

Eyes & Ears: a constant negotiation

The experience of Art can be reduced to its essence as a microcosm of human existence itself, one that depends on the senses and a mental capability to decipher the information they gather. With the visual arts, we could presume that *sight* would be the sense that applies the most, however, through this two-part exhibition, we challenge this dominance by investigating the critical role of *sound*. Additionally, and perhaps more radically, we highlight the power of the void in the form of absence and silence as processes that help us reach the meaningful poetry contained in artistic expression as they activate the imagination and heighten our awareness of ourselves and others.

“Sound disobeys barriers and moves across space, including disciplinary and creative boundaries. It comes in and out of range, advancing through and past its listener, finding an audience in waiting as it circulates among strangers. As something that gathers its publics on the move, sound is not only central to the production of social and political life but to its transformation.” (Sonic Insurgency Research Group)

PART ONE

From whisper to scream: the close correlation between hearing and seeing

September 2025 – July 2026

PART TWO

Into the void: the presence within silence and absence

September 2026 – July 2027

PART ONE

From whisper to scream: the close correlation between hearing and seeing

Seeing is believing, but feeling is truth. – Thomas Fuller (1608 – 1661)

Imagine a beautiful view of nature on a perfect Spring day without the sound of the rustling of leaves and chirping birds. How about a fiesta without laughter and festive music? If our memories are only tied to visual experiences and leave out what we hear, how much would actually be memorable?

The challenge of presenting visual art is its presumed limitation to one sense, *sight*, especially in a world where we are already inundated with imagery. However, every image potentially has a corresponding sound, unique to every individual, as it would be tied to personal experience and memory. Therefore, the ability to build a connection between the two senses elevates each visual experience into a personal one; the key is to train the mind to encourage visual experiences to spark the imagination and tap into the deep well of memory, which includes many sounds. This exhibition attempts to promote this correlation by focusing on artists who have investigated the potential of the fascinating links between seeing and hearing. When we imagine the sound of a picture or, likewise, when a sound inspires a visual memory, we get closer to *feeling*, and if we were to believe the 17th-century adage from Thomas Fuller, we also get closer to *truth*.

V: Ambiance

What is behind vision and sound? The importance of seeing and hearing is undeniable; however, how much of what we sense with our eyes and ears are we fully aware of? The ambiance of a place is highly determined by sound and light, but much of their role remains in the background while they mold our experiences from moment to moment. This room presents an installation featuring artworks focused on the subtleties behind seeing and hearing.



With formal cross-cultural training in music composition, **Samson Young** (Hong Kong, 1979) channels his attunement to melody by pushing its formalist boundaries. He creates innovative cross-media experiences by building peculiar scenarios that challenge one's everyday associations with objects, stories and spaces. Works from the series *Furniture Music* are homages to Eric Satie's concept of *musique d'ameublement* or ambient music. Considered the precursor of what we more commonly call 'elevator music' today, 'furniture music' was composed to create a mood rather than to be listened to intently. With these works, Samson Young engages with Satie's experiment which gave rise to two of the central musical concepts of the 20th century: sound installation and ambient music. The *Installation coffee table music (some other causes for celebration)* deals primarily with the possibility of visually representing this musical phenomenon, with an installation consisting of carpets, small coffee tables, and coffee table books (books that are meant to be decorative rather than scholarly) arranged on them. Also from the same series, the lightbox *Furniture music (avec une ironie contagieuse)* contextualizes the blurred view out of the artist's studio with part of Satie's composition, one a visual and the other an aural experience that remain significant only for their ambient contributions.



Over the years, **Samson Young** has memorialized his travels by creating drawings that record their ambient experiences. In 2015, during his visits to iconic churches around the French countryside, he produced the *Landschaft* series of watercolors of church bells ringing, tourists laughing and children playing. In 2016, the series *What the Lighthouses Taught Me* resulted from a 10-day artist residency aboard a container ship out at sea. From that same year, *Common Grackle* of the series *Catalogue d'Oiseaux*, Young visually recorded the sounds of common birds that once were considered invasive, their birdcalls becoming part of the ambient sound of the city over time. In 2020, the peacefulness of his surroundings, when he was invited to do a project in a temple in Kyoto, Japan, is evident in his minimal drawing. Samson Young's ability to tune off dominant sights and sounds to sensitize himself to what most of us would miss is central to his poetic output.



