

SOUND ART?
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FUNDACIÓ JOAN MIRÓ
FROM 26.10.19 TO 23.02.20

Press kit

Fundació Joan Miró

*  Barcelona

Fundación

BBVA

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Press Kit

Sound Art?

Fundació Joan Miró

26 October 2019 - 23 February 2020

A project curated by Arnau Horta in collaboration with Martina Millà

Sponsored in full by the BBVA Foundation

The Fundació Joan Miró presents *Sound Art?*, a question in the form of an exhibition which reassesses the notion of sound in art and considers the possibility of this aesthetic category.

The show, sponsored by the BBVA Foundation, is set up as a journey tracing the imprint of the sound element in twentieth-century visual arts and led by curator Arnau Horta, a recognised expert in contemporary art involving sound.

The project unfolds along five sections which address everything from the sound element as a source of inspiration for visual artists to sound art as a possible aesthetic category, the music score as a space for experimentation, the body as a listening device, and silence as a discursive and conceptual element.

***Sound Art?* gathers seventy pieces, including paintings, prints, drawings, sculptures and installations that illustrate the ongoing, rich conversation that the visual arts have historically held with sound.**

The selection covers a broad time span, ranging from the late nineteenth century until today, with works by thirty-six artists from around the world including James Abbott McNeill Whistler, Marcel Duchamp, Sonia Delaunay, Frantisek Kupka, Joseph Beuys, John Cage, Laurie Anderson, John Baldessari, Tres, and Joan Miró, among others.

The visual-sonic world of Rolf Julius (1939-2011), never before displayed in an exhibition in Spain, has a prominent presence in *Sound Art?*, coinciding with the eightieth anniversary of the German artist's birth.

***Sound Art?* draws its title from the seminal article by Max Neuhaus (1939-2009), which is included in the publication for this exhibition along with other key essays on the subject, new contributions from renowned scholars and first-hand accounts from artists and gallerists.**

Barcelona, 24 October 2019. The *Sound Art?* exhibition delves into the questions posed almost twenty years ago by the percussionist and sound installation pioneer Max Neuhaus (1939-2009) in his eponymous article: Do all artistic practices involving the sound element constitute a single aesthetic category? Or is sound actually the matter and the medium used in a variety of artistic expressions in dialogue with one another? Curator Arnau Horta, who specializes in the analysis of sound and listening in contemporary artistic practices, investigates the presence of the sound element in twentieth-century visual arts to contribute to this debate on the subject of sound in art.

Throughout its five sections, the exhibition, sponsored in full by the BBVA Foundation, identifies the different ways in which sound is expressed in visual arts and offers a chronology of the sonorisation of the art object from the late nineteenth century until today. The show illustrates the progressive development of this sonorisation process: first implicitly, as an allegorical allusion to sound, and then explicitly, as an effective propagation of sound into the art object.

From the late nineteenth to the early twentieth century, sound phenomena became a constant source of inspiration and a tool that was broadly used by a large group of artists committed to renewing the practice of art. *Eyes Listen*, the first section of the exhibition, focuses primarily on the role of music as a determining factor in the transition from figuration to abstraction. Most of the titles of the works in this section refer to music, its codes and its terminology. Such is the case of *Nocturne: Blue and Silver – Chelsea* (1871) by James Abbott McNeill Whistler, the diptych *Prelude and Fugue* (1908) by Mikalojus Konstantinas Ciurlionis, *Rythmes colorés* (1913) by Léopold Survage, *Bock syncopé (Rythme heurté) (staccato)* (1928-30) by František Kupka and *Musique du crépuscule I and V* (1965/1966) by Joan Miró, from the Fundació's collection. Sonia Delaunay's vibrant painting *Chanteurs de flamenco (Grand flamenco)* (1915-16), also shown in this section, exemplifies how sounds can be seen and, conversely, colours can be heard.

