





We never met. We never communicated. Except on some astral level. I intimately convinced myself that I knew you. If you have wondered how I could lie so fluently, that's because at some level I believed everything I was telling you. I believed we'd met. I believed the prune story. I believed I knew your life better than any biographer because I had imagined it.

Clifford Irving

ORSON'S THEME FROM THE CLIFFORD IRVING SHOW

By certain practioners — Ayreen Anastas, Olivier Babin, Fia Backström, Rachele Bonders, Goda Budvytytė, Post Brothers, Geoffrey Carey, Robin Carlson, Alex Cecchetti, Audrey Cottin, Dexter Sinister, Gintaras Didžiapetris, Mai Abu Eldahab, Benjamin Esdraffo, Chris Evans, Aurélien Froment, Jason Fulford, Rene Gabri, Dora Garcia, Mark Geffriaud, Lauren von Gogh, Morten Norbye Halvorsen, Malak Helmy, William Holden, Will Holder, Elmyr de Hory, Pierre Huyghe, Clifford Irving, Kevin Killian, Byung Chul Kim, Marc Larré, Michel Legrand, Gabriel Lester, David Marcel Levine, Raimundas Malašauskas, Nicholas Matranga, Kobe Matthys, Francis McKee, John Menick, Julian Myers, Elena Narbutaitė, Olga, Michael Portnoy, Vivian Rehberg, Alain Rondest, Benoit Rosemont, Ellen LeBlond Schrader, Aaron Schuster, Benjamin Seror, Snowden Snowden, Michael Stroud, Sandra Terdjman, Mario Garcia Torres, Lee Welch, Adva Zakai

Dear listener,

Orson's Theme from The Clifford Irving Show. 7" vinyl record.

Created on the occasion of the Clifford Irving Show in Antwerp by Morten Norbye Halvorsen. The record was made in an edition of 150. With a screen printed cover by Goda Budvytyte. The hands on the piano is that of Benjamin Esdraffo. The hands on the cover is that of Orson Welles.

The record contains a remake of Michel Legrand's theme tune for the film F-for Fake by Orson Welles called Orson's Theme.

It was written down from a jazz ensemble to two hands and a piano, which was performed by Benjamin Esdraffo on the occasion of the Paris edition of Clifford Irving Show that took place at Cine 13, Montmartre and Kadist Art Foundation.

Recorded during the introduction and entr'acte totalling 45 minutes, the original score is approx 4 minutes. The record contains a 4 minute extract from the Clifford Irving show that happened in Cine 13.

One side is the recording from the space (a microphone under the stage) the other side the recordings of the keystrokes and sustain pedals (midi signals).

The same recording in two formats, a recording from a place and one without "space".

The space of Objectif Exhibitions in Antwerp, is the setting of the 2010 show, where the record was played the first time. The variety show Spanned several live acts ; a painting show, a bar, a dinner, a theatre play, a house band, a record, slideshow, dance, a parallel reality, comedy, poetry and song. These unfolded throughout the night, which when the recorder was stopped read 5 hours and 46minutes.

Clifford Irving Show is a live, one night only variety show, facsimile on the following page. The practioners who participated and made the show possible is listed on the back of the cover.

Thanks and I hope it may fall into two hands who that will appreciate it.

All the best,

Morten Norbye Halvorsen

Facsimile from the Cine 13 press release.

« Where do authors go when characters interrupt the story? » is the inscription at the heart of Clifford Irving Show taking. On the occasion of the second edition of Irving's autobiography. The one-night-only live variety show is dedicated to the arts' involvement in life-writing at large and will star a variety of stories, performances, characters and audiences. Conceived as a space of shaken expectations and dramatically-treated expertise, it will be an adventure for both characters and authors. Rather than focusing on a singular figure of the eponymous writer, Clifford Irving Show will illuminate possibilities of collective subjectivity lying in The Autobiography of Any One Being Including Every One Before, a new story that has recently written itself.

Since the publication of his Autobiography of Howard Hughes in 1972, Clifford Irving's life has been nothing but adventure. That book was an unauthorized biography of the eccentric aviator and film director Howard Hughes (1905-1976), an American tycoon billionaire who died in 1976, after living in reclusion the last years of his life. The autobiography, a creative concoction of Clifford Irving and his conspirator Dick Suskind, caused a scandal when the reclusive Hughes declared it a hoax, leading to the imprisonment of the authors. The magic of ghost-writing was interrupted, but nevertheless kept life-writing intact: Clifford Irving has written several books since and was played by Richard Gere in The Hoax (2007). According to Gere, what Clifford Irving did to Hughes was an artwork.

« Not every part of an adventure is fun, but on the whole it's a lot more life-affirming than sitting on your ass at a desk stringing words together, » admitted Clifford Irving in a recent interview to Paul Maliszewski. When asked about motives to « fake » the autobiography of Hughes the writer responded somewhat agnostically, « You may look for motive in an act, but only after the act has been committed. Any further answer concerning motive would be faked by me. »

Fakes. Impostures. Hoaxes. Illusion of expertise. Magic. Value of art. Doubles. Re-makings. Multiple narratives. These are also the subjects of Orson Welles' 1974 film F for Fake, partially based on the footage by French documentary filmmaker Francois Reichenbach, which is accompanied by Michel Legrand's tune. Whether Clifford Irving plays himself in the film or not remains a question. Last year it was partially answered during in the launch of Phantom Rosebuds, a new Clifford Irving autobiography, published by Dexter Sinister. Titled Clifford Irving Show the event took place on the roof of the Museum of Jurassic Technology in L.A and New Langtons art space in San Francisco.

When suddenly and unexpectedly clouds of helium balloons, carried by two San Francisco architects, arrived on stage at New Langtons?leaving the audience, MC Gabriel Lester and magician Michael Stroud dazzled? the story got interrupted, but certainly precluded the upcoming one in Paris. Starring the same MC, yet drawing on the stage acts of new guests, it will inevitably entertain further questions like « Does it necessarily mean that when characters interrupt the story they start playing themselves? » Or « Do we always arrive at Clifford Irving Show when we leap beyond the dichotomy of fake and authentic? »