

The mac<sup>LYON</sup> and the Biennale Musiques en Scène present:

# LISTEN PROFOUNDLY

Morton Feldman / Heiner Goebbels /  
Ulf Langheinrich

PRESS  
RELEASE

06.03>  
20.04.14



Ulf Langheinrich, Land IV, 2008-2011

**OPENING OF THE BIENNALE MUSIQUES  
EN SCÈNE AT THE MUSEUM:**

Inauguration

Wednesday, march 5<sup>th</sup> 2014 at 6:30 pm  
followed by Morton Feldman's String  
Quartet No. 2 by Quatuor Béla at 8 pm.

**Opening Hours**

Wednesday - Sunday, from 11 am to 6 pm

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High resolution pictures (300 dpi) are  
available on request

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LYON  
MUSIQUES  
BIENNALE  
EN SCÈNE  
2014

mac

musée  
d'art contemporain  
de Lyon



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Musicians Morton Feldman, Laurie Anderson, La Monte Young and Terry Riley are all part of the museum's collection with major pieces. Indeed since its creation in 1984, the mac<sup>LYON</sup> has striven to portray the privileged link that exists between sound and space. It also aims to contribute to the question posed by certain volumes of sound, which are more than just music, although neither sculpture nor 'installation' nor mere sound itself, and whose experience is nevertheless visual. In an attempt to find the answers to this question, we held the exhibition *New York, New Sounds, New Spaces* with Stephen Vitiello in 2002, *Soundtrack for an exhibition* with Mathieu Copeland in 2006, and more recently *Cage's Satie, Composition for Museum* with Laura Kuhn (2012).

And this is why, from the 6 March to the 20 April 2014, the Musée d'art contemporain de Lyon is collaborating with the Biennale Musiques en Scène. Morton Feldman's comment - 'Listen Profoundly' - visible on a drawing by the artist (whose *XXX Anecdotes and Drawings Series* was acquired by the mac<sup>LYON</sup> in 2003) gives its title to this exhibition.

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Rhône-Alpes



arts et politiques  
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de Lyon

# THE EXHIBITION

« TIME HAS TURNED INTO SPACE AND THERE WILL BE NO MORE TIME »

SAMUEL BECKETT

**MORTON FELDMAN, HEINER GOEBBELS, ULF LANGHEINRICH – three artists in search of sounds and meaning, provide us with three remarkable incantations, all dedicated to exploring that which we see and hear.**

*Listen Profoundly* – this formula, which is as much an injunction – an invitation to a sound, spatial and temporal experience – as it is a spiritual quest – a questioning of listening – is the common denominator of the three installations presented in the context of this exhibition.

These two words are found in quotation marks on the twelfth board of the collection *XXX Anecdotes and Drawings* by **MORTON FELDMAN**.

These thirty storyboards are 'improvisations' on the theme of the 'future of local music', and were inspired primarily by the work of Mark Rothko. They were acquired by the Musée d'art contemporain de Lyon in 2003 and constitute the first part of this triptych. Feldman's illustration makes use of a phrase frequently used by Alban Berg with his students – an appeal for total immersion, a sincere and profound listening or attention to music in particular, and art in general.

Two sketches appear on the same drawing – one square, the other round, evoking the two windows of the Genko Buddhist temple in Kyoto, a source of inspiration for **HEINER GOEBBELS**'s sound and visual installation, *Genko-An*. The two windows in question look out onto the same garden, but the perceptive disturbances caused by their respective forms – the square window is called the 'window of confusion' and the round, the 'window of enlightenment' – provide the composer with the opportunity to develop Gertrude Stein's catchphrase: 'To see something, to hear something' by playing on the hiatus between sound and visual experiences of the same material in two distinct spaces.



Morton Feldman, *XXX Anecdotes and Drawings*, 1984  
© Collection macYON © Photo - Blaise Adillon

**ULF LANGHEINRICH** sheds further light on the immersive dimension of the same phrase. Working on digital illusion, Langheinrich attempts to highlight this 'specific beauty with a mathematically strict monotony, unique to digitally created and processed material', by combining in his digital melting pot recordings of waves on the shores of Accra in Ghana on the one hand, and waves of particle-system formulas and fractal-noise calculations, on the other.

Damien Pousset,  
Artistic Director, Biennale Musiques en Scène

# THE ARTISTS

## MORTON FELDMAN

Born in 1926 in New York, died in 1987 in Buffalo (NY, USA).

