He and artist Brian Borrello teamed up to mount the first Guns In The Hands of Artists exhibition in 1996 and the 2014 iteration of the show is now traveling the country. Ferrara is also publishing a 220 page book on the project which includes writings by Walter Isaacson, Dan Cameron, Gabby Giffords and Mark Kelly among others.



Hamed Masri - Hamed co-founded Sequence Labs in 2012 to provide professional services to the budding startup scene in the MENA region. He is currently leading Sequence's initiative to alleviate youth unemployment through vocational and technical training. Away from Sequence, Hamed remains very active in the Arab cultural scene. He is a founding member of The TBA Collective, an organization that brings together Arab artists, poets, musicians, and designers. The TBA Collective is responsible for promoting a multitude of Arab talent, and has been staging events in Jordan, Lebanon, and Egypt since 2011. Together with Saeed Abu Jaber, Hamed forms one half of the musical duo The Flowery Twits.

Saeed Abu-Jaber - The other half of the twits, also a founding member of the TBA Collective and a graphic designer/illustrator based in Amman, Jordan. His work mainly focuses on branding, editorial design, infographics and gig posters. Over the past 3 years he has produced a myriad of visual artwork for musical acts and dj's both locally and internationally. He is currently in the process of establishing an independent design studio/shop and creative space in downtown Amman that will host the Amman edition of Never Records.



Cultures clash at Liverpool Biennial of art

By Art Young
Arts reporter, BBC News

A group called Squat Liverpool has commandeered a number of empty commercial premises, including a nightclub that was left unfinished when its owners went out of business.

They have also set up Never Records, a mock record shop that only stocks vinyl that has been cut in the store itself.

Using microphones and a specialist vinyl-cutting lathe at one end of the "store", New York artist Ted Riederer has been recording musicians on the spot before giving them freshly-pressed 12-inch records of their songs.

"It's been quite an amazing trip so far," he said. "The whole inventory of the shop is records we've recorded on site. I'll give the musician a record, and then I'll print a couple of copies for the shop. I get the musicians to decorate the records as well."



New York artist Ted Riederer is cutting musical performances onto vinyl in the mock record store.

THE HUFFINGTON POST

Never Can Say Goodbye: Artists Take Over Abandoned Tower Records Store

By Heather Goodwin

"Finding art in this unexpected way, without the kind of barriers to entry a museum or a gallery has, really changed the process," Stone said.

Never Can Say Goodbye is the sixth exhibition staged by No Longer Empty, which was recently offered space in a movie theater uptown and a building in East Harlem, and plans to stage exhibitions outside of New York. At the heart of the show is Never Records, a multi-artist installation dreamed up by Ted Riederer, one of 12 artists featured in the month-long exhibition.

The New York Times

Never Say Goodbye

JAN 23, 2010

Remember spending hours strolling through the old Tower Records store in the East Village, scanning the aisles for the latest Lemon Heads album or a potential love interest? Those days are long gone — as, thankfully, is our penchant for '90s alternative rock — but for a few weeks you can revisit the feeling at the store's old location on Broadway and East 4th Street, where the nonprofit group No Longer Empty has opened a multimedia art installation called "Never Can Say Goodbye." The exhibition, by Ted Riederer, re-creates the store with record bins, album covers, music posters and a performance stage as well as works by Meredith Sparks, Siebren Versteeg, Ryan Brennan and other artists, which touch on the history of the store, the changes in the music industry brought on by the Internet and how technology has transformed the art form. The installation, which is free and will feature live performances, runs through Feb. 13.

THE WALL STREET JOURNAL

Running on Empty

Artists explore abandoned spaces

By CANDACE JACKSON
Updated on 10/16/2010 12:01 a.m. ET

Ted Riederer and 40 other artists have created the mock "shop," which will include record albums that have their covers blacked out except for a few words. Visitors flip through the stack to read a poem. It's a piece that Mr. Riederer calls a "love letter" to the dying concept of a record store. "My goal is... to have them in the store for 30 minutes until they realize it's not a store," he says. Tower Records opened in Sacramento, Calif., in 1990, and by 2006 had 89 stores across the U.S. — all gone now, though a Web site still takes orders.

The Times-Picayune

The best New Orleans art exhibits of 2012, Doug MacCash's Transcendent 10

The Ghost of Vinyl Past

"Never Records" an elaborate month-long performance and installation by New York artist Ted Riederer in October was a nostalgic tribute to the era of analog music. Riederer created a temporary recording studio and record factory in a Carondelet Street storefront where performances by a string of volunteer New Orleans musicians, poets and others were recorded then cut on ghostly clear vinyl records with a custom record lathe. "Never Records" was an unforgettable paean to our collective passion for pop music.

