

Münchener Biennale

Festival für neues Musiktheater

On the way
31.05. – 10.06.24



Novoflot's station of the future: „The Gates are (nearly) open“ (© Mirko Borscht)

Dear Audiences,

When you're waiting on the platform for the subway train, do you know which door to take so you can get off as close as possible to the stairs at your destination? Today, the art of changing trains can take a great stride forward: for "New Lines", the Munich Biennale has invited three independent music theater groups from Helsinki, Berlin and Maastricht to address questions of mobility in public spaces: a tour through the city, a foretaste of the future. Off we go!

What went on before. Taking stock in the Stadtbibliothek. Upending all the books? No need, because Oblivia, together with composer Yiran Zhao and Ensemble ö!, outline the last 4.5 million years on our behalf. "Turn Turtle Turn": an associatively interwoven history of ideas, mirthful but also bitterly serious

truths not only about mankind's ingenuity, but also its destructiveness. It all started with a turtle.

The art of changing trains. Off to Max-Joseph-Platz, where Novoflot and composer Du Yun ceremoniously inaugurate the station of the future. The pilot project promises a 'Maximum Broad Effect': the station adapting to widely different means of transport docking here, energized by music. The absurdity of many an opening ceremony becomes artistic material in the hands of Novoflot: greetings, presentation effects, grand gestures. On loop for days and accessible at all times, the symbolic scissors are always on the verge of cutting the red ribbon: "The Gates are (nearly) open".

Our future companions. What does it mean to be human in a technologized world? Directly opposite, in the Scholastika, we encounter strange sound robots. They might only consist of metal rods and loudspeakers, yet we immediately look for the human in them, in their appearance, their behavior. With "In Passage", Het Geluid not only creates a musical dialogue between man and machine – featuring Ensemble Garage and Camerata Vocale München – but also between inside and outside. Tamara Miller composed the first part of the piece for a venerable state room, Ted Hearne the second for a public subway. The audience is never left alone with these acoustic and social contrasts: the robots are always there.

"New Lines" explores both spatial and artistic interfaces, hubs of knowledge, transport and technology. By inviting independent performance groups, the Munich Biennale is underscoring its function as an interface – between the institutional and the independent music theater scene.

With warmest wishes
Your Munich Biennale Team

PS.: Entry to "New Lines" is free. Why not just drop by!

[Website](#)

[Instagram](#)

[Programm](#)

Diese E-Mail wurde an {{contact.EMAIL}} gesendet.

Sie haben die E-Mail erhalten, weil Sie sich für den Newsletter angemeldet haben.

[Abbestellen](#)