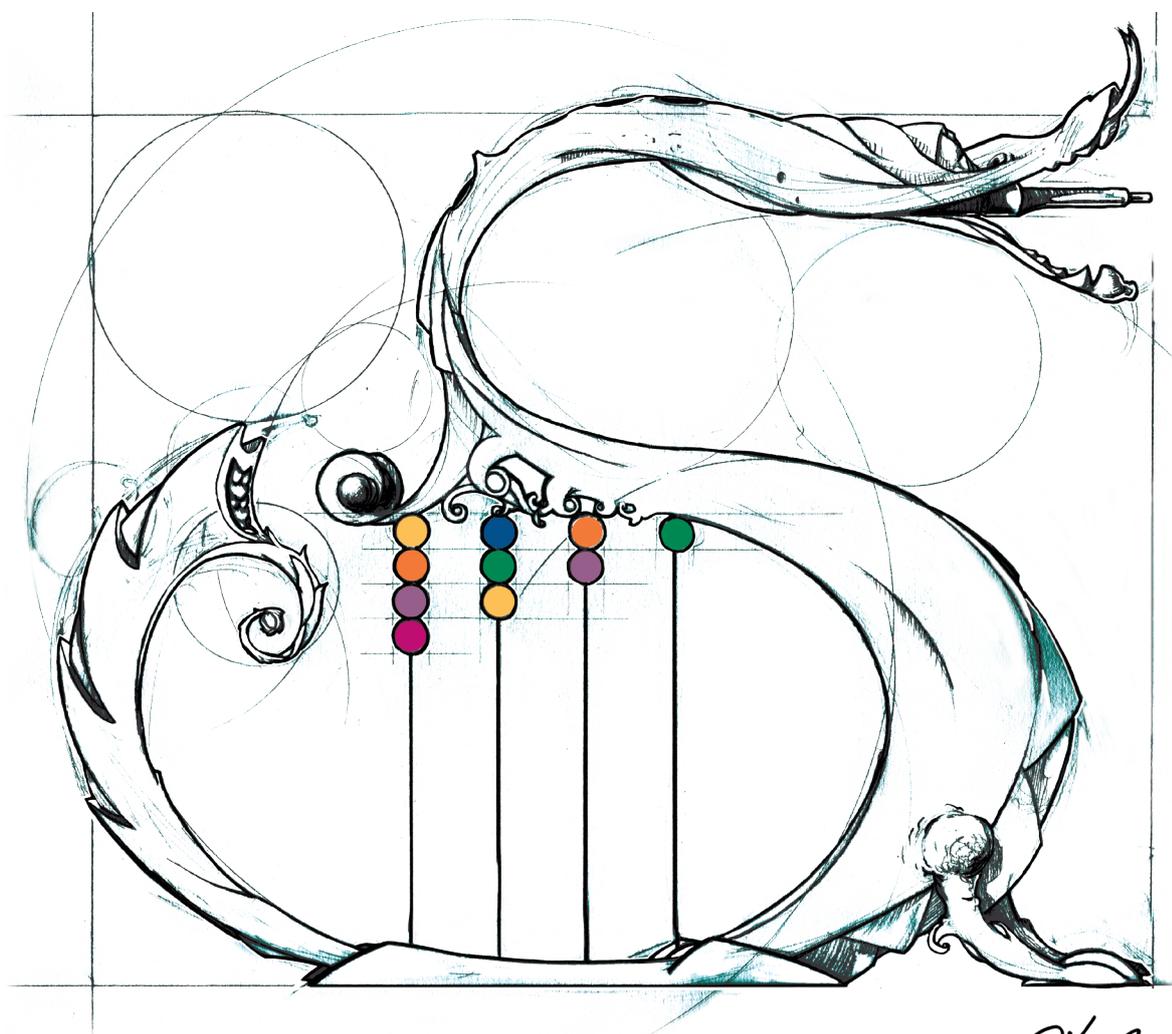


# SUPERSONIC

E N Q U Ê T E D E L ' I N O U Ï

## Visitor's guide



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Scenography : François Sikic

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### Looking for unheard sounds

*To extend the limits of sensorial perception, to explore all kinds of possibilities, to cross appearances... All this belongs to the essence of artistic approximation. It is the distinctive prerogative of the explorers, inventors and investigators. Implicitly, the aim is always the same, i.e. to open unknown fields to human knowledge and to modify in return the global spectrum of human spatial and temporal perception. MÚSIC's remarkable collection consists in a choral splendour regrouping instruments from the whole world. It offers us a horizontal vision of the diversity of cultures and of their contrasted relationships to the divinity, highlighting thereby a universal quest. The singular presence of isolated, unparalleled instruments breaking with their merely utilitarian function, -in the noblest sense of the word, "in the service of"- tells us something else, namely the lonely quest of an individual, half a craftsman, half an artist, determined to go ahead, just for fun, just to answer an imperious necessity to create : the instrument designer.*

