



***Sot*<sup>th</sup>**4F****

**Daimler  
Art Collection**

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Martin **Boyce** (GB), Katja **Davar** (GB), Adolf **Fleischmann** (D), Sylvie **Fleury** (CH),  
Günter **Fruhtrunk** (D), Walter **Giers** (D), Camille **Graeser** (CH), **Guan** Xiao (CHN),  
Gregor **Hildebrandt** (D), Bernhard **Höke** (D), Markus **Huemer** (A), Takehito **Koganezawa** (J),  
Alicja **Kwade** (PL), Hartmut **Landauer** (D), Verena **Loewensberg** (CH), Robert **Longo** (USA),  
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# **Sot<sup>th</sup>4F**

**Videos, Audio and Sound Works,  
Sound Sculptures, Pictures, Graphics**

**Compiled and arranged by  
Gerwald Rockenschaub**

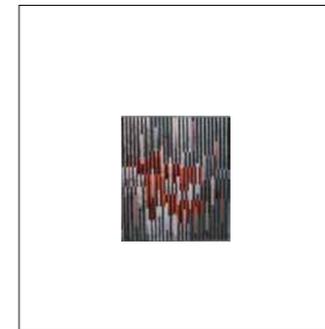
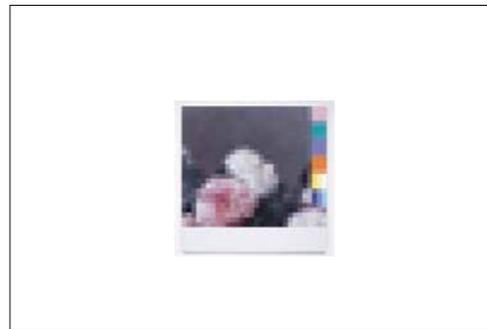
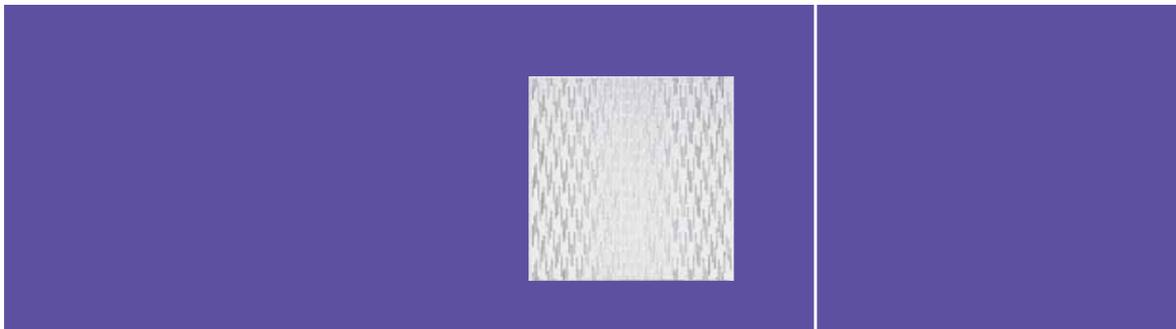
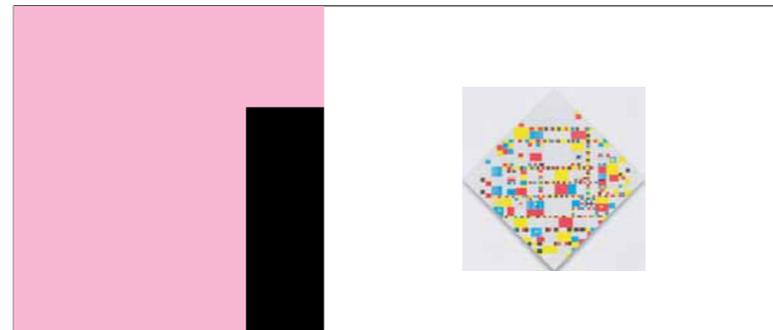
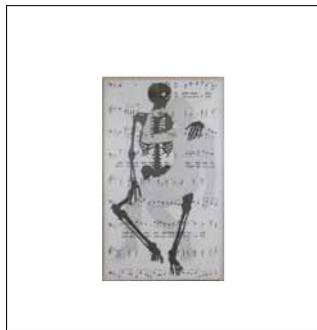
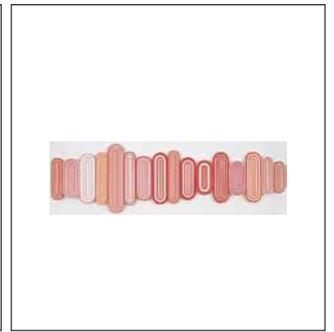
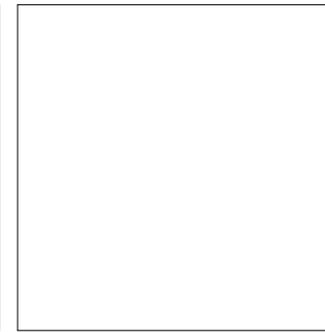
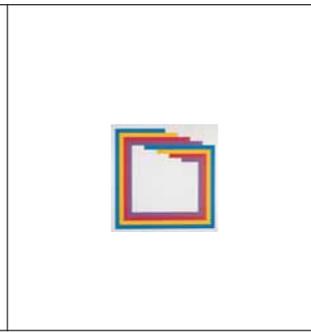
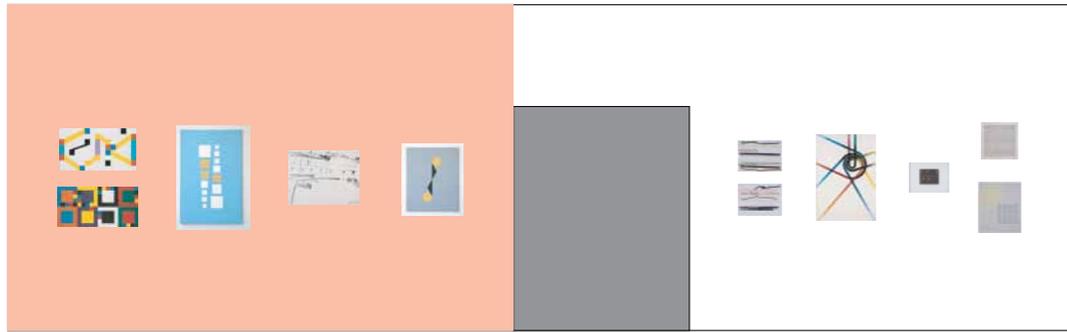
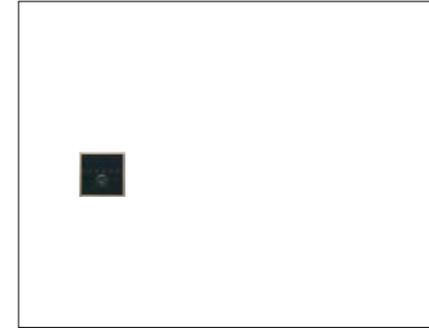
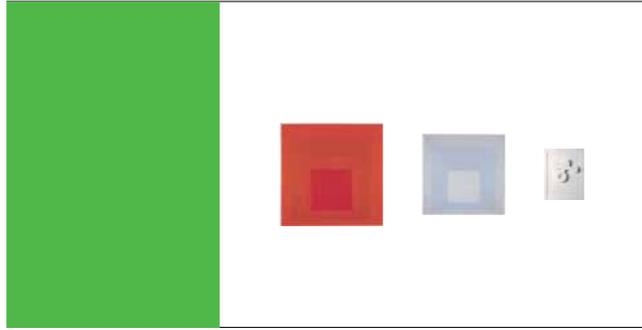
**July 7, 2019 – February 2, 2020**

**Curator and Editor  
Renate Wiehager**

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# Sound on the 4<sup>th</sup> Floor

Renate Wiehager

## Seeing Sound

The different forms of sound in past and presence—understood here as specific sound in the broad field between random noises on the one hand, and composed music on the other—encompass various ways in which sound is visualized. In the late eighteenth century, attempts were made to visualize sound by dusting metal plates with graphite powder which would move about owing to the vibrations of the sound created with the help of a violin bow. The most familiar way in which sound is rendered visible and readable for us is musical notation, whereby a visual record of music is kept in the form of musical notations. Alternatively, the oscilloscope, developed during the 1930s, enables the visual recording of sounds' and vibrations' amplitude and frequency, and other media also allow the physical and virtual visualization of sounds. Yet 'seeing sound' can also happen in the medium of art. Artists from Philipp Otto Runge to Adolf Fleischmann and Günter Fruhtrunk attempted to use the musical principle of the fugue—the repetition of different voices at different pitches—in their conception of image structures. Above all, compositional methods analogous to music have shaped many aspects of abstract art, from Adolf Hölzel and Wassily Kandinsky in 1905, and later Constructivism and Neo-Geo, to the picture collages and sculptures of contemporary artists.

Recent exhibitions on the subject of sound and the relationship between art and music have often taken as their starting point the practice of contemporary music and have assembled examples of works that corre-

spond to the theme in their motifs, whereby the term 'Sound Art' incorporates spatial installations, video and audio sculptures, etc.

In contrast, our exhibition 'Sound on the 4<sup>th</sup> Floor' is concerned with aspects of immateriality and the merely abstract visibility of sounds, notations, noises. In this introduction, I would like to illustrate chronologically—by referring to works from the Daimler Art Collection as exemplars—how multifaceted the transitions and entanglements of musical and pictorial structures can be. As a complement to the other essays in this publication, I will mainly focus on works that are not included in the exhibition, in order to highlight key points and present a more comprehensive picture of 'sound' in an overall context. Since Gerwald Rockenschau, invited as a 'visual curator' of our exhibition, has decided not to include any of his own works from the Daimler Art Collection, I will discuss them here in a brief excursus. Finally, I will introduce a new composition by Hartmut Landauer, as well as new works by Xavier Veilhan and Gregor Hildebrandt, which were acquired especially for the exhibition.

## To the Heart of the Matter.

### **Gerwald Rockenschau as a Virtual DJ with Fine Art Artefacts**

In our show 'Sound on the 4<sup>th</sup> Floor' Gerwald Rockenschau has got to the heart of the matter, taking as starting point his design for the show's logo. This seems to reduce sound to its most basic visual equivalent, the vibrating 'dot' and similarly the show's title

— Gerwald Rockenschau,  
graphic draft for the exhibition  
'Sound on the 4<sup>th</sup> Floor', 2019



is reduced to a functional acronym: 'Sot4<sup>th</sup>F'. A new techno act? An abbreviation that combines aesthetic pragmatism, visual economics and compression of meaning? The triple image of the large red circle on a white background in its near orbit resonates with a fourth 'echo' of its own form. With minor variations for the invitation card, poster and book cover, Rockenschau's pictorial mark now functions as a kind of 'corporate identity' for our show. In the virtual space of digital graphic design, on the show's website, Rockenschau has added a minimal visual sensation to the rigorous formal reduction—a pulsating, fast-paced beat that makes the front circle vibrate at intervals. This rapidly beating icon also reappears within the exhibition, presented on a monitor, as a conceptual form of feedback. Finally, for the audioguide, which makes all the sounds and compositions for the exhibition audible and accessible, Rockenschau has composed a series of electronic tracks. Visitors can therefore decide whether they want to go through the exhibition while listening to the sounds and beats of the works themselves or to Rockenschau's compositions, each visitor acting as an individual DJ of the integrated soundtracks.

Gerwald Rockenschau's logographic purism stands in the starkest contrast to my original, rampantly conceptual ideas, which preceded the exhibition project 'Sound on the 4<sup>th</sup> Floor' in the summer of 2018. I had anticipated this contrast, this co-curatorial contradiction—better: I had it in mind as a desirable goal, and no one seemed better suited than Gerwald Rockenschau

to define the visual concept for the installation of the works in our show.

A broad variety of possible works from our collection were considered at the outset. At the first review, around 150 works from approximately 3000 making up the Daimler Art Collection stood out as touching on aspects of sound and music, either in a very broad sense or directly addressing them.

In the next step, after a thorough selection, there were still 90 works left that could open the broadest possible horizon—from classical panel painting to abstract constellations of random noises in video and sound montages. But actually—sometimes the plethora of available work induces a sort of 'curatorial frenzy' of choice which then causes one to reconsider the whole approach—it became apparent that the only outcome of such a selection of works, covering a succession of periods and media, would have been the format of the classic thematic exhibition that has been done so many times before.

This is where previous practice comes into play—a practice that has shaped some of the exhibitions of the Daimler Art Collection and has already improved the presentation of many overly familiar topics by giving them a fresh contemporary interpretation through cooperation with artist curators. In 2006, we invited the Stuttgart painter Ben Willikens to develop a color concept for the 'Classical: Modern I' exhibition in the Daimler Contemporary exhibition space in Berlin, and to coordinate the juxtaposition of the works. In 2014, in Berlin, the Swiss artist Nic Hess staged American



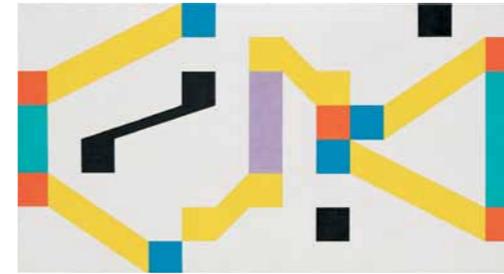
artworks from the Daimler Art Collection (West Coast, Washington Color School, Systemic Painting, New York Abstraction) in a comprehensive drawing installation in an exhibition titled 'highways and byways. together again.' In 2017, the Welsh, Berlin-based artist Bethan Huws selected 130 works from the collection and presented them in an exhibition under the title 'On the Subject of the Readymade' as an open sequence—a mix of art genres, styles and '-isms'—in such a way that the viewer was able to comprehend aspects of Marcel Duchamp's conception of the readymade as well as the themes, colors and motives of his work.

Gerwald Rockenschaub has been represented in our collection since 2003 with a group of picture-objects, videos and graphic works. But his oeuvre extends beyond the production of individual works; since about 1990 I have, with special attention, pursued Rockenschaub's genuine artistic ability to think in terms of space. It might be slightly overstating it to say that the individual artwork interests him only to the extent that it serves the artist's extremely reduced but complex dramaturgical interventions in space by simultaneously creating both rhythms and punctuations. This new exhibition was the right time to invite Gerwald Rockenschaub as a kind of 'virtual DJ'—the DJ's turntables, in the club context, are, in our context, the succession of art styles and examples of works from Bauhaus Modernism to contemporary art, with which Rockenschaub was able to operate using digital layout programs. The suggested list of 90 works was then further reduced by the artist to around 50. For the approximately

15 selected videos, Rockenschaub designed a display, similar to an architect's drawing table or a spatially conceived turntable display, which itself seems to 'play' with the video works, which would each normally be presented very differently, putting them on here in a standardized format over a surface of about 16 meters, just as a DJ spins each very different record in the same way. For the other wall-related exhibits, Rockenschaub has designed an abstract graphic signage and reference system. Room-high color shapes and colored walls together with expansive clear walls alternate with a more closely hung presentation of groups of works, giving the overall arrangement drive, rhythm, sound, graphic echoes and coloristic noise. Terms from music theory—chords and harmonies, polyphony, tempos, beats—emerge in the viewer's imagination.

**Pars pro Toto: A Chronological Walk through Exemplary Works on the Subject of Sound, from the Daimler Art Collection**

Sound, music and rhythm are omnipresent in twentieth-century and contemporary art. Exponents of Bauhaus and Classical Modernism conceived picture series according to musical principles of form, with themes and variations, or they complemented their pictorial designs with sound poems and dance choreographies accompanied by music. Concrete and constructive art contains formal inspirations that lend themselves to a visual translation of the musical variations of the fugue, the concept of counterpoint or the chord combinations of jazz. Comparable musical references can be



found in the Neo-Geo art of the 1980s, while other artists simultaneously integrate excerpts of musical scores directly into their pictures. Musical material has been present in multimedia art in many ways since around 1990: Collages made from record covers, everyday sound elements or especially commissioned compositions are integrated into video art, sculptures that modify the forms of musical instruments or evoke places connected with spoken language, finally computer-generated beats, sounds and frequencies that either accompany visual pictorial series as an audible underlay or interpret them in a purely abstract manner in order to appeal to the imagination of the viewer.

Tackling such wide-ranging subject matter was motivated first by dealing with the works in our collection itself. Adolf Hölzel (1853-1934), whose works from the period 1908 to 1930 are among the earliest acquisitions of the Daimler Art Collection (founded 1977), was—paradigmatically for the time—variously inspired by musical principles of composition. Hölzel's name is linked with the development of non-representational art. He had been a professor in Stuttgart since 1906 and Wassily Kandinsky knew him from his Munich period. Hölzel was influenced at first by Art Nouveau, but as early as 1905 he had combined the play of line and surface ornament with impressions from nature, and condensed them in quasi-abstract forms. His pupils

Willi Baumeister, Oskar Schlemmer, Johannes Itten, Adolf Fleischmann, Camille Graeser and Ida Kerkovius, later to become famous themselves, benefited from this radical step. And almost all these artists, like Hölzel, have integrated aspects of notation, sound and musical structures into their works. In addition, Schlemmer and Itten were not only involved in the music scene at the Bauhaus in Weimar and Dessau but also acted as important musical innovators. In 1904, Hölzel, himself a violinist, wrote of the analogous phenomena of painting and music: "I think that, as there is counterpoint and harmony in music, there must be a certain doctrine of artistic contrasts of every kind in painting and their harmonious balance [must] be sought. [...] This will be the sovereignty of nature, which elevates art to the extraordinary."<sup>1</sup>

The teachings of Hölzel became the main stimulus for his pupils Ludwig Hirschfeld-Mack, who performed his *Reflektorische Farbenlichtspiele* [Reflected Light Plays] at the Weimar Bauhaus in 1923, and Johannes Itten (1888-1967), who since the 1910s developed a new system of pictorial composition analogous to forms of musical movements, which he established as the basis of his teaching in Vienna and at the Weimar Bauhaus (1919 to 1923). Here he had his pupils not only practice exercises based on motifs from classical painting genres, but also carry out breathing, body and rhythm

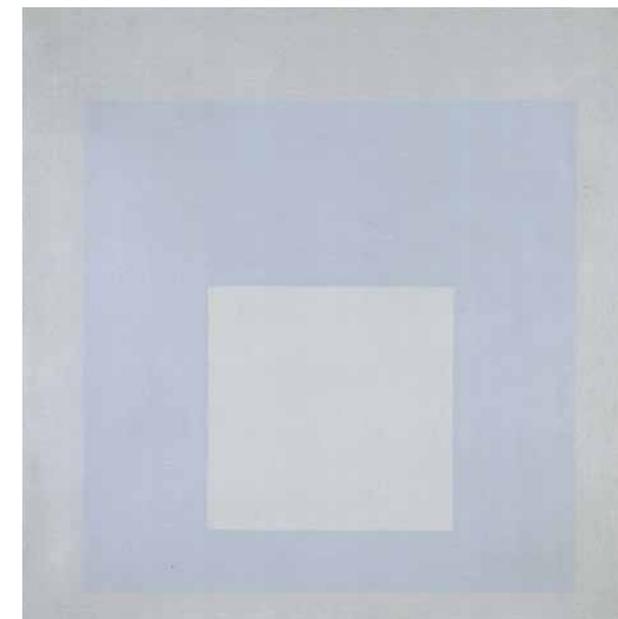


studies intended to contribute to a holistic education. Sequences of musical rhythms (experienced in time) were translated into sequences of graphic visual renderings (experienced in two- and three-dimensions), in parallel with 'breathing stenographs', in which students recorded the actions of breathing in a form of shorthand, and gymnastic exercises. Itten's principle of merging construction and intuition, and his interest in musical construction principles and rhythmic ordering of structures, are still apparent in his painting in the Daimler Art Collection *Stäbe und Flächen* [Bars and Planes] from 1955.<sup>2</sup>

Josef Albers came to the Bauhaus in Weimar in 1920 at the age of 32, after studying in Berlin, Essen and Munich, and initially studied with Johannes Itten. From 1933 to 1949, Albers taught at Black Mountain College in North Carolina. He was in close contact with the young musicians of his time, in both Germany and America. In the mid-1920s, Albers began to create musical themes with graphic-visual adaptations on the theme of the fugue. "The painting *Fugue* shows a very clear parallel to a fundamental structure of classical music. In its vertical, static arrangement of the rods and exact repetition of the same width or height of the horizontal stripes, it first proposes the beat (like a time interval measured on a metronome). Secondly, it introduces rhythm: in the alternation of connected and separate vertical columns in the midst of a horizontal movement, by changing the emphasis and the speed. Its instrumentation consists of three contrasting voices, white and black on the bright red ground; the latter

not only carries the first two voices, but also participates in their vertical and horizontal interaction. Analogous to the acoustic sound mixture in music, it induces the perception of a variety of nuances of the three colors: different white tones (lighter, darker, reddish or bluish), also different black tones (denser and looser, heavier, lighter and blue-toned) and also several tints of red."<sup>3</sup>

Around 1935, a picture series follows, dedicated to the motif of the treble clef. In 1949, Albers begins his most famous picture series *Homage to the Square*, which grants color a previously unknown absolute autonomy. In this series of several thousand works, Albers explores, in the medium of color and visual gradation, principles of harmony and disharmony, consonance and dissonance—musical terms he also sought to impart to his students. In his programmatic book 'Interaction of Color' (1963), Josef Albers wrote: "As long as we hear only single notes in a musical work, we do not yet hear music. Hearing music depends on the recognition of the 'in-between' of the tones, of their placing and of their spacing."<sup>4</sup> And elsewhere the artist proposes: "If you look at several of these pictures side by side, then it becomes clear that each picture has within itself its own instrumentation. This means that each of them comes from a different palette and, therefore, to some extent suggests a different climate. The choice of colors used, as well as their order, aims at interaction—they interact and change each other in [a] constant back and forth."<sup>5</sup>



The Swiss painter Camille Graeser, pupil of Adolf Hölzel in Stuttgart, led an interior design office in Stuttgart after completing his studies. In 1927 he was commissioned to set up a model apartment in the apartment block by Mies van der Rohe in the Weisenhof Estate. After moving to Zurich in 1937, Graeser began to develop his Constructive-Concrete painterly work. *Korrelative Konkretion* [Correlative Concretion] of 1952 shows a double series of squares in three sizes, which exhibit complementary contrasts and black and white contrast. The painting *Harmonikale Konstruktion* [Harmonical Construction] is based on a grid-like division of the image surface in 120 squares, of which only the colored fields produce a constructive structure similar to a musical notation. Both paintings belong to the group of works of the *Loxodromische Kompositionen* [Loxodromic Compositions] that show Graeser's artistic engagement with the rhythms and sound patterns of music. Geometric shapes and constructions of bar-like shapes produce rhythmic compositions. The bases for this were, among others, the compositions of Johann Sebastian Bach (1685-1750), Paul Hindemith (1895-1963) and the concept of twelve-tone music developed by Arnold Schönberg (1874-1951). Unlike the more theoretically oriented pictorial conceptions of the Concrete painters Max Bill and Richard Paul Lohse, Graeser's work is characterized by an imaginative, poetic approach. His pictures are, as he himself said, "visibly designed painterly sound."

