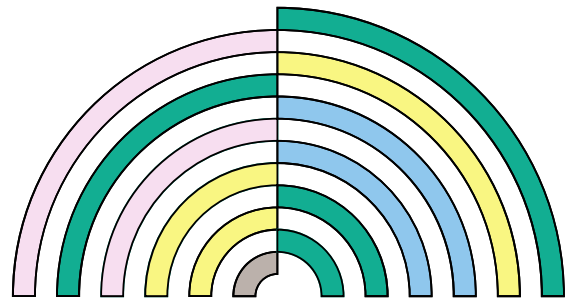


NEREDITH
MOK



Meredith Monk.
Calling
10.11.23–3.3.24

Claudia Illi
Presse & Kommunikation
+ 49 89 21127 115
illi@hausderkunst.de

Pressebilder
im Downloadbereich:
Hausderkunst.de/presse

Content

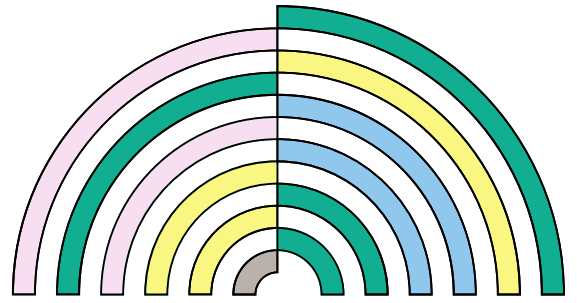
Fact Sheet
Press Release “Meredith Monk. Calling”
Events in the course of the exhibition
About Meredith Monk
ECM Records: Meredith Monk
Exhibition Text: Shrines and Other Offerings
Cultural Engagement and Education
Upcoming Programme

Exhibition Programme Preview SPRING 24
Image Sheet

Online resources

In the press area of the website
[Hausderkunst.de/presse](https://hausderkunst.de/presse)

High resolution images
List of works
Wall text



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstr. 1, 80538 Munich

Curators

Anna Schneider with Teresa Retzer

Duration

10.11.23–3.3.24 | Nordgalerie

Press Conference

9.11.23, 11 am | Terrassensaal

Press

Claudia Illi

Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm

Thu 10 am–10 pm

Tue closed

Open Haus

Every last Friday of the month admission is free from 4 pm–10 pm.

Admission

Hausticket 14 € | 10 €

Hausticket Youth 5 €

Hausticket Kids 0 €

Journalists 5 €

365 Live 100 €

Haus der Kunst 365 50 € Single | 90 € Partner

Guided tours 3 €

Freunde HDK, Art students, ICOM,

Severely disabled with ID free

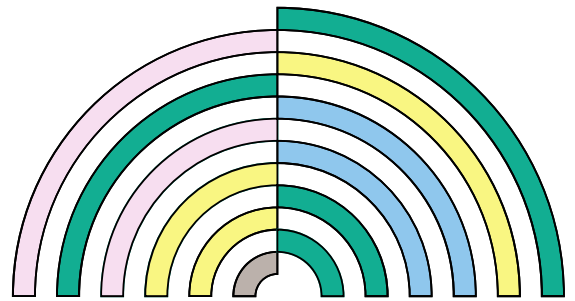
For free press tickets, please register via the press office:

presse@hausderkunst.de

Press Images

High resolution images can be found under:

[Hausderkunst.de/presse](https://hausderkunst.de/presse)



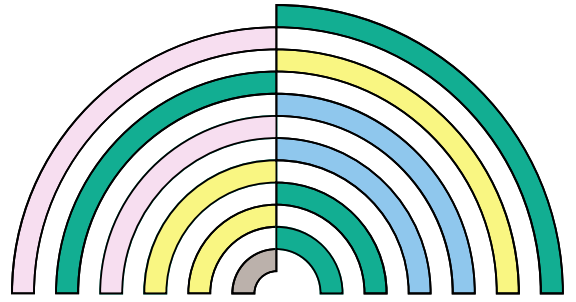
Press release
Meredith Monk.
Calling
10.11.23–3.3.24

“I work in between the cracks, where the voice starts dancing, where the body starts singing, where theatre becomes cinema.” Meredith Monk

