SOUNDINGS

A Contemporary Score

MoMA
SOUNDINGS
A Contemporary Score
Barbara London
With an essay by Anne Hilde Neset
The Museum of Modern Art,
New York
SOUNDINGS

From the 1960s to the Present

Barbara London

Soundings: A Contemporary Score features recent work by sixteen young artists who work with sound. They come from the United States, Uruguay, Norway, Denmark, England, Scotland, Germany, Australia, and they have a broad understanding of an art, architecture, performance, telecommunications, philosophy, and music. As they move comfortably between mediums, listening and hearing remain central to their practices. Their environments, drawings, and assemblages have a palpable sonic presence—even the ones that must be seen to be heard.

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From the foundations that had allowed artists to experiment with sound-oriented intermedia formations to the Fluxus circle, the spirit of counterculture and revolution, artists were championing sound as an art form. In its own right.

For many artists, sound has been diversified area of contemporary art, dance, and experimental music. Young artists started to throng into the peripheries of cities, where they thrived in the fertile middle ground between disciplines. La Monte Young, founder of the early 1960s of the Theatre of Eternal Music, was accompanied by Marian Zazeela, Angus Macintyre, John Cage, and Tony Conrad in creating legendary environmental installations featuring electronic drone sounds in a loft in downtown Manhattan. Up-and-coming artists such as lainer Fetting, Martin Kippenberger, Salomé, and Janine Antoni were fashioning homemade instruments and sound transitions that characterized his remarkable recent works Video Quartet (2002) and The Clock (2010).

Small alternative spaces still thrive largely in the low-rent peripheries of cities, where they continue the cycle of showcasing emerging sonic practices and generating discussion about them. At this topsy-turvy moment of diffusional social change, innovation manifests itself in myriad ways. Young artists with an interest in sound are as likely to study computer programming and music composition as they are to study time-based media installation as a collectable art form. As media and performance have become the defining features for many artists, sound has moved through the art market. It is proliferating in the cloud.

As commercial art galleries embraced media art and developed marketing strategies for it, museums hired media artists to safeguard and preserve it for the future. This practical step, along with the burgeoning of interdisciplinary practices, contributed to what is now a widespread acceptance of time-based media installation as a collectable art form.

The works of several artists in Soundings are based on sound-producing devices that have been altered. Camille Namoum removed the interior mechanism from an old-fashioned standing microphone and replaced it with a pulsating light that early invoked the shadows and voices of celebrated performers of the past. Richard Gerver converts a worn-out record player into a stage for another antique—a shiny glass marble. Together, the obsolescent device and vintage child’s toy perform a touching drama that gives rise to sounds rarely if ever fully attended to.

Soundings is the realization of a longstanding commitment to bring sound works by artists into the Museum. It began in 1979 with Sound Art,
Toshiya Tsunoda and yet quite defined. Today the so full of potential, and not are more than ever drawn is no longer marginalized as nature has dissipated, and sound the energy of the countercul-

erature has dissipated, and sound the energy of the countercultural convictions, the artists, who, with their countercultural convictions, were committed to working in a medium that went against the grain. Sonic work then had a carrier; a drive of itself sense of experimentation. It broke new ground, pushing the capabilities of institutions wishing to exhibit it and the sensory thresholds of standing audiences who were curious to experience it. Within contemporary art, the energy of the counterculture has dissipated, and sound is no longer marginalized as a medium. Nevertheless, artists are more than ever drawn to it, perhaps because it is still so full of potential, and not yet fully captured and contained in the art of sound questions how and what we hear, and what we make of it.

Luke Fowler and Toshiya Tsunoda

Ridges on the Horizontal Plane: 2011. Sound installation 16-mm film, slides, piano wire, and projection screen, commissioned by the artists and Galerie Gisela Capitain, Cologne.