Florentine marbled paper, used in books as decorative inner pages, has also served as a kind of ambient purpose, a visual counterpoint to “elevator music”. Although rich in history and highly evolved with multiple cultural adaptations throughout the centuries, its main purpose was utilitarian: to protect the manuscripts that a book might hold. Today, book publishers adapt these patterns as endpapers, a visual cleansing as one opens a book and prepares to enter the world of the novel within. **Navid Nuur** (Tehran, Iran, 1976 – Den Haag, Netherlands, currently) compares this hidden craft to the important role of priming a canvas with gesso for a painting. He does it on a grand scale. Developing a process akin to the Florentine marbling technique but with gesso on raw linen, he celebrates these two seemingly simple but complicated processes by allowing them to be the subject of the painting itself. **Claire Kerr** (Wallsend, N Tyneside, UK, 1968 – Dublin, Ireland, currently) honors this tradition as well by creating an exquisitely precise rendering, a jewel of a ‘portrait’ of *Endpapers* done in a painting method befitting a most esteemed or beloved subject.



Matthew Metzger (Houston, TX, USA, 1978 – Chicago, IL, USA, currently) unites two opposing artistic traditions: 16th-century trompe l’oeil painting and 20th-century minimal and conceptual art, one tradition seeking to eliminate reality in favor of a heightened sense of illusion, the other to remove all illusion in favor of a heightened sense of reality. (*UBS 12 × 12: New Artists/New Work: MATTHEW METZGER, Nocturne” (excerpt), Museum of Contemporary Art Chicago, 2011*).

The themes his paintings touch on have to do with sound and sight but are never of what we actually hear or see. *Second Murmur* and *Slur* are to sound the way that *The Shadow of the Cover* is to vision, phenomena that affect our perceptions of our surroundings but are hardly noticed. Abstract and complex, *The Condition* and *That Which Can’t be Played (Composition #15)* refer back to conceptual music and art histories, nodding to the physicality of the painterly gesture or the embrace of chance and random variation in both the musical and visual arts. In their finished state, Metzger’s paintings become beautiful and mysterious objects conceptually abstracted to such a degree that they betray their own references, much like what inspires them in the first place.



Jennie C. Jones (Cincinnati, OH, USA, 1968 – Hudson, New York, USA, currently) considers listening to be a conceptual practice that underwrites her visual art. Classifiable as neither paintings nor sculptures, many of her works feature architectural felt and acoustic panels to create what Jones calls “active surfaces.” By absorbing sound, these materials affect the acoustic properties of their environments and invite participation in an embodied mode of perception. Protruding from the wall, the panels are both a part of and apart from the architectural spaces they transform.

The surfaces of these objects balance a contained minimalist rigor with gestural painted marks. This interplay between traces of the artist’s hand and signs of its erasure evokes the tension between improvisation and controlled structure evident in avant-garde music. Jones channels in her hybrid objects a legacy of radical Black sonic practitioners who negotiated twentieth-century social experience with works that could be powerfully expressive in their embrace of opacity. (*Jennie C. Jones: Dynamics, 2022 (excerpts)*, Lauren Hinkson, Associate Curator Collections, Guggenheim Museum, New York)

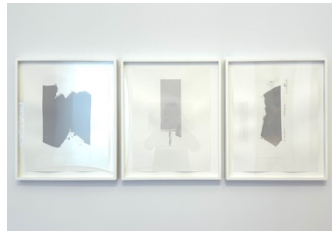


Carsten Nicolai (Chemnitz, Germany, 1969 – Berlin, Germany, currently) is part of an artist generation that works intensively in the transitional area between art and science. As a visual artist, Nicolai seeks to overcome the separation of the sensory perceptions of man by making scientific phenomena like sound and light frequencies perceivable for both eyes and ears. *Telefunken Prototype 4 x 2* adapts minimalist aesthetics to depict sound frequency.

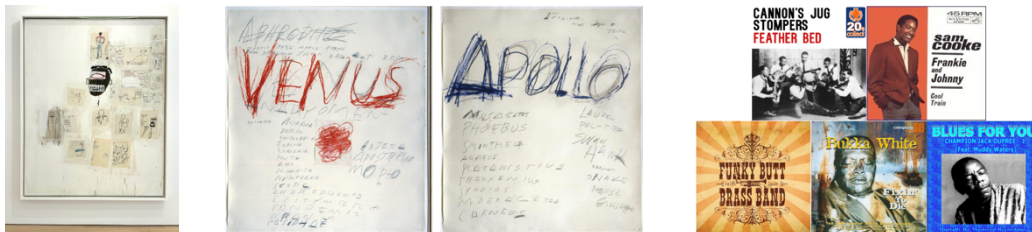
Contextually, it is in the translation of this frequency into audible sound that the interest of **Oliver Beer** (Kent, UK, 1985 – London, UK, currently) lies. The sculpture installation *Silence is Golden: Soprano-Incus-Right* is a crystal globe encasing a gold replica of an incus, one of the three smallest bones in the human body, located in the ear, responsible for converting sound frequency into audible sound. It sits on a pedestal of paper as a paperweight, which it was designed to be, thereby creating a link between sound and visual art —a constant preoccupation of the artist in all his work.