The most comprehensive survey ever of the work of celebrated US American artist Meredith Monk (b. 1942, New York) will be presented at Haus der Kunst München, opening on **10.11.23 and running until 3.3.24**. The exhibition **Meredith Monk. Calling** will be the first exhibition in Europe dedicated to the artist’s multidisciplinary work, presenting her oeuvre as innovative, multi-sensorial installations, embracing the cross-disciplinary way in which she has worked throughout her career. Monk pushes the boundaries of music, theatre, dance, video, and installation, seamlessly working across disciplines while continuously exploring the evocative power and dimensionality of the human voice. She is considered a groundbreaking figure in site-specific performance, and her interdisciplinary approach has had a significant influence on subsequent generations of artists and performers. While Monk is widely recognised in the worlds of music and theatre, the exhibition at Haus der Kunst is dedicated to her multidisciplinary work from across the last six decades.

Drawing on three years of research, the retrospective aims to widen the reception of Monk’s genre- and gender-defying oeuvre. The innovative performance forms she developed, and in particular as a groundbreaking artist in extended vocal technique, call for a long overdue analysis of her practice. While Monk’s early site-specific works will be carefully restaged in the form of “time capsules”, her multimedia work, referred to as “shrines” by the artist – a personal definition of “immersive environments”, will be presented in an engaging and thought-provoking manner, aimed at pushing the conventions of exhibition-making.

This first survey on the oeuvre of Meredith Monk is a collaboration in two acts at Haus der Kunst München and Oude Kerk, Amsterdam, together with the Hartwig Art Foundation. The exhibition is developed in close collaboration with Meredith Monk and The House Foundation for the Arts. The exhibition at Haus der Kunst München is curated by Anna Schneider with Teresa Retzer, and designed in collaboration with Milan-based interdisciplinary studio 2050+.



Events

in the course of the exhibition

Artist Talk

10.11.23, 6 pm

A conversation with Hilton Als and Meredith Monk

On the occasion of the exhibition “Meredith Monk. Calling”, Haus der Kunst, Oude Kerk Amsterdam and Hartwig Art Foundation will host a live public online conversation between genre- and gender-defying artist Meredith Monk and award-winning critic, journalist, curator and public intellectual Hilton Als. In the dialogue, they will dive into Meredith Monk’s multi-faceted oeuvre ranging from site-specific performances to evening-long musical stage productions, from films to installations, and they will analyse the underlying reflections on aesthetics, the AIDS crisis, nature and spirituality. Both Monk and Als have deep roots in the New York art scene and have shaped it over decades with their respective voices. They will share their perspectives on identity, gender, race, loss and love.

Hilton Als (b. 1960, New York) is an award-winning journalist, critic and curator. He has been a staff writer at the *New Yorker* since 1994, before which Als was a staff writer for the *Village Voice* and an editor-at-large at *Vibe*. He has received numerous awards for his work, including the Pulitzer Prize for Criticism, Yale’s Windham-Campbell Literature Prize, the George Jean Nathan Award for Dramatic Criticism and a Guggenheim Fellowship. His most recent book, *My Pinup* (2022), is a meditation on love and loss, on Prince and desire.

Due to unforeseen circumstances, the live talk with Hilton Als and Meredith Monk is unfortunately cancelled. Stay Tuned for further updates.

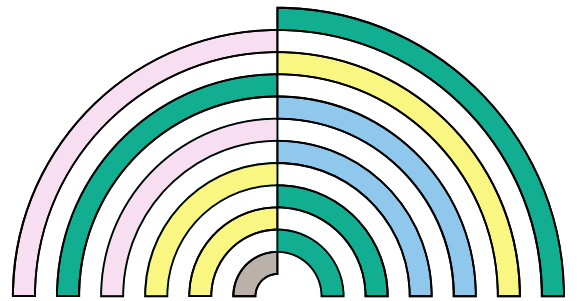
Filmscreenings

16.–19.11.23 | 18.–21.1.24

As part of the exhibition “Meredith Monk. Calling,” films by the artist will be shown at Haus der Kunst Auditorium 16–19.11.23 and 18.–21.1.24. Free admission, no registration required.

6 pm | *Paris* (1982, 26 minutes)

Conceived and Performed by Meredith Monk and Ping Chong Music by Meredith Monk. Produced and Directed by Mark Lowry and Kathryn Escher. Made in cooperation with the Walker Art Center, Minneapolis and KTCA-TV.