In turn, from the mid-twentieth century on, the ongoing dialogue between sound and image drove many composers to seek inspiration in the visual arts in an attempt to break away from the constraints of musical notation and traditional composition methods. The second section of the exhibition, titled *Music on Paper*, examines how the music score became a space that opened up to experimentation and performativity for artists either directly or indirectly related to the Fluxus group, such as Earle Brown, Cathy Berberian, Dick Higgins, Channa Horwitz, Pablo Palazuelo, Katalin Ladik, Alvin Lucier and Rolf Julius. The latter's work is featured throughout the show, with a selection of his pieces on display in its various sections and in different spaces within the museum. Coinciding with the eightieth anniversary of this German artist's birth, *Sound Art?* highlights his output, which pioneered the use of sound in art by exploring the cusp between the realms of music, painting and sculpture.

Next, the exhibition continues in a third space titled *Sound Bodies*. Set out like a living room, this area gathers a series of works related to the body like the furniture in a home, proposing a sound experience which is not solely aimed at hearing (or seeing) but rather at the entire body as a listening space. When visitors lean their elbows on Laurie Anderson's *Handphone Table* (1978), they will have a haptic perception of sounds that are only accessible through the vibration travelling up the arms to the hands. Next to this piece we find Michaela Melián's *Mannheim Chair* (2015-16), a seat-shaped structure for immersive listening in which visitors can listen to a voice composition by the artist herself titled ESR, the acronym for the estrogen receptor gene. This composition is accompanied by a selection of drawings in which Melián turns this DNA sequence into a variety of visual music scores. To round off the third section, Nam June Paik's *TV Experiment (Mixed Microphones)* (1969-95) invites visitors to use their voices – a sonorous extension of their bodies – to generate abstract shapes on a TV screen. Voice is also central in Louise Lawler's *Birdcalls* (1972-81), installed outside the exhibition's itinerary, in the Fundació's Olive Tree Patio. In a scheme that combines wit, humour and a critique of gender dynamics in the art world, Lawler lists the names of twenty-nine prominent male artists using different bird songs.

"Silence," stated Joan Miró (1893-1983), "is the denial of noise — but the smallest noise in the middle of silence becomes enormous. That same process makes me look for the noise hidden in silence, the movement in immobility, life in inanimate things, the infinite in the finite, forms in a void, and myself in anonymity." *The Secret Sounds of Silence*, the fourth section in the exhibition, explores the conceptual aspects of silence as the never-entirely-opposite reverse of sound and investigates the role of both as tools in the process for dematerialising a work of art. This area includes pieces such as Marcel Duchamp's readymade *À bruit secret* (1916-64), the composition *4'33"* (1952) by John Cage along with his collages *Cadaqués 1* and *2* (1982), the installation *The Sound of Ice Melting* (1970) by Paul Kos, and pieces that refer directly to silence in their titles such as *The Silence (Ingmar Bergman)* (1973) by Joseph Beuys or *Silence* (1968) by Joan Miró.

The last section of the exhibition, which lends its title to the whole, raises a closing question for this journey through the gradual sonorisation of the art object. The pieces in this area are sculptures, installations and drawings produced over the past twelve years by artists from several generations and disciplines. Even though some of them do not produce anything audible, sound is at the core of their discourse. Among the works included in this section we find John Baldessari's first sculpture, *Beethoven's Trumpet (With Ear) Opus#* (2007), musical drawings by composer and visual artist Chiyoko Szlavnic, and Carsten Nicolai's sculpture *Yes/No* (2008) in which he casts, in aluminium, the wave shapes for these two words. Whether sound is a category, a medium or a message in the visual arts, for Arnau Horta "the presence of sound (or simply the allusion to it through this title) allows the art object to state its presence, to

stand out and be capable of saying in a radically different and augmented way. Whether we choose to qualify this object using one label or a different one is not as important as acknowledging and understanding the consequences of this by no means recent ability that a work of art has to sound, to resonate and to make itself heard – also when it does so in an entirely silent way, filtering its sonority into our eyes, our thoughts or our skin.”

