

THE VELVET UNDERGROUND


Summerlight
productions

EXHIBITION + CONCERT SERIES + EVENTS

EXPERIENCE

NEW YORK APRIL 1 - JUNE 30, 2018





The first ever global exhibition dedicated to the Velvet Underground and its influence on modern music, art & popular culture.

The Velvet Underground and Andy Warhol became one of the most iconic artistic collaborations of all time, merging counter-culture and the mainstream in one gigantic creative explosion and bringing the world of arts and communication into the modern era.

Music-related art exhibitions see growing success—the David Bowie exhibit saw 1.1 million visitors to date. Thus, this exhibition is preparing to expand beyond the 100,000 visitors mark.

The first show to ever receive the official support and exclusive contributions of the band's three surviving members - John Cale, Moe Tucker and Doug Yule - as well as the official representatives of Velvet Underground Estate.

THE VELVET UNDERGROUND EXPERIENCE



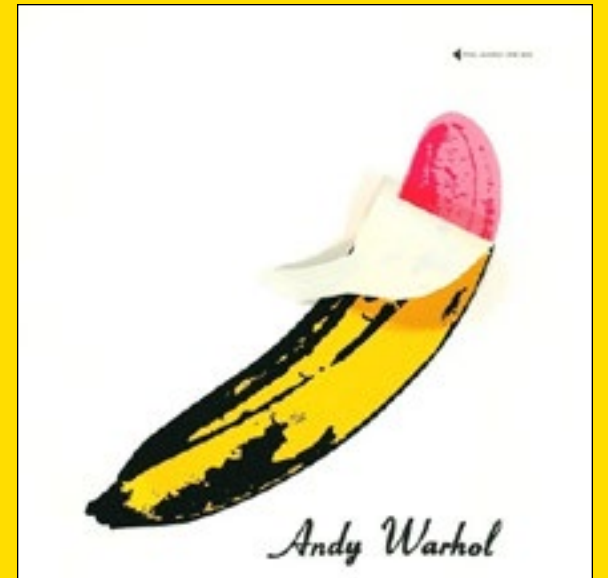
It all started in New York City in the early 1960s, with an improbable encounter between Brooklyn born singer/songwriter Lou Reed and Welsh avant-garde musician John Cale.

Lou and John soon were joined by Sterling Morrison—a literature student and rock-and-roll fan—and Moe Tucker—an androgynous-looking drummer from the suburbs driven by tribal rhythms.

In 1965, Andy Warhol became the band's manager, offering them shelter in his famous silver Factory.

Warhol brought in Nico, a blonde fashion model, actress and chanteuse, as the fifth member of the band.

The Velvet Underground embraced the avant-garde, the arts, music, film, poetry, literature, fashion, and multimedia early on by attempting the most diverse experimentations. Pop Culture was born.



Released in March 1967 and recorded in 1966 during Andy Warhol's "Exploding Plastic Inevitable" multimedia

event tour, "The Velvet Underground & Nico" (aka "Banana Album", designed and produced by Andy Warhol) was their debut album. Though it was a commercial failure upon release, the record has since become one of the most influential and critically acclaimed in history.

In 1982, Brian Eno famously stated that, while The Velvet Underground & Nico initially only sold 30,000 copies: "everyone who bought one of those 30,000 copies started a band".

The Velvet Underground is a monument; Lou Reed's archives now belongs to the New York Public Library, sitting near Arturo Toscanini's papers and a lock of Beethoven's hair.

1960s New York City, Music,
Andy and Pop Culture

HOW BABANIANA INVENTED MODERNITY



THE VELVET UNDER GROUND LEGACY

MUSIC:
David Bowie, LCD Soundsystem, New York Dolls, Nirvana, Patti Smith, Strokes, Ramones, REM, Talking Heads, Jack White, Brian Eno, Joy Division, Nick Cave, Sonic Youth, Radiohead

VISUAL ARTS & PHOTOGRAPHY:
Douglas Gordon, Jean-Michel Basquiat, Robert Mapplethorpe, Nan Goldin (her book "I'll be your mirror"), Stefan Sagmeister... and power-house contemporary art collectors

CINEMA:
Todd Haynes, John Waters, Gus Van Sant, Larry Clark, Tim Burton

POLITICS:
Czechoslovakia, Václav Havel and the "Velvet Revolution"

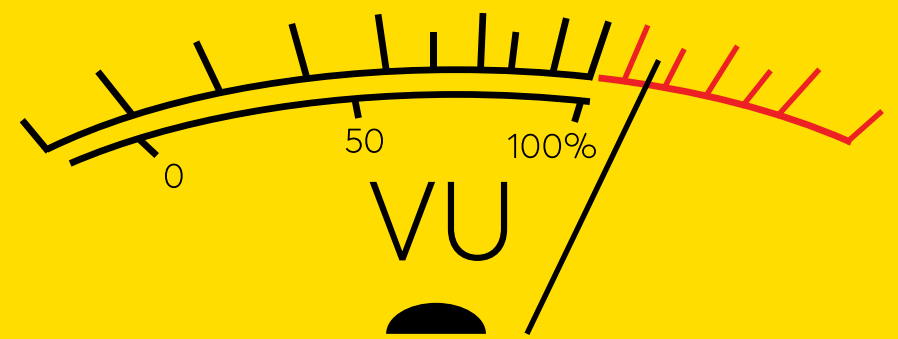
FASHION:
Saint-Laurent, Hedi Slimane, Agnes b., Marc Jacobs, The Kooples, Isabel Marant, Valentino, Calvin Klein

Starting with David Bowie, many contemporary artists claimed a direct affiliation and legacy to the Velvet Underground.

From only two years after the band's split in 1970 to Andy Warhol and the maelstrom of Contemporary Art to the edge of today's contemporary culture, artists have demonstrated the band's impact.

This exhibition offers a platform for the newer generation—heirs or rather, orphans, of the band—to celebrate the Velvet Underground as the ultimate influencers.

With time and the aid of prestigious admirers (David Bowie, Robert Mapplethorpe, Kurt Cobain among others), the band's legacy continued to grow.