6.30 pm | *Turtle Dreams* (Waltz) (1983, 27 minutes)

Conceived by Meredith Monk. Performed by Meredith Monk & Vocal Ensemble Video. Directed by Ping Chong Music by Meredith Monk. Co-Produced by WGBH-Boston.

7 pm | *Ellis Island* (1981, 28 minutes)

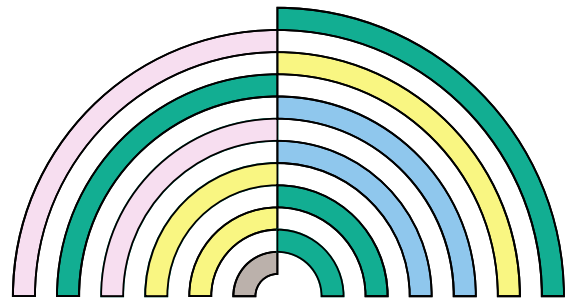
Conceived and Directed by Meredith Monk. Produced and Co-Directed by Bob Rosen Cinematography by Jerry Pantzer. Music by Meredith Monk. Co-produced by Greenwich Film Associates and ZDF Germany.

7.30 pm | *Book of Days* (1988, 85 minutes)

Conceived and Directed by Meredith Monk Cinematography by Jerry Pantzer. Art Direction and Costume Design by Yoshio Yabara. Music by Meredith Monk. Produced by Catherine Tatge and Dominique Lasseur.

**Meredith Monk live at Haus der Kunst
15.2.24–17.2.24**

In February 24, Meredith Monk will return to Haus der Kunst for several talks and performances. The programme will be announced soon.



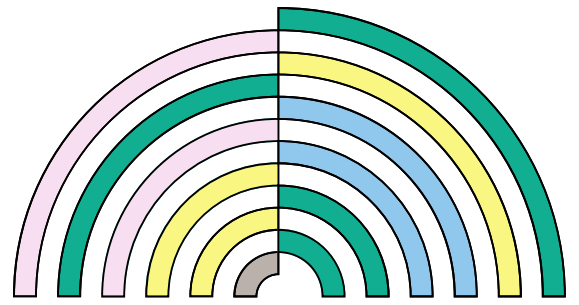
About
Meredith Monk

Meredith Monk's work has always defied categorization. Throughout a professional career that began in 1964, she has not only experimented in a wide variety of fields – embracing film, installation, and site-specific work, as well as music and dance – but also frequently breaks new ground. She has, in particular, been a trailblazer in what is now called interdisciplinary performance and extended vocal technique, earning her plaudits as “a magician of the voice.”

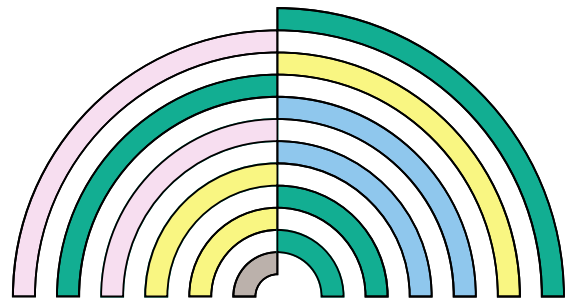
Monk was born in New York City in 1942 and studied at Sarah Lawrence College. In the early 1960s she began her exploration of the voice as a multi-faceted instrument, drawing on its ability to create drones, explore modes, and wordless vocalizations. She subsequently composed and performed many solo pieces for unaccompanied voice and voice and keyboard. In 1968, Monk founded The House, a company dedicated to interdisciplinary performance and, a decade later, set up Meredith Monk & Vocal Ensemble to further expand her range of musical textures and forms.

As a groundbreaking artist in site-specific work, she was the first artist to create a piece in the rotunda of the Solomon R. Guggenheim Museum (*Juice*, 1969), later reconstructing portions of the work for a new piece (*Ascension Variations*, 2009). Other site-specific pieces include *American Archeology #1: Roosevelt Island* (1994) and *Songs of Ascension* (2008) for visual artist Ann Hamilton's tower. As a filmmaker, Monk has created several award-winning films including *Ellis Island* (1981) and her first feature, *Book of Days* (1988), which have screened at numerous film festivals worldwide. The restored film of her groundbreaking work *Quarry: An Opera in Three Movements* (1976) is now available for streaming. Her films, installations, and drawings have been shown in museums and galleries including Exit Art, the Frederieke Taylor Gallery, two Whitney Biennials, and the Walker Art Center. Monk's short films and several of her drawings are included in the collection of MoMA.