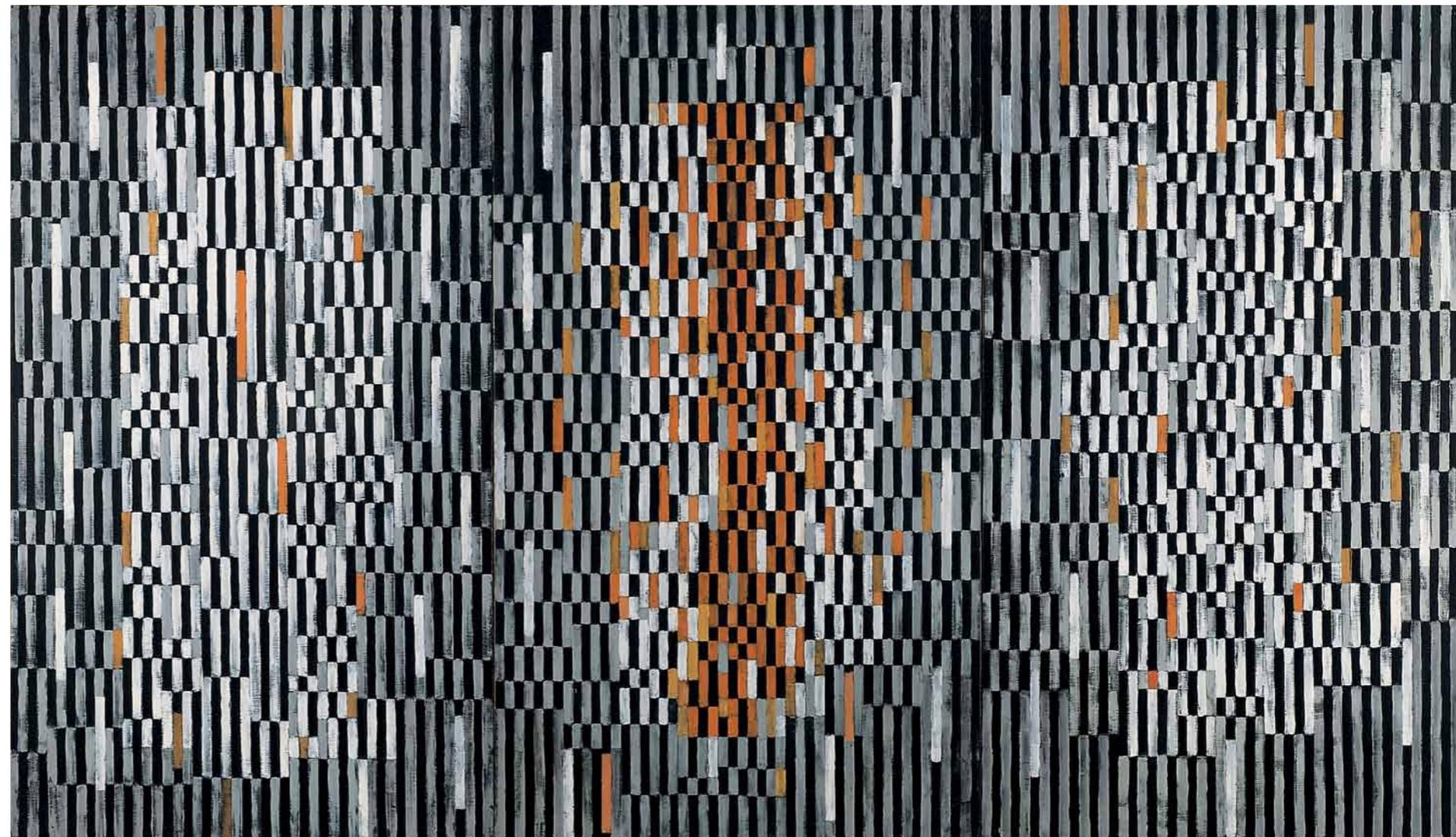
Adolf Fleischmann (1892-1968), born in Esslingen near Stuttgart, travelled extensively through Europe during

the first half of the twentieth century, and was thus able to make contact with the major artists of his day. Fleischmann found the most suitable place in which to settle in 1952, in New York. The principal characteristics of Fleischmann's paintings are derived from his engagement with Mondrian's idealistic pictorial concept of the horizontal-vertical order as a fundamental expression of life, and with the themes of movement and vibration of color. Fleischmann often works with musical motifs and forms such as the fugue. In the 1960s, Adolf Fleischmann's living conditions stabilized. More significantly, his artwork began to meet with a more positive response than previously: not only in the American art context, but also in Germany. This may have motivated Fleischmann to work with bigger, 'American' formats. Addressing himself to the musical subject of the fugue, and the creation of painterly variations on it, Fleischmann orchestrated in his triptychs a rich achromatic palette of shades of grey and brown, using these colors to generate non-terminating structures that extend beyond each of the pictorial spaces. He titled this group of artworks *Planimetric Motion*: "planimetry" being a scientific term that Fleischmann uses to refer to surface calculations through which plane, abstracted surfaces are rendered on the canvas by their boundary lines. It is apparent that Fleischmann, the trained scientific draughtsman, engaged in an inner dialogue with Fleischmann, the knowledgeable lover of classical music. The three panels of equal size that constitute *Triptych #505*, *#506*, *#507* join together to form a single image in horizontal format. On the rhythmic and compositional

level, the panels are interlocked visually by a vertical structure of short to medium-length rods in white and grey on a black background. Woven into this pattern of black, grey, and white rods—like the voice of a singer or instrument woven into a musical composition—are brown and ochre-colored rods: these strike up and die away in the side panels, and rise to a concentrated ‘crescendo of color’ in the center panel.

Verena Loewensberg initially pursued her education with a focus on the decorative arts. In the early 1930s she took training in modern dance and in 1935 attended courses at the Académie Moderne in Paris. In 1964, Loewensberg, following her passion for music, in particular for jazz, opened City Discount, a record shop well known throughout Switzerland, which she ran until 1970. Music, modern dance and numerous trips abroad had a lasting effect on her work. Throughout her life, Loewensberg refused to engage in any sort of restricting theoretical discourse. Her artistic oeuvre therefore had an enormous scope, ranging from Color Field painting to monochromatic works. She occupied herself with the square, rectangle, circle and line, as well as with color and its interactions. Between mathematical principles of order and intuitive compositions, between emptiness and abundance, between non-color and colorfulness, between rest and motion, she created a constant interplay. Her stylistically diversified body of works started out from an open concept of concreteness, which bears witness to the artist’s intellectual and artistic independence.

Günter Fruhtrunk’s oeuvre was shaped by the extremely austere control of color and form that he had first discovered with his Stuttgart teacher Willi Baumeister, and had developed, especially during his time spent



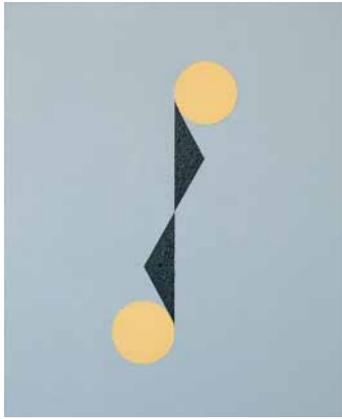
working in Fernand Léger’s and Hans/Jean Arp’s studios. Fruhtrunk conceived paintings that would enable the viewer to open themselves up to a highly active engagement with the energy of the colors and the energy in the very act of seeing. He focused on making the viewer aware of perceiving the act of seeing as a personal time-related experience, independent of rational measurement of time associated with the clock. “The status of pictures is not decided by externals that can be named, but is revealed in the profound excitement of rhythm, measure and sound” (Günter Fruhtrunk). The ‘musical’ entanglement of the complementary colors of red and green in combination with the black breaks in *Neuer Dreiklang* [New Triad] retains aspects of the procedure Fruhtrunk employed during the 1950s, with forms and dynamic lines relating directly

to the pictorial format without reaching beyond it. The grey-black ‘nocturne’ in *epitaph für arp* [epitaph for arp] is given rhythm by glowing green stripes that extend beyond the darkness of the ‘memorial plaque’ to convey an idea of new life and a fresh start. “Rhythm is a convinced effect, is emotional effect, joy, suffering, accusation, rebellion, hope and disappointment. The effect of color, sensual energy and rhythm as the innermost principle of mental activity are my pictorial means of expression.”<sup>6</sup>

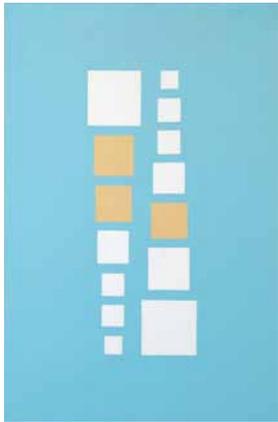
John M Armleder started his artistic work in the 1960s as a musician and with Happenings, influenced by the work of John Cage. This was followed by exhibitions and performances in the Fluxus milieu: Room-filling installations with ready-made musical material, objects,

pictures and films. In 2004, Armleder, together with the artist Sylvie Fleury and his son Stéphane Armleder, founded the Geneva record label ‘Villa Magica Records,’ which issues his own recordings as well as CDs and LPs by other artists, including Gerwald Rockenschaub. Since the early 1980s, John M Armleder has been subjecting the ‘meaningful’ content of art to critical reflection. The references in his paintings relate to early representatives of Abstraction, i.e. Constructivist or Concrete Art, which have shaped perception and theory in Swiss art over decades. Armleder’s treatment of these styles is characterized by a critical reflection of culture: he separates the inherently utopian, artistic and social approaches of these art trends from the formulation of his pictures, which thereby lose all discursive structure and flirt with decoration. In this way,

John M Armleder, *Ohne Titel*  
[Untitled], 1985



John M Armleder, *Ohne Titel*  
[Untitled], 1986



the signs of abstraction transform into formal vocabulary, devoid of content, into visual 'ready-mades' that can be arranged in ever-new combinations, time and again.

The work of Ulrike Flaig reflects her variety of roots, being equally in the media of drawing, space lines, dance and experimental music. Many of her space-related installations are based on the idea of drawing a representation of what the acoustics offer at a certain time in a particular space or situation. The artist's approach is conceptual, though her concepts are frequently realized in a quick and intuitive way, either underlining the physicality of her works or themselves constituting a performative act, so that movement, sound and the atmosphere of the space may be experienced by the viewer in an imaginative way. Flaig's objects and installations are characterized by a play with semi-transparency, mirroring and reflection. In dialogue with the painting *Opus #19*, 1954, by Adolf Fleischmann she transforms its abstract configuration of black areas,

Ulrike Flaig, *Picture in Motion - Hommage an A. Fleischmann*, 2017



angles and horizontal lines into a three-dimensional work. In doing so, the three levels of her curtain of thread disassemble the image analytically. Commenting on the installation as a whole, Ulrike Flaig explains: "With this installation, I have made a picture not only 'visible' but also 'audible.' Thus, in this case, a quality of painting has been translated into an acoustic quality: a reading that is inherent in a picture but in an abstract way. By analyzing this painting, I have worked out a structure and used it as a basis for a musical notation. This in turn is the prerequisite for an acoustic reproduction of the image. The angle shapes of the painting have been embedded in coordinates indicating the time and the pitch. Depending on where a rectangle transmitted by Fleischmann's painting lies, this results in a 'cluster' of sounds, which are reproduced simultaneously in a certain spectrum. The colors of the notation were translated into the timbres of the Ondes Martenot, which in turn were translated into digital sound waves. The color names result from it. The picture is lively and the sound corresponds to this effect."<sup>7</sup>

Adolf Fleischmann, *Opus #19*, 1954



### The Work of Gerwald Rockenschau in the Daimler Art Collection

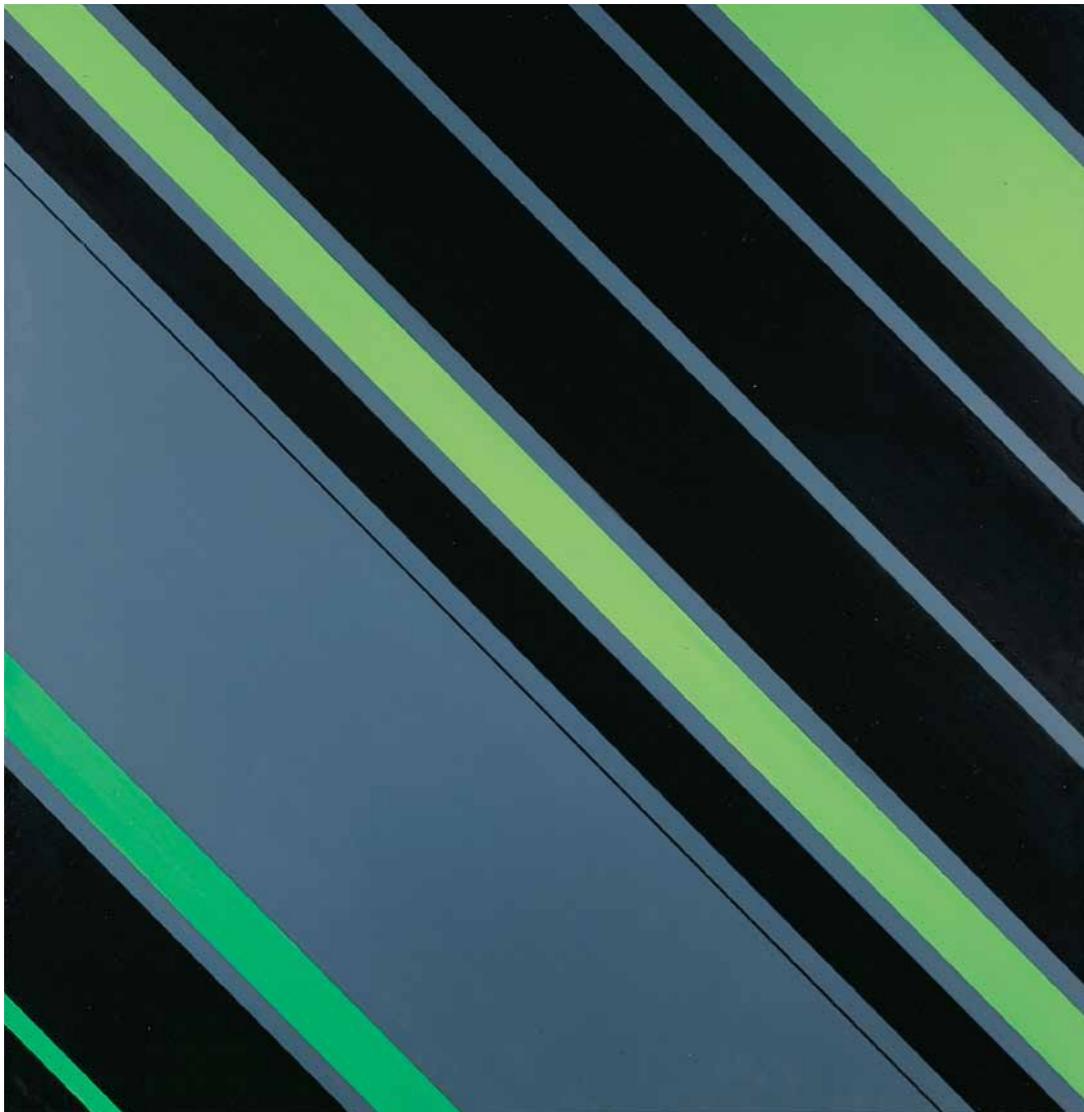
Gerwald Rockenschau's multi-media work is articulated in temporary space-related interventions, graphic work and picture-objects, architectural interventions and DJ-like curated musical performances. A characteristic of his images is that every individual, personal element relating to the production process is consistently eliminated, in order to make the conceptual element stand out.

Rockenschau emerged in the early 1980s as an exponent of a kind of Abstract-Concrete painting that became known as Neo-Geo. These were small-format images in which he ran through an open set of combinations of colors, forms and field divisions, though this 'pictorial inventory' did not develop the structure that gave it its actual meaning until placed in the situational context of a specific exhibition.

In the 1980s it was the pictures that defined the situation, but in 1989 Rockenschau did an about-turn: in the Paul Maenz gallery the artist covered a 13-meter-

long wall with square-meter Perspex sheets, so that the space itself became the picture support for the pictorial idea. Since then he has used Perspex, colored plastic and acrylic glass conceptually as the media for a wide-ranging pictorial concept that includes space, the viewer and the idea of the work. In 1991 he started a series of related exhibitions in which, using an even more radical approach, he reflected critically on the 'white cube'—art's ideal white space—and this also meant addressing the role of the viewer. The artist introduces barriers; closes or changes the dimensions of rooms; sets up rooms with views; makes visitors climb onto little steps in order to look over installed screens; and directs them through empty spaces via high scaffolding.

An ironic recourse to Minimal Art, technical aspects and work with visual codes from the everyday world are central to Rockenschau's images made of colored foils. The artist develops on his computer "abstract motifs with computer software for graphics, which



are read as a data set, cut out from colored foils and mounted as plane surfaces on ALUCORE. The image that appears is no longer based on color as the original material, but has already been industrially prefabricated. [...] The image created is an expression of a visual culture which we are no longer capable of designing without the use of electronic communication technology and the corresponding devices. The medium of painting suffices itself as a code.<sup>8</sup>

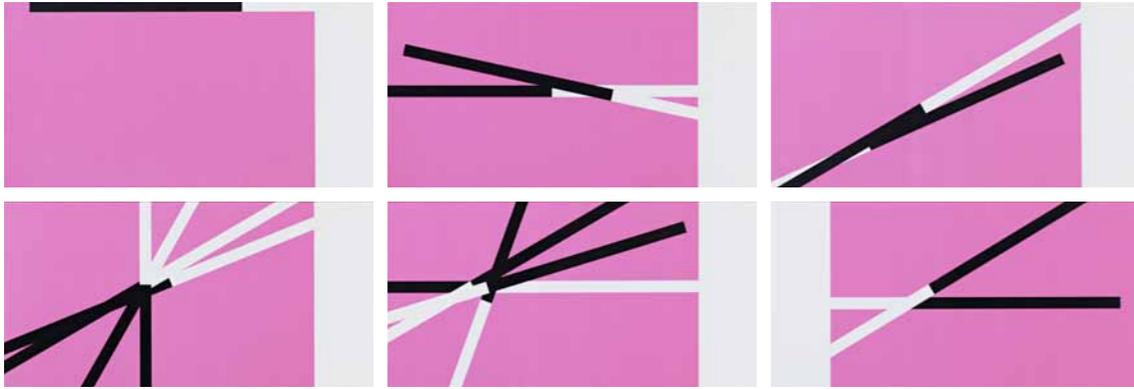
A floor-to-ceiling wall projection of the *Six Animations*, 2002, and a retrospective collection of works formed the spatial environment in Gerwald Rockenschaub's exhibition at the Museum Moderner Kunst Wien 2004. Each visitor could decide whether to enter the projection room first or to start in the second, larger room, for which the artist had put together a theme- and media-related selection of works with exemplars of his work groups, from the Neo Geo images of the 1980s to the sculptures and spatial interventions of 2004. The rooms were visually connected by a 'black square' opening in a partition wall inserted between the two rooms, referencing Kazimir Malevich's *Black Square*, 1915.