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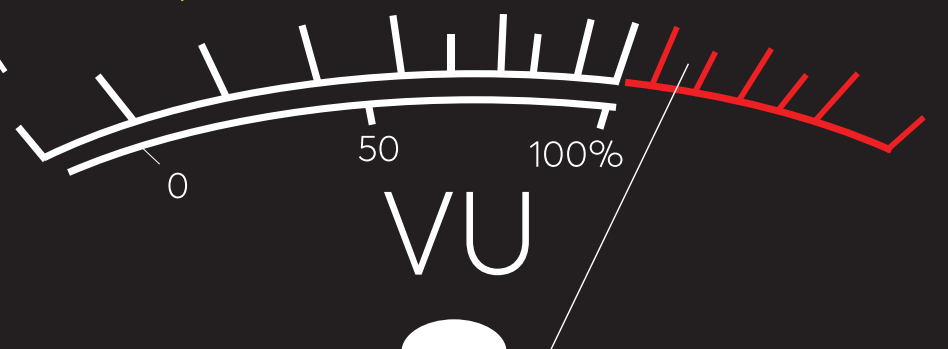
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PARIS 2016 FIRST LEG OF WORLD WIDE TOUR



The first leg of the exhibition's world tour opened in Paris in April 2016 at la Philharmonie de Paris, the largest Music & Art museum in Europe. It was a public and critical success - over 65,000 visitors attended the exhibition.

In an exceptional concert (April 2016) with Velvet Underground founding member John Cale & special guests (Mark Lanegan, Animal Collective, The Libertines ...), fans enjoyed the famous "Banana album" in an entirely new way.

The press coverage was extensive:



Sponsors & Partners for the exhibition:



Opening April 2018

After the success of Paris, the exhibition will take over NYC, opening in March 2018 for a full 3 months of cultural extravaganza (**April 1 - June 30, 2018**).

The exhibition will take place at the **Skylight Modern**, located in the heart of **Chelsea Gallery District**, across the street from the "Sleep No More" blockbuster immersive theatrical experience.

Design and scenography evoke New York city's verticality and create a dialog between urban architecture and underground atmosphere through iconic imagery.

New York City as canvas

For 3 months, culture enthusiasts can participate in a series of unique and extraordinary experiences all around the city, from art galleries on the Lower East Side, to key emblematic movie theaters.

Concerts, special events, lectures, pop-up installations, fashion collaborations, art exhibitions, screenings, performances, projections ...

NEW YORK CITY

EXHIBITION

UNIQUE & EXCLUSIVE CONTENT

Delivering a unique emotional experience, based on never-before-seen, immersive and interactive content.

Structured around six main sections, the visitor follows a chronological tour, from Lou Reed and John Cale's childhoods to the band's influences on contemporary art.

Six films have been produced and directed specifically for the exhibition. A VR greenhouse with film projections recreates the atmosphere of Andy Warhol's Factory.

The exhibition features:

Multi-format portraits of the band members and iconic contributors who made the New York underground: Allen Ginsberg, Barbara Rubin, Andy Warhol, Thurston Moore, Jim Jarmusch, Robert Frank ...

A curated and immersive music selection.

Special live music spaces energized with exclusive live concerts and performances.

Six main sections:

1. America at the dawn of the 60's: culture and counter-cultures
2. Lou Reed and John Cale before the first spark, two opposite paths
3. The Birth of the Velvets: empirical alchemy
4. The Velvets and Warhol at the Factory, the banana LP
5. Implosion and reinventions of the Velvets
6. Posterity and influence, parodies & hijackings



EXHIBITION AUDIENCE PROFILE



The show in Paris scored a large and highly qualified market segment.

Targeted audience for the New York exhibition expected to be similar:

Working professionals

+\$100k

High net-worth income earners
(Household income of +\$100k)

55% Male / 45% Female

Mass (Baby Boomers) and Emerging (Millennials) mix of age groups;

30-65 year olds

Predominantly

18-30 year olds

Secondary

National / international

appeal in urban markets, and more specifically from Paris, New York, Los Angeles

Well-networked individuals

trend setters, music lovers

Strong interest in high-end

and immersive cultural experiences

Brand loyal

regular travelers (work & leisure)

Fashion conscious

high end cosmetic users

Tech & home entertainment consumers

MARKETING OVERALL

The marketing plan
will focus around
3 elements:

A strong digital component

Exclusive partnership with
Bandsintown

"Appropriation marketing" relay
within contemporary influences

REACH:

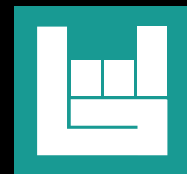
100,000+
exhibition visitors

30,000+
concert series ticket buyers

20MM+
database TicketMaster,
Bandsintown

10MM+
broadcast and reach

1.5MM+
social media



Bandsintown



MARKETING: A STRONG DIGITAL COMPONENT

Owned: website, blog,
social media channels,
newsletter

Extensive social media push across all channels

Website (launch October 17) designed to become a unique platform for both content and e-commerce, in connection to the 1.7M Velvet Underground fan base.

Activations and fan engagement opportunities via social media, newsletter, live broadcasts...

E-commerce store for exclusive and rare official Velvet Underground memorabilia, catalogue, publications, signed objects, rare editions...

"Club": subscription-based fan zone for exclusive content and access to special events, pre-sale, concerts, VIP access, exclusive content.

Commitment from Lou Reed / Laurie Anderson and all official channels

Earned: Brand content
and partnerships

SEO/SEM activation
Strategic alliances
Online PR
Paid: advertising

Campaigns via Facebook,
Google AdWords/ display

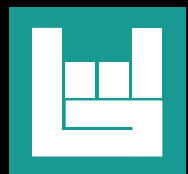
Retargeting / remarketing initiatives



BANDSINTOWN EXCLUSIVE PARTNERSHIP



A DEDICATED PARTNERSHIP WITH:



Bandsintown

ACTIVATIONS:

Editorial coverage and article

Pre-Sale Announcement + On-Sale Announcement + Opening Night Pre-Sale + Merchandise campaign + Back-end reminder campaign = 800,000 impressions + email sent.

Bandsintown Amplified Media = 17,333,330 impressions + email sent.

Bandsintown Promoter email campaign = 165,000 all US (core fans) / up to 4.6M for + Affinity 2 level.

Leveraging existing Bandsintown partnerships with: Ticketmaster, TicketFly, StubHub, Spotify, Apple Music / Beats, Amazon, Google Play, Shazam.

