

## On Maryleen Schiltkamp

In recent years, Maryleen has been fascinated by the visual parallels of musical movement and colour relating to sound, through which various collaborations with musicians have developed. These include combining exhibitions with recitals (Musical Paintings); mixed-media projects for video-film (Musical Paintings in Process) and most recently performances of 'action-painting' during recitals (MusicPaintingLive).

## On DSCH Films

DSCH Films was founded in 2015, in association with the DSCH Journal, the only regular publication dedicated to the Russian composer Dmitri Shostakovich. Using independent scenarists and producers, DSCH Films explores the extended sphere of influence of Shostakovich's legacy, as a complex human being and a unique creative soul, testimony to life in Soviet Russia. Relationships with authority, musicians and with fellow artists are examined through original productions blending contemporary production with archive footage, and interlinking the overarching artistic disciplines that continue to inspire into the present century.



## Panel discussion with:

Libor Štichauer  
(Speaker at Jan Palach commemoration 2019)  
Olga de Kort  
(Musicologist and music journalist)  
Albert van der Schoot  
(Aesthetician, philosopher and musicologist)  
Maryleen Schiltkamp  
(Music painter)  
Alan Mercer  
(Director DSCH Films)

The exhibition featuring paintings seen in the film will be open to the public in the upper-foyer of De Balie from 5 to 12 April.

## De Balie

Kleine-Gartmanplantsoen 10  
1017 RR Amsterdam

Tel: 020 5535100 - reservation -  
online ticket sales: [https://debalie.nl/agenda/  
the-art-of-the-symphony/](https://debalie.nl/agenda/the-art-of-the-symphony/)  
[www.debalie.nl](http://www.debalie.nl)

d BALIE



# The Art Of the Symphony

Film screening, Conference  
& Exhibition

## Maryleen Schiltkamp

in collaboration with DSCH Films  
(with Dutch subtitles)

6 April 2019

12:00

Filmzaal — DE BALIE  
Amsterdam

# The Art Of the Symphony

is a new documentary film in which we follow the creative voyage of painter Maryleen Schiltkamp, who invites us to experience her work on depicting Shostakovich's symphonies on canvas. The film culminates in the creation of three paintings evoking passages from Shostakovich's Fourth Symphony, created "live" in her Prague studio. Produced by the *DSCH Journal* affiliate DSCH Films, written & directed by Alan Mercer.

One of the main themes evoked in the film is one of a common affinity with the symphonies of Shostakovich, works whose essence might be described as 'individual freedom versus totalitarian oppression'. However, and notwithstanding a clear political context, our art and film project evokes the vital subject of humanity in the creative process. We strive to represent – in whichever way music can relate to the human soul – the suffering of the individual and the power of artistic creation to connect and rise above this agony.

Shostakovich's Fourth Symphony is at the heart of these notions.



In 1936, while Dmitri Shostakovich was composing his Symphony No. 4 in C minor, Op. 43, *Pravda* - on the direct orders of Joseph Stalin – published an editorial "Muddle Instead of Music", that denounced the composer and targeted his opera *Lady Macbeth of Mtsensk*. Despite this attack, Shostakovich completed the symphony and planned its premiere in Leningrad, but at some point during rehearsals he withdrew the work. It was premiered only 25 years later, in 1961.

Shostakovich's Fourth Symphony ranks as one of his most important and most personal works. That he believed strongly in the work we know from his own remarks and that he finally had it performed without changing a single note.



Filmed in Prague, the theme of freedom from oppression, just as we encounter it in Shostakovich's music, is in 'The Art of the Symphony' related to the history of the Czech people. Former Communist sites and archive footage in the film are combined with passages that allow the viewer to witness the various artistic processes in the studio, heightening the sense of relevance even today, through key moments of the artworks' creation.

## On Music Painting

Music painting is a new performance art, combining live or recorded music with artistic creations on canvas, made directly during a concert, recital or dance performance. This visual creation follows the musical movement and the colour of sound simultaneously, producing a unique experience.



As part of the artist's preparation, the musical score is studied in detail, and a 'timeline' of the music is created. From this timeline a visual score is created allowing the artist to rehearse simultaneously with the music, and to decide finally when to paint what – and where – on the final canvas, one might say 'a choreography for the movements of the brush'.

Significant moments in the dynamics of the music are highlighted: contrasts and syncopations, the work's main themes and inversions, the depth of the character and the overall nature of the piece.

For the live performance, these preparations and studies are of course helpful but do not set the final work in stone. All that happens during performance itself is part of a moment, an instant, and as much as the artist aims to carry out her plan and to anticipate the gestures and movement, the final work always results from an experience based on musical and physical interactions, in what is a totally open form of art with a strong improvisational element.