VI: When visual & musical arts meet

In the works in this room, visual and musical art histories intersect and support each other in delivering the narratives and concepts the artists want to communicate. Record albums, music sheets, and the names of famous singers and songs interact with compositional and visual references to significant historical artists and artistic movements to create these works that are ultimately uniquely their own.



Among the works illustrating what **Jennie C. Jones** (Cincinnati, OH, USA, 1968 – Hudson, New York, USA, currently) refers to as “the gesture of sound,” the untitled triptych utilizes grey acrylics and silkscreen ink to contrast bold gesture with the restrained linearity of a musical staff. The overt mark-making juxtaposed against the stillness and containment of the collaged music sheets underscores an important distinction between her painting and drawing practice, where speed and improvisation are more pronounced. For Jones, these painterly gestures and compositions across each sheet suggest reverberating sound waves and tonal bursts. Balancing this visual cacophony with the geometry of musical notation, the triptych achieves a delicate equilibrium between reductive formalism and unfettered personal expression. (*Alexander Gray Associates*)



This collaged multimedia painting by **Jean-Michel Basquiat** (New York, NY, USA, 1960 – 1988), with its mixture of painting and drawing techniques and the compositional tension between energetic chaos and quiet void, reveals Cy Twombly’s strong influence on him at the time. However, instead of Twombly’s references to Greek and Roman mythology, Basquiat’s chosen gods are Jazz legends, turning his work into a visual hip-hop of improvisation as he references the music and the traditions of African-American music.

“Twombly was very influential for Basquiat early on, in the transition from his poetic conceptual graffiti to his early collage works, drawings, and paintings. You see that in the way Basquiat works, with a type of line derived from handwriting, and the representation of handwriting. Basquiat was borrowing from everything, combining references, as in collage, or, you could say, like sampling in hip hop—and creating an artwork based on different styles, different kinds of knowledge, and different kinds of art and culture.” (*Dieter Buchhart - interviewed by Ian Wallace on Artspace, June 2014*)



The late 1950s provided abundant opportunities for public art commissions to artists working in the United States. Ellsworth Kelly, who was 34 in 1957, had been working in New York City following a productive stay in France, where he developed an abstract vocabulary of line, form, and color that continued to fuel his art for over five decades. The Philadelphia Commission permitted the realization of his ambition to reach beyond painting's usual scale to make work at the interstices of art and architecture. Kelly's *Sculpture for a Large Wall Relief* occupied the lobby of the city's Transportation Building for four decades until 1998, when the building was slated for reconstruction, and the sculpture was donated to The Museum of Modern Art. As the point of departure for this work by **Tom Burr** (New Haven, CT, USA, 1963 – New York, USA, currently), Kelly's installation provides a formal antecedent as well as a rich site of personal identification and dialogue. Burr imagines himself in conversation with a fellow queer minimalist, albeit one whose identity was entirely omitted from his art-historical legacy. By including objects like a chambray shirt and the cover of a Joni Mitchell record album (*Blue*, 1971), he makes identity references from that time, ever so subtle that they might become a somewhat secret code that only fellow queer people might recognize.



By and By the Roses Wither of **Bethany Collins** (Montgomery, AL, USA, 1984 – Chicago, IL, USA, currently) presents a lyrical rendition of *By and By the Roses Wither*, a song originally written in 1870 by Mary E. Kail with accompanying music by Richard Goerdeler. The song's lyrics outline the symbolism of the rose, which would later become the official flower of the United States. Embracing the concept of the contrafactum—a musical term describing a song where the text is altered but the melody remains the same—in this work on paper, Collins transposes the musical notations written by G.L. Gilbert into a minor key passacaglia, a composition with a continual bass often used to evoke melancholic emotions. Rendered across three panels, each page of music is obscured with loose charcoal clouds whose forms allude to those of nineteenth-century American landscape painting. Recalling the portent-filled, roiling skies of these paintings, Collins's gestural charcoal passages speak to both past and present turbulence, simultaneously evoking recent Black Lives Matter protests and centuries-old acts of violence. Collapsing the past and present, *By and By the Roses Wither* exemplifies the artist's belief that "language is . . . a prism through which to explore history and the nuance of racial and national identities." (*Alexander Gray Associates*)



