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Weiwuying  
International Music Festival  
衛武營國際音樂節

衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼  
Artistic Director of Weiwuying International Music Festival Unsuk CHIN  
Artistic Advisor Maris GOTHONI

## 《樂讀里希特》

### *Richters Patterns* by Marcus SCHMICKLER

2024.4.13 Sat. 13:00, 18:00  
2024.4.14 Sun. 13:00, 18:00

2024.4.20 Sat. 13:00, 18:00  
2024.4.21 Sun. 13:00, 18:00

樹冠大廳西側  
Crown Hall Westside

影片全長約 32 分鐘，無中場休息。  
Duration is 32 minutes without intermission.

©《樂讀里希特》是根據葛哈·里希特原始概念，由馬庫斯·施密克勒及科琳娜·貝爾茲共同創作。

© *Richters Patterns* by Marcus SCHMICKLER and Corinna BELZ, based on the idea by Gerhard RICHTER



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CENTER FOR ARTS

WEI WUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## 節目介紹

《樂讀里希特》是由畫家葛哈·里希特、德國音樂工廠樂團、作曲家馬庫斯·施密克勒以及導演科琳娜·貝爾茲於 2016 年合作的跨藝術作品。

這個計畫的萌芽可以追溯到里希特在 2011 年出版的《圖案》一書。里希特將分割和鏡像等手法應用到單幅抽象繪畫中，嚴謹規律地重複循環，從而產生了一系列具衝擊性、意想不到的圖案。

導演貝爾茲在 2011 年曾以里希特為主角，拍攝長片紀錄片《里希特的畫作》而聞名。而在這部《樂讀里希特》中，她以里希特 2015 年送給她的一張圖畫為中心創作，特別的是她不是用攝影機拍攝影片，而是由電腦程式計算生成影像。影片長為 32 分鐘，包括了超過六萬幀，經過製作、處理及編輯而形成的動態影像。影片中的裝飾性圖案，其結構隨著影片推進變得更加精細，最終形成了水平長條形的快速移動。

里希特的藝術中最能引起話題的特色，是一種強烈的視覺韻律，而這樣的特色若再佐以音樂是絕對合理且相輔相成的。施密克勒的音樂可說是將影像產生的視覺節奏轉化為聲音。他並不是在影片後製時配樂，而是與影片創作時同步創作了音樂。電影和音樂各自有其獨立的邏輯，因此有時能感受影像和聲音之間產生的摩擦。施密克勒並非創作傳統的配樂，而是將「分割、鏡像、重複」等概念應用在聲音和時間的維度。音樂以極緩慢的速度鋪陳，使時間向前流動的感覺消逝在背景中。聽眾將會像是在觀賞一幅畫般去聆聽音樂，體會它如何「延伸」了里希特重組分解畫作的實驗性概念於聲響當中。

這種「延伸」發生在音樂素材和語法上：音樂在形式上不停重複，並以不同音階鏡像演奏。複雜的和弦在垂直空間不斷朝彼此推擠，直到它們產生微音程的線條，線條不停反覆後展開成為動機，最終昇華進入泛音世界。此外，《樂讀里希特》也對里希特的藝術概念有雙重的「延伸」：在文化層面上，此作亦反映了這位著名畫家對自己的作品探索和重塑的過程。

## 藝術家 | 葛哈·里希特



©David Pinzer, Courtesy of Gerhard Richter Archiv Dresden

德國藝術家葛哈·里希特（1932 年出生於德勒斯登）自 1962 年還在杜塞道夫藝術學院就讀期間就開始獨立創作畫作。里希特的創作起初以攝影作品為創作依據，往後更擴展到各種不同的抽象風格。除了畫作以及物件創作，里希特豐富多元的作品還包括素描、水彩、以繪畫加工的照片，以及限定版數發行的系列作品等。里希特被公認為當代最重要也最具影響力的藝術家之一，作品於重要的博物館與世界各地展出。里希特 2007 年面世的《科隆大教堂花窗》出現在電影導演科琳娜·貝爾茲的同名紀錄片當中。貝爾茲的紀錄長片《里希特的畫作》於 2011 年上映，兩位創作者也於 2015 年第三次合作，創作抽象影片《樂讀里希特》以及《動態影像（946-3）》。