Already, his early works are characterized by a merging of symbols and pictograms—from popular culture, from media and urban sources and from consumption and advertisements—with reworkings of historical artworks taken as a model, ranging from Suprematism and Constructivism to Concrete Art and proto-Minimalist picture formats. Rockenschaub was also involved in the Vienna music scene from the beginning of the 1980s onwards. He played guitar in the Vienna New Wave band Molto Brutto and in 1986 to 1987 he pursued the latest developments in electronic music—in hip-hop and techno—in New York and Chicago. In 1987, Rockenschaub painted his last picture, in 1988 he began working as a DJ, and in 1989 he founded an advertising firm that was active for a short period.

Video art is unusual in Rockenschaub's work, which concentrates on computer generated picture-objects and spatial concepts that present an argument relating to their context. The symbols used by graphic programs and the digital industry's paint palette served as the basis for Rockenschaub's foil pictures from the 1990s.

— Gerwald Rockenschaub, *Six Animations*, 2002





In 1995, Gerwald Rockenschau and Michael Meinhart founded the club 'the audio room' in Vienna, for which Rockenschau designed his first computer-generated animations of abstract pictorial marks. A few years later, the artist used his video animations to translate his ideas for the exhibition context, first for group shows in Strasbourg and at Galerie Thaddaeus Ropac, and subsequently, in 2001, as part of an installation in the gallery Susanna Kulli, St Gallen. Seven monitors were built into a long, almost floor-to-ceiling wall, leaving only the framed screens visible. The short video loops functioned as rhythmically changing pictures, displayed like classically hung artworks. In 2002, this was translated into a video sculpture (purchased for the Daimler Art Collection) for an exhibition at the Sony Style Store at Potsdamer Platz in Berlin. In this case, the six grey 'Sony Art Couture' monitors were equipped with a base whose basic measurements and color gave it an aesthetic normally associated with a TV set. The ensemble's bulky and blocky look, reinforced by the reflective tiles on the floor, references the sculptural forms of Minimal Art. In 2002, Rockenschau, at the behest of the Kunsthaus Zürich, also displayed the St Gallen video wall, in dialogue with paintings by Richard Paul Lohse. A second video sculpture was created in 2002 for a solo exhibition in the Galerie Georg Kargl, Vienna. The eight monitors showed a varying range of simple images, reduced to black and white stripes and rectangles. If the neat layout of the iconic signs and the computer-controlled basis of Rockenschau's picture-objects bring to mind the development and control processes of industrial production, this is also true, in a different way, of his video animations. These take a 'concrete'

formal language and a cold aesthetic borrowed from computer-aided design (CAD) renderings and product design configuration diagrams and use 15-second loops to set them in repetitive motion. Perception, however, is suddenly changed as the soulless, pounding rhythm of machine production and the conveyor belt become visible as a kind of subtext to the electronic 'sound'. The promise of an endlessly variable world of digital pictures suddenly turns into the monotonous infinite loop of prefabricated images and signs.

#### A New Composition and Two New Sound Objects for the Exhibition 'Sound on the 4<sup>th</sup> Floor'

Before presenting three new works that were newly created or acquired for the exhibition 'Sound on the 4<sup>th</sup> Floor', the largest sound sculpture of the Daimler Art Collection should be presented, Jean Tinguely's (1925-1991) approximately thirteen-meter-long sound machine *Méta Maxi* from 1986. Tinguely reaped his first great international success in New York, when he presented a massive ensemble of machines that destroyed themselves over a short period on the evening of 17 March 1960. He called this project *Hommage à New York* [Homage to New York]. From then on, Tinguely mainly dedicated himself to the excessive, anarchist aspects and the explosive political impact of large-scale public sculptures which, like his small-scale sculptural collages, are created from the appropriated by-products of capitalist systems of production, the refuse of consumer society. In doing this, he knowingly exposed his work to an international risk on the art market by readily taking responsibility

for the problematical nature of the future development and acceptance of his works. Tinguely's sculptures address the senses of the viewer in a number of ways: seeing, hearing, smelling, feeling and moving around them. The large, kinetic sculptures created around 1980, which deal with aspects of music in different ways as chaotic scores, are counted among his most important works. Also, in the case of the large *Méta Maxi* sculpture, the viewer sees himself or herself confronted with a mechanical system of wheels and cogs, whereby the theatrical effects of the work show Tinguely's tendencies towards Performativity: the metal parts collide stoically with each other like a peasant orchestra, with a piano at their head, appearing to act as their conductor.

The floating verticality of the object, with its elegant Art Nouveau turn toward the ground, is one of many conceivable readings of this work: Hartmut Landauer's sculpture *amaru* can be exhibited in a variety of ways—standing, hanging or laid on the floor—and is reminis-

cent of vehicle, container, apparatus, machine, robot, trophy, chimera, insect. In pre-Columbian cosmovision, *Amaru* is a mediator between heaven, a real outer and a deep inner world, and the Earth Mother—and thus also between the elements air, water and earth. References to discarded everyday objects, destruction and material reinterpretation reflect Landauer's interest in metamorphoses: His materials undergo stages of destruction, so to speak, and finally come into existence as transmuted beings emancipated from the original material. The base material of the artist's picture-objects is record covers, which are cut up and collaged to form new structures and visual rhythms. For the 'Sound' exhibition of the Daimler Art Collection, Landauer conceived a wall design using details from vinyl covers, and composed a piece of music for which the parts of the sculpture served as instruments and sound generators. Pressed on vinyl, these now allow visitors to hear the sounds and noises that the artist had already imagined as an invisible soundtrack in the construction of the abstract mythical creature *amaru*.

Jean Tinguely, *Méta Maxi*, 1986





"I have built several instruments from reconstructed parts of the sculpture from which the composer and sound artist Daniel Kartmann was able to elicit overtones! We were surprised by the variety of sound materials—percussive elements, strings, archaic-looking wind instruments, etc.—all of which are in the sculpture. With a frequency meter, we even found some tones corresponding to already existing sounds: B7, an Ace, an E on the tube segments."<sup>9</sup>

The result is four sound improvisations, pressed on a 12-inch record in orange vinyl with screen-printed cover, in an edition of one hundred copies. For Daniel Kartmann, sound research on the original sculpture was particularly important and enlightening. The measurements and proportions of the sculpture also influenced Kartmann's Minimalist and Concrete Art concerns for the recording sessions. The source material and the resulting sounds were not distorted later, and no material used in the sculpture was excluded. The only permitted intervention was the use of a loop station. Thus, Kartmann was able to arrange the sounds in layers during his recorded live improvisations and to realize his basic compositional idea of the recurring loop. The hidden 'music' of the sculpture was created through a kind of endoscopic exploration of its inner life. The resulting sounds are 'liberated' sounds, universal sounds made audible by the freedom of the artistic idea. The four compositions combine psychedelic-symphonic and percussive vibrating natural sound reminiscent of jazz.

"True boogie-woogie I conceive as homogeneous in intention with mine in painting: destruction of melody which is the equivalent of destruction of natural appearance; and construction through the continuous opposition of pure means - dynamic rhythm."<sup>10</sup> Piet Mondrian's statement on his late *Boogie-Woogie* paintings (1942-1944) identifies an aspect that is also central to the work of Gregor Hildebrandt: the destruction of given melodies and musical themes, in a broader sense, as the destruction of the concept of the 'closed composition' of the artwork in favor of an 'open composition' with opposing points of connection. His material—VHS and cassette tapes, records and the like—samples the individual aesthetic preferences of the artist, the zeitgeist and the auditory and visual associations of the viewer. Visual scores, based on recorded music, draw free rhythms from the seamless

or open constructive addition of the shiny black music tapes. We see the abstract beat in the work and at the same time, in our imagination, hear the music, whose titles we see quoted in the labels accompanying the images.

In a new group of works from 2017 to 2019, Gregor Hildebrandt dedicated some of his image-objects to the great role models of the twentieth century in the context of sound, image and rhythm: Piet Mondrian, Anni and Josef Albers, François Morellet and Frank Stella. Hildebrandt replaces the black right-angled lines of Mondrian's paintings with audio cassette tape, which, in the case of the work in the Daimler Art Collection, bears a recording of a line of lyrics from Paolo Conte's Pop song 'Via con me' from 1981, "Non perderti per niente al mondo". Thus, Hildebrandt guides the viewer's imagination from classical 1940s music towards an Italian, boogie-woogie-inspired popular song of the 1980s.

At the same time, the advice inherent in the title, which translates as "Don't miss out on anything in the world", opens up new dimensions of experience. "I am giving a voice to Mondrian because his paintings are all recorded with something, even if it's just emptiness," Hildebrandt comments.<sup>11</sup> In 1948 the curator and author James Johnson Sweeney suggested how Mondrian's picture might sound—giving an imaginative sound to Hildebrandt's visual 're-recording' of it as well: "At the same time, contrasted with this endless change in the minor motives we have a constant repetition of the right-angle theme, like a persistent bass chord sounding through a sprinkle of running arpeggios and grace notes from the treble."<sup>12</sup>

The works of Xavier Veilhan—sculpture, sound installation, painting, photography, performance, film—deal with corporeality and the surrounding world of objects as the results of virtual and industrial conditioning. The sculpture *Instrument n° 4* belongs to the series *Big Instruments*. The first three objects of this series were exhibited during the 57th Venice Biennale as part of Veilhan's installation 'Studio Venezia' for the French Pavilion. Veilhan had built a fully functional recording studio and invited more than 200 musicians to work there during the seven months of the exhibition's duration.

The sculptures of the *Big Instruments* are reminiscent of forms of historical instruments and of Art Deco architectural decoration, as well as of Russian Construc-

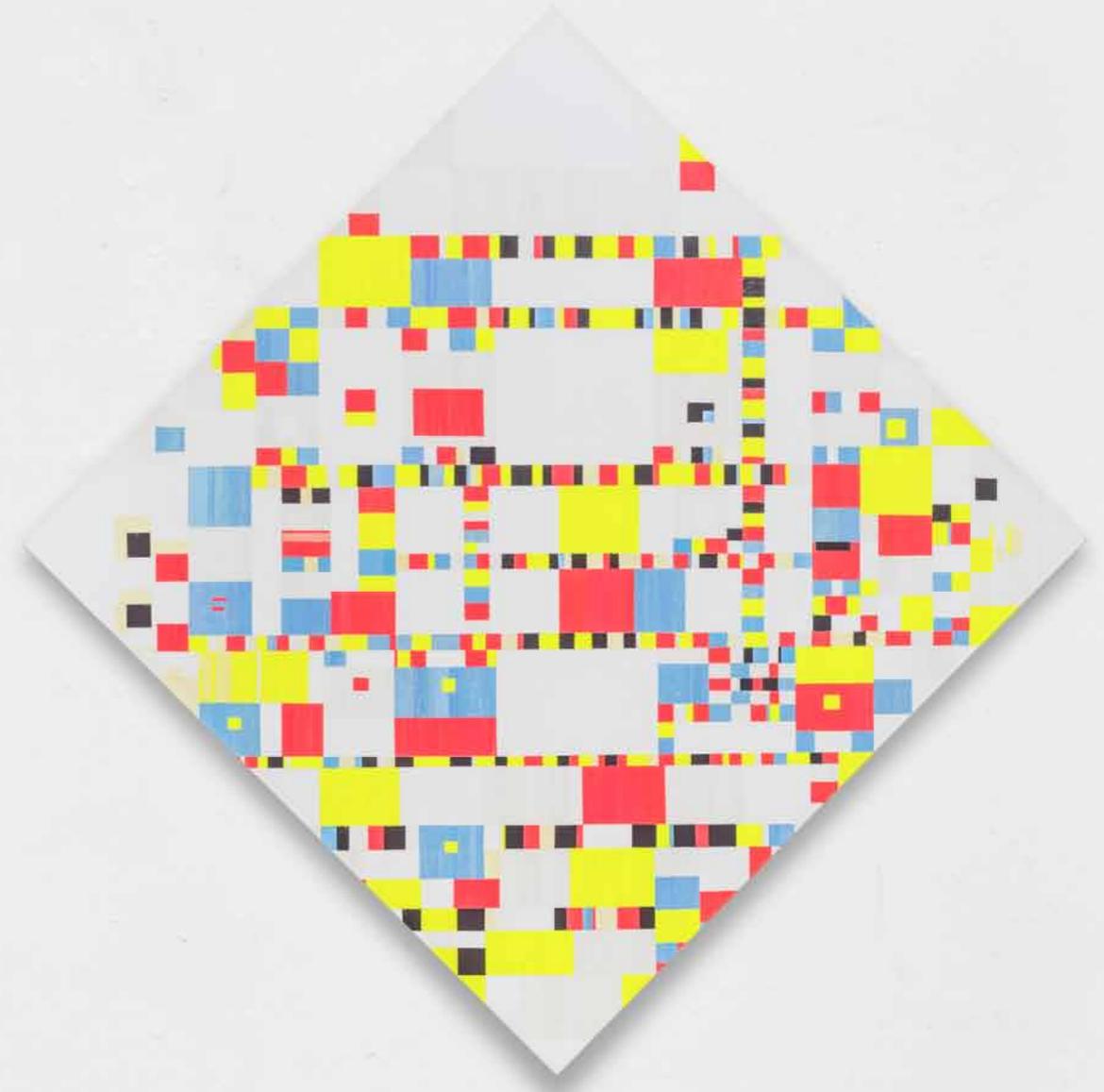
tivist designs. In the context of Italian futurism, in 1916 Luigi Russolo built simple large wooden instruments for his 'Noise music' (Intonarumori). Man Ray realized the neck of a cello as a sculpture in 1927, and the music sculptures by Stephan von Huene, which record music and language and re-translate them into sound, date back to the 1980s.

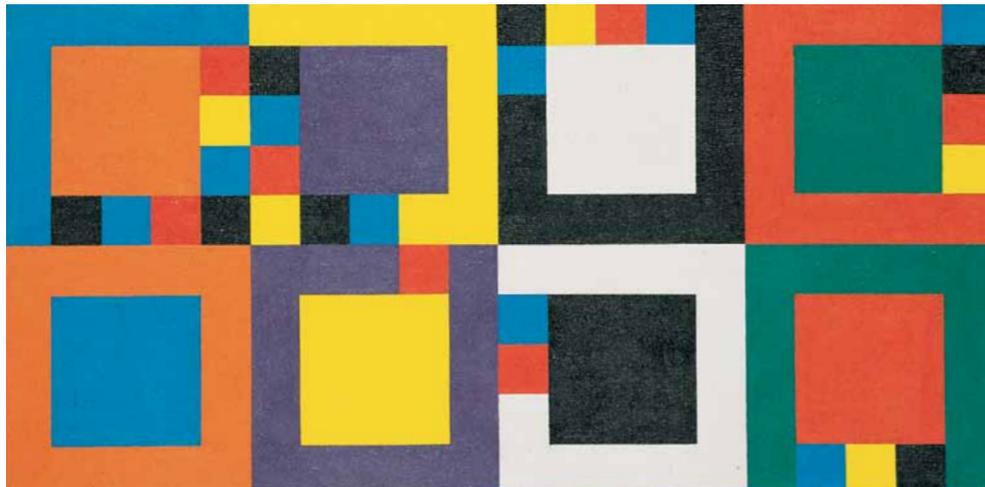
Xavier Veilhan's sculptures have a recognizable hand-crafted dimension, as light materials are used and a digital design phase has been omitted in the work process. *Instrument n° 4*, with a height of 2.55 m, breaks out of the contexts of human dimensions and function. Intended to be seen as much from the back as from the front—a bright artificial blue on the front surprises the viewer after the wood color on the back. The sculpture appears as a picture, object and architecture in one. "There is no reference to any particular instrument, but rather to a style and an era: that time when we started applying geometric forms to the body of the guitar. Some of my instruments are very much inspired by the Supremacist movement. Geometry plays an important role, starting off with the basic forms—circle, triangle and square—and subsequently enriching this vocabulary with more complex shapes. It was all about the manner of construction. My goal was to give the instrument a dynamic beyond its utility, compatible with its use but not guided by the shape of the human body. There is great liberty in that idea, a sculptural liberty."<sup>13</sup>

#### Endnotes

- 1 Hölzel, Adolf: "Über künstlerische Ausdrucksmittel und deren Verhältnisse zu Natur und Bild", in: *Kunst für Alle*, 20th year, Munich 1904, p. 152 [translated by the editor].
- 2 Itten, Johannes: *Werke und Schriften*, ed. by Willy Rotzler, catalogue raisonné by Anneliese Itten, 2nd enlarged edn., Zurich 1978, p. 374.
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- 4 Albers, Josef: "Color reading and contexture," in: *Interaction of Color, 50th Anniversary Edition*, New Haven 2013, p. 5.
- 5 Harrison, Charles/Wood, Paul (eds.): *Kunsttheorie im 20. Jahrhundert*, Ostfildern 2003, vol. 2, p. 922 [translated by the editor].
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- 10 See Koval, Oleksiy: "True Painting I Learn from the Taxi Driver as Well," URL: <https://oleksiykoval.com/2018/02/03/true-painting-i-learn-from-the-taxi-driver-as-well/> (May 1, 2019)
- 11 Rees, Lucy: "Discover the Hidden Music in Artist Gregor Hildebrandt's New Show," in: *Galerie Magazine*, URL: <https://www.galeriemagazine.com/the-soundtrack-of-german-artist-gregor-hildebrandt/> (May 1, 2019)
- 12 Quoted after Maur, Karin von: see note 3, p. 177 [translated by the editor].
- 13 Veilhan, Xavier: E-Mail to the author, April 25, 2019.

\_ Gregor Hildebrandt, *Non perderti per niente al mondo* (Paolo Conte), 2019







# On Visual Codes and the Imaginary Soundtrack

Nadine Isabelle Henrich and Sarah Maske

## Interview with Gerwald Rockenschaub

**Sarah Maske:** Talking about your exhibition at the Galerie Thaddaeus Ropac in London, you said you play with visual codes. How do you develop these visual codes?

Does the use of codes also play a role in our exhibition, 'Sound on the 4<sup>th</sup> Floor'?

**Gerwald Rockenschaub:** Those are two different situations. The exhibition at Galerie Thaddaeus Ropac in London is solo. In that case, I only work with my own ideas, my own images, objects, and sculptures. Here at the Daimler Contemporary Berlin, it is a completely different starting point. Like a DJ, I work with pre-made tracks, in this case visual tracks, if you will. Then I position them based on personal criteria, on my taste, on how it seems right to me in the sense of dramaturgy, starting from the first work and going to the last—this is also how I compose a solo exhibition. First and foremost, for solo exhibitions I'm interested in the architecture, the rooms, and then I react to those. At the Daimler Contemporary, it is similar. Here, I also reacted to the architectural situation, of course, as anyone can easily see in the various sketches that I delivered. I mean, the imposing rooms in the Galerie Thaddaeus Ropac in London—the town house of the Bishop of Ely in Mayfair from the 18th century ... I love that kind of thing! That's totally crazy to me (laughs). I react to that and work with these amazing rooms, not against them. For the wall in the hallway, I had 55 black Plexiglas plates made, each measuring 12 x 12 x 0,3 cm and attached to the wall by a screw in the center. I thought, surely, it'll be good if I arrange a completely

unorganized pattern on this very long wall, in contrast to the existing floor tiles, which are laid out in a regular pattern. That way I'm reacting to the floor pattern and interpreting the possibilities of dealing with what is already there. I try to establish or dissolve regularities and patterns according to criteria from Gestalt psychology, to create a visual dynamic and rhythm, and I play with these elements and design possibilities. For me, it is about playing. Also playing with various codes. With visual codes.

**SM:** So have you played with other works here with us?

**GR:** Yes, exactly.

**SM:** Is there a reason you did not include any of your works? Your works in our collection, the Alucore images, or the video sculpture with its rhythmic courses—they would have fit well in this exhibition.

**GR:** In this exhibition, my work was to draw up the design of the exhibition and create a dramaturgical sequence, and to assemble the selected works according to my personal criteria. I also designed the invitation, the cover of the brochure, the poster, and a short-animated film of the subject matter for the website. That is my work, my contribution. I don't need any other work, any artwork from myself. I think it's more elegant that way.

**SM:** I've noticed that, in reports about you, there is discussion that you have turned away from painting and drawing. You still produce many foil images, image objects and graphics. How do you feel about that?

**GR:** First and foremost, I am always interested in creating a concept for an exhibition. When creating a specific concept, I proceed as follows: There is an existing architecture; I have certain rooms, one room, a suite of rooms at my disposal. What do I need to 'play' the location as interesting as possible and as varied as possible in terms of content and dramatic sequence? And I design or create something accordingly, so that it is also multifaceted. So, it can sometimes make sense to go to the wall with pictures or objects. Or, in another room it is much more interesting to go away from the wall into the room with a sculpture. After these considerations, I then develop and design something I can use—be it pictures, a wall painting, an installation, or whatever. To that effect, I play with a particular medium, with the concept of the medium, with content or, under certain circumstances, with expectations. What is a picture? What can a picture be or mean to me today? So how do I interpret it, including classical media? Some of my more recent works are inlays and reliefs—in Plexiglas.