Artists with strong individual practices, Luke Fowler and Toshiya Tsunoda both employed visual art and are involved in music production and performance. Fowler is best known for his film portraits of social radicals such as Paul Claudel, the avant-garde composer and political activist, and the Scotish poet Robert Burns, R. D. Laing. The mood and form of each of his films reflect the character of the subject. Tsunoda, a widely respected composer of experimental music, is also acclaimed for his films.
In Wellenwanne Ifo, low-frequency sound waves vibrate against the surface of a pool of water create waves of conciseness that resonate in interweaving patterns. The patterns change depending on the water’s depth and its turbulence. In Reflected Glamour, the patterns are mounted on a twenty-five-foot-long panel. What one hears are the sounds blend into a uniform mammalian hum. As listeners walk through the space, the sounds evolve and their delivery have a jarring effect, as the sound waves move through different tonal fields, each eliciting the sounds of a different mammal from that which is not there.

Tristan Perich
Microtonal study
4,500 1-bit speakers, amplifiers, microprocessors, aluminum
Collection the artist

Sick
In a serious conversation that is treated as a public performance, two musicians, who play different instruments, interact in a manner that resembles one that Billie Holiday and Bill Evans once did in a classic jazz duet. The two musicians pour themselves into their roles and their delivery have a jarring effect, as the sound waves move through different tonal fields, each eliciting the sounds of a different mammal from that which is not there.

Susan Philipsz
13, is based on a twenty-four channel sound installation
Collection the artist and Murray Gay, New York

In Relation
1,500 1-bit speakers and microprocessors, aluminum
Collection the artist

Stephen Vitiello
A Bell for Every Minute, 2010
8-channel sound installation
Collection the artist and Murray Gay, New York

In a busy area of the Museum. Using an analogue synthesizer and onsite recordings, Tcherepnin composed a synthetic version of melodies and rhythms embedded within the space itself. Recharge pulse from transducers mounted on the underside of a platform bench send the composition, via bone conduction, through the bodies of people seated there. The sound coming from within them is audible to people standing nearby.

Sergei Tcherepnin
Motor-Matter Bench, 2010
Wood bench with amplifier and transducers
Collection the artist

Sergei Tcherepnin
1,500 1-bit speakers and microprocessors, aluminum
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Motor-Matter Bench
Wood bench with amplifier and transducers
Collection the artist

Reinhard Mucha
The listener is the medium that experiences that have the potential to become memories are condensed into experiences that have the potential to become anxious, phobic, and paranoid.

Carsten Nicolai
Wellenwanne Ifo, 2012
Aluminium tray, wood, CD player, amplifier, screen, water
Collection the artist and Galerie EIGEN + ART, Berlin

The patterns change depending on the water’s depth and its turbulence. In Reflected Glamour, the patterns are mounted on a twenty-five-foot-long panel. What one hears are the

Susan Philipsz
6-channel sound installation
Collection the artist and Tony Bonakdar, New York

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In 2003, he lived among the Yanomami in Brazil and learned how Yanomami shamans use birdsongs and the sounds of insects to predict future events. The shamans’ method, called “hau,” of interpreting the voice and language of nature and the forest underlay Vitiello’s installation at the Cartier Foundation, Yanomami: Spirit of the Forest, in 2003.

Vitiello is now a professor at the College of Art, City University of London.

She was inspired by Alvin Lucier’s work (1969), in which Lucier recorded himself narrating a speech that began “I am sitting in a room, different from the one you are in now. I am recording the sound of my speaking voice…” He played that recording in the room and recordeed it, repeating the process until he recorded the sound of the ambient tones and noises within the room.

1 See Anne mobile Nettes essay, op. str. 10.


4 In 1977, the ADA (German Academic Exchange Service) has awarded a generator to one a thousand artists. During René Block’s directorship, recipients included sound artist Tori Fox, Arnold Dreyblat, Paul Williams, Gordon Wosman, Pauline Oliveros, John Driscoll, Marianne Amacher, David Borden, Shelley Hirsch, Alvin Lucier, and Alvin Curran.

5 A major figure among the first generation of music artists, Ikitschk (born 1944) trained as a composer before turning towards installation. Her experiments with an interactive spatial and the dimension of time are especially unknown and unrecogizable.

6 Sonambiente: Festival für Hören und Sehen, (1990-2005) the artists John Driscoll, Steve Berks, Karen Finley, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010). The exhibition included the work of Connie Beall, and Valentin, and Maggie Payne. It was preceded by “Projects: Laurie Anderson’s: Handspun”, in 1979, which was followed by Terry Fox’s show (2010).
In the short texts that follow, the artists in Soundings discuss their work. Each was sent this set of prompts, which they were free to interpret, reroute, or discard as they saw fit.

