

# UNDERTONES

In everyday life, we hear thousands of sounds, but we are not used to listening to them. For *Undertones*, Marres has invited artists to work with city sounds for a route through Maastricht. The route introduces you to spectacular underground spaces. These natural and often dark sound chambers sharpen the hearing and provide a unique acoustic layer to the artworks. Inspired by old and new local sounds, the artworks reveal an underground acoustic mirror of the area.

**Haroon Mirza** UK, 1977  
**Adam, Eve, Others and a UFO** 2013

British artist Haroon Mirza works with sound, which he activates in spatial installations. He composes soundscapes based on the immediate area. In *Undertones* he presents *Adam, Eve, Others and a UFO*: a musical composition in the form of a sculpture. It contains a UFO-shaped LED circuit, which powers a circle of eight speakers. A thick, black microphone cable connects the speakers in a rhythmic and symmetrical formation. The electricity that drives the LED lights is amplified to generate the sound, which can be heard through the speakers. The LED lights are programmed to turn off and on in a sequence, creating a looping composition akin to techno music. Each speaker's sound is varied because, as referenced in the title, they are made by different manufacturers.

**Espen Sommer Eide** NO, 1972  
**396 Hz at 2000 frames/s – 88 BPM at 1000 frames/s** 2013  
**Language meaning music I** 2013

Musician and artist Espen Sommer Eide creates his own musical instruments, which he calls 'philosophical instruments'. This work presents two slow-motion videos that investigate the two fundamental properties of sound – the movements of pitch and time. The third video, *language meaning music I*, explores the connections between language and music. Its starting point is a short clip from a Bollywood comedy about language confusion. By tuning the vowels through various tuning systems of instruments and music from along the Silk Road, travelling from the east to the west, and quantifying the consonants into rhythms, meaning dissolves and musical aspects of language emerge.

## I MARRES

**Lyndsey Housden** UK, 1980  
**Everything About You** 2013

Situated in the reverberant space of the first room at Marres, Housden's architectural installation attempts to tune the visitors in to the act of listening. Housden creates installations and scenography that build bridges between the static space and the transient body.

**Sarah van Sonsbeeck** NL, 1976  
**Acoustic Paintings** 2010–2012  
**Letter to My Neighbours** 2006

The work of Sarah van Sonsbeeck explores space and silence. Particularly the personal space that we need for ourselves, that is usually defined in visual terms. Van Sonsbeeck mainly sees space as an area that is defined by sound. With the Acoustic Paintings, she researches how you can adorn the walls and at the same time reduce noise. In *Letter to My Neighbours*, she highlights that when others take possession of her space, in this case with sound, they also have to pay.

**Paul Devens** NL, 1965  
**Dot Pitch 2** 2011–2013

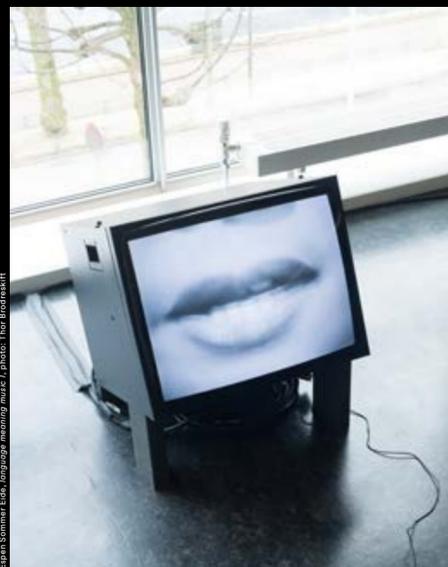
In *Dot Pitch 2*, Paul Devens exhibits an interest that goes beyond the mere sonic qualities of sound objects. Fourteen Walkman ear buds appear, reproducing pre-recorded synthesized sounds, pulsating at the same rhythm; however, each sound differs in tone and colour. Four hands with microphones follow individual paths from ear bud to ear bud and thus conveys the visualized act of registration to sound, surrounding the audience.