**Nadine Isabelle Henrich:** Following on from that—Since the late 1980s, you have done some work with colored and transparent Plexiglas panes and also with walkable scaffolding or stairs or inflatable sculptures, directing the viewer's movement in space or creating new possibilities of perception. What interests or excites you about transforming or influencing spatial perceptions and viewer movements into exhibitions that go beyond the 'picture' itself?

**GR:** It is not my intention to dictate something to the visitors or to direct them. I am more interested in providing possibilities for a spatial experience or for sequences of motion. For the Austrian Pavilion at the 45th Biennale in Venice in 1993, I designed a scaffolding where you could walk along the walls at a great height. You could see the room from above or look out of the windows at the top, choosing unusual viewing angles. This enabled or offered the visitors various visual sensations inside and outside the pavilion, in quotation marks. Apart from this 'walk-in sculpture,' neither pictures nor other art objects were to be seen. Andrea Fraser, whom I had invited, along with Christian Philipp Müller, to 'play' the pavilion with me, reacted to my walkable scaffolding with a sound installation—people from different nations could be heard speaking

in different languages. This reflected and supported the existing social situation.

As an artist, I make a visual offer, which then raises the question: what do I see, what is happening there, and what does it do to me?

When designing an exhibition, I use a computer-generated 3D model in the studio to define possible movement sequences and the dramaturgy.

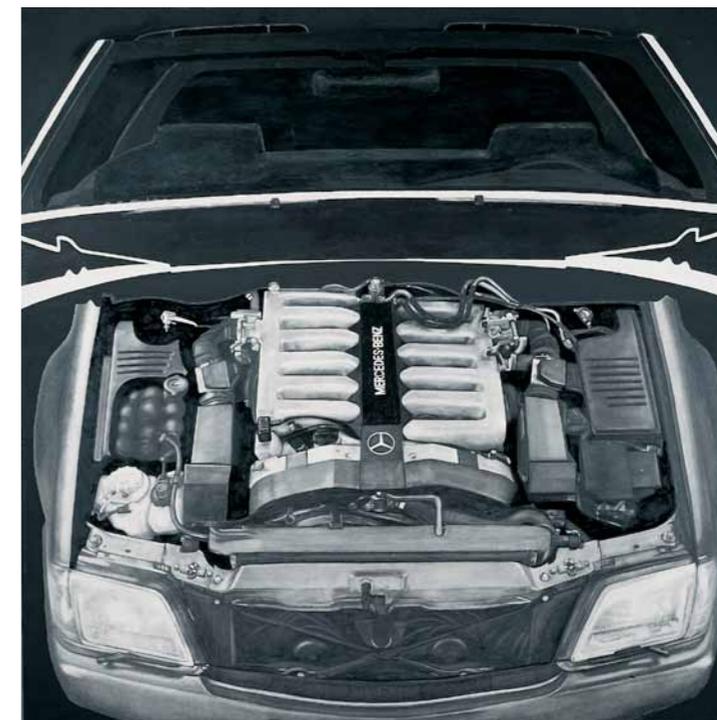
**NH:** Since you have been performing as a musician at the beginning of your artistic work, first in a New Wave band and later as a DJ, how do you see your role when you work as a DJ compared to working as an artist and artist curator? Both situations have both aspects that build tension or deal with expectations.

**GR:** My job as a DJ was mainly limited to the late 1980s and the whole of the 1990s. When the phenomenon of clubbing began, I was already at the first club events in Vienna. I was also a club host there for 6 years. Then I quit. I didn't feel like it after a certain point. I've been living in Berlin for 20 years. Here I haven't given up music completely; I'm still doing it here and there. But now I prefer to compose my own tracks and release them on Soundcloud now and then. And just to make it clear: Gerwald Rockenschaub is still a DJ! No, that's not true anymore (everyone laughs).

The performance profile in this profession is relatively clear. People want to dance, and that's what I have to provide as a DJ. I had a lot of fun doing that as a balance to my artistic work. It is something different than sitting in a quiet room in front of a computer. Besides that, as a DJ you get feedback right away. Either people react or they don't react. If they don't react, you know immediately that you've done a bad job, and you have very little time to correct it. I have never played the music I compose during my DJ sets, because these compositions are not suitable for the dance floor. Except for one of my last gigs, I mixed a track in between for fun. That worked quite well, because when people dance, they dance to almost anything. It can still be so terrible and abstract.

**NH:** For the exhibition 'Sound on the 4<sup>th</sup> Floor,' you also composed a piece or recorded a track that can be heard during the tour through the exhibition. How would they relate that to each other: what can someone perceive visually and what can they hear in that case?

Robert Longo, *Untitled (engine)*, 1995



**GR:** That can be seen as more associative. I combine several relatively short tracks. They are usually about two minutes long. Very sparingly instrumented. For example, there is a piano piece. A piano on which I only play one note for a few bars. One note, again and again, again and again. That can be annoying, but I can play this one note faster or slower, add a change in harmony at a dramatically relevant point, or vary everything by means of various effect sequences, making the whole number a little more varied and interesting. Then I programmed a drum track, which rhythmically completes the piano track or takes it apart. In short, you think you have a straight beat, but then it's gone again. It is about musical structures, which are not meant to be illustrative. It boils down to the fact that at first glance the music has nothing to do with the exhibition, but then it does again in a weird way. It is my personal acoustic interpretation of what you see, my personal soundtrack, my special audio guide, so to speak.

The whole exhibition is, after all, associatively structured from my point of view. As an example, I take the picture of Robert Longo. You see an engine, and everyone—not just me, everyone—immediately knows what an engine sounds like. Some pictures have a sound or a rhythm in them. I'm a musical person, and because I'm very involved with music, I naturally have musical ideas as well. I walk down the street and see something that seems interesting to me and I have an idea for a

picture, for a sculpture or an installation. When I hear a noise or something similar somewhere, I usually have an idea for a track, for a piece of music, immediately. On a laptop, for example, I create a sample. I use a synthesizer, a modular system, etc., to create a sample—all software—a temporary sample, and then I can open the sound file in another program and make certain manipulations there and create a special sound. I play it into a sequencer and can then place different tracks on top of each other—it's a complex thing. Tinkering with sounds sometimes takes until four in the morning or longer.

Similarly, I tried to compose this exhibition, to bring a dynamic flow to it. As a DJ, I'm committed to making sure that the dancing happens, and of course there's also dramaturgy—how do I start, when do I put in a break or just an implied break, and what do I play afterwards? My favorite music is club music, techno, house and the various derivatives that are out there. I also love the Pet Shop Boys. In each of my DJ sets, I had at least one track from the Pet Shop Boys.

**SM:** So, sound is important for you in your life and career, but only as a DJ and not in your artistic work? In the 1990s, the genre of sound art became established in research. Are there aspects of sound art in your work?

**GR:** I've always kept those apart. I've never had a viable idea of using my sound work in one of my exhibitions before. I also think it makes more sense and is more productive to focus my concentration on the visual. But I've sometimes DJed at parties in the art world. Often a mistake. The art public didn't dance in the 90s. And that's frustrating for the DJ.

'the audioroom' club in Vienna, where I hosted, wasn't an art club. We had international and local DJs and VJs, who provided the visual entertainment program.

I don't make sound in my solo shows. Every now and then the sound plays associatively; maybe because I have designed a picture according to musical criteria or because I make a wall installation like the one I described earlier for the Galerie Thaddaeus Ropac in London, where black Plexiglas plates run over the wall like musical notation. That installation is very musical and has a rhythmic dramaturgy. My exhibitions are always based on a visual dynamic and an imaginary soundtrack.

**NH:** Following on from that, in the current exhibition 'Sound on the 4<sup>th</sup> Floor,' the title suggests it: you first think it's an exhibition where there's a lot to hear. But the exhibition is now conceived in such a way that you have the opportunity to go through it in complete silence. Sound is only one level that is offered. There are different possibilities of reception that you offer to the visitors. Which can also be chosen. That was certainly also a conscious decision.

**GR:** Yes, of course.

**NH:** There is no confusion of sounds in the room. And perhaps to ask explicitly: you decided to combine 15 video works in one display that resembles a long turn-

table; all videos are shown in the same format, and the sound can be controlled via headphones. Perhaps you could say something about this decision.

**GR:** 15 monitors on the wall—that doesn't really look elegant to me. Whether it's the same monitors or different ones, these are all decisions that may be visually painful. And then you have a lot of ugly cables hanging down and various plugs. To make everything disappear and to switch it off visually is the result of pure aesthetic pragmatism.

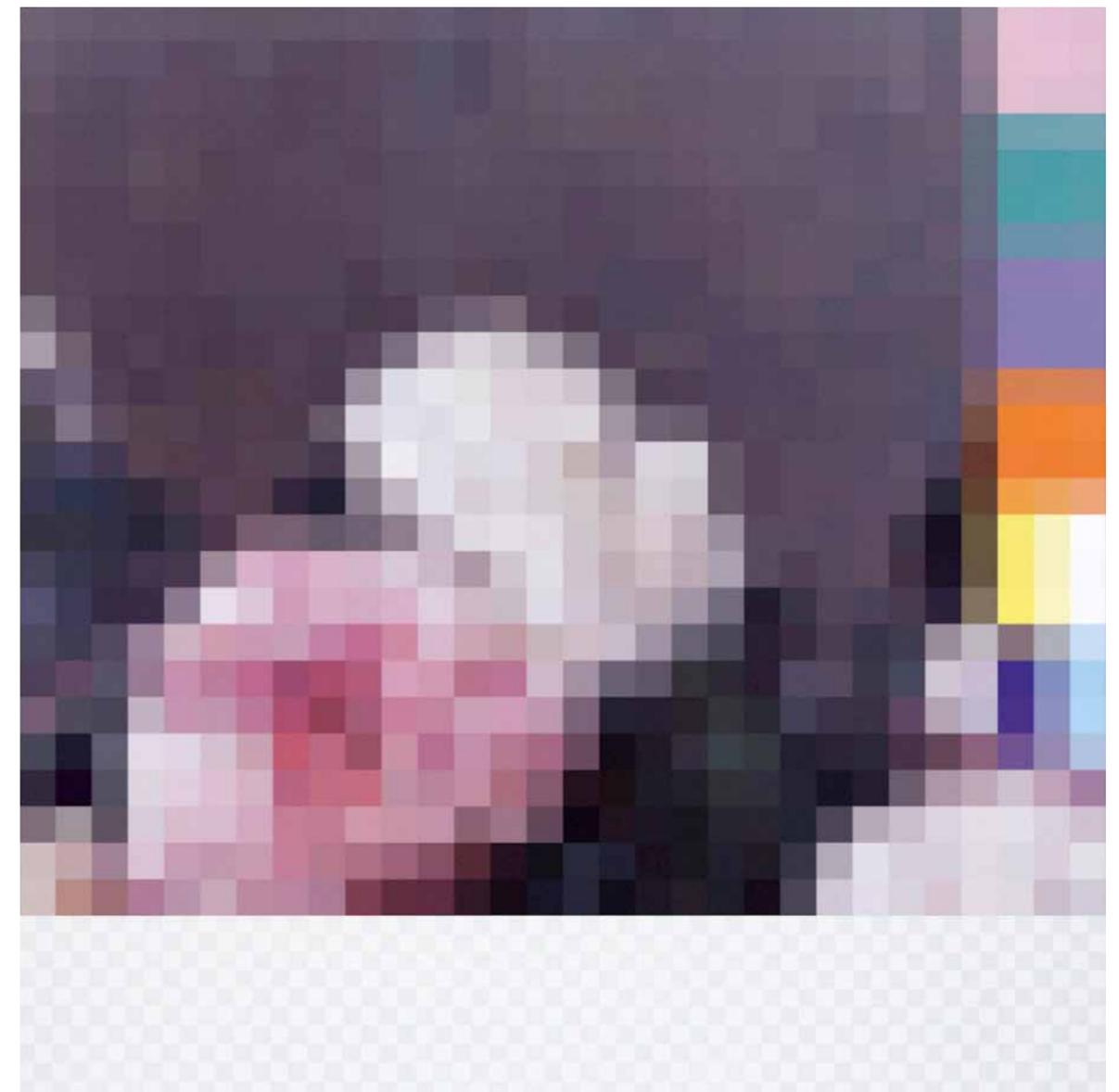
**NH:** There are trigger points that you can use to control the sound of the works.

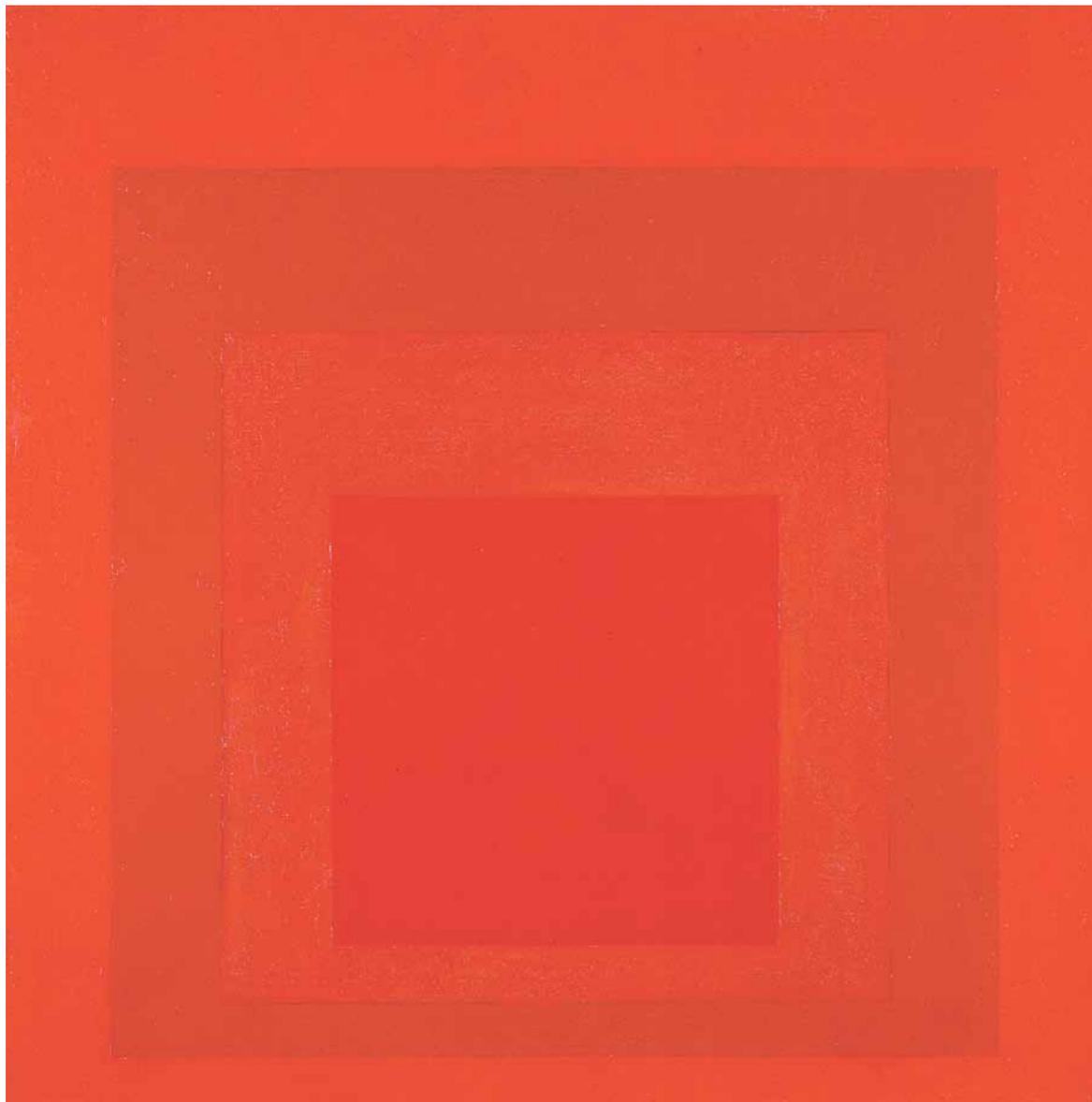
**GR:** The works have sounds of very different characters. For me it was interesting to approach the subject associatively. Some works have less to do with sound. Some more. What do you call a sound? What do you define as sound? The clock by Alicja Kwade in a 'sound exhibition' makes absolute sense to me, regardless of whether you hear the ticking or not. Or like the engine picture of Robert Longo. You see the part and you immediately have a sound. Well, at least I do. With some pictures, you immediately have an imaginary sound. In other works, like the pictures by Albers and Arp, that's not so much the case—I build them up as if increasing the volume. Then that is my sound association with these images.

**NH:** ... Like the individual imaginary soundtrack that everyone hears differently ...

**GR:** I provide the visual platform—the imaginary soundtrack is already there for me, of course.

**SM:** Like some people see colors when they hear sounds. Just the other way around.





# Composition in Music and Art

Sarah Maske

The concept of composition is an important foundation, and not only in music. In the visual arts, composition is associated with assembly and structure, perspective and symmetry—terms that are just as relevant to music with different weightings. Musical composition means the “musical work fixed [and multiplied] in notes,” more abstractly and more generally defined as “an artistic creation, compilation made according to certain criteria.”

## Color Composition—Josef Albers

In the visual arts, the concept of composition is used for formal design decisions within a work of art. Josef Albers works *Homage to the Square: Between 2 Scarlets* from 1962 and *Study for Homage to the Square: Opalescent* from 1965 are to serve as an example. After studying in Berlin, Essen and Munich, Josef Albers came to the Bauhaus in Weimar in 1920 at the age of 32 and studied first under Johannes Itten. As head of the glass workshop, Albers gave courses in materials science and influenced several generations of students over ten years as a Bauhaus master. Albers's first abstract paintings date back to 1913, but it was his stained-glass window designs of the 1930s that marked the succinct steps towards visually perceptible spatiality on a flat surface. In 1949, Albers began his best-known series *Homage to the Square*, which gave the autonomy of color a hitherto unknown absolute-ness. Several thousand color compositions were created in this series until his death in 1976. Further results of his research on color effects were published

in the book *Interaction of Color* (1963). “Starting out from a squared matrix, he developed a pictorial approach with three or four interlocking squares with the aim of presenting the autonomous color as the ‘carrier of the pictorial plot’ and making visible interactions of color, which can be modified at will. His key design theorem—to achieve maximum effect with minimum input—is more than just an economical principle. Albers saw his art philosophically as a parallel to life. With *Homage to the Square* he endeavored to create ‘meditation panels’ for the 20<sup>th</sup> century.”<sup>1</sup>

## Notation—Rune Miels

Music and image compositions are combined in many examples of art. With Rune Miels's *Welt ich bleibe nicht mehr hier* [‘World I won't stay here anymore’] (Bach Cantata No. 82) from 1991 the topic of notation is raised. Miels's notation is based on aria no. 2 ‘Schlummert ein, ihr matten Augen’ from the church cantata ‘Ich habe genug’ by Johann Sebastian Bach, BWV 82. There are three systems with the melody for the vocal part (bass) and the accompaniment (excerpt), the vocal line is underlaid with German and English text. Music and text permeate an apparition of death that carries a person with it: it is a bone man in whose arms the shadow of a figure rests. “No other composer in the history of music has so many inspiration for the art of our century as Johann Sebastian Bach.”<sup>2</sup> These references proved in many cases to be variations of the theme of duality of expression and mathematics.<sup>3</sup> This doubling stimulates Miels in Bach's work, but it

is a fundamental part of her oeuvre regardless of her involvement with Bach. The subject of her work is the pictorial and painterly investigation of orders. The artist gathers, studies and bundles existing systems of order with the aim to make their structures visually perceptible in her pictures. In addition to mathematical systems of various advanced civilizations, she examines central questions of geometry and music, questions of the magic square, the central perspective, number systems in China, Babylon, and Egypt, as well as original orders in various creation myths.

The entire text of the aria, which is partly depicted in Rune Mielsds's painting, reads:

Fall asleep, you dull eyes,  
Fall softly and blissfully!

World, I'm not staying here anymore,  
I don't have any part in you,  
For the soul it might be good.