In 1965, Monk began her innovative exploration of the voice as a multifaceted instrument, composing solo pieces for unaccompanied voice and voice and keyboard. In 1978, Monk founded Meredith Monk & Vocal Ensemble to expand her musical textures and forms. She has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *impermanence* and the highly acclaimed *On Behalf of Nature* (2016). In addition to her numerous vocal pieces, music-theatre works, and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony, Kronos Quartet, Saint Louis Symphony Orchestra, and Los Angeles Master Chorale, among others. In 2019, a new production of her work *ATLAS: an opera in three parts* (1991) was directed by Yuval Sharon and presented by the Los Angeles Philharmonic. Her music can also be heard in films by such directors as Terrence Malick, Jean-Luc Godard, David Byrne, and the Coen Brothers.

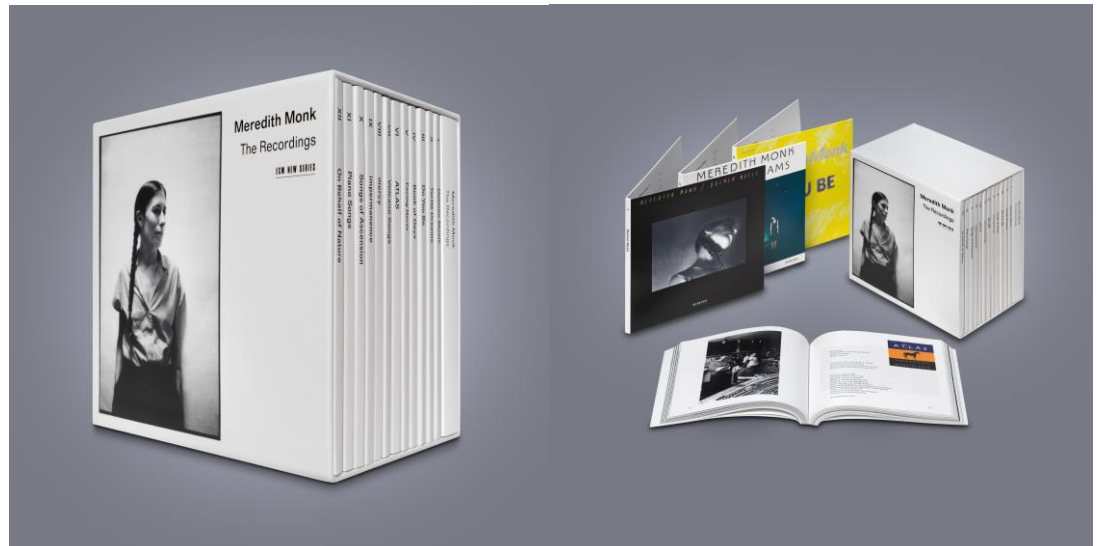


Monk's numerous honours and awards include the prestigious MacArthur Fellowship, two Guggenheim Fellowships, three *Obies* (including an award for Sustained Achievement), and two *Bessie* awards for Sustained Creative Achievement. More recently, Monk was named one of National Public Radio's 50 Great Voices, the 2012 Composer of the Year by Musical America, and an Officer of the Order of Arts and Letters by the Republic of France. She also received a 2020 John Cage Award, 2012 Doris Duke Artist Award, 2011 Yoko Ono Lennon Courage Award for the Arts, and an inaugural USA Prudential Fellow award in 2006. Monk holds honorary Doctor of Arts degrees from Bard College, Boston Conservatory, Concordia University, Cornish College of the Arts, The Juilliard School, Lafayette College, Mount Holyoke College, San Francisco Art Institute, University of the Arts, and the University of Hartford.



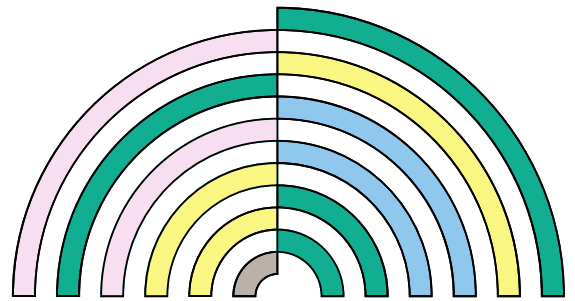
ECM Records
Meredith Monk
The Recordings