ACCESS TO:

#1 concert discovery app

#1 self-serve email marketing platform used by 15,000 event promoters

400K touring artists

\$1MM+ marketing plan

20MM impressions e-mail campaign

32MM registered concert-goers

40MM Access to the largest non-streaming music property in the US

60MM engaged music fans on social media and digital platforms



The young Velvet Underground
filmed by CBS TV crew

Relay within contemporary influences

Street/guerilla marketing in NYC area: windows and pop-up locations (Whitney Museum, Union Square), art poster operation, dedicated OOH campaign, stencils portraits in strategic locations

NYC metro: opportunity to "skin" the 23 St. metro station next to the venue

Influencers: activation of the "Velvet circle" - art and museum executives, fashion, music, design, literature, universities ...

Social media: "Instagramable" moments (example: Warhol screen tests, "I'll be your mirror" selfie opps), Facebook (groups, relay, marketing), Snapchat, forums / fan groups / message boards

PR: media plan to start at launch of pre-sale in October 2017

Charity: events at a Chelsea location

Hand-picked retail locations: collectible / special edition at "boutique" locations

SXSW 2018: Jack White Record Booth on site, tbd

Media partnerships: currently in conversation with:

The New York Times

VOGUE Interview

VIBE Pitchfork

APPROPRIATION MARKETING

GENERAL TIMELINE

Set up
May - Oct 2017

Announcements / production
Oct- Nov 2017

Pre-sales / Campaigns
Nov 2017 - Feb 2018

On view
Mar- June 2018

Post Exhibition
July 2018 - onwards

Exhibition preparation

Exhibition production

Exhibition LIVE

NYC activations preparation (series, events, screenings)

NYC activations

Website production

Website active, including e-commerce functionalities

Marketing strategy

Marketing prep & production

Marketing / PR activations

Post-campaign

Partnerships strategy

Partnerships activations

LA, SF, Chicago, Toronto - strategy for 2018/19

Los Angeles - prep 2018/19

Los Angeles - production



PARTNERSHIP OPPORTUNITY PACKAGES

6 main categories of
rights granted to
partners

Brand/image rights
Media integration
On site activation
Events, tickets & hospitality
Content
**Opportunities for brand
customization**

Cost of each level

Platinum: \$150k
Gold: \$75k
Silver: from \$10k to \$50k

PARTNERSHIPS / OVERALL BENEFITS

Benefits	PLATINUM	GOLD	SILVER
Brand/image rights			
Official partner, logo presence	✓	✓	✓
Use of marks pre, during & post	✓	✓	✓
Category exclusivity	✓	✓	
Media integration			
Brand integration in media campaigns/partnerships	✓		
Digital & social presence on the Exhibition's platforms (website, social media, emails, newsletters)	✓	✓	✓
Presence at press conference	✓	✓	✓
Bandsintown	✓		
On site activation			
Brand presence on site : logo, product display, giveaways / gift bag product inclusion, sweepstake	✓	✓	✓
Brand presence during official events: inauguration, closing ceremony, special events	✓	✓	✓

Benefits	PLATINUM	GOLD	SILVER
Events, tickets & hospitality			
Number of tickets for staff or clients	200	100	50
Right to host # private events and/or private visits over the 3 months period	✓	✓	
Access to the Exhibition's private events (lectures, screening, masterclass series)	✓	✓	
Access to events linked to the Exhibition (concerts series or screenings in other venues, etc)	✓	✓	✓
Access to the Exhibition's curators & creative team	✓	✓	✓
Exclusive meet & greet/Q&A with artists, VU celebrities	✓		
Content			
Access to content from the Exhibition	✓	✓	✓
Content creation or curation	✓	✓	
Customization			
Opportunity to customize/create a dedicated space/event/content	✓	✓	
Content creation or curation	✓		

PARTNERSHIPS CUSTOMIZATION IDEAS

Opportunity to create and/or simply brand the following customizable items

Video booth similar to Andy Warhol's 'screen tests', visitors can create their own silent film with Velvet Underground music.

Photo booth visitors get their own back & white picture with Velvet Underground background (and branded item from partner if relevant)

Lounge section key section of the exhibition towards the end where visitors relax and enjoy music

Juke box mix music and videos of the best Velvet Underground cover songs by major artists from the 70's, 80's and 90's



PARTNERSHIPS CUSTOMIZATION IDEAS

Opportunity to create
and/or simply brand the
following customizable items

Recording booth visitors record
their own version of a Velvet
Underground song and get the
recording on vinyl and digital
formats.

Create your own version and record
your voice over the original
instrumental tracks. Bring the vinyl
home with you.



Five more cities are currently being discussed:

Los Angeles Fall 2018
Chicago Spring 2019
San Francisco Fall 2019
Seattle Spring 2020
Toronto Fall 2020

Seattle
Spring 2020

Toronto
Fall 2020

New York
Spring 2018

Chicago
Spring 2019

San Francisco
Fall 2019

Los Angeles
Fall 2018

NORTH AMERICAN TOUR 2018-2020



THANK YOU



APPENDIX

EXHIBITION VENUE: THE SKYLIGHT MODERN

● 537 W 27th St, New York, NY 10001

The exhibition takes place at the Skylight Modern. Located in the heart of Chelsea Gallery District, across the street from the "Sleep No More" blockbuster immersive theatrical experience. A virtually column-free space, the venue serves as the perfect blank canvas for activations:

15,000 square feet of high-ceilinged space

Virtually column-free venue

Moments of exposed concrete lend it an edge

Windowed reception area for high-visibility branding, street presence, or pop-ups

Its storefront presence in the Chelsea Gallery district provides a unique experience to the exhibition visitors