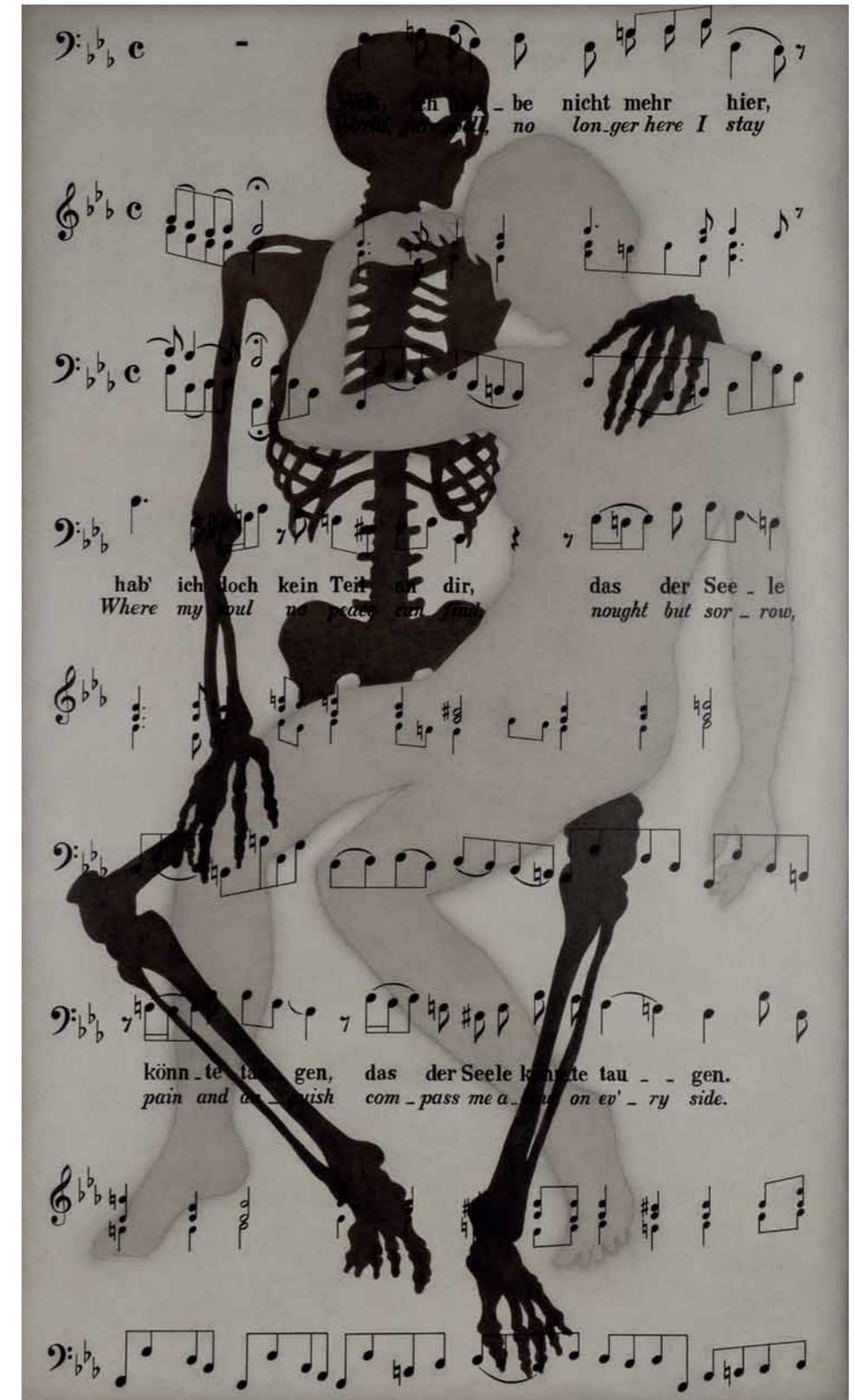
Here I must raise misery,  
But there, there I'll look.  
Sweet peace, quiet rest.

#### Musical Composition as Part of a Video Work— Park Chan-kyong

Park Chan-kyong's *Flying* from 2005 is based on the soundtrack 'Double Concerto' from 1977 by South Korean-born composer Yun Isang. It is a 34-minute piece based on oboe, harp and small orchestra. The video deals with the ongoing conflict between North and South Korea. Park Chan-kyong refers to what he calls a 'colonial uncanny' theory that is crucial for understanding his visual work.

The artist explores the break between the Korean past and its present, a kind of collective amnesia from his point of view, influenced by the rapid economic development of the country and even turning the recent past into an unknown, almost ghostly figure. In his film Park provides traces of the Cold War with an enigmatic picture—as an unresolved tragedy. The film is based on documentary footage of the flight from Seoul to Pyongyang in 2000 of the then South Korean President Kim Dae-yung on the way to a summit meeting with the North Korean leader Kim Jong-il. Park casts the retrospective gaze of a romantic on what today is regarded as the culmination of inner-Korean reconciliation by working with slow motion effects and underlying Yun Isang's soundtrack 'Double Concerto' with the film. This concert is based on a Korean fairy tale. A harp playing princess falls in love with a shawm playing cowherd. The king, angered at his daughter's inappropriate choice, banished both as stars to the opposite ends of the Milky Way. As an act of mercy, however, they may meet once a year, on 7 July, in the middle of the Milky Way. "The narrative subject corresponds to a

— Rune Mielsds, »Welt ich bleibe nicht mehr hier«  
(Bach Cantata No. 82), 1991



formal design that pursues principles of order rather than development. Based on European ideas of form, the one-movement work, which like Franz Liszt unfolds the principle of multi-movement in one-movement in his symphonic poems, could be characterized as follows: A rather fast first movement is followed by a slow movement, which merges into the fast third. This leads into a solo cadenza of the harp, which, however, does not yet signal the end of the composition: For in the third movement a 'duo' of solo instruments is inserted. [...] The subject of the composition ties in with the real phenomenon of molting: In Korea, a few days before 7 July there are hardly any magpies to be seen, and when the magpies return after 7 July, they have lost feathers. On this occasion the children are told the fairy tale of the stars. The magpies had been on their way to bring the lovers together and had had to leave their feathers in this heavy work. Isang Yun also means more than just this with his choice of material: He wants to remember Korea separated by foreign powers in 1945. While heaven, even if only on one day a year, grants the grace of reunification, corresponding negotiations in Korea have so far been unsuccessful."<sup>4</sup>

#### Endnotes

- 1 Seidel, Claudia: "Josef Albers," in: Wiehager, Renate (ed.): *Minimalism in Germany. The Sixties*, Ostfildern 2012, p. 226.
- 2 For overview, compare: Bach, Friedrich Teja: "Johann Sebastian Bach in der klassischen Moderne," in: Maur, Karin von (ed.): *Vom Klang der Bilder, Die Musik in der Kunst des 20. Jahrhunderts*, exh. cat. Staatsgalerie Stuttgart, Munich 1985, pp. 328-335, here: p. 328.
- 3 Ibid.
- 4 Sparrer, Walter-Wolfgang: Yun Isang 'Double Concerto', 1977, URL: <http://www.boosey.com/cr/music/Isang-Yun-Double-Concerto/4998> (May 1, 2019)

— Park Chan-kyong, *Flying*, 2005, video stills



# Acoustic Immersion Strategies in Contemporary Art

Nadine Isabelle Henrich



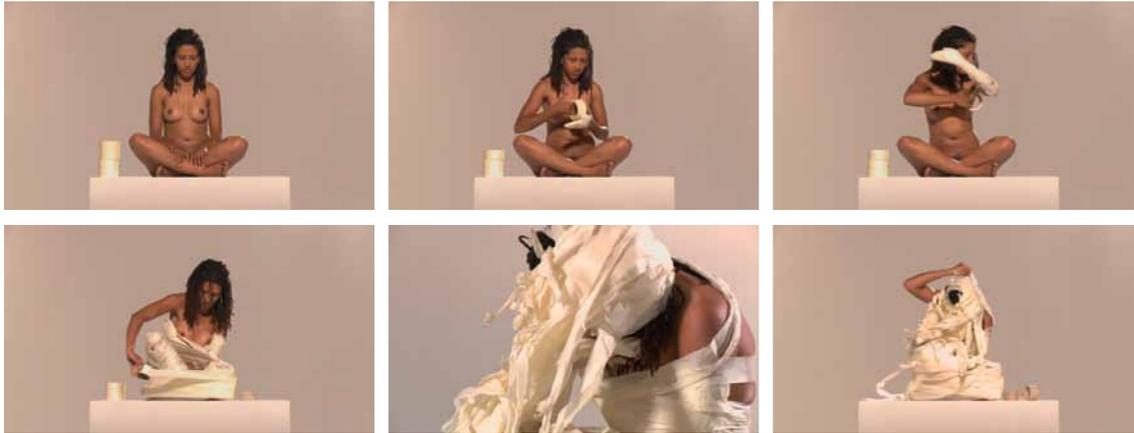
Since the 1960s, contemporary art has displayed an increasing level of interest in the ways of dealing with and experiencing immersion.<sup>1</sup> Further development since the 2010s has been associated with the mass availability of virtual and augmented reality. In this context, Marshall McLuhan's concept of 'acoustic space' is of central importance and refers to how the soundscape and spatial experience determine and reciprocally structure each other.<sup>2</sup> In video art, the 'soundscape' is a particularly effective instrument for drawing the viewer into the visual event and shifting his spatial experience, as the term itself reflects, into the pictorial space. Syntheses of visual events and one's own memories can be evoked by linking familiar noises of urban spaces or everyday actions with perception at the level of the image and personal associations outside the image. Fractures, dissonances and tension can also be created through contrasting moods or contrasts between noise and image. The phenomenological quality of sound positions it centrally in contemporary discourse, which is increasingly moving towards an aesthetic of immersion. In her dissertation 'Aesthetics of Immersion,' published in 2007, the American artist Laura Bieger defines in this context: "The aesthetics of immersion is a calculated game with the dissolution of distance. It is an aesthetic of empathic physical experience and not of detached interpretation. And: It is an aesthetics of space, since the life of immersion takes place in a blurring of the boundary between pictorial space and real space."<sup>3</sup> In order to dissolve the boundary between the work and the recipient, sounds are an effective, versatile artistic instrument

that enables 'immersion' also in the sense of a physical perception of fictitious spaces by evoking acoustic immersion effects.

## Thorns in the Ears: Noise, Body, Self-Determination—Ma Qiusha & Lerato Shadi

In the video works of the Chinese artist Ma Qiusha and the performances of the South African artist Lerato Shadi, sounds and body (states) are placed in relation to each other. Questions about one's own childhood (Ma Qiusha) and self-determination vs. social control (Lerato Shadi) are dealt with in a combination of physical action and almost unbearable noises triggered by it. Observation and acoustic perception establish a tension between aesthetic experience and annoying or unpleasant noises associated with nervousness and pain.

It is mostly the vocabulary of the media and video, accompanied by collage and watercolors, through which Ma Qiusha expresses her often intimate, autobiographical themes. The artist works in a studio in the Shunyi district, 30 kilometers northeast of the center of Beijing. In the video artwork with the lyrical title *All my Sharpness Comes From Your Hardness*, 2011, the viewer looks down upon the artist's legs wearing pure white ice skates, which scrape across the asphalt backwards and at great speed, grinding forcefully. In this combined audiovisual presentation, the naive, childlike subject matter is juxtaposed with a hard, uncomfortable soundscape, creating a powerful mixture of beauty and discomfort. Additionally, the



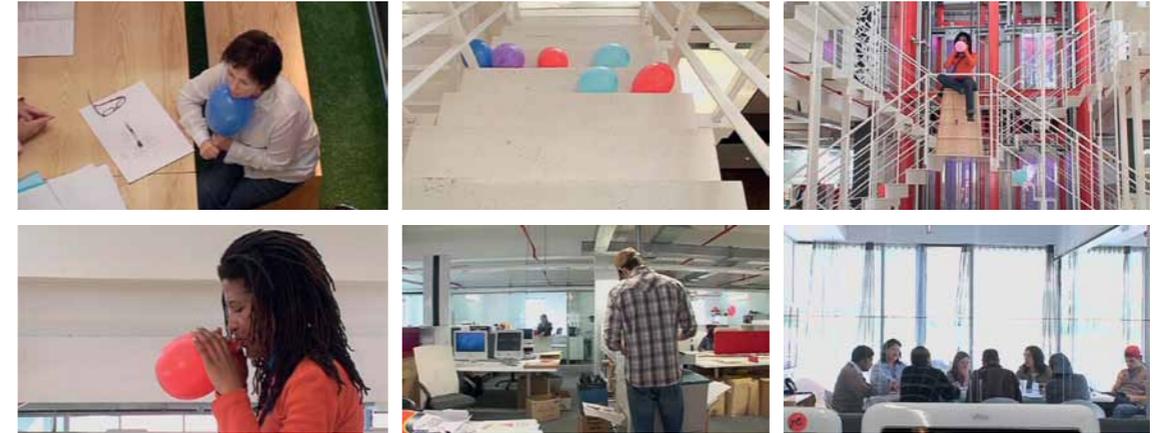
tone of the grinding sound that steadily accompanies their progress over the asphalt of the road changes as the position of the blades changes. The ice skates and the road inflict wear and tear on one another reciprocally: the blades are sharpened or blunted, and, at the same time, they scratch the asphalt. Given its autobiographical links to the artist's childhood, which traces in the video the path from her grandmother's house to her own home, makes the work readable as a multi-layered play on words for early imprints, family influence and personal development. Before her seventh birthday, the Chinese artist's parents decided on her career as a musician. They bought an accordion and enrolled her at the local conservatory. When the accordion was too heavy for the young Ma and she gave up music, drawing lessons followed. Strict and demanding, the mother peered through the window of the classroom and made sure that her daughter made good progress.<sup>4</sup> When the daughter made a mistake, her mother would walk in and painfully pinch her inner thighs. In *All My Sharpness Comes From Your Hardness*, the intense noise of the work, which accompanies the sight of the legs racing along, affects the physical sensation of the recipients, deliberately disturbs a calm approach, conveys nervousness and refers to the childhood moments of pressure to perform and everyday punishment rituals.

### **Lerato Shadi**

*Mmitlwa* refers to a Setswana saying that describes an intricate, thorny situation which one is responsible

for resolving. It literally translates as 'thorn.' The artist appears naked and sitting on a white pedestal in front of a white background. Shadie wraps herself in white adhesive tape, and then, rather more painfully, removes it. The video appears to be divided into two sections, although there is no break between the two. While the 'cocooning' is rather graphical and meditative, with playfully erotic connotations, the removal of the adhesive tape is rough, violent and almost masochistic. The whole performance, which lasts a little over 25 minutes, was documented from three different camera angles, and elicits a physical, almost painful reaction from anyone viewing the video. From an emotional point of view, this artwork is a parable for self-determination and for taking responsibility for one's own life. If one analyzes Shadie's references to social processes in South Africa, it soon becomes clear that Shadie's conceptual work centers on the repetition of the banal and the everyday and above all on how we interact with time.

In her titles, Shadie often uses sayings or terms that allude to her own cultural roots. 'Hema' and 'Mmitlwa' are Setswana terms (Setswana is one of the eleven official South African languages, and Lerato Shadie's mother tongue). 'Hema' could be translated as a noun 'breath'—or as an imperative—'breathe!' It is also the title of a six-hour performance by the artist that took place in an office building in Cape Town in 2007. For the whole six hours, Shadie sat on a pedestal in the stairwell, blowing all the air she took into her lungs into colorful balloons. The way the balloons floated lightly



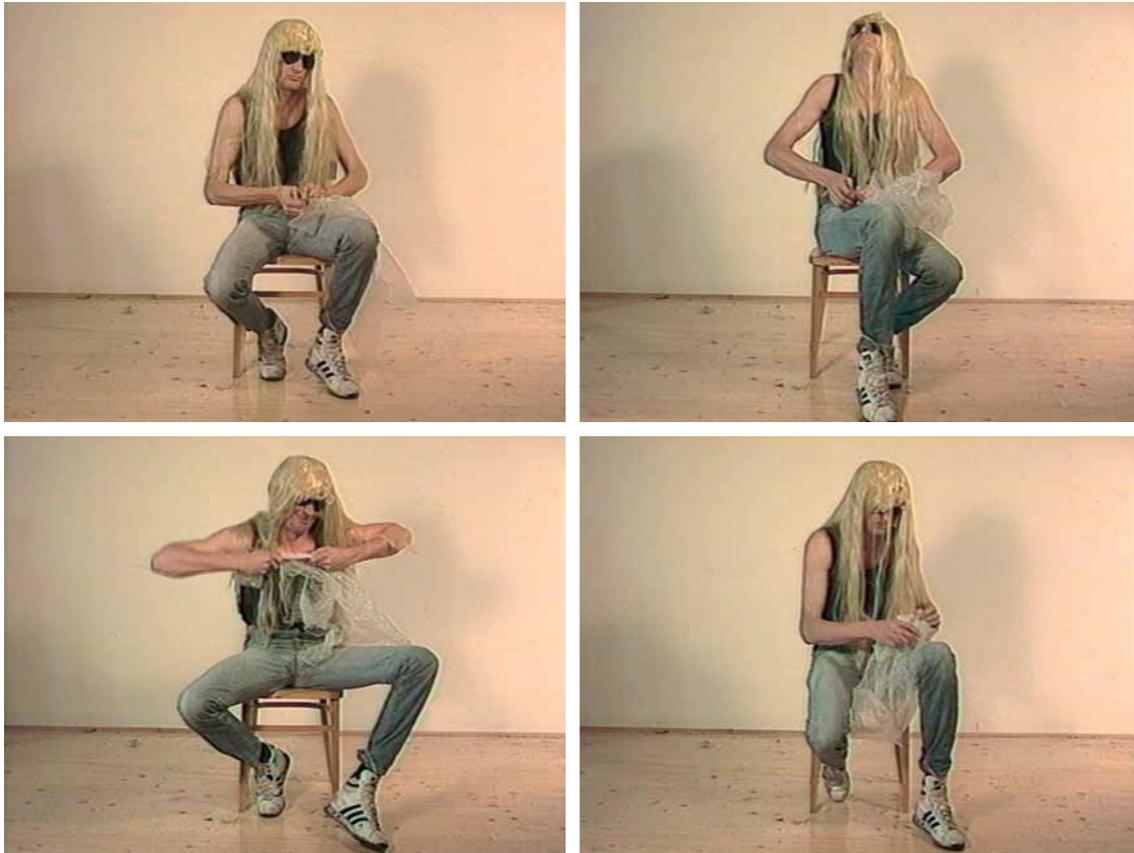
through the stairwell, their bright colors and the seemingly incidental nature of this art event amid the everyday business of an office contrasted starkly with the sheer physical effort of inflating almost 800 balloons without a break. As the venue for this performance, Shadie chose a modern-day working environment, where, ultimately, time (and lifetime) is exchanged for wages. In her performances, the artist often uses readably physical exertion and exhaustion to thematize the passage of time, and she has also succeeded in transferring these aspects to video. Consequently, in spite of a certain similarity, Shadie's performative video works stand in stark contrast to Heimo Zobernig's works, whose actions are deliberately effortless and simple, with regard to a continuously repeated, seemingly banal plot.

### **As if Time Stood Still: Sound & Time Perception—Heimo Zobernig, Alicja Kwade**

In his 1907 essay 'Sociology of the Senses,' Georg Simmel dealt as early as 1907 with the genuinely fleeting character of sounds and described them as visually perceptible objects in dualism: "In general, one can only 'possess' the visible, while the only audible has already passed with the moment of its presence and grants no 'property.'"<sup>5</sup> The human world of acoustic experience is therefore closely linked to transience and the sense of time. In 1989 the first videos *No. 1, 2, 3* and *4* were created, whose design principle was to be decisive for many more of Heimo Zobernig's video works: Simple actions perpetuated over a period of

time are recorded with a direct camera shot. Video *No. 1* shows Zobernig sitting in an armchair with a blond long-haired wig and cracking the bubbles of a bubble wrap. After the 1981 video *de nada* and the joint work with Helmut Mark *Heimat* created between 1983 and 1987, the videos created by Zobernig alone are—with a few exceptions—continuously marked with numbers from 1989 onwards. The numbered, continuous seriality of the video works reinforces the awareness of the passage of time, while one bubble after the other is inexorably crushed senselessly and explosively. The ticking inside the work *Watch* by the German-Polish artist Alicja Kwade seems similarly unbearable. The frequently recurring clock motif shows how significant time is in Alicja Kwade's work. The object is a reminder of the Vanitas still life tradition, where the clock functions as a memento mori, reminding viewers of the short timespan allotted to any life. The 2009 work called *Watch* consists of atomic clocks with an all-round mirror surface. They are mounted next to each other and float free of the wall, swaying delicately in the air. The face is concealed by the mirror surface, depriving the timepiece of its original function. Instead, the surrounding space and the viewers are reflected, and thrown silently back on themselves. Noise and perception of time seem to be closely linked, when in absolute silence time also seems to stand still, whereas the constant noise of blowing up (Shadie), bursting (Zobernig), ticking (Kwade) brings into consciousness the continuity that lasts beyond one's own influence—until Kwade turns back time in *Gegen den Lauf*, 2014.

\_ Heimo Zobernig, Nr. 1, 1989, video stills



**Sylvie Fleury: Wash and Twinkle!**

Authors of Cultural Materialism, building on these founded by Marvis Harris in 1968 in 'The Rise of Anthropological Theory' and further developed in 1979, discovered in the forms of appropriation of images, motifs and objects mass-produced by the cultural industry their strategies for "moments of resistance and cultural creativity."<sup>6</sup> In his canonical essay 'Cross the Border—Close the Gap' in 1968, the American cultural critic Leslie Fiedler simultaneously formulated his demand for a radical dehierarchization of culture by means of an equalization of forms of articulation of popular culture with literature (and art):<sup>7</sup> "It has been so long since Europeans lived their deepest dreams—but only yesterday for us."<sup>8</sup> Fiedler expresses the thesis that America, because of its young history, is even less distant from direct impulses and childlike dreams than the traditional European culture. He published the essay programmatically in the American men's magazine 'Playboy' and it was intended to be groundbreaking for authors such as Susan Sontag and artists such as Andy Warhol, who transferred topics such as science fiction,

pornography, consumption, camp and kitsch into cultural-critical analyses and spaces of art, and pushed forward the overcoming of the metaphorical boundaries between 'high' and 'low' that Marcel Duchamp had initiated. Warhol's extensive cinematic oeuvre is less well known today than his iconic portraits of New York scene celebrities of the 1980s and his silkscreens of everyday consumer objects, or of car models, as in the *Cars* series, commissioned by the Daimler Art Collection, 1986/87.