**Nishiko** JP, 1981  
**Lights flickering – as a Documentation of Pause, Featuring Mei-yi Lee** 2014

In her work, artist Nishiko investigates the transition of an ordinary event into something special, using diverse media. *Pause* is a light installation of fluorescent lights that flicker randomly and endlessly. The first version of this work was presented in 2010, and it is the starting point of the work for *Undertones*. Here, Nishiko re-enacts the light installation using recorded sound instead of actual tube lights. Nishiko requests the audience to be patient. Listen to the sound for a while and imagine that there are fluorescent lights on the empty ceiling and that they are all flickering as if they are dying.

**Anri Sala** AL, 1974  
**Air Cushioned Ride** 2006

Anri Sala has an extensive body of largely video work that is characterised by the poetic and sometimes humorous treatment of social situations. In his recent works, sound takes an increasingly important role. *Air Cushioned Ride* came about during one of his trips. While driving on a rest area for trucks in Arizona, the radio waves from an unknown station playing country music started to interfere with the baroque music he was listening to. Such an incident is called cross modulation or a spurious emission. The trucks acted like a wall, at times redirecting one music while blocking the other, several times, punctually, in the same places. The baroque music re-emerged each time the car passed the truck where it read AIR CUSHIONED RIDE.



**David Helbich** DE, 1973  
**Maastricht Tracks** since 2013

The Berlin-born, Brussels based composer David Helbich, produced a Maastricht version of his performative sound-walk, *Tracks*. Helbich composed a theatrical score for special places in the city, with detailed instructions on how you should listen to the tracks according to the location. With headphones on, the city becomes a theatre and a stage, with you as an actor. Headphones and an mp3 player are provided at Intro in situ or you can download the audio files to your own mobile devices via his blog, [www.davidhelbich.blogspot.nl](http://www.davidhelbich.blogspot.nl)

**Ryan Gander** UK, 1976  
**Escape Hatch to Culturefield** 2012

In *Escape Hatch to Culturefield*, a locked trapdoor secluded in the Marres garden emanates music by Charles Mingus. The escape hatch leads to Gander's imaginary creation 'Culturefield'. The place feels secret, but Gander doesn't like that term. He sees it as a place where creativity is experienced without any intellectual or conceptual boundaries: a starting point for other people's imagination. "Sound is like a tool or a material, but as the works I make are all very different with no real visible stylistic signature between them it pops its head up in my practice only when necessary, when a concept demands its use."

**Rutger Zuydervelt** NL, 1978  
**Ice Age** 2014

Rutger Zuydervelt is a sound artist, musician and composer, who often works with found sounds. Since 2004 he has been working under the alias 'Machiefabriek'. Inspired by Alvin Lucier's experiments with sound, space and memory, Rutger Zuydervelt fills the icehouse of Marres with an immersive soundscape. The low rumble of distant traffic blends with the sounds of bass clarinetist Gareth Davis. The irregular ticks of melting ice, accentuated by percussionist Enrico Malatesta, identify the former function of the cellar. *IJstijd* (Ice Age) makes the notion of time and space disappear, and transports the visitor to a place where the present and the past share a parallel existence.

## II INTRO IN SITU

**Thomas Rutgers** NL, 1983  
**and Jitske Blom** NL, 1983  
**The Beaters** 2013

Thomas Rutgers graduated as a music technologist at the HKU, and completed his Masters in applied composition in 2006. He gives cinematic concerts and designs 21st century musical instruments. Jitske Blom graduated from the Design Academy in Eindhoven in 2008. She makes installations and designs that make us use the space around us and show a new way of looking and listening. Together they made *The Beaters*, a sound installation commissioned by Intro in situ, for Resonance, European Network for sound art. Nothing in this choreography is what it seems: materiality is concealed, motion is manipulated, and gravity defied!

## UNDERGROUND MAASTRICHT

Maastricht has an extensive underground network of tunnels, caves, quarries, and mine shafts. There are the Casemates, which, between 1575 and 1825, were dug to ambush enemies from underground. There is the Sint Pietersberg, the interior of which is made up of a limestone called marl, originally sediments of the prehistoric Krijtzee (Chalk Sea). As a result of marl mining, sprawling corridors dozens of meters underground developed. And there are the cells under the former monastery Minderbroedersberg, which served as a prison from 1806 to 1975. The church of the former monastery was rebuilt in the early 19th century as a courthouse and military police barracks. In the 1970s, the Minderbroedersberg cells were used to imprison troublemakers and criminals.