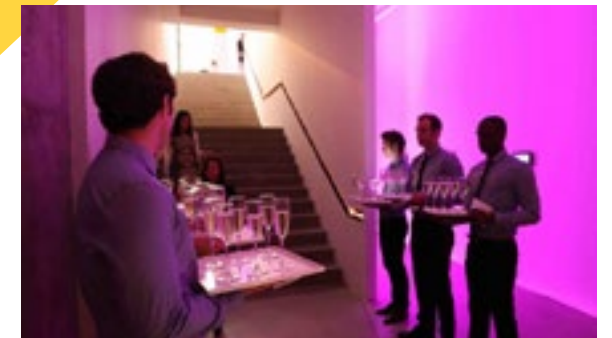
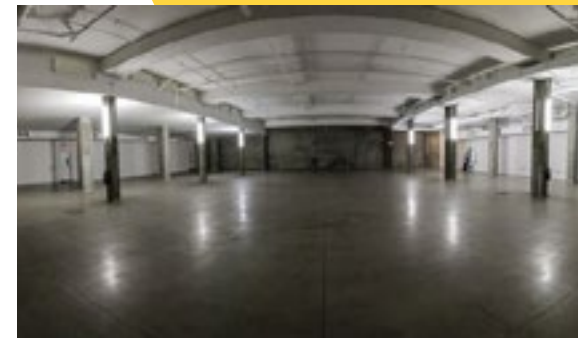
Private and exclusive to the exhibition

No restriction to third-party branding and activations

Rigging points throughout offering maximum flexibility and creative options

Reception is flooded with natural light and can be used as standalone cocktail area - seats 500 for dinner, 800 for cocktails

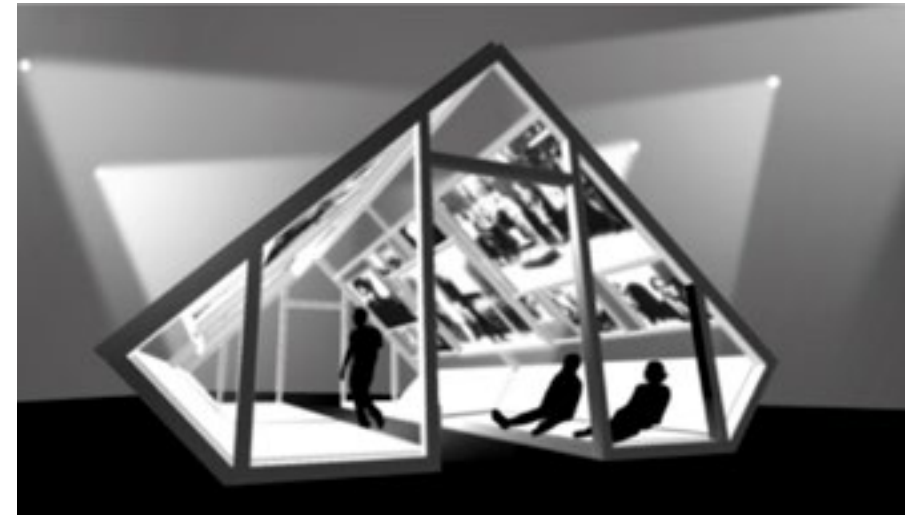
First Floor will become a "community area", offering visitors a high-end coffee shop, open space store, audio/video entertainment and special events



LAYOUT & SCENOGRAPHY



MATALI CRASSET, designer and set designer, collaborator of Denis Santachiara, Philippe Starck. Her works are now part of museum collections such as the Centre Pompidou, MoMA, Art Institute Chicago. For the exhibition, Matali uses iconic symbols and visual cues, from urban architecture to Andy Warhol's Factory. Crasset successfully draws visitors into a vital, living space and invites us all to reflect upon the contemporary spirit of the Velvet Underground.