What led you to make work with or about sound?

What is your (or your work’s) relationship to the politics or ethics of listening?

Describe your relationship to your material or medium.

How would you describe your relationship to the material and sonic realities of contemporary culture?

What is your relationship to silence and/or to the inaudible?

How would you describe the relationship between sound and social space?
Luke Fowler
As far back as I can remember, I have been interested in music. My neighbor’s father was in a band and encouraged us to play with whatever was at hand. In the early 1990s, my friends and I were excited about hip hop, dub, Dance and Electronic music, as well as heavy metal. We relied upon the WEM Copycat—a tape echo unit—to give depth to cheap Yamaha keyboards. It stripped back the need for complex, virtuosic playing. Then came PCs, Cakewalk, and all things midi. My first synthesizer had a dull user interface and a lifeless sound. In this time of primitive sequencers you’d spend hours staring at a piano roll, fixing minute velocity changes. Those early midi days made sampling possible, but sociability was compromised, both with each other and our instruments. It was a sterile and clinical means of producing.

In art school, I did a project called The Social Engineer (1999), an installation that used dialogue as material. My mother is a sociologist, and her use of cassette recorders in interviews had an effect on my art. I have continued to use the interview as a tool in my research, though I’m acutely aware of its problematics as a mode of documentary representation. You can see this in my film The Way Out (2003), which is a portrait of DIY musician Xentos Jones. The film dances around the issue of respecting or destroying Jones’s constructed identities. I can often tell when a film defers to its subject’s desired depiction and when its form is unfettered by personal relations. In the second mode, the portrait is drawn with residue or evidence rather than testimony—objects, signs, and interpretations. My films have used both models.

In the 2000s, I became interested in using contact microphones to record the vibration of very small, otherwise inaudible sounds. In my improvised tape loop duo Lied Music (2004), I worked with the instrument-maker Sarah Kenchington to create a group of bowed metal instruments to use in the studio and on tour. These instruments were inspired by Hugh Davies and Walter Ruttman’s steel cello. They had a beautiful glacial palette but were compromised by their fragility. I began to phase out the use of tape loops and samplers in favor of using field recordings and found objects as both source and focus of my sound work. In dialogue with collaborators such as Toshiya Tsunoda, Jean-Luc Guionnet, and Richard Youngs, I have come to the conclusion that the impetus behind a work is a more significant and formative factor for me than considerations like expression, skill, texture, or other such musical values.

I think that, though there are several kinds of music, we adopt the same way of listening to them all; Led Zeppelin, AMM, Bach, and Romanian folk music are all different. But I think the reason we appreciate the difference is that we listen to them in the same way. One of the aims of experimental music is to break this convention. It must be done (again and again) to dislocate this rigid way we adopt when listening to music. To make new sound is not experimental unless it opens a new way of listening.

I found a quotation from the musician Taku Sugimoto which chimes with my thinking on matters of sound and listening:

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A perceived environment does not necessarily relate to what is vibrated sonically. In field recording, the “environment” is often determined prior to the act of recording. I find this reality disturbing; preconceptions are difficult to overcome. For instance, in so-called soundscape field recordings, the sound of the river is usually a prescribed sound; it is as we expect it to be. In this type of work, sounds are often used as tools to create a musical whole. It is not my intention to create music. Rather, for me, field recording is like landscape painting. I see recording as a subjective thing, inseparable from the person making it. Much like landscape painting, where the artist sees a scene from a first-person point of view, documentation is not just a hollow version of reality, but it is in itself a complete, autonomous entity that exists within its own space and time, and with its own role and implications in the world.

For instance, although footsteps are just grooves, physical impressions in the ground, we acknowledge them as independent matter, distinct from the ground in both concept and form. This is because we have the ability to recognize images and traces left by many factors colliding in a given space. To take a more auditory example: the sound of applause does not belong to either the left or the right hand; our concept of applause relies on an actual occurrence or interaction, a material and social object composed of hands, time, space, and, in this case, intention. Thus, I prefer to describe my recordings as a trace of a particular collision, rather than a secondary documentation of reality.