“Monk has mapped a world that never quite existed in the history of the arts. At once visceral and ethereal, raw and rapt, her works banish the spurious complexities of urban life and reveal a kind of underground civilization, one that sings, dances, and meditates on timeless forces.” Alex Ross, *The New Yorker*



The Recordings, a box set edition compiling all Meredith Monk ECM New Series discs to date, is issued on the occasion of the composer and singer’s 80th birthday. Included are the albums *Dolmen Music*, *Turtle Dreams*, *Do You Be*, *Book of Days*, *Facing North*, *ATLAS*, *Volcano Songs*, *mercy*, *impermanence*, *Songs of Ascension*, *Piano Songs*, and *On Behalf of Nature*. The box set also incorporates a 300-page book reprising all original liner notes, plus new texts and interviews, many photographs, archival documents, quotes from the press, and more.

From Manfred Eicher’s preface: “Meredith Monk is one of the truly original artists of our time and we are proud to present this edition of her collected recordings on ECM. It has been a great inspiration and a real joy to have worked with her on the projects included here, a voyage of discovery. From *Dolmen Music* to *On Behalf of Nature*, Meredith’s ensembles have expanded and contracted to meet the changing needs of the music. But whether orchestral forces are involved or just two musicians, Meredith’s artistic signature is unmistakable. As assuredly as fellow outsiders and independent thinkers such as Henry Cowell, John Cage or Harry Partch, she has created her own universe, and in the process changed perceptions of contemporary music.” Meredith Monk has been an ECM recording artist since 1981. Ensemble members and contributing musicians on **The Recordings** include Theo Bleckmann, Bruce Brubaker, Allison Easter, Julius Eastman, Ellen Fisher, Katie Geissinger, Ching Gonzalez, Andrea Goodman, Wayne Hankin, Bohdan Hilash, John Hollenbeck, Ursula Oppens, Allison Sniffin, Nurit Tilles and Collin Walcott, among many others.



Shrines and Other Offerings

Exhibition text

Drawing on three years of research, the retrospective “Meredith Monk. Calling” at Haus der Kunst München aims to widen the reception of Monk’s genre- and gender-defying oeuvre. The innovative performance forms she has developed and, in particular, her extended vocal technique call for a long-overdue analysis of her practice.

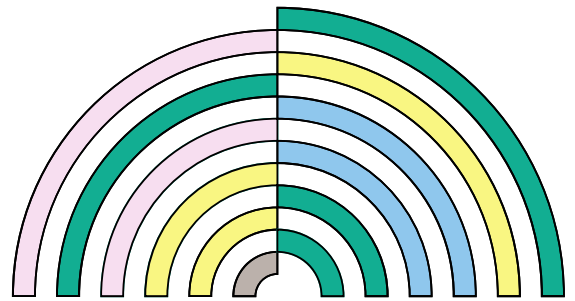
The *Archive Dream Room*, which reconstructs sections of Monk’s studio, will make her creative process accessible to visitors. In addition, diverse materials ranging from unpublished compositions, photographs, drawings, posters, film footage, objects, and costumes will retrace the various stages of her career and the wider artistic network in which Monk has moved: a cosmos of interconnected exchange that started in Downtown New York in the 1960s and has fundamentally changed our understanding of art.

While Monk’s early site-specific works will be carefully restaged in the form of “Time Capsules,” her multimedia work, referred to as “shrines” by the artist (who has been a practicing Buddhist over several decades) are presented in one gallery entitled “Shrines and Other Offerings.” The “shrines,” a personal term for “immersive environments,” will be presented in an engaging and thought-provoking manner, aimed at pushing the conventions of exhibition-making.

Part of the section “Shrines and Other Offerings” will be the newly created installation *Songs of Ascension Shrine* (2023), a three-channel audio-video installation that developed from a collaboration with the artist Ann Hamilton. The work was filmed in an eight-story tower with staircases in the shape of a double helix as continuous upward motion that unfolds as a meditation on the sacrality of all directions. Equally, *Rotation Shrine* (2021), an audio-video installation that the artist refers to as connecting tissue for *Indra’s Net* will also be presented. The work is Monk’s latest evening-long opera performance and was co-commissioned by Haus der Kunst in 2023. It offers its audience a contemplation on cycles of life and the power of nature, as well as a prayer for the continuation of our planet.