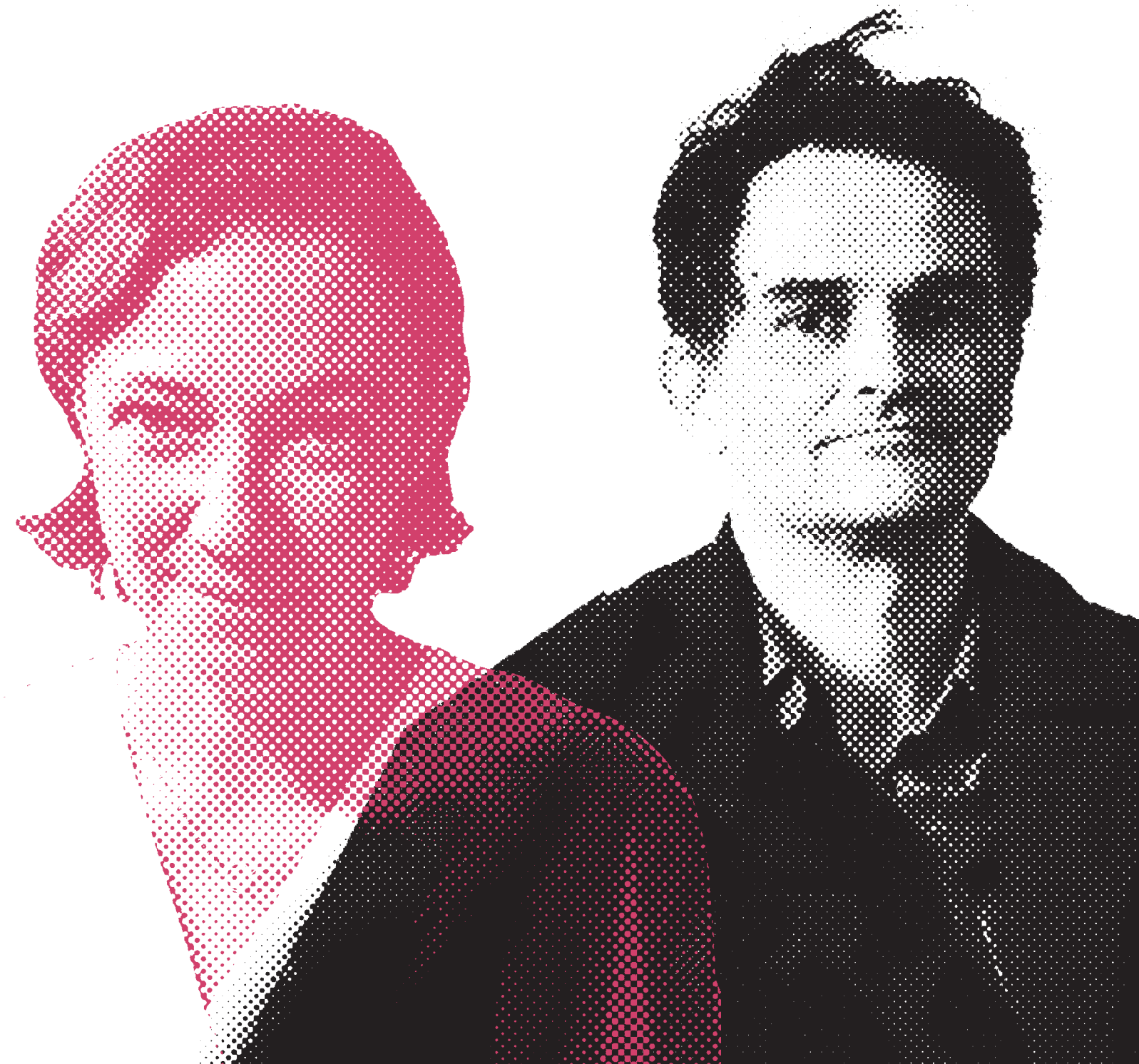


CURATORIAL & PRODUCTION TEAM

A unique creative team has worked for many years to offer an in-depth exploration of the Velvet Underground work and enduring influence.

CHRISTIAN FEVRET founder and Chief Editor of the magazine "Les Inrockuptibles". This is the first time a world-class expert and curator has offered intimate knowledge from his 25-year relationship with the band.

CAROLE MIRABELLO, art director, hard-hitting documentary and film producer. Carole shares a passion for arts, music and pop culture, and successfully lead the production of the 6 films, the main pillars of the exhibition.



PRESS COVERAGE

PARIS

BBC
The Velvet Underground & Nico at 50: A New York Extravaganza in Paris
12 April 2015
It is 50 years since *The Velvet Underground & Nico* album was recorded. A major new exhibition in Paris tells the story of the group which inspired it and of the New York scene which produced them. Parisians had the Velvet's particular strain and, as Allan Lippel notes, the city that has often been the scene of key moments in the band's history had at least a legendary appearance at the Batucan.



INTERNATIONAL NEW YORKTIMES
MUSIC
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CULTURA
La Velvet subyuga París
J... de la Velvet Underground & Nico... en París... el 12 de abril de 2015... la exposición...

CULTURE
Le Velvet Underground, âme damnée de New York
MUSIQUE Prototype du groupe culte, la formation va donner un virage décisif au rock, dans les années 1960. La Philharmonie lui consacre une belle exposition

Un demi-siècle après l'enregistrement du disque *The Velvet Underground and Nico*, le groupe est aujourd'hui l'objet d'une vaste exposition à la Philharmonie de Paris, dans l'espace hier occupé par l'accrochage David Bowie... Conserver une exposition de la même ampleur à ces pionniers qu'à leur plus fameux disciple...

CULTURE
Le Velvet quitte l'underground
D... de la Velvet Underground & Nico... en París... el 12 de abril de 2015... la exposición...

Culture
12 | THURSDAY, APRIL 7, 2016



INTERNATIONAL NEW YORKTIMES
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La Culture Styles

The roots of the Velvet Underground

PARIS
This exhibition traces the history of rock band and its 1960s New York scene
BY YANNICK BLADE CAPPELLE
The Velvet Underground perhaps could have come together only in 1960s New York, where artistic, musical and literary circles were intertwined in a downtown scene that was as much a social movement as a scene of music.
The Velvet Underground's first album, *The Velvet Underground & Nico*, was released in 1967. It was a landmark in the history of rock music, and it was also a landmark in the history of art. The album's cover, designed by Andy Warhol, is one of the most iconic images of the 1960s.
The Velvet Underground's music was a blend of rock, pop, and avant-garde. They were a band that defied easy categorization. They were a band that was ahead of its time. They were a band that was a reflection of the New York scene of the 1960s.

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EXPOSITION The Velvet UNDERGROUND
La Philharmonie de Paris retrace l'histoire du groupe produit par Andy Warhol (c), avec Nico (g) et Lou Reed.

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LE VELVET TOUJOURS UNDERGROUND
CINQ ANS D'EXISTENCE POUR UNE POISSÉE D'ALBUMS VOUSÉS À MARQUER L'HISTOIRE DU ROCK À JAMAIS: LA CARRIÈRE DE LA BANDE DE LOU REED ET JOHN CALE, PUR PRODUIT DE LA FACTORY DE WARHOL, FUT AUSSI FOUDROYANTE QUE SON INFLUENCE. EXTRAORDINAIRE, RADICAL, EXTRAORDINAIRE ET TOUJOURS ACTUEL, LE VELVET S'AFFICHE AUJOURD'HUI EN PLEINE LUMIÈRE.
PAR THIÉRY TATTOU



LA REDÉCOUVERTE L'EXTRAVAGANT VELVET À LA PHILHARMONIE

EXPOSITION Replongeons-nous il y a un demi-siècle. Le Velvet Underground vient de sortir des chansons qui contrastent résolument avec l'époque. *All Tomorrow's Parties, I'll Be Your Mirror, Sunday Morning* ou *Femme Mirral* ne s'entendent pas dans l'hédonisme hippie. Pas plus que



The New York Times

Culture



CLOCKWISE FROM ABOVE, ERIC FEFERBERG/AGENCE FRANCE PRESSE, IAN LANGSDON/EUROPEAN PRESSPHOTO AGENCY, FRANCIS GUILLOT/AGENCE FRANCE PRESSE, IAN LANGSDON/EUROPEAN PRESSPHOTO AGENCY



Scenes from the Velvet Underground multimedia exhibition at the Philharmonie de Paris focusing on the band and the 1960s New York art, music and film worlds. John Cale, above, a co-founder of the band with Lou Reed, performing at a concert to mark the 50th anniversary of the band's first album.

The roots of the Velvet Underground

PARIS

Paris exhibition traces history of rock band and its 1960s New York scene

BY YANNICK SLADE CAFFAREL

The Velvet Underground perhaps could have come together only in 1960s New York, where artists, musicians and filmmakers mingled in a free-wheeling scene that went largely unnoticed by mainstream pop culture.

Now, 50 years after recording its first album, the Velvet Underground — whose original members were Lou Reed, Sterling Morrison, Maureen Tucker and John Cale — is the subject of a multimedia exhibition, not in New York but at the Philharmonie de Paris concert hall.