*A guardian of both the objective reality of his time and of the space in which he lives, the instrument maker has a double mission; he has to be the instruments' mirror by copying the existing ones, but also a watchman looking towards other spaces and times, able to try the adventure of pure research, boosted by the technological progresses; he then becomes a sculptor of sounds, an imagination pathfinder. In fine, he proposes a surreal sound and changes human ear by making it accept new tessituras and new dissonances; thereby, he imposes the reality of a sixth continent, not limited to a given territory or period, transcending them instead by his demiurgic will as an individual, a smuggler and a transgressor. The Baschet Brothers and Philippe Destrem are thieves of fire: their strange instruments, by welling at the same time in the science progress and in archaisms, in the abuses of consumption society and in the purity of their design, can dialogue with their companions of other times and spaces. MÚSIC's collection reveals another immanent collection, an oneiric course from a single instrument to another, which is first of all a sensorial experience to live without prejudice, in this suspended sixth continent where hallmarks are shirking.*

W E L C O M E   O N   S U P E R S O N I C

*At the beginning, cradled by the water of origins, he listened to their breath and to the crossed rhythm of their hearts, which made him already an individual. He perceived the outside rumour of the world and the loud rubbing of the hands and fabrics on his mother's belly. He had thereby a prescience of the rivers and the rain, of the wind and the storms, of the branches cracking. Now at the core of the world, in the eye of a mysterious hurricane made of untameable elements, he screamed in front of the immensity, he prolonged his own body to possibly reach infinity. Later, he turned the wind, the water, the fire and the earth into music instruments. Then, returning to the previous night of his memory, he learned rubbing, hammering and breathing; he became a maker and a musician, standing in front of the world; and in return his music made him discover inside himself deep, unknown continents of sensitivity and emotion. He walked, jumped, and the changing, singing noise of his feet taught him how to dance. He knew his body was the first instrument of his dreams and the world an infinite keyboard.*

On the edge of traditional, ancient and contemporary music, Philippe Destrem teaches bagpipe and hurdy-gurdy at the regional music conservatory of Limoges. Musician and instrument designer, he is interested in the story and the essence of the creation process. His freedom finds strange resounds in MÚSIC's collection as if the regrouped people of the world instruments wanted to salute these newcomers, at the same time their fellows instruments and true aliens.

Thanks to an abundant documentation, Philippe Destrem recovers the gesture of the primitive man on all continents, determined to exploit the resources of his immediate environment (wood, animal or human bones, stones) in order to produce bowed, percussive and blown sounds which put in contact with the cosmos.

CORRIDOR



GROUND FLOOR

*No doubt that the Greek memory of this stone piper entered the consciousness like a silent sound coming from he midst of times. In the bottomless lake of the mirror, he welled water from the other world and brought back colours and forms; he retracted and dilated space and time, making his music both a song of eternity and an ode to life.*



## SALLE CATALANE CATALUNYA



at the end of the corridor

Here, in Catalonia, he created the strange voice of the tibles and tenores, so proud about their luminous sound that they stand half a tone higher than their Pyrenean and Mediterranean relatives; the rudimentary mainly percussive double bass with its three strings corresponding to the three scansions of the sardana; finally, the pastoral archaism of the flabiol, full of the haunted silence of the high mountain meadows. And his celebration took that inimitable sunny colour, and his feet learned how to draw on the ground another score, a shared and graphic one.

UPSTAIRS



## FIRST FLOOR

Upstairs to the first floor  
turn left

In the corridor

Imitating the fingers of the wind in the harp of the trees foliage and the song of the creeks rhymed by the pebbles keyboard, he played long crystalline cascades and arpeggios, offering a celestial scale to the fingers' magic and to the winds' strength.

## VITRINE PIEMONTS FOOTHILLS



*BREATH OF THE LE CAHREEDS*

Then, he started crossing woods and bushes and climbed to the top of the mountains. Like Orpheus after him, he fraternized with the animals and gave a voice to the valleys and the summits, blowing in his flute to answer to his fellow shepherds, creating in the evening, around the camp fire, a friendly people of melting sounds, giving flesh and life to the high flames merry-go-round. He then followed the scream of the foghorn until he could hear the song of the high waves.

## VITRINE FINISTÈRES LANDS'ENDS



PANNEAU LYRE

*THE SIRENS' SONG*

The mysterious voice of the sirens guided him to the end of the known land, where the fog so closely marries the sea that it only keeps its roaring; and his bagpipe convoked on the moors all the elves of the Celtic soul, making him dream of remote lands. Cradled by the accordion and the sailors' voice, he embarked for other countries like Ulysses after him.

His freedom finds strange resounds in MÚSIC's collection as if the regrouped people of the world instruments wanted to salute these newcomers, at the same time their fellows instruments and true aliens.