Silver Lake with Dolmen Music, 1981

Silver Lake with Dolmen Music is intended as a landscape in which to experience the music of Meredith Monk & Vocal Ensemble in the same configuration that it was performed. Originally conceived by Monk as the overture for her music theater work, *Recent Ruins* (1979), it was later configured as a stand-alone installation. Silver has held a significance throughout much of Meredith Monk’s work, appearing in costumes, sets, and objects. *Dolmen Music* was composed by Monk in 1979 for six voices and cello. The music can be heard on headphones by each chair, where visitors are invited to sit and listen.



Volcano Songs Shrine, 1994

Conceived in conjunction with her 1994 solo work *Volcano Songs*, this shrine installation was often displayed in those venues where Meredith Monk performed the musical piece. The idea of the shrine was to offer a preparatory experience, reflecting the essence of the *Volcano Songs* performance and its themes of aging and transformation. Her interest in the juxtaposition of images is found in their pacing: a “crowd” of human faces dissolves from one to the next with the slowness of natural processes; simultaneously, stock footage reveals natural mechanisms at a speed not usually witnessed with the naked eye. Monk invited visitors to spend time with the shrine before her performances, fostering a meditative or contemplative mood from which to experience the production. In each iteration, earthen and organic objects found in the local environment were also incorporated.

The Politics of Quiet Shrine, 1996

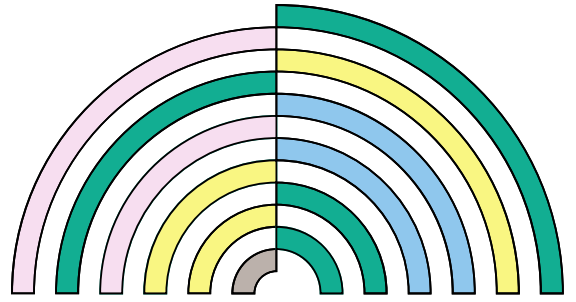
Conceived by Meredith Monk as an installation piece, this work was originally designed to be viewed in public spaces, usually in venues where Meredith Monk & Vocal Ensemble presented *The Politics of Quiet: a music theater oratorio* (1996), a non-narrative work with images and movement. The performance echoed the structure of an oratorio or service, presenting a contemporary community of people who acknowledged the waning twentieth century and performed a rite of passage to enter into the next. With no defined characters or plot, this “ritual” was enacted by an ensemble cast of ten singer-dancers, two instrumentalists, and two children in five sections, each with its own distinctive mood. Monk used the ecological metaphor of bees and their communities throughout *The Politics of Quiet*, an aspect that is the focus of this shrine.

Bloodline Shrine, 2018

Bloodline Shrine was conceived as both a stand-alone installation and an introduction or overture to *Cellular Songs* (2018), Meredith Monk’s music theater piece exploring the interconnected relationships between human beings and the natural world, between the basic unit of life and the universe. Each video monitor displays the lifeline and physical attributes of one of the five performers, including voice, face, body parts, medical images, and photographs of ancestors. These visual strands reflect the richness and complexity of the performers’ DNA. The shrine serves as a meditation on the source of life as well as an intimate introduction to each of the performers, who are heard singing two musical excerpts from *Cellular Songs*.

Rotation Shrine, 2021

Rotation Shrine is a prayer for the continuation of the Earth and a contemplative offering on cycles of life and death. Born out of the COVID-19 pandemic, the production of *Rotation Shrine* celebrated the enduring significance of creativity despite the constraints imposed by the pandemic, leveraging technology to unite an intergenerational and international group of artists across time and space. *Rotation Shrine* is also an



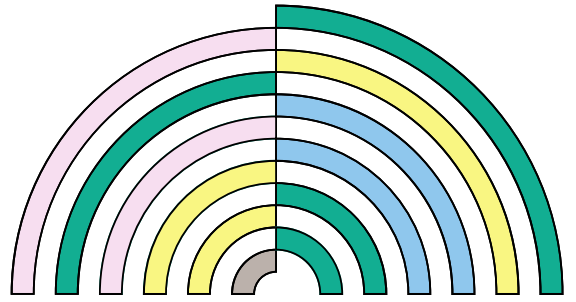
audio/visual component of *Indra's Net*, Meredith Monk's new immersive installation performance work, which premiered in June 2023 in Amsterdam during the Holland Festival. *Indra's Net* is the third and final work in a trilogy dedicated to our relationship with the natural world, following *On Behalf of Nature* (2013) and *Cellular Songs* (2018).