That first album, “The Velvet Underground & Nico,” is still arguably best known for its cover, a banana signed by the band’s patron, Andy Warhol, with one simple instruction: Peel slowly and see.

As it turns out, “slowly” was the right word to describe the Velvet Underground’s impact. In the early 1970s, champions of the band like David Bowie set it on a path to be continually rediscovered by new generations of musicians and fans.

The exhibition here, “The Velvet Underground: New York Extravaganza,” which opened March 30 and runs until

Aug. 21, kicked off with a concert on Sunday night at the Philharmonie by Mr. Cale and guest musicians playing the “banana” album and other Velvet Underground songs. Associated events include a concert series, symposiums, musical workshops, and films and videos.

Rather than trying to present an exhaustive chronology of the band, the exhibition focuses on the context that allowed the Velvet Underground to exist: New York City and its artists, filmmakers and musicians in the mid-’60s.

“Without New York, the Velvets would not have existed,” said Christian Fevret, the exhibition’s main curator. “It was the only place where people as different as Lou Reed and John Cale would have been able to meet.”

“New York was an El Dorado,” he said, “and in the exhibition I wanted to do more than just mention the other artists that surrounded the Velvets — people like Barbara Rubin, Jonas Mekas, Piero Heliczer — I wanted visitors to discover their work to understand the context out of which the Velvets grew.”

“The Velvet Underground has been a passion of mine for a very long time, over 30 years,” added Mr. Fevret, who co-founded the French magazine *Les Inrockuptibles* in 1986. “I wanted to share that with as many people as possible.”

Over several years, Mr. Fevret sought out people who had known the members of the Velvet Underground and who could accurately recount the era and New York City as it was then.

Among his sources was Gerard



Malanga, an American poet and photographer who was Warhol’s assistant and screen-printer. In addition to providing his own archival material, Mr. Malanga put Mr. Fevret in contact with others from the time.

Mr. Malanga, in Paris for the show’s opening, described how the band — Mr. Reed, Sterling Morrison, Mr. Cale and Maureen Tucker — connected with Warhol in late 1965.

“It almost never happened,” Mr. Malanga said last week at the Café Flore in Paris. The story goes that Barbara Rubin, a filmmaker, came to Warhol’s creative hub, the Factory, in New York one afternoon but nobody was there except for Mr. Malanga. “She knew I liked to dance and said, ‘There is this band I want you to hear,’” he recalled.

They went to the Café Bizarre on West Third Street in Greenwich Village, where the Velvet Underground was playing to an empty dance floor. Mr. Malanga, encouraged by Ms. Rubin, got up and gyrated with a whip. The rest of the room quickly joined in.

“Lou and John were really excited and said come and dance again,” Mr. Malanga said. “A couple of days later we were at the Factory and we coerced Andy to come down and meet the band.”

The Philharmonie exhibition begins by explaining the fortuitous circumstances under which Mr. Reed, an American, and Mr. Cale, who is Welsh, born a week apart on either side of the Atlantic, came to meet. A film made for the exhibition presents, in parallel, their biographies: Mr. Reed’s mental health issues and the electroshock treatment

he underwent as a teenager are set against Mr. Cale’s successful beginnings in classical music, first in London and then his involvement with the avant-garde scene in New York, where he met Mr. Reed.

Photographs of prominent figures in the band’s history, including Nico, the German model whom Warhol had sing with the band; La Monte Young; Edie Sedgwick; Allen Ginsberg; and Candy Darling gaze down over the rooms of the exhibition.

These diverse artistic elements were among those that coalesced most famously in Warhol’s multimedia show, the “Exploding Plastic Inevitable.” Originally planned as a retrospective of films starring Ms. Sedgwick, it evolved into a performance with the Velvet Underground playing in front of film projec-

tions with, once again, Mr. Malanga and others dancing before them.

The Philharmonie exhibition seeks to recreate at least part of that experience. Documentary footage of the Factory and New York City is projected on the canvas walls of a tentlike structure that is lined with mattresses so that visitors can lie down and watch the display above them, set to a soundtrack of Velvet Underground songs.

The band’s career after “The Velvet Underground & Nico” is largely glossed over. Rather, the focus of the exhibition is a specific context, a time and a place, in which art, music and film came together.

The band’s synergy was a fragile one: Nico was not asked to sing on the Velvets’ second album, Mr. Cale, his viola and his signature droning rhythms left before the third, and Mr. Reed departed before production finished on the fourth.

“There was a spirit in the air,” Mr. Malanga said of the free-wheeling scene around the Velvet Underground and the Factory. And “my gut feeling when I saw the show was, ‘This is the way it was.’”

The concert on Sunday imagined how the Velvet Underground might have sounded had Mr. Cale been the sole leader. The show opened with a bow being drawn over the strings of a bass guitar, and the resulting drone formed a backdrop for the next two hours.

Mr. Cale stood behind a keyboard and a laptop, accompanied by a full band and a string quartet. Neither songs nor guests — including Pete Doherty, Mark Lanegan and Lou Doillon — were introduced. The guitars of Mr. Reed and Mr. Morrison were replaced by a dissonant soundscape. Images of the Velvets and Warhol, warping and wobbling into masses of shapes and colors, were projected onto a large screen.

The concert concluded with “Sister Ray,” a song of which Mr. Reed, who died in 2013, once said, “When it ends, that’s when it ends.”

On Sunday, after “Sister Ray” did, in fact, end, Mr. Cale said his only words to the crowd: “Paris, don’t forget what you taught the rest of us: If you keep an open heart it will beat forever. Good-night.”

