

DIANTO REED QUINTET

Pour la postérité

What makes art eternal?

As human beings, we look for love and real connections.

As artists, we look for new creations and ways to make our art eternal.

Is it related? How does an artist think? How do we look at art and who defines the value of it? Are technologies and evolution changing our way of connecting? Are they modifying the art and the way we appreciate it? Can we distinguish what is created by a human being and what is not? Is it art if there are no humans?

Evolution and development were always walking together with humans, from the artists of many years ago who looked for new ways of expression, to the current world. However, what is the price we are willing to pay to continue evolving? Which path do we want to take? Is it always positive?

À quoi sert l'art? In Pour la postérité, Dianto wants to invite the listener to reflect about art and its purpose. At the beginning some drawings of Picasso's muses are shown from his own perspective as if he was drawing them, besides some thoughts that he had about them, love and art.

After this, audience's point of view comes to scene: first in an objective way contemplating some paintings like walking in a museum, and later in a subjective approach with people's opinion about his art (both positive and negative comments). Finally, Artificial Intelligence is introduced: some images are shown created by AI in Picasso style. It is

the mix both realities and an adaptation to the current world we are living in. Is it still art if it's not created by human beings?

Pour la postérité connects two disciplines, music and visual arts, through the close bond between two artistic giants of the last century: Igor Stravinsky and Pablo Picasso. They were both active in the Parisian circles surrounding *Les Ballets Russes*, the company of the visionary impresario Sergei Diaghilev, as well as the other composers of this program: Eric Satie and Manuel de Falla. The three

composers worked with Picasso in their respective pieces presented in this project, and they were also portrayed by him. Stravinsky, in return, wrote a short solo for clarinet (*Pour Picasso*) and he dedicated these five bars to the painter, writing down "Pour la postérité". This is the *leitmotif* of the program and, everytime it is played, a portrait of a Dianto member can be seen. *Pour Picasso* was also the inspiration for the new commissioned piece for this project by Julian Schneemann: *Song, Fugue and Groove on a Tune by Stravinsky*.

In *Pour la postérité*, Dianto wants to bring some attention to a contemporary artist from The Netherlands, who is inspired by Picasso, enriching the fusion between the past and the present and the nowadays art: Erik Renssen. In his own words:

"He's the greatest and my daily inspiration. I write my own story on the canvas before me, using the wonderful visual language Picasso gave to us."

These giants of the last century were innovative and revolutionized the art in different ways. With this performance Dianto doesn't only show the synergy between these artists, but also its own desire to be innovative and be open to the developments of the world of today.



**PAINTINGS BY ERIK RENSSSEN
AVAILABLE IN THE GALLERY
(AMSTERDAM):**

- UNTITLED IV (1997)
- SEATED WOMAN IN A PINK BERET (2021)
- NUDE IN A GREEN CHAIR (2022)
 - SLEEPING NUDE (2008)
 - TWO NUDES (2024)
- FACE OF A WOMAN (2023)



Program

- **Igor Stravinsky, 1882-1971. *Pour Picasso*. (1917)**

- **Igor Stravinsky, 1882-1971. *Pulcinella Suite*. (1920). Arr. by Max Knigge.**
 - Sinfonia
 - Serenata
 - Scherzino
 - Toccata
 - Vivo
 - Minuetto
 - Finale

- **Erik Satie, 1866-1925. *Parade*. (1917). Arr. by Max Knigge.**
 - Choral
 - Prélude du rideau rouge
 - Prestidigitateur chinois
 - Petite fille américaine
 - Rag-time du paquebot
 - Acrobates
 - Final
 - Suite au Prélude du rideau rouge

- **Manuel de Falla, 1876-1946. *El sombrero de tres picos*. (1919). Arr. by Arjan Linker.**
 - Suite nr. 1
 - Suite nr. 2

- **Julian Schneemann, 1992. *Song, Fugue and Groove on a Tune by Stravinsky*. (2023)**

Credits

Dianto Reed Quintet

María González Bullón, Oboe
Ovidi Marti Garasa, Saxophone
María Losada Burgo, Bassoon
Erick Steven Rojas Toapanta, Bass Clarinet
Maria Luisa Olmos Ros, Clarinet

Concept Dianto Reed Quintet

Stage direction Yorick Stam

Video & Scenography Yannick Verweij

Video Joske Commandeur

Video assistant Britt Benschop

Technician Thijs Visser

Photography Jessie Kamp

Illustration Woltera Niemeijer

Booklet Andrea Chuquilla

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