Colorful shopping bags by Christian Lacroix and Tiffany, noble designer shoes by Charles Jourdan and Gucci, or heavy American street cruisers: Sylvie Fleury uses subversive irony to transfer consumer and fashion articles as well as male status symbols into the art context. In their loud, colorful presence and their consumer-oriented showmanship, the objects seem to be transferred into an exhibition space out of place and transfer the outside world into the art context in a readymade manner, inserting mass-produced brands and consumer goods into the white cube. Her analytical interest focuses on the phenomenon of the

\_ Alicja Kwade, Watch (2x TN), 2009



\_ Alicja Kwade, Gegen den Lauf, 2014





fetishization of these luxury goods, their codes, and the change of perspective between typically female and male consumer worlds. Female consumption, fetish woman and fetish car meet when Fleury, in high heels, struggles with the trunk lid of an American limousine (*Beauty Case*) or when she washes the front of her car in a similar outfit and underlaid by the droning of a car radio and at the same time makes it up (*Car Wash*). With obsessions on and with the object, with sexual object connotations and the body show provoked by a deliberately placed camera, Fleury examines clichés and subjects of gender constructions to an ironic questioning (*Twinkle*). The video works *Car Wash* and *Twinkle* show, among other things, the artist's legs in high-hooked shoes while she takes different ones out of her closet and tries them on to tinny pop music in front of the mirror. Noises and radio music evoke references to scenes from cinema, porn and advertising films, which Fleury quotes in her works through styling, camera work and certain gestures, but they also tie the images back to the everyday life of the recipients. Today, Sylvie Fleury's videos often appear as an (ironic) journey through time to the America of the 1980s and 1990s, where we combine road trips lasting days, Ray Ban sunglasses and radio music in the driving wind of the highway.

#### Endnotes

- 1 An overview of this ongoing and recently increased interest in immersion as a strategy and premise of contemporary art has recently been provided by the exhibition 'The World Without the Outside. Immersive Spaces' since the 1960s, 8 June to 5 August 2018, Gropius Bau Berlin.
- 2 See Schrimshaw, Will: *Immanence and Immersion. On the Acoustic Condition in Contemporary Art*, New York/London 2017.
- 3 Bieger, Laura: *Ästhetik der Immersion (Esthetics of Immersion)*, Bielefeld 2007, p. 9.
- 4 Young, Michael: 'Ma Qiusha,' in: *Asia Pacific Magazine*, Issue 98, URL: <http://artasiapacific.com/Magazine/98/MaQiusha> (May 1, 2019)
- 5 Simmel, Georg [1907]: 'Soziologie der Sinne,' Aufsätze und Abhandlungen 1901-1908, Volume II, Complete Edition Bd. 8, Frankfurt am Main 2009, p. 122.
- 6 See Held, Jutta/Schneider, Norbert: *Grundzüge der Kunstwissenschaft. Gegenstandsbereiche - Institutionen - Problemfelder*, Köln/Weimar/Wien 2007, p. 54.
- 7 See Seiler, Sascha: „Das einfache wahre Abschreiben der Welt.“ *Pop-Diskurse in der deutschen Literatur nach 1960*, Göttingen 2006, pp. 80-88.
- 8 Fiedler, Leslie: "Cross the Border—Close the Gap," in: *Playboy*, dec. 1968, p. 151, 230, 252-254, 256-258.



# Words from Mouth to Abyss

Friederike Horstmann

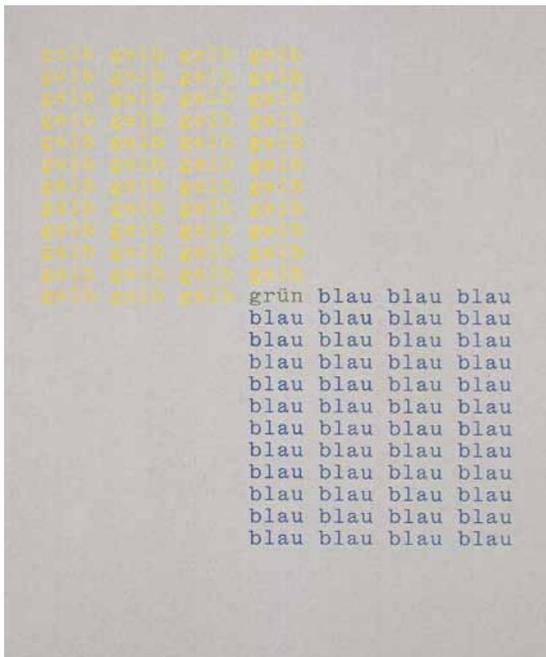
Words of wonder wanderings  
Words on wanderings  
Flake words  
Clear words of escaped flowers  
Words of floating mountains  
Or if you think that is exaggerated  
Words of cloud mountains  
[...]  
Words from mouth to abyss.  
Words for fishing in murky waters.  
Corresponding wordplay  
For devilish dark grounds.<sup>1</sup>

## Associative Compounds—Hans/Jean Arp

The avant-garde movements of the early twentieth century had a great interest in compositions that transcended the boundaries between the realms of language, sound and visuals. Hans/Jean Arp achieved this type of intermedial rapprochement of poetry with music in his early sound poems. These are phonetic poems in which the focus is largely not on using words to convey meaning, but instead on the pure formal use of language as sounding material. Beyond their purposeful, practical use, phonemes become autonomous, and focus is placed on their “materiality” or sound. As a result, Arp’s poetry closely approximates music. “Cornny jokes” and “rhythmic babble” are often the glue that holds together his Dadaist sound poems, “playing with rhythm and tone in meaningless sequences of sound.” In Arp, any poetry morphed into “nonsensophonía.”<sup>2</sup> The re-musicalization of poetry

was also intensified through the performative character of the poetry recitation at the Cabaret Voltaire in Zürich: Arp’s recitations were accompanied by music. In the excerpt of the poem “Worte” [“Words”] from 1961 that is quoted at the beginning of this essay, Arp, the former sound poet, now near the end of his life, once more evokes the verbal adventures that he had engaged with again and again since the start of his artistic endeavors in 1916, in equal measure as both a poet and visual artist. By combining words in an idiosyncratic manner or by placing them in an unfamiliar context, Arp succeeded in making subliminal, often unexpected images emerge from language. “Words always sounded fresh to me. They conceal a secret. I handle them as a child handles his building blocks. I touch and bend them as if they were sculptures. I endow them with a spatial plasticity that is independent of their meaning.” Arp’s words, which are always joined in surprising ways, take on spatial, sculptural dimensions and destabilize daily language use due to their semantic ambivalences. Elsewhere, he references the autonomy of language and lets the words take the lead in creating the text.<sup>3</sup>

The work of Hans/Jean Arp combines the major art trends in the early 20th century: Dada, surrealism, and the abstract trends in the 1920s. His associative play with linguistic ambiguity finds its pictorial counterpart in his collages, sculptures and reliefs. His work *Lèvres et glace à main* [Lips and hand mirror] is an organic configuration of rounded bodily shapes. Through the use of the suggestive picture title, Arp connects a navel with a hat in order to tap into unexpected



\_ Timm Ulrichs, *gelb-grün-blau*, 1966

availed ourselves of them, we could handle and trade them. Language was a purposeful material for packing and wrapping the foreign objects surrounding us and so for taking possession of and annex them: that is, words used as fishing lines or nets. The naming and designating of things [...] brought order to confusingly entangled phenomena, until finally even the last white spots of the map were designated, marked off, fenced in with words, language spread over and covered everything and everyone. [...] To subjugate earth meant to conquer it with language."<sup>8</sup>

Ulrichs takes language at its word, by deliberately ignoring the abstracting content of its signs. He calls it appropriately "Begriffsstutzigkeit" ["slowness of comprehension"], which is less a failure than a skill, in order to break through the stated routine, stumble over language and uncover unknown uses of signs and images. The tricolor silkscreen on Ingres paper *gelb - grün - blau* [yellow - green - blue], part of the bibliophilic portfolio 'ordo,' is an early conceptual work of Ulrichs from 1966. The three colors are expressed as text images—they are represented both verbally and visually, in which process the concept and image become congruent and are tautologically doubled. Language is given an image, taken at its word and thus made descriptive again. This pictoriality almost seems to return to the word its original weight and immediate link to the actual subject, the loss of which Ulrichs takes issue with. *gelb - grün - blau* is thus part of a series of works that perform one's own perceptive process literally. Moreover, the graphic allows for musical structures to be uncovered: The words 'gelb,' 'grün' and 'blau,' which are of equal length, are grouped into rows, columns and squares against a gray background. This rhythmic sequencing follows principles comparable to musical notation. As a result, the different movement sequences of the words created by this seriality are reminiscent of a musical passage. Despite the reduction, these visual notations come together in a complex, dynamically formed visual composition. The words, characterized by color and length, are grouped to formal units that come together, split apart and permeate each other.

image planes and semantic levels through this highly capricious neologism, "Navel hat." The convergence of biomorphic, vegetative and abstract forms reveals his associative-figurative thinking. Throughout his life, Arp's search for the "universal primordial form" is expressed in organic figurations that nevertheless remain abstract.

### Illustrated Tautologies—Timm Ulrichs

Timm Ulrichs has often been attested "delight in intellectual wordplay, in double entendres and the ambiguity of words."<sup>4</sup> His explorations of language include quirky work titles, "neo-Dadaist language fragmentation"<sup>5</sup>, early concrete visual and, later, material poetry—integrating anagrams, palindromes and tautologies, combining principles of musical structure with those of the visual arts.<sup>6</sup> A disciple of Dada, the self-taught artist has been working in interdisciplinary, provocative and conceptual ways from the beginning, striving for the democratization of art and subverting the fetishization of the work of art with ready-mades, multiples or items produced in multiple copies such as postcards, posters and art books. The analysis of language and a skepticism toward its seductive visual effect are a consistent foundation in his work. Like prominent forerunners of the nineteenth century<sup>7</sup>, Ulrichs takes a critical view on the identifying naming of things by language as a means of discovering and knowing the world: "By capturing things in words once upon a time, we



\_ Brian O'Doherty, *Aspen 5 + 6*, 1967

### Inside the White Box—Brian O'Doherty

The dissolution of traditional concepts of art that resulted from the avant-garde movements of the early twentieth century, and which occurred due to an expansion of the notion of aesthetics, elimination of the strict division between the various disciplines, leveling of the barriers between visual art, poetry, performing arts and music, with the inclusion of materials previously outside the realm of art, inspired artist and critic Brian O'Doherty, who published a double issue of the avant-garde magazine *Aspen* as a guest editor in 1967. Packaged in a white box, *Aspen 5 + 6* is not just a magazine, it is also an exhibition catalog "within and between categories" and even a miniature multimedia exhibition that completely does away with the need for a gallery.<sup>9</sup> The box contains a book, four films, five records, eight cut-out panels and ten printed texts. It includes a total of 28 numbered objects. There are three thematic blocks: time (in art and history); language; tranquility and reduction. This unusual magazine box is innovative because it contains new forms of production, distribution and reception. This issue, with its critique of art institutions, the alleged superiority of the artist over the observer and the autonomy of traditional art forms such as painting, was published at a crucial time in the development of conceptual art. In both concept and form, O'Doherty defines a novel language for art that is open to new forms of media and collective work and addresses the recipient as an active participant. "The idea was to establish a network of provisional relationships that could be in endless combinations, depend-

ing on the reader, listener, looker."<sup>10</sup> Due to the form as a box with loosely inserted objects, decisions about the proper reading, hearing, or viewing sequence must be made. *Aspen 5 + 6* uses an array of 'activating' objects to encourage interaction. An 8 mm film projector is required to watch the films of László Moholy-Nagy, Robert Morris & Stan VanDerBeek, Robert Rauschenberg and Hans Richter. The media of sound recording that are also included in the box require a record player. O'Doherty recorded the psychoanalyst Charles R. Hulbec, who recited four sound poems from his Dada era, when he was still named Richard Huelsenbeck. He persuaded Naum Gabo to recite his "Realist Manifesto," which he wrote with Anton Pevsner in 1920. The *Aspen* box is also crucial because it is interdisciplinary, encompassing the fields of visual art, literature, dance, poetry and music, as well as artists from European modernism and U.S. artists. For example, O'Doherty combined the Beat prose of William Burroughs with the non-realistic writing of Alain Robbe-Grillet in the 'nouveau roman' movement on one sound record. The box also included a cardboard replica set of the minimalist sculpture *The Maze* by Tony Smith; a musical score entitled *Fontana Mix* in the form of a series of instructions that John Cage uses to explain to the reader how a piece of music is composed; a description of how O'Doherty's minimalist play *Structural Play #3* is performed; a series of transparent sheets with grids and patterns that overlay each other where the reader can write a series of plus and minus signs, which are part of the work *Seven Translucent Tiers* by Mel Bochner; Dan Graham's instructions for complet-

ing his 'Poem;' and a nod to the demand for serial authorship that is less subjective in *Serial Project #1* by Sol LeWitt. In addition to Susan Sontag's essay 'The Aesthetics of Silence' and George Kubler's 'Style and the Representation of Historical Time,' Roland Barthes's groundbreaking essay 'The Death of the Author' was also published for the first time here in a small bound volume. Barthes writes about the 'death of the author,' thereby postulating one of the most important theses in post-structuralist text theory. This thesis rejects the conventional practice within literary criticism of primarily searching for the 'author's intention' when attempting to discover the meaning of a text. The author's power is taken away, the creative element is no longer attributed to the autonomous subject, who mutates into a subject that repeats the words of others. From the referential and citational character of his texts, Barthes concludes that the function of the author is to be eliminated in theory. He replaced the 'author god' with the author as someone who merely cobbles together quotations. The author does not produce the text, the text just comes into being by itself as a repetition and variation of other texts. O'Doherty said of commissioning Barthes that, "he got it immediately. My notion that art, writing etc. was ... a kind of anti-self." This anti-auteur strategy is also included in Samuel Beckett's *Text for Nothing #8*: "All I say will be false and to begin with not said by me." This shifting of the focus from the all-powerful author/artist to the observer/reader that was proclaimed in Barthes's essay is also repeated in Marcel Duchamp's 'The Creative Act,' which Duchamp recited for a recording specifically made for *Aspen 5 + 6*.

### Generative Grammar–Martin Boyce

From the outset, language elements and references to literature appear in the works of Martin Boyce, and not just in the poetic titles, but also in a photo series with language motifs. Through the use of allusive exhibition and work titles, Boyce's installations are condensed into fragile landscapes and fragments of stories. His abstract indoor interiors have a fleeting, dreamlike presence that make them seem imaginary and unstable. In these works, Boyce is often concerned with aspects of modernism and works with previously discovered forms that he reinterprets and further de-

velops at the intersection between design, architecture and daily life. With allusions to the icons of the design and art history of the twentieth century, he creates spaces that make the act of involuntary recollection itself the actual object and content of his artistic thought process.

In 2005, Boyce coincidentally came across a black and white photo of concrete cubist tree sculptures created by brothers Jan and Joël Martel, who designed them as a public sculpture garden in 1925 for the 'Exposition internationale des Arts Décoratifs et industriels modernes' in Paris as a sort of memorial to tree silhouettes. From the graphical structure of the concrete sculptures, he generated a syntax with obtuse angles, distorted diamonds and rhombuses, a brittle vocabulary of forms with mostly four- or five-sided forms.

"Through the linear repeat pattern—this graphic forest—letters, words and forms were being whispered."<sup>11</sup> His formally defined grammar model also creates an alphabetic writing system. "While making models of the Martel trees, I would have cut out components of the trees lying flat on my desk. [...] It was then, within the lines of the repeat, that I began to see the possibility for letters of the alphabet to emerge."<sup>12</sup> In the basic structure of the Martel trees, Boyce reveals a linear pattern that does not just lead him to a new type face. It also provides a sort of grammatical basis for Boyce's sculptural ensembles. To this day, he uses this widely branched module system for various purposes, such as suspended, arborescent light sculptures, lampshades and sculptures on the ground.

One of his objects is *Telephone Booth Conversations (III)*, a reminiscence on the phone booth, which marked public space as a fleeting location where words were uttered and that has now largely disappeared in the era of the personal smartphone. As a result, reappearance of the dysfunctional phone booth stirs up melancholic memories. Boyce arranges complex objects and locations from narrative clichés and constructs associative commemorative spaces that contain metaphors of the past in their evocative excess. His modular syntax contains poetic potential: "Martin Boyce recombines his sculptural alphabet to form new configurations, shifts and spatial articulations, just as an anagram might take letters of an opening sentence and group them to form new sentences somewhere between sense and nonsense."<sup>13</sup>

\_ Installation view,  
Martin Boyce, *Telephone Booth  
Conversations (III)*, 2006.  
Daimler Contemporary Berlin