## 作曲 | 馬庫斯·施密克勒



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作曲家馬庫斯·施密克勒住在德國科隆及奧地利格拉茲，專攻當代與電子音樂，作品主要為電腦音樂、重奏、表演以及科學的融合，創建獨特的聲響空間。施密克勒探索謝潑德音調以及環形調變的各種技法，透過資訊聽覺化以及耳聲傳射探索不同的聲響。

此外，施密克勒也替《MusikTexte》等各種出版物撰寫音樂理論相關文章，他的音樂作品被收錄在約莫 50 張黑膠唱片與 CD 中。施密克勒獲獎無數，包括羅馬德國文化機構備受尊崇的羅馬獎，他也在哈得遜河畔的巴德學院、加州藝術學院及杜塞道夫的舒曼音樂學院任教。其作品曾被斯圖加特當代人聲團、德國音樂工廠樂團、科隆擊樂四重奏、Recherche 樂團、科隆頌歌者合唱團、威瑪國家管絃樂團、Ruhr 樂團、科隆西德廣播合唱團、科隆西德廣播樂團、蘇格蘭皇家音樂學院室內合唱團等演繹。

## 導演 | 科琳娜·貝爾茲



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科琳娜·貝爾茲過去於科隆與柏林研讀哲學、藝術史，以及媒體科學。她參與過數個影片製作的編劇與導演工作，例如《微軟之後的生活》(2001) 以及《其他美國聲音》(2002; 獲頒「德國律師協會電影獎」)。貝爾茲第一部紀錄葛哈·里希特作品的影片《科隆大教堂花窗》(2007) 獲頒「世界媒體金獎(藝術紀錄片類別)」; 紀錄長片《里希特的畫作》(2011) 則獲頒「德國電影獎金獎」(德國影界最高榮耀)。另一部紀錄長片《彼得·漢德克：我在森林，晚一點到》在 2016 年於盧卡諾影展的正式評選項目中首映。2015 年，貝爾茲與里希特再次合作抽象影片《樂讀里希特》以及《動態影像(946-3)》。此外，貝爾茲的電影紀錄片《烏菲茲內部》(2021) 以及《湯瑪斯·舒特，我不是一個人》(2023) 廣獲好評，並在國際影展表現亮眼。科琳娜·貝爾茲現居住於科隆與柏林。

## Synopsis

*Richters Patterns* (2016), emerged as a collaboration between painter Gerhard RICHTER and Ensemble Musikfabrik, composer Marcus SCHMICKLER and director Corinna BELZ.

The initial impulse for this project dates back to the publication of RICHTER's *Patterns* book in 2011. RICHTER applied to a single abstract painting, the method of division and mirror imaging in a rigorous cycle of repetition, which results in the striking and unexpected series of patterns.

Director Corinna BELZ, known for her feature length documentary *Gerhard Richter Painting*, used a detail of a photo that RICHTER gave her in 2015 to create a movie that wasn't filmed with a camera but generated by a computer algorithm programmed for the project. The film, which lasts 32 minutes, consists of more than 60,000 individual frames that were produced, processed and then edited to create moving images. The film is compiled from numerous ornamental patterns. The structures gradually become more refined, culminating in a rapid movement of horizontal stripes.

The strong visual rhythm in RICHTER's art is a frequent talking point, making it a logical step to add a layer of music to this cinematographic take on his work. You could even say that Marcus SCHMICKLER's music makes the optical pulse, arising from the animation of the images, audible. The music was not composed to an edited film, but instead SCHMICKLER wrote the music in parallel with the film's creation. The film and composition follow their own independent logic, at times creating friction between images and sound. SCHMICKLER wanted to extend that method (divide, mirror, repeat) into the field sound and time instead of creating a score. Thus, the music develops at an extremely slow tempo, so the impression of a linear passage of time recedes into the background. Listeners experience these sounds as if they are looking at a painting. The music "extends" Gerhard RICHTER's experiment of decomposing a reproduction of one of his "Abstract Images" into vertical stripes around the domain of sound and time.

