

The Sound Pavilion The Morning Line at ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe

Opening Ceremony on September 15, 2013



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The Morning Line
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On September 15, 2013, the **ZKM** and **TBA21** will celebrate the reopening of **The Morning Line**, the extraordinary sound pavilion conceived by the artist Matthew Ritchie in close collaboration with the architects Aranda\Lasch and Arup AGU at the **ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe**. The large-scale sound installation has been permanently donated by Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, to the ZKM, a leading institution for research, production, and exhibitions that bring together the arts, new media, and information technology. Its forecourt will provide the ideal setting for *The Morning Line*.

“The future of The Morning Line lies not only in its permanent display in public space but also in its ongoing use as a site for advanced sonic composition. At the ZKM in Karlsruhe, The Morning Line will continue its evolution in a context committed to new technology, innovation, and experimentation, specifically in the areas of contemporary musical and electroacoustic composition. My friendship with the ZKM’s chairman and CEO, Peter Weibel, goes back over a decade, and the foundation has contributed loans from its collection to a number of exhibitions at ZKM over the years, notably Lichtkunst aus Kunstlicht in 2005 and the TBA21 Sound Space in the ZKM Foyer in 2012. I have a tremendous admiration for Peter Weibel as a visionary, and I trust him to work with Tony Myatt to develop the technology of The Morning Line even further over the next few years. I look forward to the work’s onward journey under his guidance.” (Francesca von Habsburg)

The ZKM has established an international reputation for its experimental work with spatial sound through projects such as the *Klangdom* (Sound Dome). Its augmented-reality installation *SoundART* was recently awarded first prize in the area of image and sound

technology by the International Council of Museums, and its expertise in cutting-edge technologies makes it the ideal institution to present, preserve, and enhance *The Morning Line*. Under the direction of Peter Weibel, additional interdisciplinary sound experiments and collaborative projects between the ZKM and TBA21 are currently being planned.

As TBA21's most challenging project to date, *The Morning Line* demonstrates the foundation's long-standing commitment to research and experimentation in 3-D sound, new forms of architecture, digital scripting technologies, and advanced music composition. It is an ambitious project that perfectly embodies TBA21's mission to challenge the conventional habits of exhibiting, displaying, and collecting art. The sound pavilion, which measures 20 meters long and 10 meters high and contains 46 loudspeakers and 12 subwoofers, is guided by a central control unit and is thus especially suited for live, open-air performances. Its unique interactive sound system was designed by Tony Myatt and the Music Research Centre of York University.

Described as a "heroic delirium" by the architecture critic Sanford Kwinter, *The Morning Line* is assembled from four generations of fractals, with a parametrical composition forming an endlessly alterable construction adapted from the basic shape of a "bit." In combination these "bits" result in an expansive structure and are thought of as a universal component, which was designed after drawings by Matthew Ritchie and therefore migrated from two-dimensionality to spatiality. The "bit" is derived from a truncated tetrahedron and was conceived by the architect duo Aranda/Lash in cooperation with the *Advanced Geometry Unit* of Arup.

The Morning Line is the most recent realization of the concept of the experimental sound pavilion designed for spatial compositions. Its predecessors include the Philips Pavilion at the Brussels World's Fair of 1958 and the Pepsi Pavilion for EXPO 1970 in Osaka, but *The Morning Line* is the only existing example. It has previously been shown at the 3rd Bienal Internacional de Arte Contemporáneo de Sevilla (Biacs) in 2008–9, in Istanbul in the framework of the 2010 European Capital of Culture program, and at Vienna's Schwarzenbergplatz in 2011 and 2012.

TBA21 has commissioned more than 30 compositions to date specially conceived for the pavilion's unique sound system. From mid-September, these works by composers from around the world will be programmed on a regular basis. The compositions were originally selected by guest curators Florian Hecker, Bryce Dessner, and Russell Haswell for Seville 2008–9; Melih Fereli, Kamran İnce, and Cihat Aşkın (ITU–MIAM, Centre for Advanced Studies in Music, Istanbul) for Istanbul 2010; and Franz Pomassl/Laton and Boris Ondreička for Vienna 2011 and 2012, respectively. These include collaborative works by Bryce Dessner with David Sheppard and Evan Ziporyn, Mark Fell with Roc Jiménez de Cisneros, Jónsi & Alex with Ghostigital, and Zavoloka & Kotra as well as solo compositions by Asfast, Auxpan, Benzo / Richardas Norvila, Alexei Borisov, Batuhan Bozkurt, Cevdet Erek, Christian Fennesz, Bruce Gilbert, Tommi Grönlund & Petteri Nisunen, Carl Michael von Hausswolff, Florian Hecker, Erdem Helvacioğlu, Kollektiv/Rauschen, Carsten Nicolai, Zsolt Olejnik, Mehmet Can Özer, Finnbogi Petursson, Lee Ranaldo, Terre Thaemlitz, J. G. Thirlwell, Yasunao Tone, Chris Watson, Thom Willems, Jana Winderen, Zavoloka, and Peter Zinovieff.

