

Homage à Monet is the latest in an ongoing series of collaborations between the artist Alain Kirili and improvising musicians, dancers and composers over many years. Other collaborators have included violinists Leroy Jenkins and Billy Bang, saxophonists Joseph Jarman and Steve Lacy, trombone player Roswell Rudd, pianist Cecil Taylor, dancer Maria Mitchell, and composers Alvin Lucier and Somet Satoh, among others. The improvisatory energy that is palpable in Kirili's sculpture and drawing is in part inspired by his deep relationship with improvised music, and this energy in turn inspires the musicians and dancers to make the energy in the sculpture audible and visible. *Homage à Monet* is also the latest in a series of dialogues with great artists of the past that Kirili has exhibited in major museums over many years. I am honored to have been asked, along with my distinguished colleagues, to participate in this project and to have the opportunity to respond musically and kinetically to the dialogue between Alain Kirili's sculpture and one of the greatest icons of modern art, Claude Monet's *Les Nymphéas* (Water Lilies).

Thomas Buckner



Kirili et les Nymphéas
 Hommage à Monet
 Improvised music at the Musée de l'Orangerie

Kirili et les Nymphéas
 Exhibition at the Musée de l'Orangerie
 May-September 2007

For this *Homage à Monet*, I created a sculptural ensemble in consonance with the *Les Nymphéas* (Water Lilies) and presented my terra cotta pieces with the paintings of Soutine.



I created a *Commandment, to Claude Monet*, in colored cement, an ensemble of intensified signs that echo the impact of the *Les Nymphéas*. For me, the musical dialogue that took place with the June 21st concert was a powerful evocation of post-Expressionism: *Les Nymphéas*, Soutine, my sculptures, and this music together became the incarnation of modernity. The heritage of the dialogue between Debussy and Monet has been renewed in this manner. With a positively magical force, Thomas Buckner invents a dance, a new kinesis, a new relation to the body in the presence of my sculpture and *Les Nymphéas*. This is not a show or entertainment, but an invocation and communion, as we can see in the photographs of Ariane Lopez-Huici and the video of Jean-Paul Fargier. Jérôme Bourdellon, Thomas Buckner, Roscoe Mitchell, Dalila Khatir, and my sculpture celebrate an aesthetic of improvisation and spontaneity that unites all of their talents, and all of these arts, all of these generations, in terms of a single imperative: to express the freedom of the unconscious. One conviction emerges as a message to the 21st Century: the modern tradition remains young and very much alive!

Alain Kirili
 New York, June 2008



Kirili et les Nymphéas

Homage à Monet
 Improvised music at the Musée de l'Orangerie

JEROME BOURDELLON flutes, bass clarinet
 THOMAS BUCKNER baritone
 DALILA KHATIR soprano
 ROSCOE MITCHELL alto & soprano saxophones

CD Music Sound engineered by Jean-Marc Foussat,
 mixed & mastered by Jérôme Bourdellon. DVD film
 Habiter le Présent / To Live the Present. Camera by
 Jean-Paul Fargier & Thierry Marchadier, recorded &
 mixed by Fabien Kryzanowski, edited by Sandra Paugam,
 directed by Jean-Paul Fargier, produced by Tivi.
 CD/DVD Produced by Thomas Buckner & Alain Kirili.
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 Design: carinfortin.com
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 and le Musée de l'Orangerie.



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Mutable 17531-2 Kirili et les Nymphéas



Kirili et les Nymphéas

Hommage à Monet
Improvised music at the Musée de l'Orangerie

Photographs by Ariane Lopez-Huici

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Live Photography

To photograph live, I anticipate the gestures, sounds, and words of these artists, of their musical performance and motion through the space created by *Les Nymphéas* (The Water Lilies) and the sculptures of Alain Kirili, on June 21st, 2007.

I watch for the expressions of musicians transformed by the art of improvisation. I capture Thomas Buckner's horizontal

chant before *Les Nymphéas*; his physical and spiritual communion with the sculpture *King*, his eyes raised toward the summit. I catch the emotions of Jérôme Bourdellon, Roscoe Mitchell, and Dalila Khatir as they are transfigured by the exceptional nature of this space. *Les Nymphéas*, the sculptures, and the musicians create bodily ensembles in time, at every instant.