This "extension" takes place at the level of the material and the musical syntax. Form parts are repeated and mirrored in different scales. Complex chords are pushed further and further into each other on a vertical level until they produce microtonal lines. These repeat themselves and unfold again into the motivic, finally becoming audible as a spectrum augmented into the world of overtones. Furthermore, *Richters Patterns* is a double "extension" of RICHTER's conception: also on the level of the cultural, the composition reflects the process to which the famous painter subjects and reworks his own material.

## Visual Artist | Gerhard RICHTER



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The German artist Gerhard RICHTER (1932 born in Dresden) developed his independent oeuvre of paintings from 1962, while still a student at the Düsseldorf Art Academy, initially on the basis of photographic models. He later expanded his painting to include a wide variety of abstract styles. In addition to paintings and objects, RICHTER's complex oeuvre also includes drawings, watercolors, overpainted photographs and editions. His works can be found in important museum collections and are exhibited worldwide. RICHTER is considered one of the most important and influential living artists. The creation of Gerhard RICHTER's *Cologne Cathedral Window*, unveiled in 2007, was accompanied by film-maker Corinna BELZ in a documentary. In 2011, BELZ' feature-length documentary *Gerhard Richter Painting* was released. 2015 saw a third collaboration for the abstract films *Richters Patterns* and *Moving Picture (946-3)*.



## Composer | Marcus SCHMICKLER



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Marcus SCHMICKLER (1968- ) is a composer specializing in contemporary and electronic music. He resides in Cologne and in Graz. SCHMICKLER's work deals with the convergence of computer music, ensemble composition, performance, and science. His compositions create unique auditory spaces. Exploring a range of techniques from Shepard tones to ring modulations, SCHMICKLER harnesses their compositional potential, delving into sonic exploration through data sonification and otoacoustic emissions.

Additionally, he contributes texts on music theory to various publications, including *MusikTexte*, and his musical works have been featured in about 50 LPs and CDs. SCHMICKLER has been the recipient of numerous accolades, including the esteemed Rome Prize from the German Academy Villa Massimo. He has taught at Bard College, CalArts, Robert Schumann Hochschule. His compositions have been performed by notable ensembles such as Neue Vocalsolisten, Ensemble Musikfabrik, Schlagquartett Köln, Ensemble Recherche, Kölner Kurrende, Staatskapelle Weimar, Ensemble Ruhr, WDR Rundfunk Chor, WDR Rundfunk Orchestra, and RSAMD Chamber Choir, among others.



## Director | Corinna BELZ



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Corinna BELZ studied philosophy, history of art and media sciences in Cologne and Berlin . She has written and directed numerous film productions, including *Life After Microsoft* (2001) and *Other American Voices* (2002, awarded the Filmpreis des Deutschen Anwaltvereins). Her first film documenting Gerhard RICHTER's work, *The Cologne Cathedral Window* (2007), was awarded the World Media Gold Award- Art Documentaries. Her feature-length cinema documentary *Gerhard Richter Painting* (2011), won the German Film Prize in Gold (highest honors in German cinema). In 2016, her feature-length documentary *Peter Handke. In the Woods, Might be Late* premiered at the Film Festival Locarno, Official Selection. 2015 saw a new collaboration with Gerhard RICHTER for the abstract films *Richters Patterns* and *Moving Picture (946-3)*. BELZ' cinema documentary *Inside the Uffizi* (2021) and *Thomas Schütte, I am Not Alone* (2023) won much critical acclaim and had international festival success. Corinna BELZ lives in Cologne and Berlin.

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