A programme of specific activities aimed at all school levels, families and the general public is also being organized around *Sound Art?*, with events held inside and outside the Fundació in collaboration with other academic and cultural institutions. The publication for the exhibition includes a curatorial essay by Arnau Horta, the seminal text by Max Neuhaus titled *Sound Art?* and another key article on the subject by Suzanne Delehanty, the curator of the *Soundings* exhibition held in New York in 1981. The catalogue also gathers new contributions about the relationship between sound and art, including an essay on the influence of sound on the early avant-garde movements and the pioneers of abstraction, written by Jean Yves Bosseur; an article about the conceptual aspects of sound and silence by musician and writer David Toop; an interview with Maija Julius, daughter of the artist Rolf Julius, and Miki Yui, composer and an assistant to Julius; and a conversation with sound art curators and gallerists Ursula and René Block.

Curator

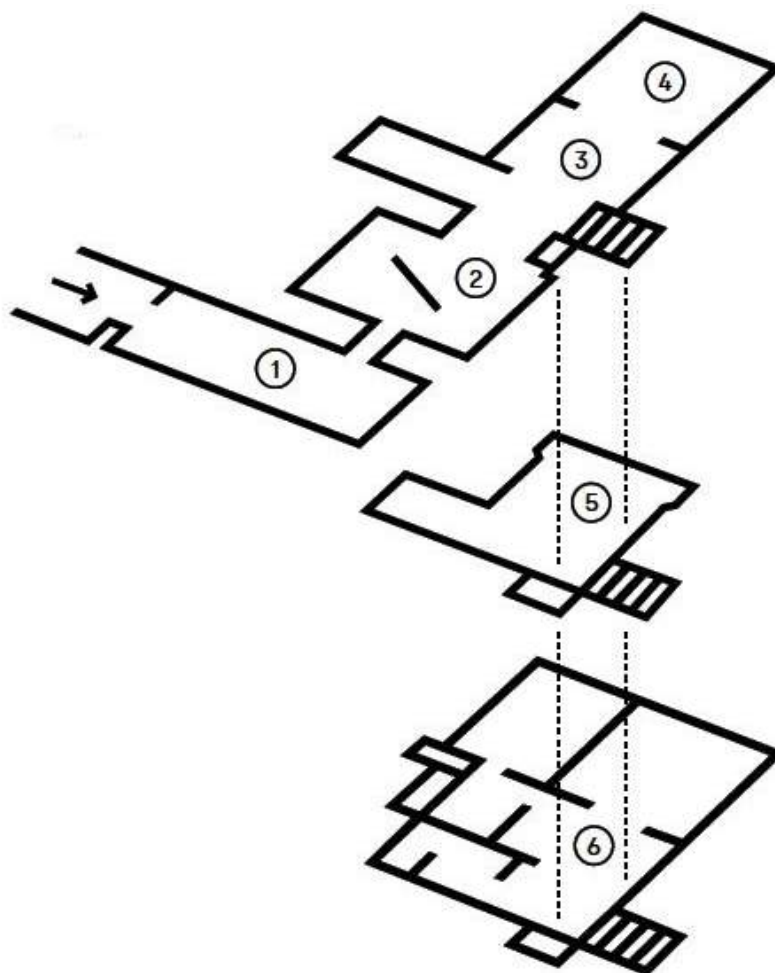


Arnau Horta (Barcelona, 1977) is a freelance curator, art critic, journalist, researcher and professor. Both as a curator and in his research and communication work, he focuses primarily on the analysis of the phenomenological and political dimensions of sound and listening in contemporary artistic practices.

Horta has not only worked with museums, festivals and arts centres throughout Europe, but also with a variety of media and educational institutions. He has carried out projects for the Museo Nacional Centro de Arte Reina Sofía (MNCARS), the Museu d'Art Contemporani de Barcelona (MACBA), the Centre de Cultura Contemporània de Barcelona (CCCB) and has contributed to projects at CaixaForum, CosmoCaixa, Filmoteca de Catalunya and La Casa Encendida, among other organizations. He also collaborates regularly with a variety of festivals, such as Sónar, LOOP Barcelona, Eufònic and Barcelona Pensa, and was responsible for the artist-in-residence program for the Max Planck Institute in Potsdam as part of the KLAS - Knowledge Link through Art and Science project.