Philippe Destrem actualises the West's emblematic instrument, Orpheus' star instrument, the lyre, accompanied by the aulos.

## SALLE DÉSERTS ET OASIS



### LESS IS MORE

*On the other side of the Mediterranean Sea, he blended his black blood with the high memory of Jews, with the Berber freedom, with the teachings of Islam, and he created the gnawa music and its worship instruments. Guided by the far, huge sound of the shofar, he crossed deserts, invented quarter-tone scales and camel skin drums, weaving together Maghreb and Mashrik, embracing muezzins, synagogue cantors and old Africa's jalis; in order to listen to the memories of the world, he sat down on a flying carpet knotted with myths, legends and the thousand and one ways of the Bedouin caravans.*



By leaving this room, go down the inclined plan until the vitrine on the wall : Vers l'Orient, le berceau/TO THE ORIENT, THE CRADLE

## VITRINE VERS L'ORIENT TO THE EAST, THE CRADLE



### THE HOMELAND OF THE DUDUK

*Between Balkans and Caucasus, he expressed his dancing fever with oboes and drums, clarinets and guitars. In Armenia, he created a unique double reed instrument, the duduk, a true mental Bosphorus, suturing East and West like an immaterial embroidery. Then, between two worlds, he dreamed of new voices and invented strange instruments bearing new sounds and threw them like bottles into the sea. An acoustic, unclassifiable and unique instruments family was born.*

Take over the corridor and go until the large exhibition room

### VITRINE ROUTES DE LA SOIE SILK ROUTES



*Attracted by the Cobalt blues of Samarkand and the melancholic and hissing sound of the nay, he took the Silk Road, and the deserts' aridity inspired him strange dreams like this bull pericardium transformed into an instrument, both a token of virile strength and world domination.*



### VITRINE FLEUVES SACRES SACRED RIVERS



*Finally he arrived in the land of the musician gods, in the mountains of the divine alliance between men and animals, of the abundant pantheons and of the thousands beliefs. With the sympathetic strings, he discovered the unspoken music and created a whole people of instruments, as if by listening to the most ancient language, they had become, without their knowing, sound ambassadors.*

### VITRINE TOIT DU MONDE ROOF OF THE WORLD



*Higher, on the top, near the eternal snows, he closed the loop by turning a human femur into a flute, proclaimed in music the immortality of his transmission, and shouted this victory on the finitude by blowing in great conch shells full of inland seas.*

### VITRINE PAYS DU DRAGON COUNTRIES OF THE DRAKE



### VITRINE RIZIÈRES DU LEVANT RICE FIELDS OF THE LEVANTINE



*He went to the north, guided by the flat sound of the wooden bells to the green and ochre fringed rice fields and his hands created a musical theatre with mouth organs and water puppets conceived as the true prolongation of the music instruments.*

*Drowned suns, blowing in the suona, the great ceremonial trumps, guided him to their source, far behind the wall playing a mountain, far beyond the muggy rivers immensity. The soft song of the shakuhachi revealed, beyond another sea, the snowy cradle of the thousand suns.*

ROUTES MARITIMES  
SEA ROUTES



NOUVEAU MONDE  
NEW WORLD



*He then sailed to the south, to the archipelago where trees are crying white tears, where gongs live in family, then to the west in the scents of curry, to the great island where India meets with Africa. He crossed the roaring obstacle of the end of lands, listening to the bush drums. Beyond, far beyond other seas he saw in the jungle the shadow of great pyramids. The sounds of the Amerindian flutes and the Conquistadors' guitars made him dance.*

Half way in this large room, discover the Baschet Brothers' s artwork.



AUDITORIUM

BASCHE T SOUND SCULPTURES

In the fifties, the Baschet Brothers, François and Bernard gave birth, to a new family of acoustic instruments, by working in three complementary directions.

- Invention and creation of new music instruments
- Realization of an instrumentarium devoted to musical initiation
- Design of sound sculptures

Curiously, while the Baschet brothers are well known in France as musicians and instrument designers, their creations are displayed as plastic works in some of the greatest museums around the world (New York, Tokyo, London). Their collection circulates from an exhibition to another under a maximalist form (more than hundred pieces) or a more modest one (a few pieces) like here in MÚSIC.

If you want to know the difference between a sound sculpture and a music instrument, this is the Baschet brothers' answer:

A music instrument is made for one or several musicians and answers musical imperatives. The sound structure can be used as a sound source but also corresponds to aesthetical imperatives, which turn it into a contemporary artefact.

