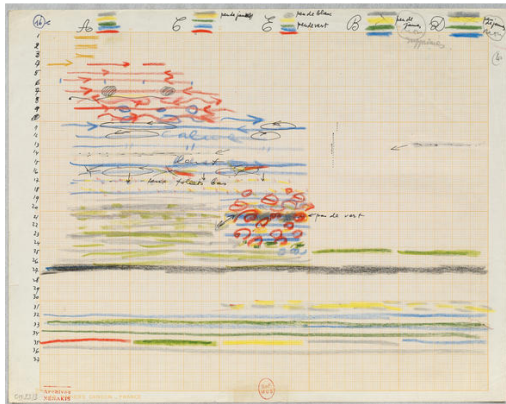


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THE CCA PRESENTS IANNIS XENAKIS: COMPOSER, ARCHITECT, VISIONARY, A RETROSPECTIVE DEVOTED TO ONE OF THE GREATEST AVANT-GARDE COMPOSERS OF THE LATE TWENTIETH CENTURY.

Organised by The Drawing Center, New York, the exhibition will be on display in Montréal from 17 June to 17 October 2010.



Iannis Xenakis, 1922-2001. Study for the Polytope, Montréal (score for a light show). ca. 1966. Iannis Xenakis Archives, Bibliothèque nationale de France, Paris.



Cosmic City (aerial perspective), 1964. Iannis Xenakis Archives, Bibliothèque nationale de France, Paris.

Montréal, 27 May 2010 — The Canadian Centre for Architecture (CCA) presents an exhibition exploring the fundamental role of drawing in the work of Iannis Xenakis (1922–2001) in its Octagonal Gallery. This is the first North American museum exhibition devoted to Xenakis's paper-based works. The exhibition, which opened on 14 January 2010 at The Drawing Center in New York, travels to Montréal, where it will be on display between 17 June and 17 October 2010, before being presented at the Museum of Contemporary Art, Los Angeles (MOCA) from 7 November 2010 to 30 January 2011. During its showing in Montréal, the exhibition serves as a touchstone for musical performances at the CCA by *Nouvel Ensemble Moderne*, *Sixtrum*, and *Ensemble Transmission*, as well as the screening of films touching on Xenakis's life and work in addition to public programming throughout the city.

Xenakis was one of the most influential avant-garde composers of the late twentieth century. He earned international acclaim thanks to his interdisciplinary works and fascinating personal and professional life, having also worked with Le Corbusier on architectural projects. Among his many creations, Montréal audiences are likely to be most familiar with the *Polytope de Montréal*, the

spectacular sound and light show Xenakis designed for the central space of the French pavilion at Expo 67.

Iannis Xenakis: Composer, Architect, Visionary explores several of the artist's musical and architectural innovations that first appeared on paper, in the form of hundreds of captivating graphical documents that reveal Xenakis's profound sensitivity, unique aesthetic, and ability to translate image into sound with exceptional acuity. Influenced by new advanced mathematical concepts exploring the notions of contingency and relativism, he employed probability distributions and stochastic methods to create masses of sound, linear permutations, and sonic pointillism. In conceptualising his meticulously drawn works, he made use of coloured pencils; his training and natural talent in drawing allowed him to compose complete pieces of music through this process of "thinking through the hand."

ABOUT THE EXHIBITION

Featuring more than sixty seldom-seen documents, dating from 1953 to 1984, this retrospective celebrates the architect, engineer and composer by presenting handwritten and computer-generated musical scores, architectural blueprints, pre-composition renderings, notebooks, and archival photographs sourced mainly from the Archives Xenakis at the Bibliothèque Nationale de Paris, and from the personal archives of his widow, the French novelist Françoise Xenakis, who lived with Iannis for more than fifty years. The exhibition also includes conceptual drawings and renderings by Xenakis for his multimedia "Polytopes." These site-specific installations are advanced explorations of the spatial intersections between light, colour, sound, and architecture.

Individualised encounters with Xenakis's unique musical scores will be made possible through listening stations and portable iPods. The complex graphic sketches for *Pithoprakta* (1955-1956) will be projected during the playback of the delicately yet primitively textured music. The exhibition will also feature a listening station for *Mycenae Alpha*, with a projection of the graphic score Xenakis created using the composer's UPIC interface (Unité Polyagogique Informatique du CEMAMu*). The machine symbolises the composer's lifelong fascination with innovation and his ongoing speculation on the transformations brought to late twentieth-century life by technological advances.

* Centre d'Etudes de Mathématiques et Automatique Musicales

THE CURATORS

Sharon Kanach and Carey Lovelace are the curators of *Iannis Xenakis: Composer, Architect, Visionary*. A Paris-based new-music specialist, Kanach worked closely with Xenakis for some twenty years until the end of his life. She has edited and translated several books of his writings. Lovelace is a New York-based critic and co-president emeritus of the U.S. Chapter of the International Association of Art Critics and has written for *Art in America*, *Artforum*, and other publications. Lovelace, formerly an avant-garde composer, and Kanach both attended Xenakis's legendary course at the Université de Paris I, which he led from 1972 through 1989.