Ted Riederer launches Never Records store-cum-art installation at Merge Festival

By David K. Johnson



Ted Riederer (above) and his Never Records — a pop-up shop concept which began 18 months ago in an abandoned, blighted Tower Records premises and has previously graced streets and abandoned buildings in NYC, Derry and Liverpool — appears at Merge Festival in London. The 2-month event launched yesterday at Bankside, and Riederer is there with his art installation that recreates a record shop, in which he sells music which is recorded in the space itself (artists drop in to record their tunes by themselves, pressing up 2 copies of a 12-inch, giving 1 copy to the performer and playing the other at-risk. Performers interested in being recorded should email neverrecords@nle.com).



artlyst

THE INDEPENDENT VOICE OF CONTEMPORARY ART

So what does it all mean? According to Ted Riederer, Never Records is, in part, a re-envisioning of the work of Alan Lomax, the great field collector of folk music in the 20th century, who battled against the decline of the folk arts that he detected with the growth of the city. Today, the message that Riederer identifies is disintegration of 'real community' via the internet and its cyber associates. Riederer is suffering from — and in 1960, he argues, he is not alone — what he describes as 'virtual community fatigue'. Never Records is his response — a courageous effort to create 'real community' and thereby to 're-enchant the world'.

Thus, for Riederer, Never Records takes on the proportions of a political and social project, a dimension which is aptly highlighted by the stock design for the Never Record sleeves — a doctored photograph from the Arab Spring, with protestors hurling records rather than rocks. But, to the credit of Riederer, the work avoids that excessively worthy feel that plagues so much political art. In the end, Never Records is simply 'a really magical thing that needs to keep going', an infectious 'swirling mass of fun and love'. Words: Thomas Keane Photo: Paul Carter Robinson © 2011 Artlyst

artnet

Another return from the dead was provided by a new nonprofit named No Longer Empty (NLE), which put together a rotating group show of Street Artists dubbed "Never Can Say Goodbye," Jan 15-Feb. 13, 2010, at the empty storefront at Broadway and West Fourth Street that formerly was home to the much-loved Tower Records. A wild amalgam of "is this real or is it art," the show features a recreation of the original store — record bins, album-cover posters and a stage for a regular lineup of performances — by Ted Riederer, the musician and artist who enticed maybe 50 artists in his project.

Other highlights include a couple of masterful Vanilla Ice parodies by painter Tom Sandford. Coupled at the opening with an Vanilla Ice performance by Brent Bambaum), an installation of out-of-print vinyls from the covers of classic rock records by Meredith Sparks and some amazing oversized versions of album cover art done from Rubik's Cubes — 400 in each work — by the Street Artist Dredhead, who typically is known for leaving small bright mosaic "graffiti" at random spots all over the globe.

Also on hand is a checkout counter with a built-in waterpope (reportedly in action at the misbegotten public reception) and a store with a range of cheap multiples, including a Never Records T-shirt reading "You Don't Listen" — irrefutable to any parent — by Ramones marketing genius Arturo Vega for \$20 — "the best price anywhere," Vega said. Also on hand at the press preview, for free, is a bumper sticker with a drawing of a fish, reading "God Bless America."

EveningStandard.

Drop in and make your own vinyl record

By James G. Thompson

An art installation will offer Londoners the chance to cut their own 12-inch vinyl record and have it stored in a unique collection.

From tomorrow, people will be able to record their own music track in the pop-up studio and record shop, take home a copy and have another kept for others to enjoy.

The installation, Never Records, which has taken over a disused office space in Southwark, is the idea of New York-based artist Ted Riederer. The 41-year-old said: "The idea is to show musicians and music fans what happens when music is made for music's sake alone, free from the constraints put on it of those who see music as a form of making money."

Never Records, which will be open until October 9, is part of a new eclectic arts and music festival in Bankside.





Never Records, Context Gallery, Derry, Northern Ireland, May 2011



Never Records, Merge Festival sponsored by the Tate Modern, London, UK, September 2011



Never Records, No Longer Empty's Never Can Say Goodbye Exhibition, Abandoned Tower Records near Union Square NYC, January 2010



Never Records, Liverpool Biennial, Liverpool, UK, September 2010







EVENT VENUE - TURBO DESIGN STUDIO - UNDER CONSTRUCTION

LINKS

<http://www.tedriederer.com>

<http://www.neverrecords.net>

<http://www.secretshape.com>

VIDEO LINKS

Video of BBC Radio 6 interview describing Never Records in brief

<https://vimeo.com/92110344>

Interview with Ted Riederer and Jonathan Ferrara about
the impact of Never Record on New Orleans

<https://vimeo.com/51488091>

Short video about Never Records London

<https://www.youtube.com/watch?v=SDuiJlOwm6Q>

Short video by Times Picayune

http://videos.nola.com/times-picayune/2012/10/never_records_visit_the_record.html

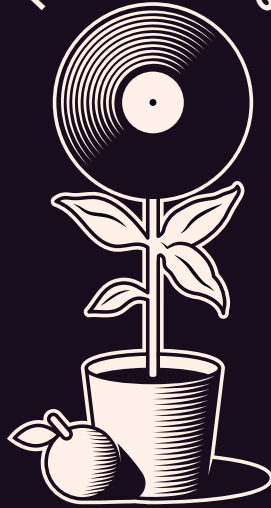
Trailer for the feature length documentary Never Records, You Are Not Listening

<https://vimeo.com/46362406>

The feature length documentary Never Records, You Are Not Listening
password: vinyl

<https://vimeo.com/71144105/password>

NEVER RECORDS



CULTURE NOT CONFLICT

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THANK YOU