

Exhibition
March 6th—April 20th 2014
Wednesday—Sunday
11:00 am—6:00 pm

Visits with a guide

Booking recommended

“Une heure au musée”

→Thursdays at 12:30 pm

“Visite regards croisés”

→Saturdays at 3:30 pm

Sunday visits

→Sundays at 3:00 pm

Family visits

→Sundays at 3:30 pm

Visite focus

A visit for a sensory discovery of the exhibition

→ Friday, March 28th at 12:30 pm

On booking/Free access with an exhibition ticket

Groups

Customized group visits to one exhibition or more

Booking: Public service



Concert

Opening the exhibition and the Musiques en Scène Biennial, Morton Feldman's *String Quartet No.2* (1983) will be performed by Quartet Béla.

Longest quartet of the music history (5 to 6 hours), this work invites you to disrupt your listening habits and to focus on the intensity of the moment.

Quartet Béla's members are Frédéric Aurier (violin), Dieudegard Julien (violin), Julian Boutin (viola) and Luke Dedreuil (cello).

→ Wednesday, March 5th from 8:00 pm to 2:00 am

Free access

Shuttle to the center of Lyon after the concert

More with the Musiques en Scène Biennial

Consult the program:

<http://www.bmes-lyon.fr/programme>

Information and reservations

Public service

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Rhône-Alpes **MOUVEMENT** arts et politiques



ernst von siemens
 music foundation



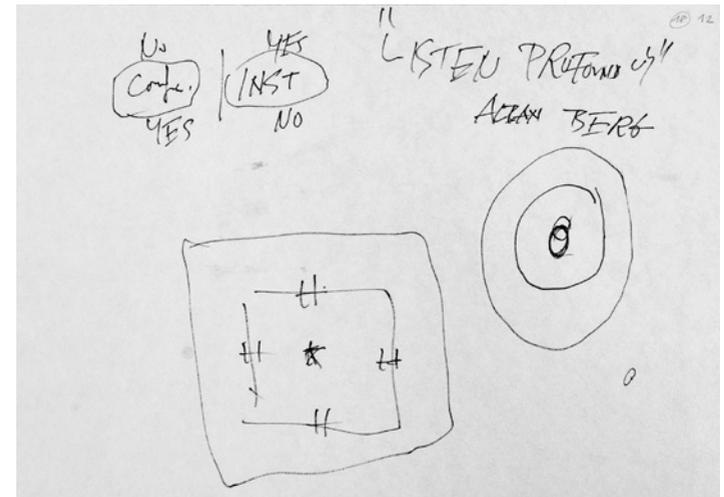
LISTEN PROFOUNDLY



MORTON FELDMAN/
 HEINER GOEBBELS/ULF LANGHEINRICH

06.03
 20.04.2014

Morton Feldman,
*XXX Anecdotes
 and Drawings*, 1984
 © Collection mac^{LYON}
 © Photo: Blaise Adilon



LISTEN PROFOUNDLY

MORTON FELDMAN
HEINER GOEBBELS
ULF LANGHEINRICH

As part of the Musiques en Scène Biennial 2014

WORKS IN THE EXHIBITION

Morton Feldman

XXX Anecdotes and Drawings, 1984

Set of 30 drawings including 9 both sides
Ink, ballpoint pen and marker on paper
Collection mac^{LYON}

Heiner Goebbels

Genko-An 69006, 2014

Video and sound installation
40'

Ordered by the mac^{LYON} and the Grame,
national center for musical creation—Lyon
Courtesy of the artist, Frankfurt

→ Start at 11:00 am–12:00 am–1:00 pm–2:00 pm–
3:00 pm–4:00 pm–5:00 pm

Ulf Langheinrich

— *Music 1*, 2005/2014

40'

World premiere

Image format stereoscopic HD/25 FPS

Sound format quadraphonic

Camera, compositing, editing, sound: Ulf Langheinrich

Special thanks to Angelin Preljocaj and Nicole Said

Courtesy of the artist, Dresden/Hong Kong

→ Start at 11:00 am–12:00 am–1:00 pm–2:00 pm–
3:00 pm–4:00 pm–5:00 pm

— *Land IV*, 2008-2014

3D projection

20'

Audiovisual composition and light environment:

Ulf Langheinrich; reading software: Matthias Härtig;

transformation-tx software: Dirk Langheinrich;

compositing assistance: Wolfgang Schwarzenbrunner;

3D assistance: Brandon Tay; lecture studio system

provided by Klangfarbe Wien; order and production

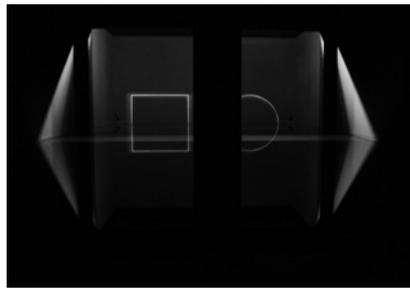
of the original version: Liverpool Biennial 2008,

production FACT (Foundation for Art

and Creative Technology).

