



Luc Ferrari. Photo by Laszlo Ruzska.

Luc Ferrari (1929–2005) was a pioneering French composer associated with *musique concrète* and early electronic music.

He played a crucial role in the establishment of the Groupe de Recherches Musicales, working closely alongside the studio's founder, Pierre Schaeffer.

Ferrari's innovative compositions, such as *Presque Rien No. 1* (1970), integrated traditional instruments with electronic elements, capturing the beauty of everyday sound. His explorations into the dynamic relationship between noise and the environment have gone on to influence the evolution of contemporary music.

Please note that Luc Ferrari's work is exhibited at Sonic Acts Biennial 2024, not performed live.

SPATIAL
SOUND
PLATFORM:
THE
LISTENING LISTENING
ROOM ROOMS

PARADISOMUZIEKGEBOUW	BIMHUIS
EYE FILMMUSEUM	STEDELIJK MUSEUMW139
LOOIERSGRACHT 60	ZONE2SOURCEUDE KERK
GARAGE NOORD KANAAL40	OT301 HET HEM AND MORE



SONICACTS

Artists Programme
Ticket Visit
Information

SPATIAL SOUND PLATFORM: THE LISTENING ROOM

Listening Room

Sundays 14:00–15:00

Luc Ferrari, *Tête et queue du dragon*, 1959–60, 9'13"

Premiered at the Festival de la Recherche, Paris, in 1960, Ferrari's piece is divided into three interconnected parts. The first represents the dragon's head and is characterised by a discontinuous acceleration of movements. Sudden revivals, tied together by sound samples, form an independent horizontal organisation for each of the four spatial routes. The articulation is ensured by groups of fast notes creating a 'vertical unification principle.' In the second part, the dragon's body is evoked through a steady progression towards a spatial rhythmic structure. It is represented by a progressive breaking-up of groups of notes within which elements of contrast are introduced. Finally, the third part, where the work rapidly disperses.

François Bayle, *Le Projet Ouïr (movement 'Vers...')*, 2018–2019, 12'25"

François Bayle's *Le Projet Ouïr (movement 'Vers...')* is the fourth movement of the *Ouïr* project. In the piece, Bayle attunes to attention, aiming to play with fragile surges. Seeking to free up the listening process as much as possible, the composer encourages the audience to intuitively follow the blocks and

gaps of silence, confusing disruptions, and repulsive recalls, towards a path on the distant horizon.

Matthias Puech, *Trois paysages entropiques*, 2019, 22'

Matthias Puech's *Trois paysages entropiques* unfolds as infinitesimal movements inexorably carrying order towards chaos, concentrated energy towards diffuse noise, and harmony towards dissonance. Three imperceptible, natural phenomena are stretched and amplified to extremes so that each becomes an unbreakable particle. These three inventions are an attempt to give meaning to the passage of time.

Eve Aboulkheir, *Guilin Synthetic Daydream*, 2020, 18'50"

According to the wishes of the artist, no further information has been supplied.

Please note that these are not live performances. Sound works are exhibited in an 8.2-channel setup. A ticket to The Listening Room allows re-entry – visitors can come in and out of Zone2Source between 12:00 and 17:00.

Listening Room 8 was curated and executed in collaboration by Ina GRM in Paris.

4 FEB – 10 MAR

LOCATION

ZONE2SOURCE

This venue is accessible to wheelchair users.

Tickets

7€

Artists