Entitled *XXX Anecdotes and Drawings*, quoted from a conference given by Morton Feldman at the Theater an der Wien, Frankfurt in 1984, this collection of drawings, at once the outline of an exposé and the fruit of a single unit of time, is something like a 'written form', almost a partition. This unique collection of thirty 'drawings' – some double-sided – can be said to reproduce that which the musician was already creating in the duration of a sound space. For him, in order for music to last, it must forget time, blending in like a cohort. This is the only way for his sound to be unique and temporalized, perfectly identifiable and in tune with a moment which transcends it.

The macLYON acquired *XXX Anecdotes and Drawings* in 2003.

For *Listen profoundly*, the macLYON is exhibiting a series of 30 drawings taken from its collection *XXX Anecdotes and Drawings*, 1984.

The macLYON is also presenting, for the opening of the exhibition and the Biennale Musiques en Scène, Morton Feldman's *String Quartet No. 2* (1983). This exceptional concert, notably for its unusual length, can be enjoyed in a convivial atmosphere. Sitting comfortably on deckchairs and poufs, listeners can take advantage of readings and a coffee break in order to make the most of this lengthy evening.

Biennale  
Musiques  
en Scène 2014 :  
opening  
at the museum!



Morton Feldman, *XXX Anecdotes and Drawings*, 1984  
© Collection macLYON © Photo - Blaise Adillon

### EXCEPTIONAL CONCERT OPENING EVENT OF THE BIENNALE MUSIQUES EN SCÈNE:

#### STRING QUARTET NO. 2

MORTON FELDMAN

5 MARCH - 8 PM

> MUSÉE D'ART CONTEMPORAIN

QUATUOR BÉLA

CONCERT – The Quatuor Béla offers us a cloud-quartet, enormous, floating in the sky, and a priori, immobile. In reality, beneath this apparent stillness, forms are constantly taking shape.

THE *STRING QUARTET NO. 2* that Morton Feldman composed in 1983 is the longest quartet in the history of music (6 hours). 'The reason the pieces are so long comes from the form, which as I understand it, no longer exists.' Feldman radically breaks away from the concept of developing and delineating a form via a succession of parts so as to explore fields of temporal dimension through repetition. In *String Quartet No. 2*, the repetition occurs at two distinct levels – a small-scale repetition which consists of a repetition of 'motifs' and another large-scale repetition, which consists of the reuse or recycling of a same section in different parts of the quartet. This sound multiplicity therefore becomes linear, flat or fluid, in a 'conscious attempt to formalize the disorientation of memory', wrote Feldman in *Triadic Memories* in 1981. The listener thus loses the sense of measured time, and is invited to disrupt his/her listening habits in order to focus on the intensity of the present moment.

THE *QUATUOR BÉLA* is composed of Frédéric Aurier (violin), Julien Dieudegard (violin), Julian Boutin (alto), and Luc Dedreuil (cello). All four are graduates from the Conservatoires Supérieurs of Paris and Lyon. Béla is one of France's most adventurous string quartets. Convinced that contemporary scholarly expression must play a unifying role in all living and new music, the group voluntarily participates in hybrid events, oftentimes held in unusual or unexpected places.



# THE ARTISTS (2)

## HEINER GOEBBELS

Born in 1952 in Germany, he studied music and sociology. He lives and works in Frankfurt (Germany).

From 1978 to 1980, Heiner Goebbels was musical director of Frankfurt Theatre. He was part of the Goebbels/Harth duo with Alfred Harth from 1975 to 1988, and the group Cassiber with Alfred Harth, Chris Cutler and Christoph Anders from 1982 to 1992. This experimental rock group combined funk, punk, rock, jazz, expressionism and improvisation.

Heiner Goebbels composes musical works for dance and theatre shows, concerts and performances. He has created his own pieces for radio based on texts by Heiner Müller, which received the Karl Sczuka du Südwestfunk Prize in 1984 and 1992, the Italia Prize in 1985 and 1992, and the Futura Prize in 1991.

Composer, producer and musician, he created two pieces of musical theatre in collaboration with scenographer Michael Simon – *Newtons Casino* in 1990 and *Römische Hunde* in 1991 before going on to create his own shows, *La reprise* in 1995, *Hashirigaki* in 2000 and *Même soir* in 2000 with Les Percussions de Strasbourg.

For *Listen Profoundly*, Heiner Goebbels presents *Genko-An 69006*, 2014, a sound and visual installation presented as two distinct spaces, one sound, the other visual, illustrating Gertrude Stein's catchphrase: 'To see something, to hear something'. *Genko-An 69006* is designed to separate the visual and sound experience of a same 'material', inspired by or in response to the Genko Buddhist Temple in Kyoto (Japan), where two different shaped windows look out onto the same garden.