Ei Arakawa (Fukushima, Japan, 1977 – Los Angeles, USA, currently) works in performance, sculpture and installation, often making hybrid and multimedia works that are situated within or spun off from live, choreographed events. His complex and multilayered performance works are typically collaborative and subvert conventions by breaking the boundaries between audience and performer, resulting in spontaneous live actions. Sometimes incorporating other artists' works as source material, his projects rethink traditional notions of authorship, subjectivity, temporal and geographical context while also interrogating the politics of collaboration. Arakawa's experimentations with the form of musical theatre involve the staging and choreography of art-historical research, as well as the production of spectacular 'paintings' made with LED lights and digital sound. ("*Ei Arakawa at Liverpool Biennial*" (excerpt), *Liverpool Biennial*, 2018)



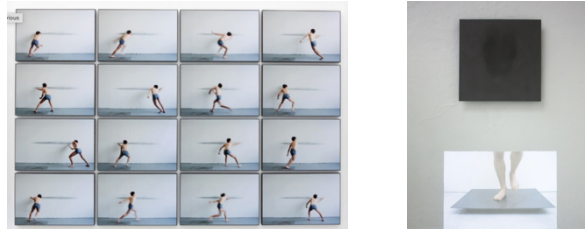
The title **Gregor Hildebrandt** (Bad Homburg, Germany, 1974 – Berlin, Germany, currently) gives to this work is the only revelation of what the musical tape that is its medium contains. *Bela (Bauhaus)* refers to the English post-punk band *Bauhaus* and their debut album *Bela Lugosi is Dead*. However, the image he creates is directly inspired by the reductive style of Ad Reinhardt's paintings from the early 1960s, a rigid formality that we imagine when thinking of the Bauhaus aesthetic - a playful contextualization merely by name, but something that becomes a sort of self-portrait of the artist as it reveals his deep interest in both creative genres.



The career of **Jiří Kolář** (Protivín, Czech Republic, 1914 – Prague, Czech Republic, 2002) spanned over four decades with a focused dedication on the language of collage. With his work, not only did he define and classify the existing methods of collage, he created new techniques and variations that have broadened the language that continues to be influential to this day. Kolář began his career as a writer and poet who challenged the political regime of his time, spending a brief time in prison as a result of his controversial writings. He began experimenting with combining the written word and painting, and in the 1960's, he eventually shifted completely to the visual arts, creating a language of visual poetry; a poetry of silence. Kolář's experimentation and creativity in manipulating printed material, was much more than just about methods and techniques, as it was a work of discovery and a desire to see and express new perspectives. By deconstructing and constructing, or repeating or re-contextualizing found imagery, and combined with the printed word, Kolář broadened the capacity of words and extended the power of poetry. His work was a symbolic and metaphoric form of rebellion, as he continued expression with the "word" in a landscape of political and social repression.

VII: Performers

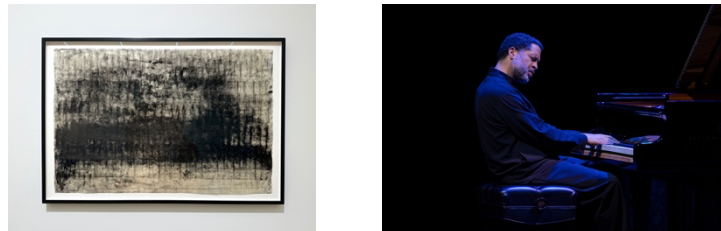
Performance art, intrinsically connected to visual and aural experiences, is approached in various ways by the artists in this room. On the one hand, we see time-based art materialized into a single object-image, capturing it as a single moment. On the other hand, the tables are turned when the act of drawing is a performance, where the sounds range from rhythmic to exhausting.



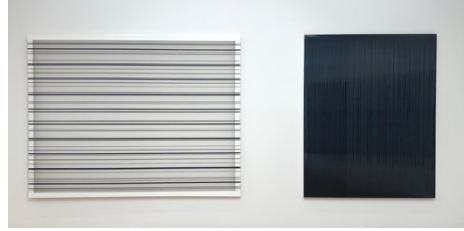
Mathieu Bonardet (French-Belgian, 1989 – Paris, France, currently) is a multimedia artist whose work eschews classification, pushing the boundaries that define drawing, sculpture, and performance. While utilizing the simplest of tools (graphite and his body), the complexity that Bonardet achieves with his work deals with the many tensions that exist between the artist, materials, the viewer and the space art occupies.

The video piece *Line(s)* and the resulting still-photographs show the artist in a performative act of drawing as he runs back and forth to create graphite lines along the wall. While the work addresses Bonardet's interest in the horizon line's power both in composition and for reflection, it also tests the physical limits of the artist and his materials.