Sound is largely influenced by the shape or conditions of the space in which it vibrates. Like the strange echo one hears by listening close to the opening of a glass bottle. I often use extremely small air microphones, as well as contact microphones, to record vibrations within tight spaces or inside objects. Vibrations that travel through solids behave in unique ways, but they are not altogether different from vibrations that travel through the air. A vibration can travel to the walls of a building that is a few hundred meters away from the source. Such behavior can make us aware of occurrences taking place in spaces otherwise unknown or unavailable to us. In one instance, I recorded the vibration of a wire fence that divides the road from the sidewalk inside a small tunnel. After a car has driven by, its sonic presence lingers in the fence. Many factors lead to the existence and specificity of this vibration: the length and material of the fence, the velocity of the car, the size and structure of the tunnel, the temperature and humidity (i.e., season and weather). Furthermore, the people who dug the tunnel and the architects who designed it also play roles in creating this real-time phenomenon of vibration. All of this remains inaudible unless we place our ears, or recording devices, directly on the fence. I’m interested in making phenomena and landscapes like this one heard.
I’ve had a long-term interest in noise as music. On one hand, I’m drawn to its purity, and on the other, its ability to contaminate. In various ways, noise permeates many of my projects. In gallery contexts, some of my works relate to noise metaphorically, and others more literally. In terms of the former category, in the series Noise & Capitalism (2010), for instance, I enlarged a collection of twenty-first-century insurgent-leftist pamphlets and then superimposed certain pages on top of others. The result is an illegible morass of text and image. An ideological mess. And in the series Double Infinitives (2009), I’ve taken print-media images of riots—of those decisive moments when a rioter brandishes a rock against a backdrop of fire—and enlarged them to heroic, history-painting scale using the latest commercial print technologies. Even though the images have been appropriated from a vast array of geographical and historical moments, the series appears remarkably unified. In these works, one of the things I’m interested in is the way noise functions symbolically, or gesturally in this particular case. Double Infinitives presents actions of rage, violence, and chaos as tableaux of silence and distilled energy.

A third in the more metaphorical category, THERE IS NO AUTHORITY (2012) re-presents this message of self-determination, “THERE IS NO AUTHORITY BUT YOURSELF,” on a huge wool rug fabricated by one of the world’s finest rug makers. It is a scaled-up reproduction of a hand-painted black and white backdrop that Crass (an anarcho-punk band) hung behind their stage. The rug reaches wall-to-wall across a third of the gallery space. The woven slogan faces the back wall, and viewers are thus forced to walk across the work, and then re-orient themselves spatially—by turning 180 degrees—to view the whole plane and discern what the rug spells out. No longer behind the stage, THERE IS NO AUTHORITY becomes focal point and foreground. The rug is not the entire work. Additionally, there is a monitor mounted on the wall, also facing the back of the gallery. It is connected to a camera in the rafters above, which is recording the surface of the rug. The camera sends this feed to the monitor with a short delay, increasing the likelihood that the viewers see their own image. In this way, the audience becomes a part of the work; they become implicit in the text.
Then there are some works for galleries that have audible noise content, at extreme volume. For example, *Aetheric Plexus* (2009) takes the equipment associated with contemporary spectacle (stage rigging, lighting and speakers—usually there to highlight the performer) and turns it directly on the audience, in an assault of 13,000-plus watts of white light and 105 decibels of white noise. This is an unequivocal, overwhelming action. It assaults the audience—simultaneously crushing them into the corner of the gallery space and making them the spectacular object.
Biographies

Luke Fowler
Selected Exhibitions
2012
2011
Benjamin Brown, Gallery 8, Shanghai. For the Love of Minnie. November 3-December 11
2010
2009

John Corbett
Selected Exhibitions
2013

Robert Clark
Selected Exhibitions
2013

Sarah Groenenboom
Selected Exhibitions
2012

Trevor Pinch
Selected Exhibitions
2013

Philip Cannell
Selected Exhibitions
2013

Hans-Ulrich Obrist
Selected Exhibitions
2013

John Gage
Selected Exhibitions
2013
The Conspiracy.

Neset Anne Hilde
Selected Exhibitions
2013

Anne Hilde Neset
Selected Exhibitions
2012

Stephen velveto
Selected Exhibitions
2012
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