**MARRES**  
Marres, House for Contemporary Culture, with its beautiful garden and charming restaurant, is situated in the heart of Maastricht. It explores the visual arts in the broadest sense of the word, through exhibitions, lectures, research, publications, and performances. With artists, musicians, designers, chefs, and perfumers, Marres develops a new vocabulary for the senses in the context of visual arts.



**II CASEMATES, WALDECKBASTION**

**Mark Bain** US, 1966  
**The Tuning** 2014

The American artist Mark Bain is internationally renowned for playing with architecture and sound. For the Casemates, he has made a work referring to Andrei Tarkovsky's post-apocalyptic film *Stalker* (1979). In the film, a guide leads two men to the Zone, an area believed to have mysterious powers, and to the Room where wishes are fulfilled. As they travel, the three men discuss their reasons to visit the Room. The Writer is concerned that he is losing his inspiration. The Professor gives little away, but after much pleading by the Writer, he eventually discloses he hopes to win a Nobel Prize. The Guide (Stalker) insists he has no motive beyond helping the desperate. Inside the dome of the Waldeckbastion, lies an enigmatic machine that resonates with the domed space and the surrounding network of tunnels. Designed like a large tuning fork, it endlessly vibrates the location's tonal signature, channelling the sound throughout the network.



**III CELLS OF THE MINDERBROEDERSBERG**

**IV CELLS OF THE MINDERBROEDERSBERG**

**Espen Sommer Eide** NO, 1972  
**The Distribution of the Audible** 2014

When we think of demonstrations and protest manifestations, we usually think of screaming, sirens and megaphones. In his work for the Minderbroedersberg, artist Espen Sommer Eide addresses more subtle layers of sound transfer and the distribution of sound between government and individual. He made an installation that consists of a custom-made public address sound system constructed of discarded public speakers from various countries and organisations. For the old monastery and later prison cellars of the Minderbroeders, Espen Sommer Eide created a composition that projects the transformative intensity and power of the sound of mass protest into the tiny rooms and narrow corridors of the cellar complex.

**IV CAVES OF SINT PIETERSBERG**

**Kaffe Matthews** UK, 1961  
**You Might Come Out Of The Water Every Time Singing** 2012

Kaffe Matthews is an internationally recognised pioneer in the field of electronic improvisation and live composition. She has made six solo albums on the *Annette Works* label, directs research project *Music for Bodies* making vibrating sonic interfaces and is currently establishing the #sonicbike association, the Biophonic Research Institute (BRI). For the installation *You Might Come Out Of The Water Every Time Singing*, Matthews went diving off the Galapagos Islands to research hammerhead sharks. Sharks and the Sint Pietersberg may seem an unlikely combination until you consider that the marl caves are the residues of the prehistoric Krijtzee (Chalk Sea) in which sharks roamed millions of years ago. [www.kaffematthews.net/sharks](http://www.kaffematthews.net/sharks)

Images: Courtesy of the artists and VVV Maastricht  
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**UNDERTONES**  
Spectacular art at unique underground locations

With 11th century liturgy and experimental music, ordinary sounds and electronic noise, soundtracks of sharks, web DJs, speech karaoke, radio and voices, Marres opens a world of sound that will have Maastricht buzzing this summer.

**PASSE-PARTOUT**  
For Undertones, Marres will issue exhibition passes, providing visitors access to the exhibition in Marres and all locations of the Undertones route. Available at Marres and the Maastricht Tourist Office (Kleine Staat 1), but also digitally via [www.vvmmaastricht.nl](http://www.vvmmaastricht.nl)

**OPENING HOURS**  
Wednesday to Sunday  
12:00 – 17:00

**MARRES**  
House for Contemporary Culture  
Capucijnenstraat 98  
6211 RT Maastricht  
+31(0)43 3270 207  
[info@marres.org](mailto:info@marres.org)  
[www.marres.org](http://www.marres.org)