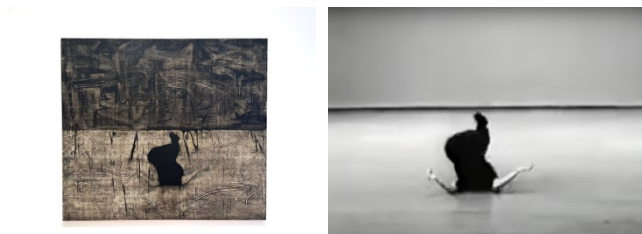
Untitled (flamenco) combines video and sculptural drawing with great economy. In the video, a performer dances to a flamenco beat in rigorous repetition on a platform that has been completely covered in graphite. On the wall, we see the result of this performance, a minimalist graphite surface where the exhausting performance has left ever so slight evidence of itself.



The work on paper of pianist, composer, and performance artist **Jason Moran** (Houston, TX, USA, 1975 – New York, USA, currently) beautifully interweaves process, performance, and materiality. Placing a sheet of delicate Gampi paper on top of his piano keyboard, Moran then covers his hands with charcoal and plays a familiar Jazz or improvisational score, thus creating a material record of the movement and action of the music. The resulting drawings become the only records of these performances: at once tactile and authentic, yet illegible and abstract. Both labor and time are explored in these active, assertive works on paper that are evocative of automatic drawings and gestural abstraction. (*Luhning Augustine Gallery*)



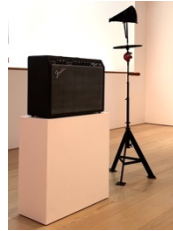
Multi-disciplinary artist **Carsten Nicolai** (Chemnitz, Germany, 1969 – Berlin, Germany, currently) is also known under the pseudonym **Alva Noto** as a musician. While his performances and large installations involve sound and active material components, his still object-paintings can be a reduction to a single aspect of sound, like in his line ‘painting’ *Static Tape*, or a compression of time like *Portrait contre-jour* which turns the actions and voice of a person being interviewed, contained in video tape, into a reflective portrait of the viewer instead.



Collapse by **Matthew Metzger** (Houston, TX, USA, 1978 – Chicago, IL, USA, currently) takes *Trio A* (1966), a seminal modern performance by dancer and choreographer Yvonne Rainer, as his subject and inspiration for a series of paintings. Each one captures an ever-so slightly different body position, from second to second, in a particular movement when Rainer is on the floor rolling backward. Combining his chosen image and inspiration with the exact size-format of a Philip Guston painting from the same year (significant for the moment when he decided to return to a figurative and narrative style of painting) and a painterly texture mimicking that of an Abstract Expressionist painting, he plants this work onto a significant period in the development of conceptual art history.

VIII: Noise

How can Noise be visualized? In literary, theatrical and even humorous translations of sound and sight, these artists convert what we might experience as a deafening experience into a picture and, as a counterpoint, turn our attention to how a blinding sight can be metaphorically considered a kind of visual noise.



Kaz Oshiro (Okinawa, Japan, 1967 – Los Angeles, CA, USA, currently) and **William Kentridge** (Johannesburg, South Africa, 1955) announce the theme of this gallery with their sculptural forms of sound amplifiers.

Kaz Oshiro is a master of deception. His works posit ordinary objects with a humble simplicity. Washing machines, kitchen cabinets, stereo speakers, and trash cans are presented with mundane matter-of-factness; bland commercial components, bearing the marks of their habitual use. Oshiro's forms, however, are not usual household appliances: they are actually three-dimensional hyperrealist paintings. Each of Oshiro's works is assembled from stretched canvas, expertly faux-finished and adorned with real fixtures such as handles and decals. Through openings in the back of each work, Oshiro reveals the secret of their making. With *Fender*, Oshiro takes this dichotomy of painting and sculpture to further interest by introducing the concept of amplified sound.

William Kentridge is a remarkably versatile artist whose work combines the political with the poetic. Dealing with subjects as sobering as apartheid, colonialism, and totalitarianism, his work is often imbued with dreamy, lyrical undertones or comedic bits of self-deprecation that render his powerful messages both alluring and ambivalent. The megaphone first appeared in Kentridge's work in 1990, and it continues to be a common motif. Megaphones "indicate what needs to be heard or seen, outside of oneself," the artist has said. (*Museum of Modern Art, New York*)



The paintings of **Julie Oppermann** (San Francisco, CA, USA, 1982 – Berlin, Germany, currently) explore the contemporary idea of interference as it relates to how information is disseminated, transmitted, and ultimately perceived, using painted moiré patterns created by overlapping multiple layers of nearly identical line patterns. Drawing from her background in Neuroscience, interest in perception and cognition, and study in Color Theory, her brightly colored, scintillating paintings recall the psychedelic while maintaining a strong conceptual rigor. Oppermann's systematic and rule-based process is matched by her impulsive and intuitive approach, resulting in uncanny, often unsettling decisions that set up compelling tensions within the work that can be seen in this context as a kind of visual noise.