Courtesy of the artist, Dresden/Hong Kong

→ Start at 11:40 am–12:40 pm–1:40 pm–2:40 pm–
3:40 pm–4:40 pm–5:40 pm



Heiner Goebbels, *Genko-An 69006*, 2014

MORTON FELDMAN

Born in 1926 in New York.

Dead in 1987 in Buffalo.

Morton Feldman was a major figure in 20th-century music. He was a friend of John Cage, and his own musical world was influenced by painters such as Mark Rothko and Robert Rauschenberg. His experimentations led to a pioneering form of graphic notation for immediate, physical works that left musicians free to choose the colours of the different sounds. He also explored the fundamentals of composition: pitch, dynamics, rhythm and duration. "What I wanted wasn't to 'compose', but to project sounds into time, free of compositional rhetoric, which in fact had no place there." *XXX Anecdotes and Drawings* are "improvisations"—visual transcriptions of auditory phenomena—that he produced on the occasion of a lecture he gave at the Theater am Turm, Frankfurt, in 1984. The ostensible subject was "the future of local music", but what he presented was an overview of his work up to that time, including drawings and musical proposals. This "intersection" (which was the title of a piece he composed between 1951 and 1953) was important in terms of visual thinking, and represented a first step in the connections he made between images, choreography, interactivity and sound, for an experience of immersion in deep listening.

HEINER GOEBBELS

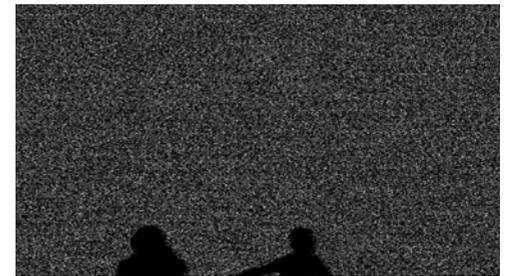
Born in Germany in 1952.

Lives and works in Frankfurt.

Heiner Goebbels was part of the alternative music scene in Frankfurt between the 1970s and the 1990s, and is a composer, a stage director and a professor at the Institute for Applied Theatre Studies at the University of Giessen, in Germany. For *Listen Profoundly*, he is presenting a new auditory and visual installation, *Genko-An 69006*: "In the big hall of the Buddhist temple Genko-an in Kyoto there are two differently shaped windows with views to the same garden: a square window—the 'window of confusion'—and a round window—the 'window of enlightenment'. More than 20 years ago I could encounter these two perspectives on a concert tour through Japan and in 2008 I started a series of installations freely adapting this experience. Since generally we like to ignore the often unconscious effect of forms and highlight the contents instead, I am interested in researching how the form influences our perception. That might be true for the framing of such a view, but as well for the question of *how* something is said—and not only *what* it is. For *Genko-An 69006* in mac^{LYON} I quote the original concept of the two windows in Kyoto, but the garden here consists of sounds: voices of writers, musicians and visual artists, who inspire me or with whom I have worked myself. These peculiar voices—of John Cage, Alvin Lucier, Komitas, Sainkho Namtchylak, Gertrude Stein, Hannah Arendt, Ulay and Marina Abramovic, Alain Robbe-Grillet, Heiner Müller and Bob Rutman—are confronted with the voices of complete strangers, which have been delivered by historical ethnographical recordings from all around the world. They also tell us about the 'how'—the traces of the early recordings. Voices in languages, which might not exist any more. In between it is always *Walden* (1998) which interrupts the quiet listening room—my orchestra composition to the novel by Henry Thoreau, recorded with the Ensemble Modern Orchestra conducted by Peter Eötvös".

Heiner Goebbels, Lyon, March 2014

Collaboration: Matthias Mohr
and Rene Liebert.



Ulf Langheinrich, *Land IV*, 2008-2011

ULF LANGHEINRICH

Born in the former East Germany in 1960.

Lives and works in Dresden and Hong Kong.

In 1984, Ulf Langheinrich, who was already active in painting, drawing and photography, set up an electronic music studio. In 1991, he and Kurt Hentschläger formed Granular-Synthesis to explore the digital arts. His research is centred on sound, light, movement and the body, with immersive works that generate subtle shifts in perception. He also teaches at the City University of Hong Kong's School of Creative Media, and in Leipzig, at the HGB's new media art college. *Land IV* is a 3D projection that Langheinrich sees as fundamental to his research on the nature of digital illusion: "It has two main constituents: a recording of waves made on the shore at Accra, Ghana, and waves generated by formulae relating to systems of particles and calculations of fractal noise. [...] Hiding behind this cold, technological, synthetic reality, there may well be something viscerally warm, and profound." In 2013, Ulf Langheinrich rediscovers the numerous sounded recordings he made during the tour of the dancer and choreographer Angelin Preljocaj, in 2005 in West Africa. From these, he composes an endless flow of images and sounds and produces *Music 1*, presented for the first time as part of the exhibition *Listen Profoundly*. "This work indicates clearly that my visual aesthetic is strongly influenced by my early career as a painter."