He has also taught at the Istituto Europeo di Design (IED), the Universitat Oberta de Catalunya (UOC), the Universitat Autònoma de Barcelona (UAB), the Institut d'Humanitats de Barcelona and the Escola Superior de Disseny (ESDi). Horta is a regular contributor to the culture sections for the newspapers *La Vanguardia* (*Cultura/s*) and *El País* (*Babelia*), where he writes about art, thought and contemporary culture.

Exhibition Layout



Sections

1. Eyes Listen
2. Music on Paper
3. Sound Bodies
4. The Secret Sounds of Silence
5. *Sound Art?*

6. Participatory Space

Sections and Wall Texts

Sound Art?

From the mid-1990s to the present, there have been countless exhibitions focusing on sound art, but is there really such a thing as *sound art*? In the year 2000, experimental artist and musician Max Neuhaus asked himself whether that description made any sense, and since then, several artists and critics have reflected on the various aspects of the process we could refer to as the “sonorisation of the art object.”

Through paintings, drawings, graphic music scores and collages, as well as several types of objects, sculptures and sound installations, the show examines this sonorisation process – from the late nineteenth century until today – to offer a critical questioning of the category of *sound art*. In its five sections, the exhibition traces the presence of sound in the arts and examines how that sonorisation developed gradually – first as an allusion to sound, and later as a sonic presence in the art object.

In addition, the work of German artist Rolf Julius is featured in a small exhibition within the exhibition. Coinciding with the eightieth anniversary of this artist’s birth (1939-2011), *Sound Art?* pays tribute to Julius and highlights his pioneering efforts to use sound in the practice of art.

1. Eyes Listen

Beginning in the late nineteenth century and throughout the twentieth, many visual artists drew inspiration from the realm of sound and incorporated it into their works. In particular, music spurred the imagination of the artists from the early avant-garde movements and the pioneers of abstraction.

Most of the titles of the works included in this section refer to music, its codes and its terminology. This is the case of *Nocturne: Blue and Silver - Chelsea* (1871) by James Abbott McNeill Whistler, the diptych *Prelude and Fugue* (1908) by Mikalojus Konstantinas Čiurlionis and Sonia Delaunay’s *Chanteurs de flamenco (Grand Flamenco)* (1915-16).

The end of this first section also includes several explicitly sonic pieces. These works appeal simultaneously to the viewer’s gaze and auditory experience.

Small Music. A Tribute to Rolf Julius

Singing is the first in a selection of works by Rolf Julius (1939-2011) that are distributed in a variety of spaces within the exhibition and offer a small sample of this unclassifiable German artist's output. This exhibition within an exhibition celebrates the eightieth anniversary of his birth and highlights his role as one of the pioneers of what was referred to as *Klangkunst* (sound art) in Germany in the 1970s.

Julius, who made no distinction between eyes and ears – and even claimed to get them confused – developed his particular artistic world from the combination and assemblage of found objects, materials from the natural environment and low-fidelity sound devices.

In their unassuming, poetic simplicity, his pieces can be considered as what Julius referred to as *small music*, the term he coined to describe a unique type of work that unfolds on the cusp between the realms of music, painting and sculpture.

2. Music on Paper

From the mid-twentieth century on, a large number of composers and visual artists – many linked to the Fluxus group, including Dick Higgins and Milan Knizak – turned the music score into a space for experimentation. The chords and notes written on the five lines of the staff were replaced by graphic elements of all sorts, often resulting from body gestures or other actions.

This involved breaking the standard rules for musical notation with drawing or collage, or even by crossing out or shooting onto the music score. The score, which traditionally had been used to represent sound with silent written signs, was turned into an open, eminently performative space, more like a canvas than a text intended for a careful, disciplined reading.

In addition to examples of graphic scores, this section displays works inspired by the architecture of the music score, such as Pablo Palazuelo's *Segundo Cantoral*, and by certain ways of composing music, such as Frank Badur's *Tintinnabuli*.