In the intricate figurative paintings of **Dana Lok** (Berwyn, Pennsylvania, USA, 1988 – New York, NY, USA, currently), visual transformations coupled with unexpected and often counter-intuitive vantage points tease at the seams of how signs and representations express meaning. Each distinct body of work engages a range of specific ideas or problems as they undergo a translation from language to visualization, with the paintings recording all the distortions, spontaneous slippages, and sleight-of-hand substitutions at play to bridge the gulf between thought and image. (*Miguel Abreu Gallery*)

Crowded Conversation picks up on the moire patterns of Julie Oppermann’s painting next to it in a seemingly sonic-wave pattern. However, with the gumminess of the pink color and the gaping holes lined with circular rows of menacing teeth, the type of ‘conversation’ alluded to by the drawing’s title might bring to mind something more boisterous.



This large painting from the series (*Bababad* paintings) is inspired by the longest word in James Joyce’s novel, *Finnegans Wake*, as **William Anastasi** (Pennsylvania, USA 1933 – New York, USA, 2023) explained, Joyce’s “frightening beast” of an experimental novel. Like many admirers of the book, it has held an enduring fascination for Anastasi and has found its way into the soul of Anastasi’s work and literally onto his canvas. He began the series in the mid-eighties, spelling portions of the sound of the fall of man or the thunderclap expelling Adam and Eve from the Garden of Eden, from one painting to the next.

**Bababadalgharaghtakamminarronnkonnbronntonnerronn
tuonnthunntrovarrhounawnskawntoohoonordenenthurnuk**

The bold, colorful, larger-than-life-size canvas is created in part by chance, what Anastasi called “unsighted painting” – painting without consciously looking at the canvas. In the novel, the word is first introduced to the reader on page one. It’s the first of ten thunderclaps scattered throughout the novel; each of which has 100 letters. Each painting from the series includes just a few of the letters. Sometimes the letters unintentionally form a word, and more intentionally, a sound. (*Stellan Holm Gallery / Lisa Jacobs Fine Art (excerpts)*)



Maskirovka is a film and series of photographs by **Tobias Zielony** (Wuppertal, Germany, 1973 – Berlin, Germany, currently) produced in Ukraine between 2016 and 2017 which focuses on the underground queer and techno scene in Kyiv in the aftermath of the 2013 revolution. The term 'maskirovka' describes a tradition of Russian warfare tactics of deception. The so-called "green men" that occupied Crimea and helped pro-Russian forces in Eastern Ukraine were in fact Russian special forces wearing face masks to hide their identities and starting a hybrid war that was never officially declared. The recent political developments as well as the Russian interference into the country's internal affairs could be seen as a sad travesty in which everything is possible but nothing seems to be real. All levels of life are compromised into a situation in which there is no right or wrong anymore.

Zielony's stay in Kyiv resulted in an animated film for which Zielony assembled 5,400 individual images from his camera. Pictures from the club, from the street, from Maidan and the many news reports about Kyiv and the action on the frontline, captured on television screens. The film is divided into two visual planes for its entire duration, alternating between them five times per second. Intercutting the memory of pictures that have only just faded away with new ones pressing in on the viewer, the stroboscopic flickering image weaves a nervous quilt of short-lived impressions. It is the culmination of Tobias Zielony's contemporary narrative on the many-faced reality of Ukraine today and the conflicting claims of diverse actors struggling to occupy the country's contested symbolic and political space and dominate its representation. Pictures, suggestions, masquerade are part and parcel of war. And, no less important, of peaceful resistance. (*KOW-Berlin*)

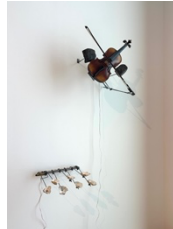


The multidisciplinary works (sculpture, video-art, drawings, paintings, texts) of **Bernardí Roig** (Palma, Mallorca, Spain, 1965) are an obsessive reflection on isolation, the erotic drive and desire through a refined language of minimalist and conceptual heritage that situates the representation of the human figure in the center of its works. His obsessive and disturbing works can be understood as devices towards solitude wherein the urgency of "speaking through the impossibility of speech" is presented, in an attempt to find figures and images for deranged times.