Songs of Ascension Shrine, 2023

Songs of Ascension Shrine reimagines a live performance of Meredith Monk's music theater work of the same name, recorded on location in Ann Hamilton's tower at the Oliver Ranch in Geyserville, California. Inspired by ritual motifs of ascension and circumambulation throughout time, *Songs of Ascension* envelops the viewer in Monk's expansive weaving together of music, movement, and architecture, supported by the tower's height, double-helical staircases, and unique acoustic properties. Within the form of a video triptych, images align and multiple perspectives of a moment emerge or serve as a counterpoint to each other, creating a kaleidoscopic, immersive landscape. *Songs of Ascension* is at once a sonic sculpture and a multidimensional visual experience.

Offering Shrine, 2023 (LED Screen at the entrance of Haus der Kunst)

Offering Shrine was conceived as both a stand-alone installation and an audio/visual component of *Indra's Net* (2023), Meredith Monk's new immersive installation performance work affirming the interconnectedness of life. The shrine is intended as a meditation on Earth's "everyday archeology," or on human artifacts that may be rediscovered in the distant future.



Cultural Engagement and Education

Current education programme

Open Haus

On every last Friday of the month Haus der Kunst opens its doors for "Open Haus". Admission is free from 4 pm and until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks and other surprises.

The exhibition "Meredith Monk. Calling" will be accompanied by an Open Haus event on the theme of stage design.

Next dates: **24.11.23 | 29.12.23**

Public guided tours without registration

The current dates of the public exhibition tours can be found under:
[Hausderkunst.de/kalender](https://hausderkunst.de/kalender)

Public guided tours with registration

- Curator's tour | **4.12.23 at 6 pm**
- Baby listens in | 1 x per month | alternating with the other exhibitions

All dates can be found in our calendar: [Hausderkunst.de/kalender](https://hausderkunst.de/kalender)

Public workshops on Body and Voice

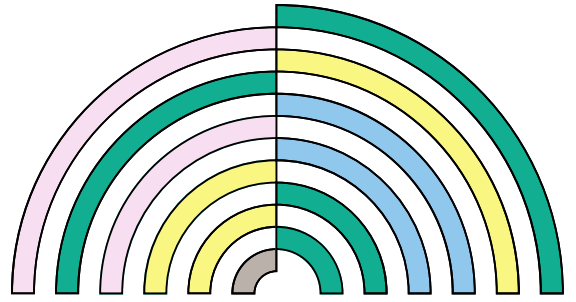
2.12.23, 13.1. & 24.2.24, at 2 pm to 5 pm

For children and adults

This workshop introduces to the subjects of the exhibition in a playful way. Together the group will explore the special quality of live minimal music with their own voices and learn with simple examples the creative process of creating a composition and movement. No previous musical or dance training needed, only curiosity and openness to creative playfulness.

School Class programme

Guided tours for school classes can be booked at any time for an individual appointment. In addition to presenting individual works, the guided tour will also focus on the use of the voice and the body. Participants will have the opportunity to try this out.



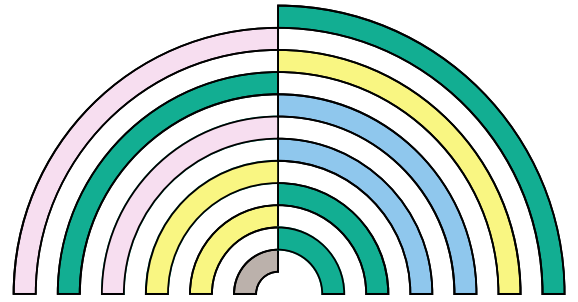
**Winter holiday workshop for children between 8 and 12 years
12.2.-16.2.24**

Focus of the holiday workshop is on artistic creativity. The kids will get the opportunity to try out different artistic techniques and get to know all current exhibitions in the house. Play, fun and movement in and around the Haus der Kunst will be part of the programme. The focus of the holiday workshop will be the exhibition by Meredith Monk.

A special feature of the holiday workshops at Haus der Kunst is the diversity of the groups. Thanks to funding from the Josef Schörghuber Foundation for Munich Children, we can make participation possible for children for whom the fees would be an obstacle.