IANNIS XENAKIS

A contemporary of Karlheinz Stockhausen, Pierre Boulez, and John Cage, Iannis Xenakis (b. 1922, Romania; d. 2001, France) was profoundly affected in his youth by the terror of war, when he served with the Greek Communist Resistance in Athens in 1944. Forever scarred by serious wounds to his face and having lived mainly in exile for life, his work derives its power from the artist's ability to transpose his experience into a body of work whose intensity is seldom encountered in the history of music. An engineering graduate from the Athens Polytechnic University, he also studied composition at Gravesano under Hermann Scherchen, and at the Conservatoire de Paris with Olivier Messiaen. He worked with Le Corbusier between 1947 and 1959 as an engineer and architect, contributing to projects such as the La Tourette convent (1954-59) and the Philips Pavilion at the Brussels World's Fair (1958). In 1962, he published *Musiques formelles*. His sonic, luminous, and sculpture-like architectural pieces include, in addition to the Montréal *Polytope de Montréal*, the *Polytope de Persepolis*, in Iran (1971); the *Polytope de Cluny*, in Paris (1972); the *Polytope de Mycènes*, in Greece (1978); and the *Diatope*, created for the inauguration of the Centre Georges-Pompidou in Paris (1978). Xenakis was the founder (1965) and director of the Centre d'Études de Mathématiques et Automatique Musicales (CEMAMu), in Paris; an Associate Music Professor at Indiana University, Bloomington (1967-1972), where he founded the Center for Mathematical and Automated Music (CMAM) (1967-1972); a researcher at the Centre National de la Recherche Scientifique (CNRS), Paris (1970); Gresham Professor of Music, City University London (1975); and a professor at Université Sorbonne - Paris I (1972-1989). He was awarded the Kyoto Prize (1997) and the Polar Prize (1999).

FORUMS AND PROGRAMS

During the opening, curators Sharon Kanach and Carey Lovelace will present the exhibition – in English and French – in the Octagonal Gallery, **Thursday, 17 June at 7 p.m.** Admission is free.

In collaboration with renowned local new-music ensembles (Nouvel Ensemble Moderne, Sixtrum, Ensemble Transmission), the CCA will host a series of **musical performances** and **film screenings** highlighting Xenakis's rich musical legacy. Further information about the summer and fall program can be found in [Appendix 1](#).

PUBLICATIONS

In connection with the exhibition, the CCA Bookstore will offer a variety of works, particularly The Drawing Center publication *Iannis Xenakis: Composer, Architect, Visionary*, allowing readers to explore or re-discover Xenakis and his work. Works Writings by Xenakis, interviews, biographies, and a selection of the composer's most significant recordings will also be available in the Bookstore.

THE CCA

The CCA is an international research centre and museum founded in 1979 on the conviction that architecture is a public concern. Based on its extensive Collection, the CCA is a leading voice in advancing knowledge, promoting public understanding, and widening thought and debate on the art of architecture, its history, theory, practice, and role in society.

PARTNERS

Iannis Xenakis: Composer, Architect, Visionary is organized by The Drawing Center, New York and made possible by the National Endowment for the Arts, Graham Foundation for Advanced Studies in the Fine Arts, The Grand Marnier Foundation and an anonymous donor.

This exhibition has been produced with the exceptional cooperation of the Bibliothèque nationale de France.

The CCA also thanks Hydro-Québec and RBC Financial Group for their support, together with the Ministère de la Culture, des Communications et de la Condition féminine, the Canada Council for the Arts, and the Conseil des arts de Montréal.

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High-resolution digital photographs will be available on the media site:
www.cca.qc.ca/press . The login is **general** and the password is **journal**.

Source:

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APPENDIX 1

PUBLIC PROGRAMMING DURING THE EXHIBITION
 IANNIS XENAKIS: COMPOSER, ARCHITECT, VISIONARY

<p>Musical performance and film screening <i>Anaktoria</i> (1969) by Iannis Xenakis Performance by Nouvel Ensemble Moderne</p> <p><i>After consulting each member of the Octuor de Paris and listening to the possibilities and "non-possibilities" inherent in each instrument, Xenakis composed this work in the United States between March and April of 1969, while he was teaching at the University of Indiana.</i></p> <p>Founded in 1989 by pianist and conductor Lorraine Vaillancourt, the Nouvel Ensemble Moderne (NEM) is a 15-piece chamber orchestra that delivers superb interpretations of contemporary compositions. The ensemble is in residence at Université de Montréal.</p> <p><i>Charisma X</i> (2009, 62 min) Efi Xirou Original French version with English subtitles This music-themed documentary etches out a biographical profile of Iannis Xenakis by intercutting footage of him and his performances with interviews with those who knew him best.</p>	<p>Thursday 15 July 2010, 7 pm Paul Desmarais Theatre Free Admission</p>
<p>Film Screenings <i>Orient-Occident : Images d'une Exposition</i> (1960) Directed by Enrico Fulchignoni VOFS - 25 min</p> <p>Stemming from the Orient-Occident Exhibition held in Paris in the Cernuschi Museum in 1958-59, <i>Orient-Occident</i> tracks the development of civilization with a suggestive soundtrack by Iannis Xenakis that uses the sounds of bowed boxes, bells and metal rods, the ionosphere, and a speed-altered excerpt from Xenakis's orchestral work <i>Pithoprakta</i>.</p> <p><i>Something Rich and Strange</i> (1991) Writer, Producer and Director: Mark Kidel 60 minutes. BBC and RM Arts - VOASF</p> <p>A portrait of the life and music of Iannis Xenakis, illustrated by performances of <i>Metastaseis</i>, <i>Persephassa</i>, <i>Eonta</i>, <i>Cendrees</i>, <i>Polytope of Cluny</i>, <i>Pithoprakta</i>, <i>Retours-Windungen</i>, <i>Terretektorh</i>, <i>Oresteia</i> and <i>Kegrops</i>.</p>	<p>Thursday 12 August 2010, 7pm Paul Desmarais Theatre Free Admission</p>
<p>Musical performance <i>De rythme et de timbre</i> by Sixtrum</p> <p>The pieces chosen to complement those by Xenakis primarily play on rhythmic/polyrhythmic aspects, as well as timbre.</p>	<p>Thursday 2 September 2010, 7 pm Paul Desmarais Theatre Free Admission</p> <p><i>Continued page 7</i></p>

<p><u>Program:</u></p> <p>Iannis XENAKIS <i>Okho</i> Iannis XENAKIS <i>Rebond A</i> Iannis XENAKIS <i>Rebond B</i> Polo VALLEJO <i>Tactus</i> Dominic THIBAUT <i>Enfant robot au cœur fondant</i> Gérard GRISEY <i>Stèle</i> Fabrice MARANDOLA <i>X-trum</i></p> <p>Sixtrum is a professional percussion ensemble in residence at the Faculty of Music of the Université de Montréal. Sixtrum promotes creativity, research and innovation in the area of percussion.</p>	
<p>Musical performance <i>It's all Xenakis</i> by Ensemble Transmission</p> <p><u>Program:</u> <i>Plekto</i> (1993) <i>Charisma</i> (1971) <i>Kottos</i> (1977) <i>Dikhthas</i> (1979) <i>Psappha</i> (1975) <i>Paille in the wind</i> (1992) <i>À r</i> (hommage à Ravel) (1987)</p> <p>Transmission is a group of six musicians who work in various combinations from solo to sextet, and play chamber music written since 1900. With a phenomenal level of expertise and character, the group "transmits" this essential repertoire.</p>	<p>Thursday 23 September 2010, 7 pm Paul Desmarais Theatre Free Admission</p>
<p>Musical performance <i>Xtc</i> by Ensemble Transmission</p> <p><u>Program:</u> Iannis XENAKIS <i>Plekto</i> (1993) Iannis XENAKIS/James Harley <i>Zyia</i>, (1952-1995) James HARLEY <i>Création*</i>, (2010) Georges APERGHIS <i>4 pièces fébriles</i>, (1995) Georges APERGHIS <i>Trio</i> (1996) * New work commissioned and premiered by Transmission</p>	<p>Thursday 30 September 2010, 7 pm Paul Desmarais Theatre Paid Admission (\$15, \$12 Students)</p>
<p>Discussion and Performance A part of the "Improvisation and Architecture" series</p> <p>Discussion/musical performance led by Eric Lewis with Myra Melford, Stefan Smulovitz, and Lori Freedman. A guided discussion and musical demonstration concerning the influence of 20th century architecture on the design of improvising software, and on the improvising styles of musicians. In particular, the discussion will address the influence of Xenakis on the development of the software program Kenaxis, and the influence of Frank Lloyd Wright on the improvisational and compositional methods of Myra Melford.</p>	<p>Thursday 14 October 2010. 7 pm Paul Desmarais Theatre Free Admission</p>

UPCOMING PARTNER EVENTS (FALL 2010) *

<p>Conference: Xenakis: <i>Arts/Science</i> Center for Interdisciplinary Research in Music Media and Technology (CIRMMT) www.cirmmt.mcgill.ca Programming details to follow throughout the summer</p>	<p>1 October 2010, 9 am – 6 pm Tanna Schulich room Schulich School of Music McGill University</p>
<p>Concert <i>Hommage à Xenakis</i> by the Nouvel Ensemble Moderne (Season opening concert) www.lenem.ca Programming details to follow throughout the summer</p>	<p>6 October 2010, 8 pm Salle Claude-Champagne Université de Montréal</p>
<p>Conference on Iannis Xenakis www.sat.qc.ca Programming details to follow throughout the summer</p>	<p>October 2010 * Société des arts technologiques (SAT)</p>