All his works deal with the same argument: the imprisonment of the body and blindness of sight, emblems of the cognitive faculties. Figures, always placed in a context that amplifies the rooms, have an enigmatic relationship with the space that assumes connotations of an emptiness that is increased by the irritating action of a light that incarnates and saturates an uneventful site with physical tension. (*Institut d'Estudis Baleàrics*)

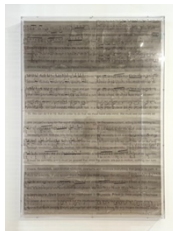
IX: Resilience

The sounds emitted inside and outside of Gallery IX may not be the most melodic and serene (noise even), however, they also represent a different kind of beauty, one of resilience. Unsilenceable, these are products of the insistence to be heard where the only alternative would be the resignation to silence, therefore making them emblematic of strength and creativity.



Rebecca Horn (Michelstadt, Germany, 1944 – Mallorca, Spain, 2024) had a longstanding interest in the creation of magical objects, which she infused with both tenderness and pain. Her work looked back to alchemical explorations by the female Surrealists, and forward to large-scale contemporary, poetic, and mechanical sculptures. During childhood Horn endured the chaotic aftermath of post-war Germany and felt unnerved by her father's highly imaginative but frightening stories. In early adulthood, like Frida Kahlo, Horn experienced a profound change in direction and surge of inspiration following an extended illness. Also bedridden, Horn started making soft sculptures with materials she could work with whilst recovering. Thus, although the artist suffered from physical collapse, this was followed by a rebirth of sorts and in turn, a heightened understanding of her own spiritual capacity and that of others. As a result, Horn always made art that "extends" outwards to best communicate with others. She lived within the rich and private, whilst paradoxically, transparent and revealing, real fantasy world that she created for herself.

The artist's interest in sound and in combining musical instruments in visual pieces revealed her desire to combine and dissolve differences rather than to create separation. She made work that is at once poetic and scientific and as such brought forth her belief in the interrelatedness of all things. She introduced sound to her pieces to suggest to the viewer that they approach art more like music, that they do not agonize and try to understand, but instead that they 'listen' and experience an intuitive response. (*The Art Story*)



The work of **Charles Gaines** (Charleston, NC, USA, 1944 – Los Angeles, CA, USA, currently) engages formulas and systems that interrogate relationships between the objective and the subjective realms. Using a generative approach to create a series of works in a variety of mediums, he has built a bridge between the early conceptual artists of the 1960s and 1970s and subsequent generations of artists pushing the limits of conceptualism today. As part of his *Librettos* series, Gaines contextually layers two systems, writing and musical score, to create an emphasizing comment on the social injustices embedded in the tragic opera *La Vida Breve* by Manuel de Falla and a famous speech Stokely Carmichael gave as a civil rights activist and member of the Black Panthers Party.



Over the past two decades, **Susan Philipsz** (Glasgow, Scotland, UK, 1965 – Berlin, Germany, currently) has explored the psychological and sculptural potential of sound. The artist's immersive environments of architecture and song heighten the visitor's engagement with their surroundings while inspiring thoughtful introspection.

War has always been accompanied by music. Drums, bugles, fifes and trumpets have marched generations of men and women into battle and brought them together at its end. For the commission this installation was part of, artist Susan Philipsz brought to life a selection of instruments disfigured by conflict: warped by explosions, riddled by bullets, crushed under rubble. (*Tate Britain*)

X-XII: In context

The permanent exhibitions in Galleries X to XII are dedicated to presentations of works by Anselm Kiefer and Miquel Barceló, each accompanied by a separate comprehensive brochure. However, to continue the theme of this temporary exhibition, we highlight a couple of works within these separate exhibits and present them in context with the themes of “seeing” and “hearing” introduced by the previous galleries.



This work is inspired by and named after the opera Richard Wagner wrote in 1868, one of the most popular and successful of its time. An epic story that revolves around culture and tradition, it became a symbol of German patriotism in the Arts but eventually co-opted by the Nazis, frequently used as a form of propaganda. **Anselm Kiefer** honors this Wagner masterpiece in his work as a way to restore it from its corrupted legacy, reclaiming what the Nazis had tarnished by their abuse of its optimistic message. Kiefer's use of straw in his work represents energy. He claims this is due to straw's physical qualities, including the color gold and its release of energy and heat when burned. The resulting ash makes way for new creation, thus echoing the motifs of transformation and the cycle of life. (Albano, Albert P. (1998). "Reflections on Painting, Alchemy, Nazism: Visiting with Anselm Kiefer". *Journal of the American Institute for Conservation*)

As we have seen with works in Gallery VI, where artists have made musical references in their artistic practices, this dark and powerful work communicates layers of history through a famous piece of music.



Miquel Barceló created this painting as a reaction to the strikingly bright sunlight he experienced in the deserts of Africa. In context with the examples of extreme sensory experience in Gallery VIII, this work can also be seen as a kind of “visual noise” where blinding light is akin to deafening sound.