In 2008 Matthew Ritchie also conceived an interactive sonic environment for *The Morning Line* accompanied by a combinatorial video projection: animated sequences of post-apocalyptic vistas of the City of London, triggered by the passage of visitors and brought into unique combinations, are projected in a semi-enclosed (crystalline) part of the structure equipped with a digital Xenon projector beaming onto a multipanel Dupic screen. Changes to the flow of visitors can thus be registered and, in turn, have an impact on the video and the sound.

About Thyssen-Bornemisza Art Contemporary, Vienna

Founded in 2002 by Francesca von Habsburg in Vienna, Austria, **Thyssen-Bornemisza Art Contemporary (TBA21)** represents the fourth generation of the Thyssen family's commitment to the arts. The foundation is dedicated primarily to the commissioning and dissemination of ambitious, experimental, and unconventional projects that defy traditional categorizations. This approach has gained the collection a pioneering reputation throughout the world. The foundation's projects promote artistic practices that are architectural, context- and site-specific, performative, and often informed by an interest in social aesthetics and environmental concerns. Many of the projects reflect the shift away from disciplinary to transdisciplinary practices embracing architecture, sound, music, and science. The "cross-pollination" of disciplines challenges interpretation and the traditions of collecting, preserving, and presenting works of art. This approach reflects the vision of TBA21's founder, Francesca von Habsburg.

In addition, TBA21 shares its collection and commissions with numerous museums and public institutions. Most commissions, initiated and produced by the foundation, form an integral part of major contemporary art exhibitions, such as the Venice Biennale, the Istanbul Biennial, and documenta, where new works are very much on the agenda. In past years, crossover performative projects were realized through a number of collaborations, notably with the Staatsoper Unter den Linden in Berlin, Artangel in London, and the Wiener Festwochen.

Since May 2012, Vienna's Augarten park has been transformed into a revitalized center for the arts under the aegis of Thyssen-Bornemisza Art Contemporary. TBA21–Augarten marks the inception of a four-year collaborative relationship with the Belvedere and presents artists' individual stances and artistic dialogues through works drawn from the foundation's collection. TBA21's complementary live-arts program is presented on David Adjaye's open-air stage, which hosts a lively series of spoken-word performances, concerts, and related activities, along with the new AU Café and a bookshop stocked with selected publications. The aim of TBA21–Augarten is to fill its project space with complex and critical programming, as well as to breathe new life into the Augarten as a social and cultural meeting place. Since June 2013, admission to the exhibition venue has been free.

INFORMATION

Opening Ceremony

September 15, 2013, 5 pm

Location

ZKM | Center for Art and Media Karlsruhe
Lorenzstraße 19
D - 76135 Karlsruhe

Publication

The Morning Line publication box with Special Edition Vinyl
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Design by Julia Juriga-Lamut, Marion Mayr / Grafikum, Vienna

With texts by Benjamin Aranda, Helene Furján, Francesca von Habsburg, Brandon LaBelle, Chris Lasch, Tony Myatt, Hans Ulrich Obrist, Matthew Ritchie, Roland Schöny, Mark Wasjuta and Peter Weibel

Vinyl with sound compositions for *The Morning Line* by Alexei Borisov, Tommi Grönlund & Petteri Nisunen, Christian Fennesz, Carsten Nicolai, Zsolt Olejnik, Finnbogi Pétursson, Terre Thaemlitz, Zavoloka, and Franz Pomassl. Compiled by Franz Pomassl

Commissioned by Thyssen-Bornemisza Art Contemporary, Vienna

Images by Todd Eberle

49€ | available on www.tba21.org/store

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