## UNDERTONES LOCATIONS

### I Marres

Capucijnestraat 98

### II Intro in situ

Capucijnengang 12

### III Crypt of Sint Servaas Basilica

Keizer Karelplein 3

### IV Cells of the Minderbroedersberg

Minderbroedersberg 4-6

### V Casemates, Waldeckbastion

Waldeckpark near Tongerseplein

### VI Caves of Sint Pietersberg

Recollectenweg

## TO SEE & EXPERIENCE

### A Bonnefantenmuseum

Avenue Ceramique 250  
Museum for ancient, modern, and contemporary art

### B Bureau Europa

Boschstraat 9  
Platform for architecture, design, and urbanism

### C De Ridder

Oaverwal 3  
House for contemporary art

### D Theater aan het Vrijthof

Vrijthof 47  
International Theatre, Opera, Music Theatre, Cabaret, Dance, Musicals, and more

### E VVV Maastricht

Kleine Staat 1  
The place for all tourist information on Maastricht

"The foaming and splashing of the Maas's water: Wonderfully soothing, and sometimes frightening. A large river that makes Maastricht a 'big' city."

Albert Berghof, owner Blanche Dael / Coffeelovers

"The clatter of dishes at the TEFAF."

Jan Taminiau, fashion designer

"Beautifully dressed shoppers whose heels, with small steps, stumble over Maastricht's impassable cobbles, in contrast to the catwalk, there's no applause."

Branko Popovic, Creative Director FASHIONCLASH

"Upon entering the Bonnefanten Museum's tower, the beautiful mural by Sol LeWitt immediately catches the eye. The reverberant acoustics elevate every sound to grand proportions, creating something serene. It's as if you're floating in space."

Sound artist Rutger Zuydervelt

"When I walk down the street and hear so many different languages together, many nationalities, and all next to each other, that is the sound of Maastricht."

Ilja Willems, Café owner of Il y a

"The ripple of the river Jeker being tunneled through the postern at De Reek's watergate. That is Maastricht: stone and stream."

Ad van Iterson, writer and columnist

"At 12 midday on Sunday, when the High Mass at the 'Slevrouwe' ends and the bells ring, then the Maastrichtenaars enjoy their rest with a wine or drink. For me, that's the sound of Maastricht."

Nicole Willems, owner Taverna La Vaca

"The... softly pronounced G."

Winston Gerschtanowitz, actor and television presenter

## STOP OVER & HANG OUT

### 1 Coffeelovers Céramique

The meeting place in Maastricht for coffee, breakfast, lunch, high tea, and "after work" drinks.

Plein 1992 / Ruitersij 2  
6221 EW Maastricht  
+31(0)43 3561 944 (optie 1)  
www.coffeelovers.nl

### 2 Coffeelovers Dominicanen

Enjoy a heavenly coffee and more at the altar of the finest book-church.

Dominikanerkerkstraat 1  
6211 CZ Maastricht  
+31(0)43 3561 944 (optie 2)  
www.coffeelovers.nl

coffeelovers



### 3 Eetcafé Il y a

The Il y a restaurant offers a unique dining atmosphere and taste experience in Maastricht's Latin Quarter. A timeless journey of discovery along the coastline of the Mediterranean Sea. From the Strait of Gibraltar to the Atlantic, from Sardinia to the Algarve, then back again via authentic inland settings.

Koestraat 7  
6211 HR Maastricht  
+31(0)43 3260 777  
www.eetcafeilya.nl

Il y a

### 4 Gelateria Luna Rossa

33 homemade ice cream flavours, presented as a play on shape and colour.

Hoogbrugstraat 45  
6221 CP Maastricht  
+31(0)43 3112 505

### 5 Gelateria Luna Rossa

Beautiful Italian baroque for the taste buds: ice cream with a bite!

Graanmarkt 4  
6211 HG Maastricht  
+31(0)43 3215 147

LUNA ROSSA

### 6 Taverna La Vaca

Maastricht has its own "Taverna". A typical Southern European restaurant where you can try small and tasty Mediterranean snacks (Petiscos), as well as larger dishes. "Food, drinks and light snacks are rituals, a way of living, for receiving and celebrating with friends and guests."

Koestraat 3  
6211 HR Maastricht  
+31(0)43 3114 556  
www.tavernalavaca.nl

TAVERNA LA VACA

Ministerie van Onderwijs, Cultuur en Wetenschap

provincie limburg

Gemeente Maastricht

SNS REAL

STICHTING ELISABETH STROOVEN

PRINS BERNHARD CULTUURFONDS

Intro · in situ  
MUZIEK IN BLANK

LIGHTHOUSE