‘The light in the desert is so intense that things disappear, and the shadows are more intense than the things themselves... what is not has more intensity than what is.’ (Enrique Juncosa, “The Earthly Cycles”, p.IV, Miquel Barceló, Obra sobre papel, 1979-1999, MNCARS, Madrid, 1999)

THE STAIRCASE:

Located around the hallways and landings on both ends of the staircase are three installations inspired by the German composer **Johann Sebastian Bach** (1685 – 1750). Broadly divergent in practices and medium, each artist has created their version of an homage to the composer.

Upper staircase landing



In this work, **Samson Young** (Hong Kong, 1979) imagines a “fictional adaptation” of J.S. Bach’s *Coffee Cantata* through songs, videos, stage design, and family histories. This imaginary production is set in the Rio Del Oro Valley in the Valencia County of New Mexico, on a piece of land that the artist actually owns.

In 1732, J.S. Bach composed a secular cantata entitled *Schweigt stille, plaudert nicht*, which is also nicknamed the *Coffee Cantata*. In this comic opera, the soprano sings melodious praises of coffee, while her father forbids her from enjoying the caffeinated beverage. What underpins this strange composition is the conception at the time that coffee is an “evil drink”: the Prussian king condemned coffee drinking as disgusting, and urged his subjects to consume alcohol instead.

The protagonist of this “fictional adaptation” – Michael Kar Fai Young – owns and manages a café (called “Old Reliable Coffee”) on this land that is run out of a caravan. Michael appears to suffer from paranoia, and is under constant fear that NASA will soon dispossess his property. Daily at sunset, Michael turns his café into a jazz club and sings to an imaginary audience. Michael sees visions of a staging of *the Coffee Cantata*, he then improvises a set of original songs that are inspired by the cantata. He repeats the same performance every night to an open empty landscape, projecting his voice into the valley.

And about this piece of land: during the heyday of Hong Kong’s economic miracle, the city’s nouveau riche invested in land properties in various locations around the globe. One of the stranger ones of these locations was the Rio Del Oro Valley. At the time, these Hong Kong investors were led to believe that NASA was soon to establish new facilities in the area, which would eventually lead to an increase in land value. The artist’s father invested in a piece of land in Rio Del Oro in the 1980s under the artist’s name, along with numerous other Hong Kong businessmen. The promised NASA-induced boom never occurred, and these lands are worth next to nothing. Today, miles upon miles of Hong Kong-owned barren land sits between long stretches of motorways in the middle of nowhere. (*Samson Young*)

Bottom staircase hallway



"The two masters that most influence my work are the sea and Johann Sebastian Bach," the artist Eduardo Chillida once said. Throughout his life, the Basque sculptor admired the German Baroque composer, whose music he dealt with in many ways.

The greatest artistic homage of **Eduardo Chillida** (San Sebastian, Spain, 1924 - 2002) to Bach is the graphic cycle "Hommage à Johann Sebastian Bach" from 1997. The series of handmade paper refers to some of Bach's central works - such as "The Well-Tempered Clavier", the "Christmas Oratorio", the Brandenburg Concertos, the "Art of Fugue" and the "St. Matthew Passion". This graphic cycle is complemented by Bach's score pages, by Chillida's handwritten reflections and by aphorisms by other musicians, writers and philosophers who comment on the essence of music. (*Die Welt*)

The Viewpoint



Spencer Finch (New Haven, CT, USA, 1962) produces work in a wide variety of mediums, including watercolor, photography, glass, electronics, video and fluorescent lights. He is perhaps best known for dealing with the elusive concepts of memory and perception through light installations. Spencer Finch believes that there is something crucial about intermediate explorations. "It is something that interests musicians and artists," Finch says. "I think people want to make connections between different types of art out of the desire to connect different fields of art, different traditions and different meanings." Relying on "Newton's Theory" (the visual spectrum established by Sir Isaac Newton) for this work, Finch assigned a color from the chromatic scale to each note. He then translated the first bars of the 14th movement of the iconic *Goldberg Variations* by Johann Sebastian Bach into a series of colored bars, the length of which corresponds to the duration of each tone. (*Galerie Nordenhake*)



The Goldberg Variations are a musical composition for keyboard by **Johann Sebastian Bach** (German, 1685–1750), consisting of one aria and a set of thirty variations. First published in 1741, it is named after Johann Gottlieb Goldberg, who was possibly also the first performer of the work. In this video, **Glenn Gould** (Canadian, 1932–1982) performs the Variations. His first recording, in 1955, was the debut album that launched his career as an internationally renowned pianist and has become a legend and a benchmark for the performance of the piece.