Ariane Lopez-Huici
New York, June 20, 2008
Translated by Philip Barnard

his sculpture. To inaugurate his exhibition *Kirili et les Nymphéas* at the Musée de l'Orangerie, in Paris, 2007, he organized a «music and sculpture» performance with these exceptional artists: Thomas Buckner, Roscoe Mitchell, Jérôme Bourdellon, and Dalila Khatir.

DALILA KHATIR
has performed, as an actor and vocalist, in productions by directors Akel Akian, François-Michel Pesenti, and Fred Frith. Khatir is also active in dance performance, notably with Boris Charmatz, Julia Cima, and Mathilde Monnier, as well as Herman Diephuis's plays *Dalila and Samson*, for example and *Julie*, among others. She studies music and improvisation with Patrick Portella (GMEM; Groupe de Musique Expérimentale de Marseille), Jean-Marc Montera (GRIM; Groupe de Recherche et Improvisation Musicale), and Ferdinand Richard (AMI; Aide aux Musiques Innovatrices).

ARIANE LOPEZ-HUICI
is a photographer. Her work focuses on the human body and transgressions of conventional canons of beauty. Her series *Aviva*, *Dalila*, *Holly*, and, most recently, *Rebelles*

and *Triumph*, develop her passion for Rubenesque bodies. Lopez-Huici also worked within the rich culture of free jazz improvisation. She has developed in-depth photographic treatments of the most talented musicians, for example in her series *The Flying Hands* of Cecil Taylor, or in her photographs of the dramatic performance at the Orangerie in June 2007. In 2004 there were major retrospectives of her work at the Museum of Grenoble, France, and IVAM, in Valencia, Spain. Her most recent exhibition was in 2008 at New York Studio School.

ROSCOE MITCHELL'S
innovation as a solo performer, his role in the resurrection of long neglected woodwind instruments of extreme register, and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music for over 40 years. He is a founding member of the world renowned Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians, and the Trio Space. In August of 2007, he assumed the Darius Milhaud Chair at Mills College, Oakland, California.

Biographies

THOMAS BUCKNER

has devoted himself to the performance of new music, composed and improvised, for over 30 years. His longest associations have been with Robert Ashley, in whose innovative operas he has sung leading roles since 1984, and Roscoe Mitchell, with whom he has performed regularly since the late 1970s, beginning with the trio Space, with the late Gerald Oshita, and most recently performing and recording Mitchell's *Noncognitive Aspects of the City* with the Janacek Philharmonic. For over 10 years, Buckner has collaborated with Alain Kirili at major museums, galleries and concert halls in Europe, the U.S. and Africa. He has commissioned and premiered over 100 compositions of a wide variety of composers.

JEROME BOURDELLON

Since the 1980s, Bourdellon has focused his musical activity in the area of free improvisation. He has developed a unique language that draws its energy and force from the intrinsic properties of the transverse flute. He has collaborated with leading figures in the international improvisation scene, such as Joe McPhee, Raymond Boni, Joe Giardullo, and Daunik Lazro. He is a

founder of the Double-Vision Quartet with Jim Denley, Urs Leimgruber and John Butcher, and has developed projects in dance, theater, and visual arts. For over 10 years he has collaborated with Alain Kirili.

JEAN-PAUL FARGIER

was born in Aubenas (Ardèche) and has lived and worked in Paris since 1967. Working as a film critic (*Cinéthique*, *Les Cahiers du Cinéma*, *Le Monde*), art critic (*Art Press*), professor at the Université de Paris VIII, and video artist, Fargier has produced numerous video installations and over one 100 documentary films for television and other outlets (including several on Alain Kirili).

ALAIN KIRILI

is a sculptor. Kirili's abstract sculpture appeared regularly in galleries and museums in Paris and New York, including the Musée Rodin, the MoMA, Sonnabend Gallery, Marlborough Gallery. Kirili's sculpture is an affirmation of flesh in abstraction. *Incarnation* is fundamental to his aesthetic. His personal focus on improvisation within abstraction has inspired an ongoing series of collaborations with jazz musicians who interact with and within