Guided tours for private groups

Guided tours for private groups – also in English and French – can be booked at any time. Appointments can be made under fuehrungen@hausderkunst.de



Upcoming Programme

Challenging the Narrative: Conservation and Replication of Immersive Artworks **11.11.23, 9 am | Symposium**

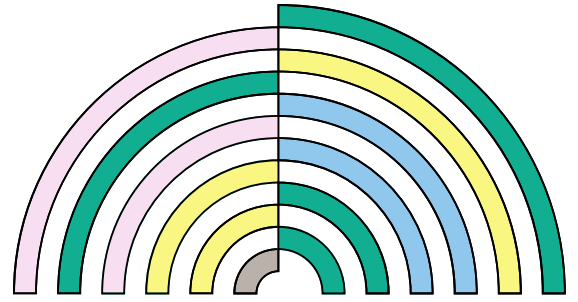
As part of the exhibition **Inside Other Spaces**, Haus der Kunst together with the Getty Conservation Institute is hosting the symposium **Challenging the Narrative: Conservation and Replication of Immersive Artworks** on new forms of exhibition making and new approaches to conservation and transmission. The variety of experts invited will aid the conversation around the replication of immersive artworks and contemporary exhibition making more broadly. Free admission.

Tania Mouraud. [BESO'D] **11.11.23, 7 pm | Performance**

In the evening of the symposium, **Tania Mouraud** will premiere a live electronic composition inspired by her family history. Sound plays an important role in Tania Mouraud's visual work. Collecting all kinds of sounds, natural and urban, from all over the world, Mouraud combines field recordings with elaborate electronic sounds. Her approach stems from noise music, Italian futurism and aleatoric music, arranging musical composition via the notion of chance. In the new performance **[BESO'D]**, Mouraud uses samples of different noises from urban spaces mixed with sounds found in hospitals. She then adds another layer: French texts written by her as well as whispered passages in Yiddish. The aim is to create a moving atmosphere and a physical plasticity. Free admission.

Present Futures. A conversation about the future of contemporary art institutions **24.11.23, 7 pm**

Doryun Chong (Deputy Director and Chief Curator, M+, Hong Kong), Bice Curiger (Director, Van Gogh Foundation, Arles), Elvira Dyangani Ose (Director, Macba, Barcelona) Isabel Lewis (Artist, Berlin), Jessica Morgan (Nathalie de Gunzburg Director, Dia Art Foundation, New York), Sir Nicholas Serota (Chair of Arts Council, England, former Director of Tate Galleries, London) will discuss the challenges and opportunities for international centres of contemporary art. Against the backdrop of current political and financial constraints and the needs and desires of a radically changing society, new forms of engagement, community building, transdisciplinary programming and approaches to the refurbishment of buildings will be debated. The discussion will be moderated by Andrea Lissoni (Artistic Director Haus der Kunst München), guests in attendance. Free admission.



TUNE. Sound and beyond

The series of short sound residencies TUNE is firmly established in the programme of Haus der Kunst, and will continue also in 2024. The invited artists work mainly with sound and present different areas of their work during the residency. The series moves between sound, music and visual art and creates sonic dialogues with the exhibition programme at Haus der Kunst. Curated by Sarah Miles.

TUNE in December

Friday 1.12.23

8 pm | Nivhek. *Engine* (live) with a film by Takashi Makino

Saturday 2.12.23

6 pm | Nivhek. Artist Talk

8 pm | Nivhek. *Engine* (live) with a film by Takashi Makino

3.–19.12.23

Installation Auditorium. Nivhek. *Engine*

Recording and performing under both **Nivhek** and Grouper, Liz Harris starts with small sounds that reverberate into ever-expanding spaces and take on a character that is both unnerving and transcendent. She debuted the Nivhek project in 2019 with *After Its Own Death / Walking In A Spiral Towards The House*. The genesis of that project was an Arctic residency, where she experienced isolation in endless daylight, surrounded by abandoned buildings being absorbed by nature itself. Natural landscapes and especially water hold a primary importance for Harris.

From 3.–19.12.23, *Engine* by Nivhek can be heard in the auditorium. The work lasts 19 minutes and includes train and car engine noise from drag races at Portland International Raceway/North Portland railway tracks. *Engine* began inside a decade-long obsession with engine noise. The sound of excess, power, sex, destruction, capitalism, of oil becoming an airborne pollutant, of transformation, of life. Guttural bass and rev a mirror of organic rhythms. A spiral ode to symbiotic decay.