### + ELSEWHERE:

#### *I WENT TO THE HOUSE BUT DID NOT ENTER*

HEINER GOEBBELS  
6 TO 8 MARCH - 8 PM  
THÉÂTRE NATIONAL POPULAIRE, VILLEURBANNE  
Hilliard Ensemble

#### *CHANTS DES GUERRES QUE J'AI VUES*

HEINER GOEBBELS  
11 TO 15 MARS - 8 PM  
> THÉÂTRE DES CÉLESTINS  
Ensemble Orchestral Contemporain - Lyon  
Pierre-André Valade, directing

+ 18 MARCH - 8 PM: OPÉRA THÉÂTRE - SAINT-ÉTIENNE  
+ 29 MARCH - 8 PM: PLAINPALAIS - GENÈVE

#### *STIFTERS DINGE*

HEINER GOEBBELS  
13 TO 15 MARCH - 4 PM - 8 PM  
> THÉÂTRE NATIONAL POPULAIRE, VILLEURBANNE

#### *DE L'EXPÉRIENCE DES CHOSES*

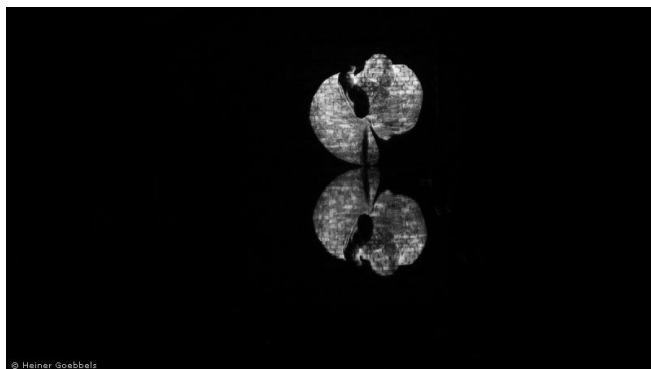
HEINER GOEBBELS  
18 MARCH - 8:30 PM  
> LE TOBOGGAN - DÉCINES  
Marc Perroud, director

#### *SAMPLER SUITE*

HEINER GOEBBELS  
20 MARCH - 8 PM  
> AUDITORIUM DE LYON  
Orchestre National de Lyon

#### *MAX BLACK*

HEINER GOEBBELS  
21 TO 22 MARCH - 8 PM  
> THÉÂTRE DE LA RENAISSANCE - OULLINS  
André Wilms, actor



© Heiner Goebbels

Heiner Goebbels, *Genko-An*, 2008-2011  
© Photo - Heiner Goebbels

# THE ARTISTS (3)

## ULF LANGHEINRICH

Born in 1960 in the previous East-Germany, he moved to West in 1984. He lives and works between Dresde (Germany) and Hong Kong (China).

Ulf Langheinrich's work focuses primarily on sound, light, movement and the body. He first practiced drawing, then painting and photography before moving onto digital creation such as sound, electronic music, and the relationship between the physical and the symbolic.

Ulf Langheinrich is the author of immersive works that give way to a subtle drift in perception. Here, sound is worked like a material having a body and a substance, with images like structured forms moving in unison.

In 1991, he founded the famous duo *Granular Synthesis* with Kurt Hentschläger. In 2000, for *Musiques en scène* at the mac<sup>LYON</sup>, *Granular Synthesis* produced *NoiseGate*, a 500 m<sup>2</sup> sound installation with hypnotic infra-bass screens. *Musiques en scène* at the mac<sup>LYON</sup> was 'composed' of three partitions: *Granular Synthesis*, *Dump Type* and *Micha Laury*.

For *Listen Profoundly*, Ulf Langheinrich presents *Land IV*, 2008-2011, a 3D projection on a large screen. This digital landscape produces 'an altered state of reality', an experience of sensory overload.

'*Land IV* is an attempt to create the illusive: the immersive and sublime feeling of uncertainty through sound, virtual images and time.'