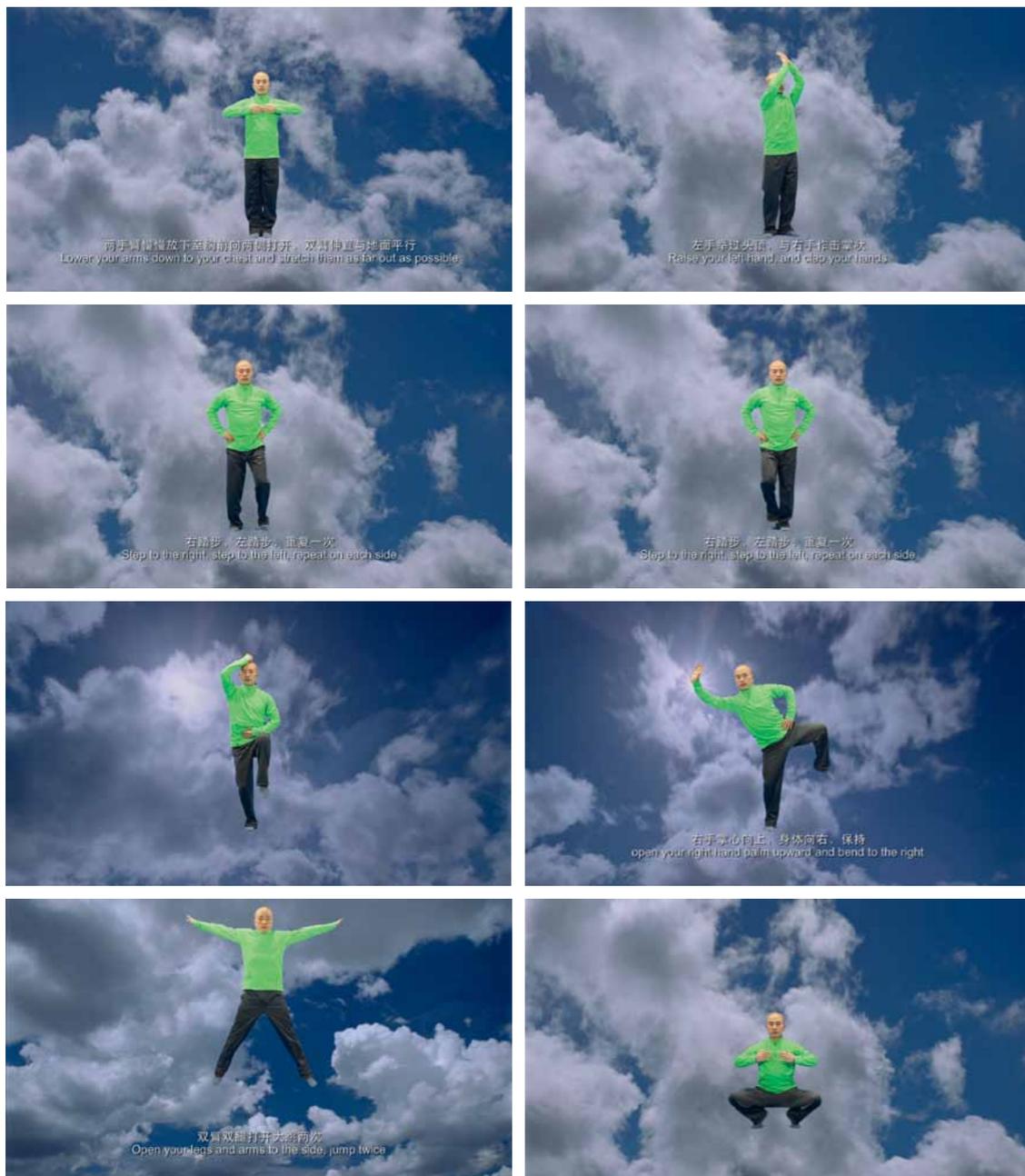


### Endnotes

- 1 Arp, Hans: *Gesammelte Gedichte*, vol. 3, Zürich/Wiesbaden 1984, p. 133.
- 2 Liede, Alfred: *Dichtung als Spiel*, Berlin/New York 1992, pp. 216-428, here: pp. 366ff.
- 3 See Watts, Harriet: "Hans Arp und die Worte," in: *Hans Arp*, exh. cat., Kunsthalle Nürnberg, Ostfildern 1995, pp. 65-84.
- 4 Holeczek, Bernhard: *Timm Ulrichs*, Braunschweig 1982.
- 5 Rapp, Jürgen: "Timm Ulrichs, Menschlicher Maßstab," in: *Kunstforum International* 126 (March-June 1994), p. 297.
- 6 Important texts by Timm Ulrichs on language include "Texte - Kontexte - Konnexe: Spielregeln konkreter Poesie," in: *Timm Ulrichs: Retrospektive 1960-75*, exh. cat., Kunstverein Braunschweig/Osthaus Museum Hagen/Heidelberger Kunstverein 1975, p. 39; "... eine Tautologie ist eine Tautologie ist eine Tautologie ...," in: *ibid.*, p. 53; "Übersetzung, Translation, Transduktion," in: *ibid.*, p. 55; "Lesen & ... (ein Nachhilfeunterricht)," in: *Timm Ulrichs: Totalkunst*, exh. cat., Städtische Galerie Lüdenscheid 1980, pp. 36f.; "Literatur - in aller Munde," in: *ibid.*, p. 42; "Zurück in die Satzbaute und Steinbrüche: Über Tendenzen der Verbildlichung, Verdinglichung und Vergegenständlichung in der aktuellen Poesie," in: *Timm Ulrichs, Totalkunst: angesammelte Werke*, exh. cat., Wilhelm-Hack-Museum, Ludwigshafen am Rhein 1984, p. 12.
- 7 See Nietzsche, Friedrich: *Menschliches, Allzumenschliches: Ein Buch für freie Geister*, in: Nietzsche, Friedrich: *Werke in drei Bänden*, ed. by Karl Schlechta, vol. 1 (1982), p. 453.
- 8 Ulrichs, Timm: "Zurück in die Satzbaute und Steinbrüche: Über Tendenzen der Verbildlichung, Verdinglichung und Vergegenständlichung in der aktuellen Poesie," in: *Timm Ulrichs, Totalkunst: angesammelte Werke*, exh. cat., Wilhelm-Hack-Museum, Ludwigshafen am Rhein 1984, p. 12.
- 9 *Aspen 5 + 6* also anticipated O'Doherty's most influential, three-part essay series that debuted in *Artforum* in 1976 and was compiled in a book entitled *Inside the White Cube: Ideology of the Gallery Space* in 1986. In this book, he uses a sophisticated writing style and highly imaginative metaphors to critically examine the sociological, economic and aesthetic context of the white gallery and museum space and reveals the myth of its neutrality as well as its ideological implications. "It is not the inner requirements of a work that define an object as art, but instead the environment, the white cube that provides context." See O'Doherty, Brian: *Inside the White Cube: Ideology of the Gallery Space*, San Francisco 1986.
- 10 See "In Conversation. Brian O' Doherty with Phong Bui," in: *The Brooklyn Rail. Critical Perspectives on Arts, Politics, and Culture*, June 7, 2007, ULR: <https://brooklynrail.org/2007/6/art/dougherty> (May 1, 2019)
- 11 Conversation between Martin Boyce and Christian Ganzenberg, in: Wiehager, Renate/Ganzenberg, Christian (ed.): *Martin Boyce*, Cologne 2012, p. 51.
- 12 *Ibid.*
- 13 Wiehager, Renate: "La mémoire involontaire contemporaine: Reading Boyce with Benjamin and with Proust," in: Wiehager, Renate/Ganzenberg, Christian (ed.): *Martin Boyce*, Cologne 2012, p. 8.







responded to, the anger and the cynicism of the 1990s. His artwork is characterized by an intensive interest in “examining the different inconsistencies and ambiguities that underpinned his consciousness of the world.” (David Elliot) In 2010, he took the next logical step by founding his firm Madeln Company. It represents a very serious and rigorous attempt by Xu Zhen to create an entrepreneurial alternative to the existing system of galleries, art fairs and museums. The *Physique of Consciousness Museum* is part of the research endeavor of the company. A “cultural fitness exercise” formed the basis of the artwork. This exercise, which is entitled *Physique of Consciousness*, brings together diverse human movements from very different contexts. “It combines physical and spiritual virtues, enhancing body conditions and well-being, and further extends researches on world physical and spiritual practices. [...] Researches and analysis of each posture and movement (more than a hundred) and their origins, and signification, have been pursued since 2011.” (Madeln) The body positions show slow and sometimes only slightly different changes. The slow changes of posture are accompanied by spherical sounds. The video looks like a purchasable training video in which each exercise is explicitly narrated and shown to be imitated at home.

**Sound Collage–Takehito Koganezawa**

Sound collages play an important role when it comes to playing with music and sounds. Sound collages are the acoustic counterpart to picture collages, which reach far back into the history of art. Collaged sounds, noises and tones can unfold effects that are not contained in the individual components, even if they remain comprehensible. Sound collages are combinations of fragments or samples of pieces of music and recordings.

Takehito Koganezawa’s video work *On the way to the peak of normal* was created together with the artist Carsten Nicolai in the year 2000. It drives the preoc-

\_ Takehito Koganezawa, *On the way to the peak of normal* (with Carsten Nicolai), shuffled playback, 2000

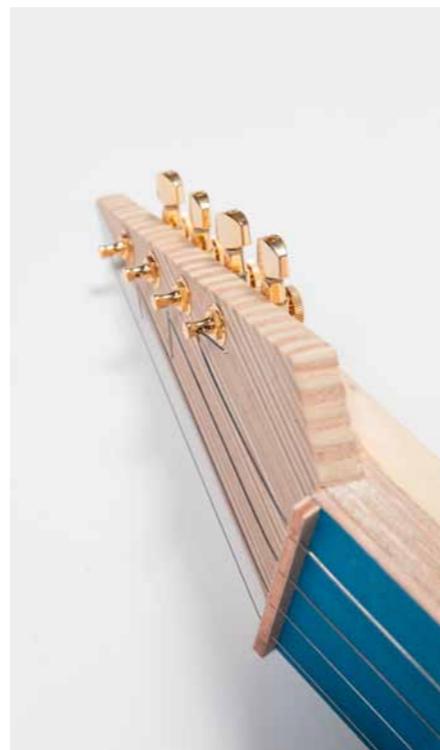


cupation with the visualization of time into an abstract, painterly form. The video images—a total of 99 camera takes—were taken in the vacated apartment of a pre-fabricated housing estate in Berlin. The unrenovated, abandoned state of the room can be seen on the walls and floor by means of the traces left behind. The camera roams aimlessly along them, zooming in on them to bring them into close view, only to leave them again with an impulsive panning after a short dwell time. The apartment never becomes so visible that an idea of its size and extent emerges. The light that penetrates through the window brings additional blur into the shots as it is not filtered by the aperture setting. While the concrete, white space loses itself in its three-dimensional form and becomes visible as a moving shading of a monochrome surface, individual sound fragments are audible. A total of 99 sound montages, which are cut to 15 seconds and controlled randomly by the playback device, are underlaid with the video images. Sound and moving image create contingent moments through the opposing treatment of time: Image and sound move diachronously along each other and destroy the process of linear perception. The work is a combination of visual and tonal collage. The sounds make it possible to experience the lack of space and place in the space shown.

#### Endnotes

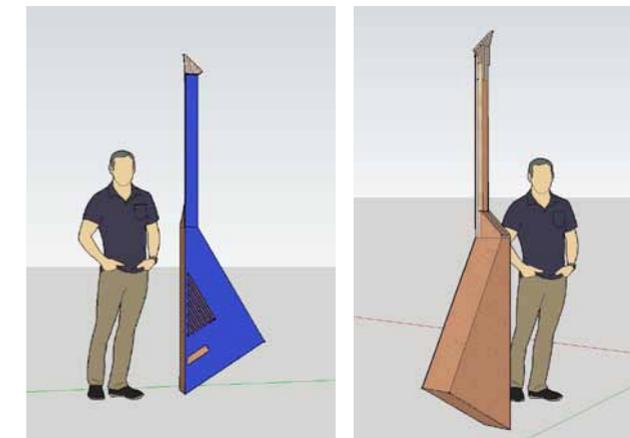
- 1 See Licht, Alan: *Sound Art. Beyond Music. Between Categories*, New York 2007, p. 12.





## Xavier Veilhan – Instrument n°4, 2018

\_Xavier Veilhan, drafts for the sculpture  
Instrument n°4, front and back



**Daimler Art Collection:** Is there any reference to an existing instrument?

**Xavier Veilhan:** Not to any particular instrument, but rather to a style and an era: that time when we started applying geometric forms to the body of the guitar. There is of course the famous Flying V by Gibson, but also the funkadelic star-shaped guitars. It amused me to start from the folk guitar with its traditional sound box, but then hybridize it with the altered shapes of the electric heavy metal models or the personalized specimens, the Customs. Many musicians have tried to claim a shape. Prince's lyre guitar comes to mind.

**DAC:** Some medieval instruments were very oversized as well.

**XV:** Yes, there were indeed. My historical research however rather led me towards reinterpreting Russian balalaikas of sort. Some of my Instruments are very much inspired by the supremacist movement (Instrument n°2, 2017). Geometry plays an important role, starting off with the basic forms—circle, triangle and square—and subsequently enriching this vocabulary with more complex shapes.

But there is no real historical model of instrument that inspired me in particular. It was all about the way of construction. Rather than pursuing an anthropomorphic form like the drum that grips onto the drummer's body, my goal was to give the instrument a dynamic beyond its utility, compatible with its use but not guided by the shape of the human body. There is great liberty in that idea, a sculptural liberty.

**DAC:** Is there any special significance to the monochrome blue?

**XV:** It becomes more of a typology: we are completing a series of different color experiments. It is very exciting to imagine an array of colors more or less out of phase with the instrument's own expressivity. There is surely an arbitrary dimension to the choice of color, but it is this dimension that interests me the most. As surprising as its shape or size, the object is freed of its usage and has become sculpture.



# "Air to party in" – Rhythm as an Artistic Strategy in Painting, Photography and Video

Nadine Isabelle Henrich

With an eye to abstract painting, Wassily Kandinsky already dealt with the potentials of music in 1912 in his metareflexive text 'Über das Geistige in der Kunst' [On the Spiritual in Art]. Three years after Marinetti's first futuristic manifesto, published in 1909 in the Parisian 'Figaro,' Kandinsky published this Constructivist program which he had predated. He describes various interactions between painting, abstraction and music, focuses on the role of composers such as Achille-Claude Debussy, Arnold Schönberg or Alexander Nikolajewitsch Skrjabin with regard to their potential for painting.<sup>1</sup> "An artist who sees no goal for himself in the artistic imitation of natural phenomena and is a creator who wants and must express his inner world, sees with envy how such goals are natural and easy to achieve in today's most immaterial art, music [...] It is understandable that he turns to it and tries to find the same means in his art."<sup>2</sup> Kandinsky then further explains how this striving to transform the potential of music into abstract painting manifested itself in his own, but also in other works: through "today's search in painting for rhythm, for mathematical, abstract composition" as well as "today's estimation of the repetition of colored tone, the way in which color is set in motion."<sup>3</sup> The exhibition 'Sound on the 4<sup>th</sup> floor' features a series of abstract works, including artists such as Horst Bartnig, Adolf Fleischmann, Camille Graeser, Anton Stankowski, Kurt Sonderburg and John Tremblay, who deal in a wide variety of ways with rhythmization as a strategy of composition, dynamization and the organization of the image surface.

## "Patterns created by the groovy things of the world" – Painting by John Tremblay

In the work *Infinity Trial*, 2003, by the US American artist John Tremblay, sixteen varyingly high, vertically arranged, elongated-oval pictorial elements are assembled in a row. In the nuances of red, beige, pink or white, the individual elements are composed of painted ovals, which in their entirety establish the impression of vibration and rhythm of the acoustic in painting in a poppy way. In the work of John Tremblay, born 1966 in Boston, the oval is omnipresent, concentric porthole rings and pattern-forming ellipses are recurring motifs and sometimes appear distorted by movement. Tremblay's work creates relationships between color and form and contrasts between positive and negative space. Forms are repeated in rows and achieve optical effects that simultaneously generate energy, expansion and movement within his work. The American critic Bruce Hainley described this Tremblay effect particularly aptly in a review for the art magazine 'Frieze' at the end of the 1990s: "Dots and loops, the stormy expansion of an airplane pattern (in miniature), the mathematical ideogram for infinity—John Tremblay's paintings suggest the most overlooked patterns created by the groovy things of the world."<sup>4</sup> The spaces in-between and around, with which Tremblay's humorous, comic-like, design-oriented and rhythmic works play, seemingly effortlessly transform the surrounding exhibition space into "air to party in."<sup>5</sup>

## In the Rhythm of 858 Interruptions—Horst Bartnig

The interplay of setting and empty space, of gesture and pause or stroke and interruption, which can be observed in Tremblay's works as an artistic strategy of rhythmization, is also encountered in Horst Bartnig's works. The emphatically detailed title of the work testifies to this equality of presence and absence, perhaps even shifting it in favor of the interstices. *858 interruptions, 859 strokes in 430 shades of grey to black* was created in 1990 and sets precisely drawn vertical strokes next to and under each other. The bright spaces left free cause flickering or swinging when viewed and seem to set the individual lines in motion and visually dynamize the picture. The supposed severity and controlled setting of the painting is detached from the calculation and rhythmized by the empty spaces, an effect of enlivenment as in Tremblay and yet stylistically in a completely different, uniform net or grid-like manner. The painter, stage painter, graphic artist, computer graphic artist and sculptor Bartnig achieves an inner tension between targeted, evenly distributed geometry and its interaction with the white background. Before the eyes of the beholder, Bartnig's works seem to contain strictly geometric individual elements like particles shimmering in the light. The picture *858 interruptions, 859 strokes in 430 shades of grey to black* creates in perception the idea of condensing on the vertical central axis, perhaps even imaginarily arching. At the same time, the energetic rhythm of the graphic movement can be continued beyond the edges of the

picture. In fact, Bartnig partly, for example in 2008 in the Stiftung für Konkrete Kunst, transforms his meticulous line and square variations into expansive standards. The aspects of measure, structure, notation and variation unleash ideas of serial music. Rhythm was and is often defined in dualism to beat. For Ludwig Klages, for example, rhythm was a primordial phenomenon of life, in which man also participates, whereas beat is a human, a mechanical achievement, a soulless repetition<sup>6</sup>, as he formulated it in his main work 'Der Geist als Widersacher der Seele' ['The Spirit as Adversary of the Soul'] (1929-1932), critical of civilization and science.<sup>7</sup> Rhythm is often perceived as an intuitive and natural form of organization of movements or events, in this sense the term is used equally for music and dance, but also for sequence, the 'rhythm of the seasons' or the perpetual movement of the sea. In the visual arts, the term rhythm can be related to the grouping of picture elements, to the arrangement and distribution of light and dark, or to the positioning of elements in the exhibition space.

## Rhythms of Change—Photographs by Andrew Tshabangu

In the representational pictorial worlds of photography or video art, there are efforts to rhythmize the individual image or image sequences, to set them in swinging motion and imaginary sound. The South African photographer Andrew Tshabangu, born 1966 in Soweto near Johannesburg, has been photographing everyday

scenes from his suburban environment since the 1980s, including a multitude of festivals, gatherings, and religious celebrations accompanied by dance and music. Through light-dark contrasts and/or blurring, the elements of his shots are rhythmized and dynamized. The themes of social and political processes of change, which announce themselves in titles such as *City in Transition*, find their visual counterpart in the optical swinging and passing of the figures reproduced in blur or the forward and backward movement of the dynamized pictorial elements. Stylistically, his photographs remain bound to the 1980s and 1990s, are less related to a contemporary 2000s aesthetic than they quote the photographic gesture of documentary photography in black and white and seem to transfer their motifs into a historically and culturally undetermined space. Tshabangu photographed dance and music as forms of shared experience as well as physical expression and non-verbal communication in the works exhibited here in Sibasa, Soweto and Brooklyn. They are pictures in intense light-dark contrasts that document common dance in its dynamics and mood of social cohesion. After graduating from high school, Tshabangu originally applied to the School of Dramatic Art at Wits University to study performance. Although he was ultimately to discover his way in photography to tell the stories that occupied him and his environment, that early impulse is interesting in that it manifested his genuine interest in the body, its movements as a global mode of expression and dance as a collaborative form of communication that also characterizes his photographs. Tshabangu's photographs also activate the space in between, charging it as a potential space of movement and sound that suggests the possibility of change and, to quote Bruce Hainley once again, transforms it into "air to party in"<sup>8</sup> in both the direct and the figurative sense.

### Endnotes

- 1 See Kandinsky, Wassily: *Über das Geistige in der Kunst: insbesondere in der Malerei*, Munich 1912, p. 31.
- 2 Ibid. p. 37.
- 3 Ibid.
- 4 Hailey, Bruce: "John Tremblay," in: *Frieze*, Issue 42, September-October 1998, URL: <https://frieze.com/article/john-tremblay?language=en> (May 1, 2019)
- 5 Ibid.
- 6 See Berner, Esther: "Takt vs. Rhythmus: Die Erziehung des Körpers zwischen Technisierung und Technikkritik," in: *Body Politics 6* (2018), book 9, pp. 123-146, here: p. 137.
- 7 See Klages, Ludwig: *Der Geist als Widersacher der Seele (1929-1932)*, Bonn 1972.
- 8 Hainley, Bruce: "John Tremblay," in: *Frieze*, Issue 42, September-October 1998.

— Andrew Tshabangu, *Middle Passage*, Brooklyn, NY, 1999



— Andrew Tshabangu, *Middle Passage*, Prospect Park, Brooklyn, NY, 1999



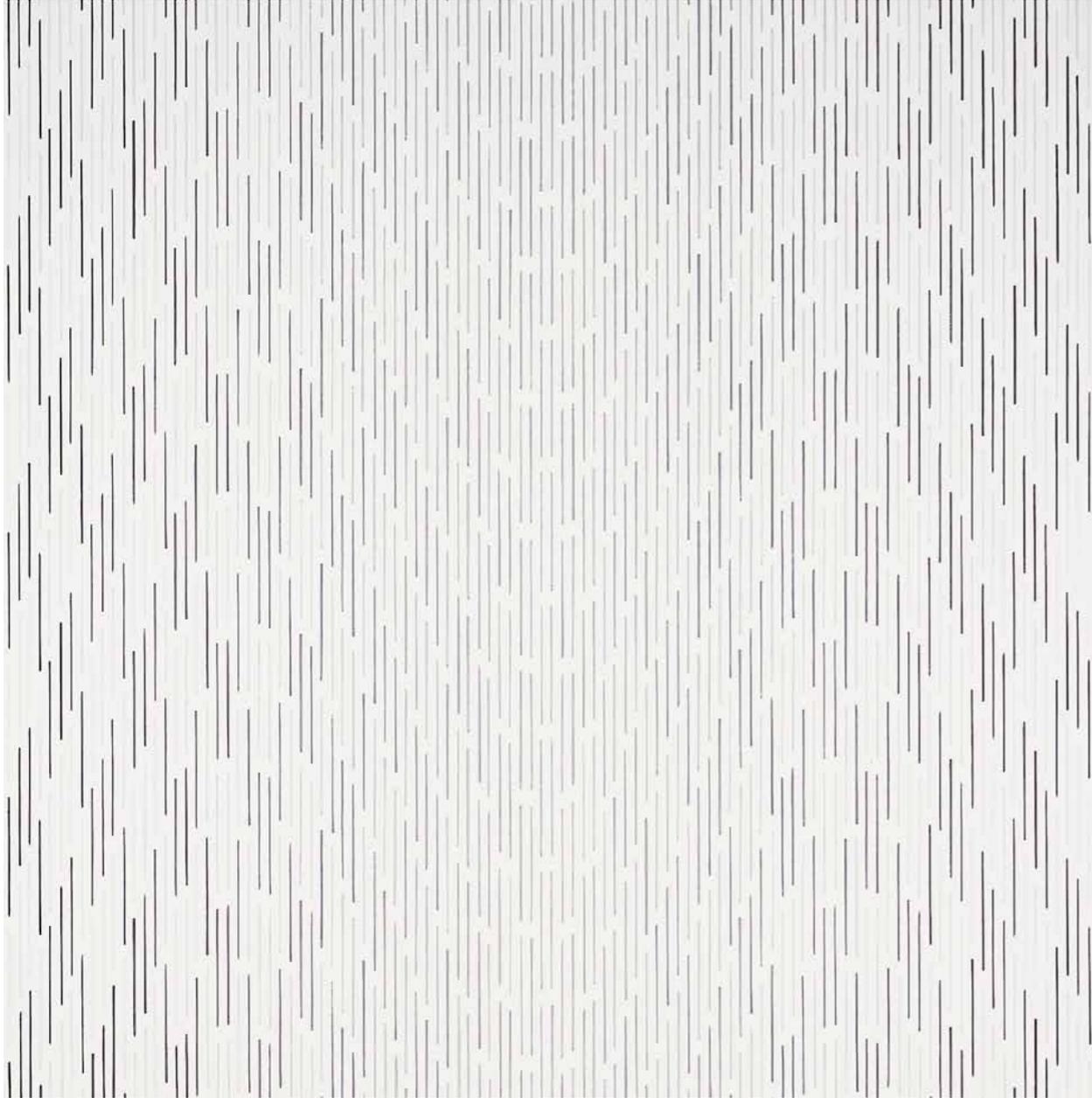
— Andrew Tshabangu, *Zion Christian Church, Dancers*, Soweto, 2002