VIRTUAL REALITY

INDEX FOR A TRIP

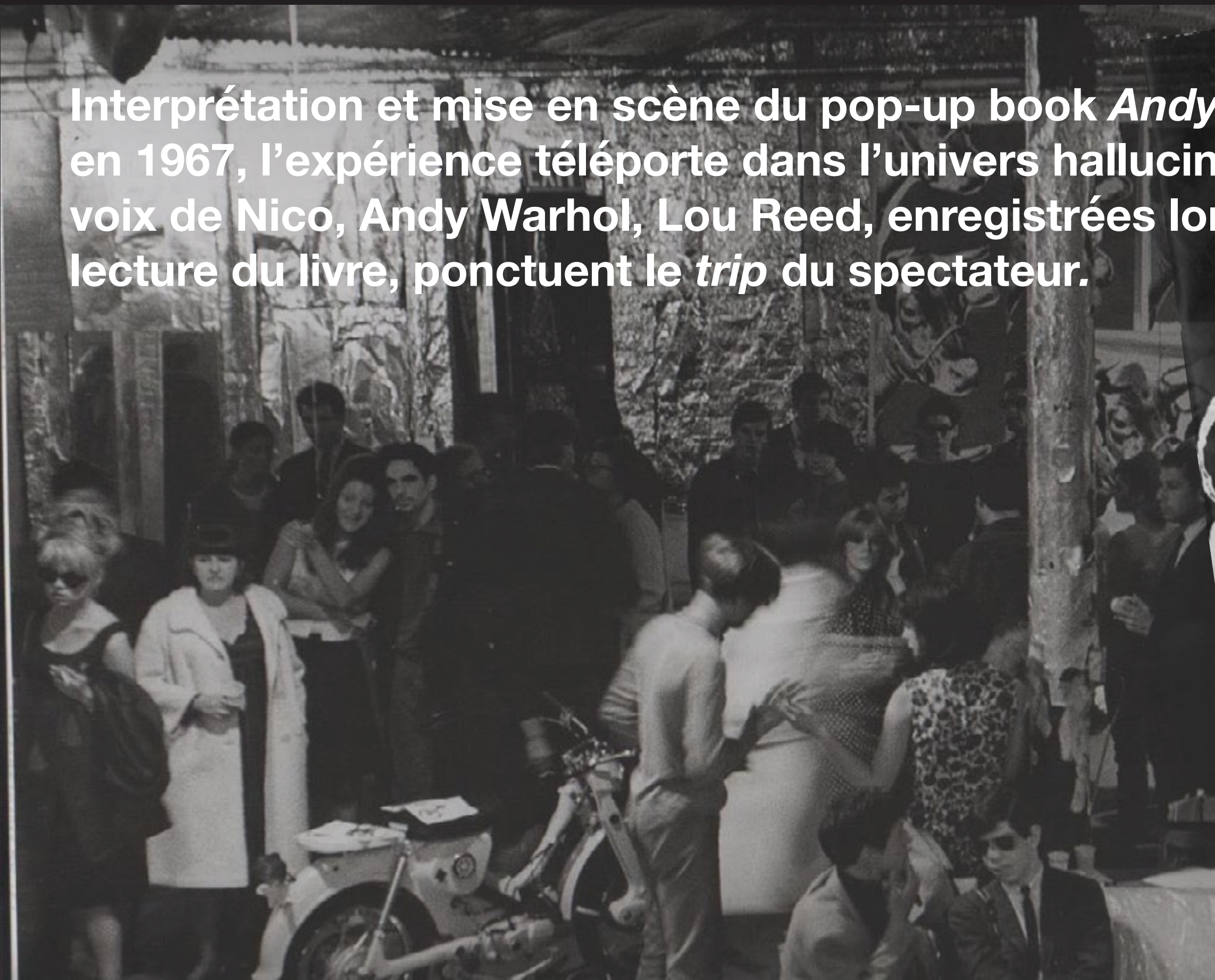


! TRIP

ANDY WARHOL'S
PLASTIC INEVITABLE
WITH THE VELVET
UNDERGROUND • NICO
AND THE M.F.O.

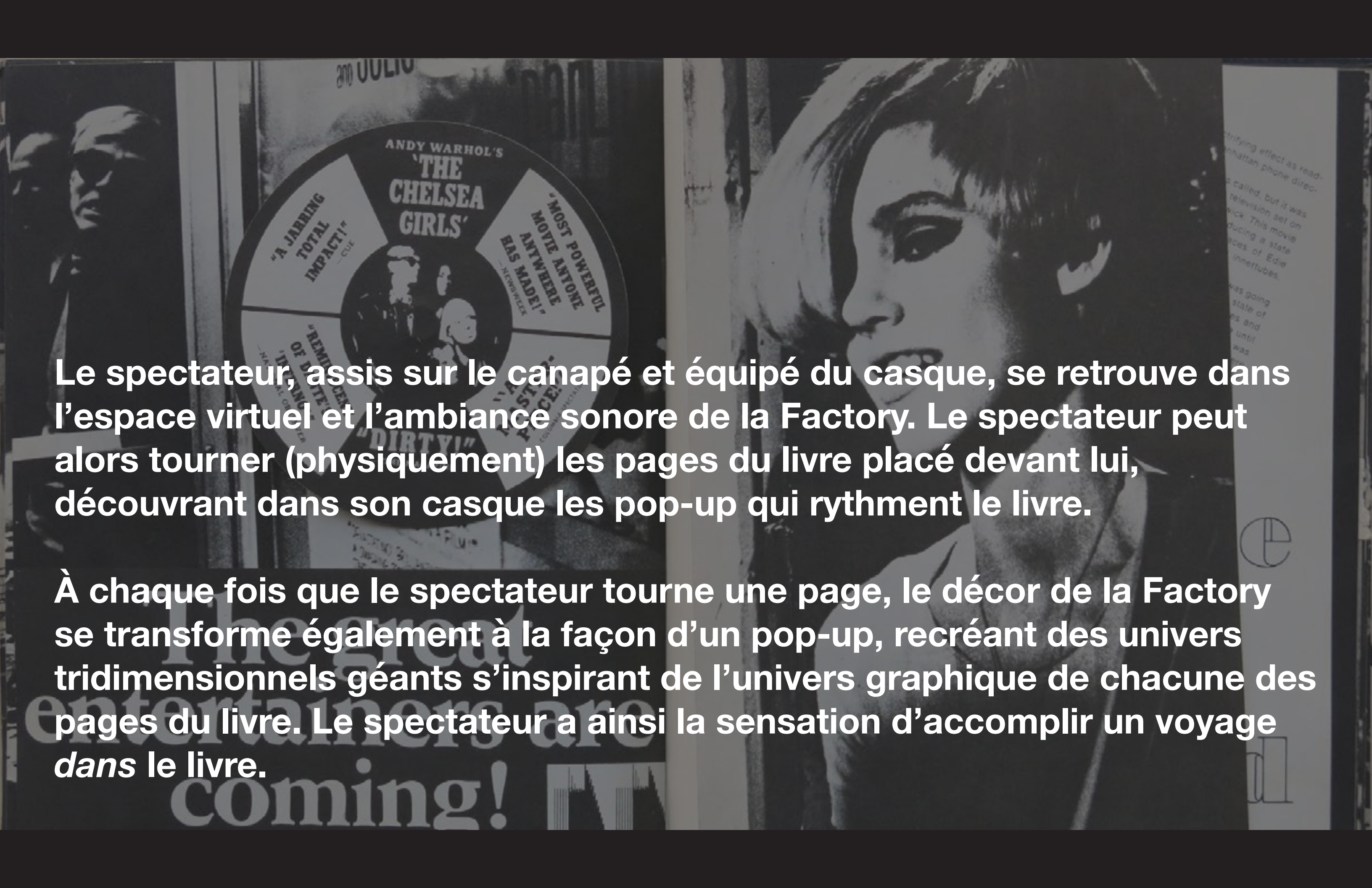
Index For A Trip est une expérience de réalité virtuelle proposée dans le cadre de l'exposition **THE VELVET UNDERGROUND NEW YORK EXTRAVAGANZA** qui se tiendra au Skylight à New York courant 2018.

