

Sedje Hémon: Hidden Agreements

The Assistants, 2018 (WP)
Marianna Maruyama

Mouvement d'un Adagio, 1957, Sedje Hémon
(Arranged by Yael Levy)

Lignes Ondulatoires, 1957 (DP), Sedje Hémon
(Arranged by Lise Morrison)

[Intermission]

Harmonie, 1964, Sedje Hémon
(Arranged by Ezequiel Menalled)

Deserted Steps, 2018 (WP)
Andrius Arutiunian

Ensemble Modelo62

Gemma Tripiana Muñoz: flutes

Enric Sans i Morera: clarinets

Justin Christensen: trumpet

Santiago Lascurain: guitars

Reinier Van Houdt: keyboard

Klára van de Ketterij: percussion

Rebecca Huber: violin

Jan Willem Troost: violoncello

Vasilis Stefanopoulos: double-bass

Dario Giustarini: technical production

Ezequiel Menalled: artistic & musical direction

Choreographic advisor: Astarti Athanasiadou
Software/interaction designer: Yiannis Tsirikoglou
Video: Flora Reznik

Special thanks: Jaïr Tchong, Bonaventure Soh
Bejeng Ndikung, and Paul B. Preciado

Program Notes

On this evening of May 3rd, three pieces by Sedje Hémon will be performed, all of which also exist as painting-scores: *Harmonie*, *Mouvement d'un Adagio*, and *Lignes Ondulatoires*.

Sedje Hémon (1923-2011, born Sedje Frank) was a Dutch visual artist and composer, who, throughout her long career, developed a distinguished and individual artistic voice both with her paintings and compositions.

She had an intimate connection to music and drawing from a young age, and was dedicated to playing the violin professionally. After the war, she transitioned to painting and composing, largely because the physical injuries she sustained in concentration camps during the war made it impossible for her to continue playing violin. Hémon's urgency to express her ideas through art became evident from her very first exhibition in 1955, when art critics were struck by the music "hidden" within her paintings.

Hémon's theory of the "integration of the arts" aimed to prove the common origin of all arts. To put this theory in practice, during the 1950s and 60s she developed a method to generate musical scores directly from her paintings. Various musical parameters (such as duration, pitch and timbre) would be extracted based on the points along the lines and curves of the paintings. This approach resulted in a body of approximately 300 paintings, some of which were later turned into musical scores for internationally acclaimed ensembles.

Throughout her long career, Sedje Hémon worked with a variety of artistic media and produced a large body of paintings, compositions, lino-cuts, cut-outs, and sculptures. In 2017, her work was exhibited in documenta 14 in both Kassel and Athens.

The Assistants

Marianna Maruyama, 2018 (WP)

Inspired by Italian philosopher Giorgio Agamben's essay of the same name, *The Assistants* deals with the special physical and emotional relationship each musician has to their instrument and to each other. In a playful way, it also problematizes the notion of "trying to help" another person. In this piece Maruyama addresses Sedje Hémon's RSI (repetitive strain injury) prevention courses for musicians and office workers, an officially recognized treatment method in the Netherlands. The injuries Hémon sustained in her youth abruptly stopped her career as a violinist and this gave her a deep understanding of physicality and its relation to music making. Until the end of her life, she taught others how to relieve and prevent pain by re-learning ways to use the body in an optimal manner.

Fascinated by this relationship between the body and music, Maruyama learned Hémon's movements and transformed those exercises into musical and choreographic parts, which in turn have been taught to Ensemble Modelo62's musicians with the help of choreographer and dancer Astarti Athanasiadou. In this piece, the musicians behave not only as musicians but as individual bodies in transformation and movement.

Marianna Maruyama uses the body and voice as primary agents in her performance-based practice. One of her primary interests is translation as an artistic method. Following an extensive working period in Japan, Maruyama moved to the Netherlands in 2012, and has been based in The Hague for the past two years. She is a tutor at the Dutch Art Institute (DAI Art Praxis MA) and an artist-researcher at the invitation of the Sedje Hémon Foundation. She performs in both contemporary art and music contexts; recent exhibitions and performances include documenta 14 Parliament of Bodies (DE), Galerie Nouvelles Image (NL), SMBA (NL), Manifesta 11 (CH), and others.

Deserted Steps

Andrius Arutiunian, 2018 (WP)

In 2007, Sedje Hémon launched a virtual museum of her work. It was built inside of the early-virtual reality platform Active Worlds. This platform allowed its users to freely navigate and build near-infinite space, while socializing with each other. In Hémon's virtual museum, one could enter her paintings and explore them in a three-dimensional way. Though the museum went offline in 2011, I recovered it to be used as part of the live score in this piece.

Discovering the Active Worlds platform, I was struck by its early-internet aesthetics as well as the vastness of its digital landscapes. Strolling through endless digital worlds in Active Worlds that were once filled with people and voices (and now are abandoned digital deserts), I couldn't help to wonder what happens to the forgotten virtual spaces. I also noticed that all the worlds (of which there are many) are filled with digital graffiti - short inscriptions left by people on the walls of the sites they built and took care of. These traces in their simplicity and poetics, reminded me of the cave drawings, especially in their function - to leave a mark in a new and uninhabited world.

Parts 1&3 of my piece use the video and graffiti material from various two-decade-old worlds at the Active Worlds, reimagining this abandoned space still being roamed by its decaying AI and the last remaining users. The second part of the piece opens up with the conductor entering the VR museum of Sedje Hémon and exploring its spaces live on stage. The musicians follow an intricate system of cues and signs, and sonify the VR museum as the conductors navigates its quiet chambers.

Andrius Arutiunian is an Armenian-Lithuanian composer and sound artist based in the Netherlands. His music explores the socio-cultural aspects of specific histories through their sonic artefacts, often dealing with identity, sonic appropriation and thresholds of noise and sound. His works comprise of electroacoustic pieces for ensembles, sound installations and multimedia pieces, as well as solo electronic sets. Arutiunian's pieces have been commissioned or performed by Nadar ensemble, MAZE, Ensemble Modelo62, Slagwerk Den Haag and Ensemble Synaesthesia; his work has been recently shown or performed at Contemporary Art Centre (LT), documenta 14 Parliament of Bodies (DE), Melos-Ethos (SL), MAZE Festival (NL) and others.

Ensemble Modelo62

Through a combination of ambitious and innovative programming and a high level of virtuosity, Ensemble Modelo62 has earned its outstanding international reputation in experimental music today. The name Modelo62 has been inspired by the playful precision evoked in the novels of Cortázar, adhering to Cortázar's model where each member works independently but links together to form a whole greater than the sum of the parts.

One of the goals of Ensemble Modelo62 is to form close collaborations with composers, taking risks to develop new work and talent, and placing an emphasis on combining the commissioning of young upcoming composers with those from more established generations. These commissions form a good part of the ensemble's growing repertoire, averaging over a dozen world premieres per year, already accumulating to hundreds of tailor-made premieres over the current lifespan of the ensemble.

www.modelo62.com

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Ensemble Modelo62

Sedje Hémon:
Hidden Agreements
Korzo, The Hague
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Sedje
Hémon
Stichting



Stroom
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