Ulf Langheinrich



Ulf Langheinrich, *Land IV*, 2008-2011

### + ELSEWHERE:

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**MOVEMENT C** - French premiere  
ULF LANGHEINRICH  
25 TO 26 MARCH - 8:45 PM  
> MAISON DE LA DANSE  
Maureen Law, dancer

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**MEETING**  
ULF LANGHEINRICH  
25 MARCH - 6 PM  
> MAISON DE LA DANSE

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# A BIENNIAL ON A CLOUD WITH HEINER GOEBBELS

**The *Biennale Musiques en Scène* 2014 will explore one of the most iconic forms in the recent evolution of the Internet – the cloud!**

Clouds and mist have certainly always had a special place in the history of art and ideas, whether it is for their spiritual and symbolic dimension in the art of the Far East, or in the West, with the apotheoses of figures transported by the clouds in baroque painting, the allusion to the sublime via the infinity of a sea of clouds in romantic art, or the misty atmospheres that pervade some Impressionist works. However, where the medieval painter never painted a cloud unless it was with the intention of resting an angel on it, our modern-day cloud is a lot more than the simple movement of light and radiant water particles. Hasn't cloud computing or 'the cloud' become, via networking, the distinctive feature of our epoch? A veritable media skin that immunizes us as much as it circumcises us, the current nebula – electronic for that matter – intimately marries every aspect of our lives. The cloud flows. It spreads onto our screens, fogs up our mobiles ... After the phenomenon of a mass society, which has for a long time defined the elements of modernity, we can now behold a new, exuberant and polymorphous form of sociability to which, the artist, in his own way, provides the outlines and for which our festival aims to be the receptacle. Therefore, a large place will be given to multidisciplinary works, those privileging remote creation and networking and which encapsulate the different art forms called upon to collaborate in a representation that Wagner himself would have called global. 'What matters,' he once wrote, 'is that all specificities, all realities, all materialities are repudiated in favour of those means or methods that contribute to a work of total art.' This is the expression of an ideal that places as much emphasis on sight as it does on hearing.

**This is also one of the main characteristics of Heiner Goebbels's work, the composer of honour of the next edition of the festival. Goebbels works at the crossroads of all artistic practices and is a model of the genre! He is a unique artist and we are delighted to present the largest retrospective ever organized of his work.** Extraordinarily skilled in the bringing together of worlds and the creation of fleeting kaleidoscopes that are as delicate as they are ideal, Heiner Goebbels plays with actuality and atemporality, as much in the techniques he uses, as his sources of inspiration, thereby creating unexpected polyphonies that are more suggestions than propositions. Complete freedom is left to the spectator to participate in the creation of that which is he/she hears and sees. Certainly, there is the music but it is rarely without a text or a fleeting image, a sound, textual and visual alchemy, driven by a multitude of actors and motivated by a unique determiner – the spectator.

This Biennale, which aims to be as varied in form as it is rich in content, is first and foremost for the spectator – the curious-minded, surveyors or seekers of unexpected artistic territories, with a thirst for unusual beauty and fertile horizons. This year, the Biennale will take place again in twenty cultural sites in Lyon and its region: concert halls, theatres, museums, art schools, but also gardens, cafes, squares and streets ... all of which will become places of discovery and exchange between artists and the public, from all horizons and of all age groups. There is something for everyone, not only during the four weeks of the event, but also prior to the Biennale with the 'Fabrique de l'oreille' or at the open rehearsals for the large participatory concert where the public are the musicians, equipped with a very surprising instrument ... their Smartphone!

Damien Pousset,  
Artistic Director, Biennale Musiques en Scène



Heiner Goebbels © Photo - Wonge Bergmann

✚ MORE INFORMATION ON [www.bmes-lyon.fr](http://www.bmes-lyon.fr)

LYON  
MUSIQUES  
**BIENNALE**  
EN SCÈNE  
2014



# VISITOR INFORMATION

# PROFOUNDLY

## The exhibition

Curator: Damien Pousset, Artistic Director,  
Biennale Musiques en Scène  
Exhibition manager: Isabelle Bertolotti  
Assistant curator: Olivia Gaultier  
Registrar: Xavier Jullien, Gaëlle Philippe  
General curator: Thierry Raspail

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## Opening hours

Wednesday - Sunday, from 11 am to 6 pm

## Access

### By car :

- Along « Quai Charles de Gaulle ».

**Lyon Parc Auto - Carparks P0 and P2,  
special rate for museum visitors:  
40 minutes free of charge**

### By bus, stop Musée d'art contemporain :

- Line C1, Gare Part-Dieu/Cuire
- Line C4, Jean Macé/Cité internationale  
change with metro Foch ligne A ou  
metro Saxe-Gambetta lines B and D
- Line C5, Bellecour/Rillieux-Vancia

### By bike :

- Several Vélo'v stations are  
located around the museum

## Admission

Full rate : 6 euros

Concessions : 4 euros

**Free for visitors under 18**

Simultaneously:

**MOTOPOÉTIQUE**

In more than 200 works,  
this exhibition evokes the motorbike in  
contemporary art and the  
relationship between  
man and the machine.

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