Interprétation et mise en scène du pop-up book *Andy Warhol's Index* paru en 1967, l'expérience téléporte dans l'univers halluciné de la Factory. Les voix de Nico, Andy Warhol, Lou Reed, enregistrées lors de la première lecture du livre, ponctuent le *trip* du spectateur.



L'expérience prend place dans une zone dédiée de l'espace d'exposition. La scénographie est composée d'un canapé et d'une table basse, sur laquelle est disposée une maquette en blanc de l'*Index*.



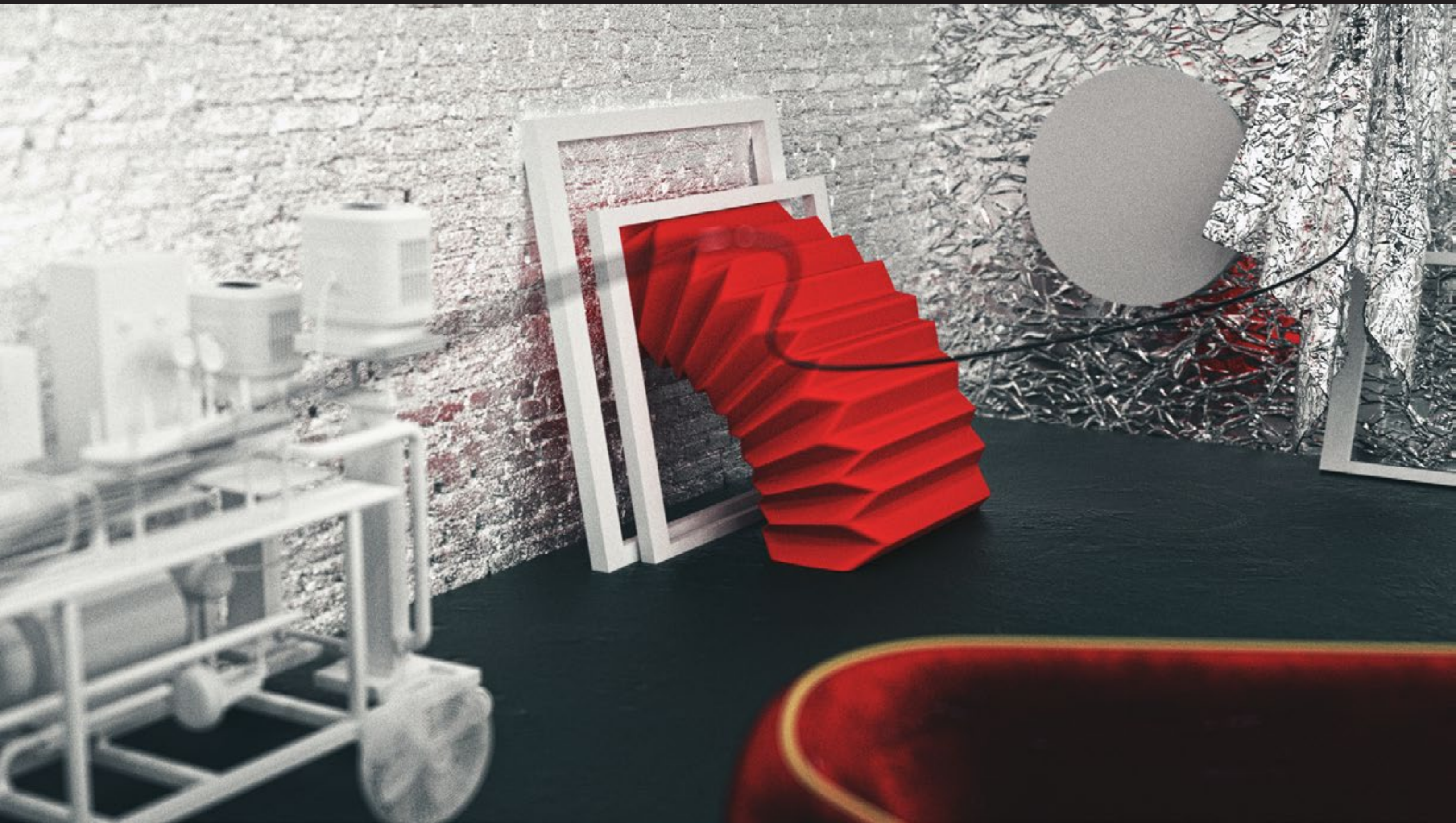


Le spectateur, assis sur le canapé et équipé du casque, se retrouve dans l'espace virtuel et l'ambiance sonore de la Factory. Le spectateur peut alors tourner (physiquement) les pages du livre placé devant lui, découvrant dans son casque les pop-up qui rythment le livre.

À chaque fois que le spectateur tourne une page, le décor de la Factory se transforme également à la façon d'un pop-up, recréant des univers tridimensionnels géants s'inspirant de l'univers graphique de chacune des pages du livre. Le spectateur a ainsi la sensation d'accomplir un voyage dans le livre.

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