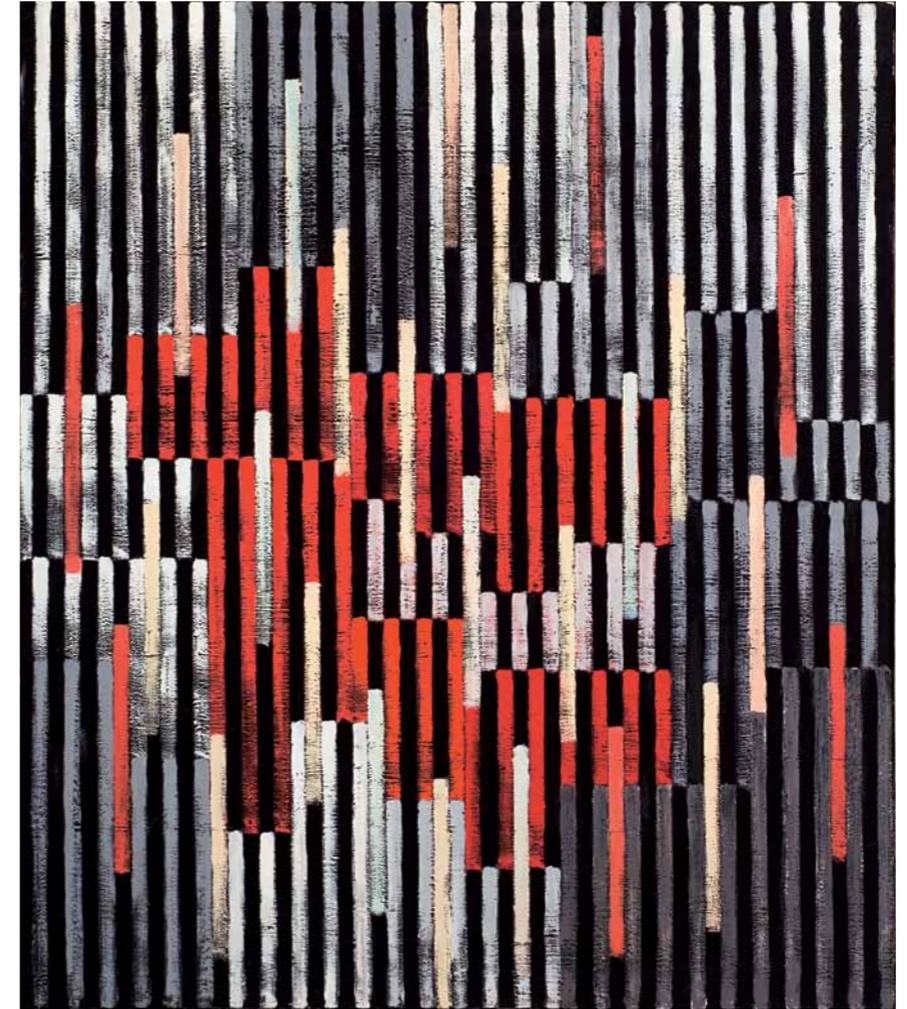
— Andrew Tshabangu, *Domba Dance*, Sibasa, Venda, 2002



\_ Horst Bartnig, 858 unterbrechungen, 859 striche  
in 430 graunancen bis schwarz, 1990



\_ Adolf Fleischmann, # 115, 1995

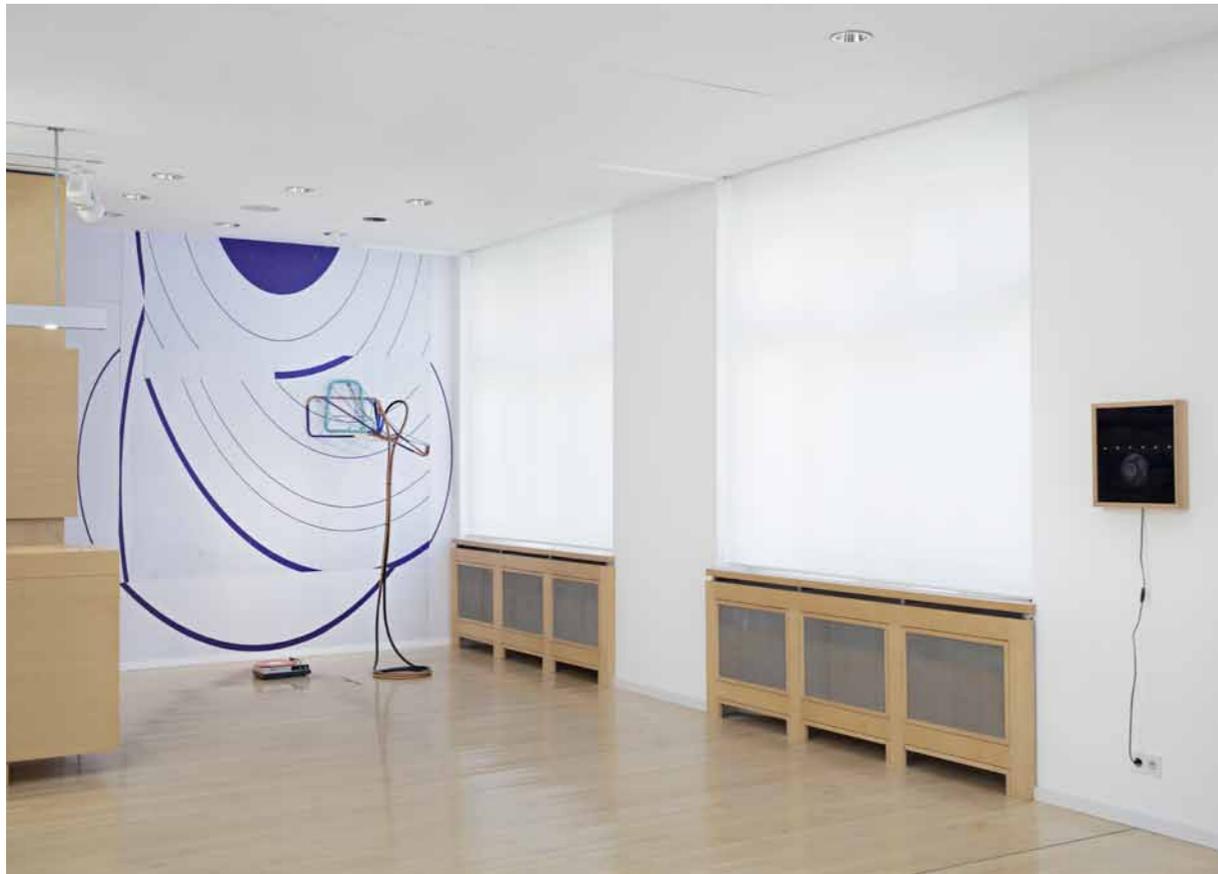


# Exhibition Views

Sound on the 4<sup>th</sup> Floor, Daimler Contemporary Berlin 2019

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Hartmut Landauer, Walter Giers

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Robert Longo, Josef Albers, Jean Arp



Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019: Martin Boyce, Rune Mields, Camille Graeser, John M Armleder, K.R.H. Sonderborg



\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Hartmut Landauer, Brian O'Doherty (Aspen Box), Xavier Veilhan



\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Rune Mields, Gregor Hildebrandt, Günter Fruhtrunk

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Martin Boyce, Rune Mields, Gregor Hildebrandt, Camille Graeser

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Gregor Hildebrandt, Horst Bartnig, Günter Fruhtrunk



\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Ugo Rondinone, Horst Bartnig, Mike Zahn



\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Park Chan-Kyong, Lerato Shadie

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Mike Zahn, Verena Loewensberg, John Tremblay, Ugo Rondinone

\_ Sot4<sup>th</sup>F, Daimler Contemporary Berlin 2019:  
Park Chan-Kyong, Lerato Shadie



# List of works

**JOSEF ALBERS**  
1888 Bottrop, D - 1976 New Haven, CT, USA

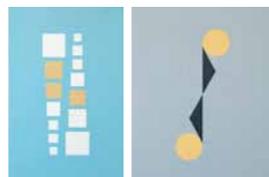
*Study for Homage to the Square: Opalescent*, 1965  
Oil on hardboard  
81 × 81 cm



*Homage to the Square: Between 2 Scarlets*, 1962  
Oil on masonite, 101 × 101 cm  
Both acquired 1985

**JOHN M ARMLEDER**  
1948 in Geneva, CH - lives in Geneva, CH

*Untitled*, 1986  
Oil on canvas, 92 × 61 cm



*Untitled*, 1985  
Oil on canvas, 61 × 50 cm  
Both acquired 2001

**HANS/JEAN ARP**  
1886 Strasbourg, F - 1966 Basel, CH

*Chapeau-Nombril* [Navel hat], 1924  
Oil on wood  
58 × 45 cm, ed. 1/2  
Acquired 1986



**HORST BARTNIG**  
1936 in Militsch, Schlesien, D - lives in Berlin, D

*858 unterbrechungen, 859 striche in 430 graunuanzen bis schwarz* [858 interruptions, 859 strokes in 430 grey nuances to black], 1990  
Acrylic on canvas  
200 × 200 cm  
Acquired 2006



**MARTIN BOYCE**  
1967 in Hamilton, GB - lives in Glasgow, GB

*Telephone Booth Conversations (III)*, 2006  
Powder coated aluminum, acrylic and spray paint, electrical light components, 209 × 113,5 × 115,5 cm  
Acquired 2012



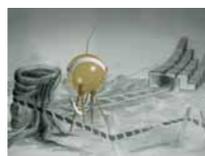
**PARK CHAN-KYONG**  
1965 in Seoul, ROK - lives in Seoul, ROK

*Flying*, 2005  
Video, 13 min, dimensions variable, ed. 2/3 + 2 AP  
Acquired 2018



**KATJA DAVAR**  
1968 in London, GB - lives in London, GB and Cologne, D

*Tübinger*, 2002  
Videoanimation  
2:31 min, ed. 1/3  
Acquired 2009



**ADOLF FLEISCHMANN**  
1892 Esslingen, D - 1968 Stuttgart, D

# 115, 1959  
Oil on canvas, 122 × 107 cm  
Acquired 2013



**SYLVIE FLEURY**  
1961 in Geneva, CH - lives in Geneva, CH

*Twinkle*, 1992  
Video on DVD, 30 min  
Unlimited edition



*Car Wash*, 1995  
Video on DVD, 56 min  
Unlimited edition  
Both acquired 2003



**GÜNTER FRUHRUNK**  
1923 - 1982 Munich, D

*epitaph für arp*, 1972  
Acrylic, oil on canvas  
195 × 194 cm  
Acquired 1991



**WALTER GIERS**  
1937 Mannweiler, D - 2016 Swabian Gmund, D

*Night Train* (from the multiple series 'Poetry of chance'), 2004  
Wood, electronics, acrylic glass  
44 × 44 × 6 cm, ed. 3/25 signed and numbered  
Acquired 2005



**CAMILLE GRAESER**  
1892 Carouge, CH - 1980 Wald, CH

*Korrelative Konkretion* [Correlative concretion], 1952  
Oil on canvas, 39 × 79 cm  
Acquired 1987



*Harmonikale Konstruktion* [Harmonical construction], 1947/51  
Oil, tempera on canvas, 40 × 75 cm  
Acquired 1983



**GUAN XIAO**  
1983 in Chongqing, CHN - lives in Beijing, CHN

*Action*, 2014  
HD Videos, 3-channel  
10 min, ed. 4/5 + 1 AP  
Acquired 2015



**GREGOR HILDEBRANDT**  
1974 in Bad Homburg, D - lives in Berlin, D

*Non perderti per niente al mondo* (Paolo Conte), 2019  
Audio Cassette tape, start and end of audio cassettes on canvas, acrylic on canvas, Info-Song: Via con me, Paolo Conte  
127 × 127 cm  
Acquired 2019

**BERNHARD HÖKE**  
1939 in Braunschweig, D - lives in Offenbach, D

*Kurzfilm* [Shortfilm], 1967  
Collage in an envelope for large slides  
30 × 42 cm, ed. XII/XX



*Kurzfilm* [Shortfilm], 1967  
Collage in an envelope for large slides  
30 × 42 cm, ed. 125/150  
Both acquired 2017

**MARKUS HUEMER**  
1968 in Linz, A - lives in Berlin, D

*Seit 1194 Tagen ohne Zungenkuß. Davor 1721. Seit 314 Tagen ohne Date. Davor 945. Seit 19 Tagen ohne erotischen Blickkontakt.*, 2005  
Acrylic on canvas, DVD  
Acquired 2005



**TAKEHITO KOGANEZAWA**  
1974 in Tokyo, J - lives in Hiroshima, J

*On the way to the peak of normal* (with Carsten Nicolai), shuffled playback, 2000  
DVD, 99 tracks a 15 seconds, 1 Audio, Ed. 2/5 + 2  
Acquired 2004



**ALICJA KWADE**  
1979 in Katowice, PL - lives in Berlin, D

*Gegen den Lauf* [Counterclockwise], 2014  
Found clock, photosensor, microprocessor, unique object  
Acquired 2014



**HARTMUT LANDAUER**  
1966 in Gemmrigheim, D - lives in Stuttgart, D

*amaru*, 2016  
Chrome steel, sheet metal, aluminium, plastic, rubber  
220 × 62 × 175 cm  
Acquired 2017



**VERENA LOEWENBERG**  
1912 - 1986 Zurich, CH

*Untitled*, 1970/71  
Oil on canvas  
105 × 105 cm  
Acquired 1996



**ROBERT LONGO**  
1953 in New York City, NY, USA - lives in New York City, NY, USA

*Untitled (engine)*, 1995  
Charcoal, graphite on paper mounted on masonite  
152,5 × 152,5 × 0,5 cm  
Acquired 1998



**MA QIUSHA**  
1982 in Beijing, CHN - lives in Beijing, CHN

*All My Sharpness Comes From Your Hardness*, 2011  
Single-channel-HD-video  
25:29 min, ed. 5/6  
Acquired 2014



**RUNE MIELDS**  
1935 in Münster, D - lives in Cologne, D

*Welt ich bleibe nicht mehr hier* [World I don't stay here anymore] (Bach Cantata No. 82), 1991  
Acrylic on canvas  
200 × 100 cm  
Acquired 2018



**KIRSTEN MOSHER**  
1963 in La Jolla, CA, USA - lives in New York City, NY, USA

*Carmen 2*, 1996  
Video, 3:19 min, ed. unlim.



*Carmen 1*, 1994  
Video, 5:57 min, ed. unlim.  
Both acquired 2001

**BRIAN O'DOHERTY**  
1928 in County Roscommon, IRL - lives in New York City, NY, USA

*Aspen Magazine in a Box* [for Stéphane Mallarmé] [aka: The Minimalism Issue], No. 5 + 6 (Fall - Winter 1967) New York, NY, Roaring Fork Press, 1967  
Offset, ed. unlim., box 21,5 × 21,5 × 5,5 cm, 28 numbered elements, edited and designed by Brian O'Doherty, art direction by David Dalton and Lynn Letterman.



Contributions by Susan Sontag, George Kubler, Roland Barthes, Samuel Beckett, William Burroughs, Alain Robbe-Grillet, John Cage, Max Neuhaus, Morton Feldman, Tony Smith, Hans Richter, László Moholy-Nagy, Robert Morris, Stan VanDerBeek, Robert Rauschenberg, Marcel Duchamp, Richard Huelsenbeck, Naum Gabo, Norton Pevsner, Douglas MacAgy, Merce Cunningham, Michael Benedikt, Dan Graham, Sol LeWitt, Mel Bochner and Brian O'Doherty.  
Acquired 2012

**PETER ROEHR**  
1944 Lauenburg, Pomerania, D - 1968 Frankfurt am Main, D

*Tommontagen I + II* [Sound montages I + II], 1966/2002  
60 min, 26 Tracks, original recordings from 1966

*Untitled (GR-8)*, 1963  
Hectography  
22,2 × 20,9 cm, ed. 25/30  
Acquired 2006



**UGO RONDINONE**

1964 in Brunnen, CH - lives in New York, NY, USA

Nr. 214 VIERUNDZWANZIGSTER-JULIZWEITAUSENDUNDNULL [No. 214 TWENTYFOURTHOFJULY-TWOTHOUSAND], 2000  
Acrylic on canvas, Ø 220 cm  
Acquired 2001



**LERATO SHADI**

1979 in Mafikeng, ZA - lives in Berlin, D

Mmitlwa, 2010  
Single-channel digital video, DVD  
25:21 min, dimensions variable

Hema (or six hours of outbreath captured in 792 balloons), 2007  
Single-channel video projection, DVD  
5:26 min, dimensions variable  
Both acquired 2011



**ROMAN SIGNER**

1938 in Appenzell, CH - lives in St. Gallen, CH

Bett, 5. Dezember 1996 [Bed, December 3 1996], 1997  
DVD, 4:15 min, ed. 4/10  
Acquired 2001



**K. R. H. SONDERBORG**

1923 Sonderborg, DK - 2008 Hamburg, D

Untitled, (2.1.62), 1962  
Black ink on paper  
55,2 x 75,5 cm  
Acquired 1986



**ANTON STANKOWSKI**

1906 Gelsenkirchen, D - 1998 Esslingen, D

Egozenter, 1952  
Oil on hardboard  
84 x 59 cm  
Acquired 1981



**JOHN TREMBLAY**

1966 in Boston, MA, USA - lives in New York City, NY, USA

Infinity Trial, 2003  
Acrylic on canvas  
16 parts, 67 x 233 x 5 cm  
Acquired 2004



**ROSEMARIE TROCKEL**

1952 in Schwerte, D - lives in Cologne, D

Revox, 2003  
Heliogravure  
60 x 80 cm, ed. 31/111  
Acquired 2003



**ANDREW TSHABANGU**

1966 in Soweto, ZA - lives in Soweto, ZA

Middle Passage, Prospect Park, Brooklyn, NY, 1999  
40,5 x 50,5 cm, ed. 1/2 + 1 AP

Middle Passage, Brooklyn, NY, 1999  
50,5 x 40,5 cm, ed. 1/2 + 1 AP

Domba Dance, Sibasa, Venda, 2002  
40,5 x 50,5 cm  
Ed. 1/10 + 1 AP

Zion Christian Church, Dancers, Soweto, 2002  
40,5 x 50,5 cm, ed. 3/25 + 1 AP

Inkjet-prints  
All acquired 2006



**TIMM ULRICHS**

1940 in Berlin, D - lives in Berlin and Hanover, D

gelb - grün - blau [yellow - green - blue], 1966  
Silkscreen on Ingres paper  
From the art portfolio 'ordo'  
50 x 42 cm, ed. 4/150  
Acquired 2007



**XAVIER VEILHAN**

1963 in Lyon, F - lives in Paris, F

Instrument n°4, 2018  
Beech plywood, okoumé plywood, fir, mechanical elements, steel  
255 x 60 x 20 cm  
Acquired 2019



**XU ZHEN PRODUCED BY**

**MADELN COMPANY**

1977 in Shanghai, CHN - lives in Shanghai, CHN

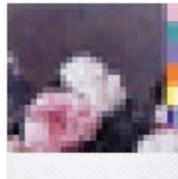
Physique of Consciousness, 2011  
Single-channel video, 52:30 min  
Ed. 4/10, poster: 100 x 150 cm  
Acquired 2015



**MICHAEL ZAHN**

1963 in Cleveland, OH, USA - lives in New York City, NY, USA

Power, Corruption, and Lies (Version), 2009  
Acrylic on canvas  
152,4 x 153 x 3,8 cm  
Acquired 2010



**HEIMO ZOBERNIG**

1958 in Mauthen, A - lives in Vienna, A

Nr. 1, 1989  
Video, sound, 6 min  
Acquired 2006



## IMPRINT

This book is published on the occasion of the exhibition

### ›Sound on 4<sup>th</sup> floor‹

Compiled and arranged by Gerwald Rockenschau

Daimler Contemporary Berlin  
July 7, 2019–February 2, 2020

### Curator

Renate Wiehager

### Assistants

Kathrin Hatesaul, Nadine Isabelle Henrich, Sarah Maske

### Editor

Renate Wiehager  
for Daimler AG

### Editing

Nadine Isabelle Henrich, Friederike Horstmann, Sarah Maske,  
Renate Wiehager

### Exhibition coordination

Kathrin Hatesaul, Nadine Isabelle Henrich, Sarah Maske, Maria Radke

### Graphic design

hackenschuh communication design, Stuttgart

### Printing

Bechtel Druck GmbH+Co.KG  
73061 Ebersbach

© VG Bildkunst, Bonn 2019: Josef Albers, Hans/Jean Arp, Katja Davar, Günter Fruhtrunk, Camille Graeser, Markus Huemer, Johannes Itten, Hartmut Landauer, Robert Longo, Rune Mielsds, Peter Roehr, K.R.H. Sonderborg, Jean Tinguely, Rosemarie Trockel, Timm Ulrichs, Xavier Veilhan, Heimo Zobernig

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Coverdesign: Gerwald Rockenschau 2019

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Special thanks to  
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Printed in Germany



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