With the Baschet brothers we are at the core of the Supersonic galaxy, between art and craft, between the use of archaic sources and a continual quest for unheard sounds

«Challenging the limits of humanity, we don't know where it really ends.» said Balzac

*Challenging the limits of humanity, we don't know where it really ends.* Balzac

# FIRST FLOOR

After the display cases Routes maritimes and Nouveau monde cross the landing and accede to the last room of this floor

## PHILIPPE DESTREM'S ARTWORK

Philippe Destrem dreams of noble existing instruments, changing their volume, their size and their material. He does not hesitate to wake them up with an electric spark.

To the second floor



UPSTAIRS

## SECOND FLOOR



FORUM VERENA NIL



*Music gave him back his lost childhood. He invented instruments, transformed the existing ones, used unusual materials. He authorised himself to blow, press, play, rub, sing and made every usual object an instrument, turning the kitchen pans into a gamelan, a gamelan into an organ and his environment into a permanent orchestra. He pushed the limits of what is audible, possible, and measurable. He made himself a watcher of unheard sounds.*

*In this sounds profusion, his imagination had no limit. He linked the sound with the image, the one convoking the other one on his organ of unheard sounds, exactly*

With the tools of their workshops, Bernard, Francois Baschet and Philippe Destrem create a series of strange instruments, which borrow at the same time from sculpture and from plastic installations.

After exploring this room, take back the stairs to the forum.

DOWNSTAIRS



GROUND FLOOR

SALLE PASSAGES

*Among the world rumours, he differentiated the utilitarian sounds from the music, as one differentiates a purely alimentary food from high gastronomy or art from craft, and he knew the price of desire and the pleasure to listen. He even discovered the inestimable value of silence.*

CREATION SOCIÉTÉ MONUMENTAL

THE CRAZYOPHONE

CREATION SOCIÉTÉ MONUMENTAL

MONO-EAR HEADSETS JUNGLE

*The most common usual object became throughout the millennia an improvised instrument: a tattoo carapace, a tin box from the slums, an emptied calabash, guts turned into strings. Everything was a pretext to create another voice than his own one and however a prolongation of it. In the crazy freedom of his desire to create, he invented strange, giant instruments, true sound sculptures.*

*Among the world rumours, he differentiated the utilitarian sounds from the music, as one differentiates a purely alimentary food from high gastronomy or art from craft, and he knew the price of desire and the pleasure to listen. He even discovered the inestimable value of silence.*

*He smiled. By becoming a maker, a composer, an interpreter, he had crossed time and space, transgressed cultures and religions, tamed hostile environments and learned that limits, borders, reality, are only there to be sublimated and to open the gates of dream and poetry.*

*"The poet remembers the future", Jean Cocteau said.*

*The poet remembers the future. Cocteau*

# Marie Costa, Sculptor of words



Producer and cultural developer, she had institutional functions in the cultural field, successively as the director of the musical development departmental association of North Catalonia, as the deputy director of Music and Dance in Languedoc-Roussillon and finally as culture Manager of the city of Perpignan during more than ten years. Journalist, author of essays, record sleeves, painters' catalogues, storytelling for performances and exhibitions, specialising in the Catalan history, classical music lover – in the widest sense of the word -, she also is an active translator. She still participates in numerous cultural projects for which she redacts the contents and researches European funds.

# Philippe Destrem, Sound assembler



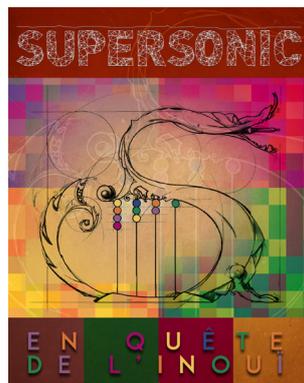
A woodcraft and traditional music lover, Philippe Destrem teaches the hurdy-gurdy and the bag pipe at the Music Regional Conservatory in Limoges since 1987. In parallel, he designs in his workshop unique instruments, meant for his own interpretation and for other musicians as well. Passionate by the popular and oral transmission music he wells his inspiration in folk music, becoming a sound recycler and assembler. All the instruments displayed in the exhibition have been played during performances of all kinds (jazz, pop, contemporary dance, ancient and traditional music) and created in close collaboration with scenographers, composers and musicians. His instruments have been presented in numerous countries, for instance France, Germany, Belgium, Greece, Quebec, USA and Middle East.

# François Sikic, Enchanter of forms



Home decorator, event decorator and designer, François Sikic has been the artistic director of numerous exhibitions for which he has taken in charge the scenography, while working for the cinema industry and the television and publishing several comics. A while the manager of a music hall, he participates since 2007 to the creation of musical comedies for the pupils of the Midi-Pyrénées region. These performances take place in the most important music-halls of the region like the Halle aux grains or the Zénith in Toulouse. His agency, "Monumental productions" regroups a selection of talented collaborators. He is the conceiver of MÚSIC's multimedia installations. He also is the designer of MÚSIC's visual identity and the content manager of the recently created Museum of the Resistance and of the Fighters in the city of Montauban.

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