3. Sound Bodies

The pieces in this room propose a sound experience intended not only for the ear (or the eye), but rather for the body as a whole. Here the body is understood as a listening device that shapes our sonic experience of the world.

When visitors lean their elbows on Laurie Anderson's *Handphone Table* (1978), they hear two sounds that are only accessible through the vibration carried by the arms to the hands, which act as headphones. *Mannheim Chair* (2015 - 16) is a seat designed by Michaela Melián so that visitors can listen to her compositions, such as *ESR* – the acronym for the estrogen receptor gene, the main female sex hormone. This sound piece is accompanied by a selection of music score drawings.

Last of all, Nam June Paik's *TV Experiment (Mixed Microphones)* (1969 - 95) invites visitors to generate abstract shapes on a TV screen using their voices, a sonic extension of the human body that stretches out between the throat and the linguistic sign.

4. The Secret Sounds of Silence

Silence has provided fertile ground for exploring sound, as we can see from the pieces in this section. The selection of works aims to pluralize the notion of silence and place it under the scrutiny of listening, looking and thinking in order to unravel that which lurks behind what appears to be inaudible.

Marcel Duchamp had already introduced the notion of sound and listening into his proto-conceptual readymades. *À bruit secret* (1916 - 64), a piece containing an unidentified small object made of metal that makes a noise when it is shaken, is a good example of Duchamp's interest in sound and its never-entirely-opposite reverse which we call silence. The American composer John Cage reached the conclusion that silence was a variable, never entirely silent, which led to his controversial composition *4'33"* (1952).

5. Sound Art?

The last section of the exhibition acts as a closing question about “the sonorisation of the art object.” The works gathered here, all produced over the past twelve years by artists from several generations and disciplines, could be described simply as sculptures, installations or drawings. Strictly speaking, some of them are not even sonic.

Yet, either implicitly or explicitly, sound is at the core of their discourse and determines their final form. In keeping with the essay by Max Neuhaus, published in the year 2000, should we consider these works examples of sound art? Whether we choose to qualify this object using one label or another is not as important as acknowledging and understanding the consequences of a work of art’s ability to sound, to resonate and to make itself heard – even when it does so in an entirely silent way, filtering its sonority into our eyes, our thoughts or our skin.

List of Works

SECTION 1: EYES LISTEN

James Abbott McNeill Whistler

Nocturne: Blue and Silver – Chelsea

1871

Oil on wood

50.2 x 60.8 cm

Tate: Gift of Rachel and Jean Alexander,
1972

Mikalojus Konstantinas Čiurlionis

Prelude. From the diptych "Prelude.

Fugue"

1908

Tempera and watercolour on paper

60.2 x 71.1 cm

M.K. Čiurlionis National Museum of Art

Mikalojus Konstantinas Čiurlionis

Fugue. From the diptych "Prelude. Fugue"

1908

Tempera on paper

62.2 x 72.6 cm

M.K. Čiurlionis National Museum of Art

Léopold Survage

Rythme coloré [Coloured Rhythm]

1913

Sheet from an album, graphite pencil and
ink on paper

36.1 x 26.6 cm

Centre Pompidou. Musée national d'Art
moderne / Centre de création industrielle.

Gift from 1979

Léopold Survage

Rythme coloré [Coloured Rhythm]

1913

Sheet from an album, graphite pencil and
ink on paper

36 x 26.5 cm

Centre Pompidou. Musée national d'Art
moderne/ Centre de création industrielle.

Gift from 1979

Léopold Survage

Rythme coloré [Coloured Rhythm]

1913

Sheet from an album, graphite pencil and
ink on paper

36.1 x 26.6 cm

Centre Pompidou. Musée national d'Art
moderne/ Centre de création industrielle.

Gift from 1979

Sonia Delaunay

Chanteurs de flamenco (*Grand flamenco*)

[*Flamenco Singers* (*Large Flamenco*)]

1915-16

Wax and oil on canvas

174.5 x 143 cm

Calouste Gulbenkian Museum. Modern
Collection

Frantisek Kupka

Bock syncopé (*Rythme heurté*)

[*Syncopated Accompaniment* (*staccato*)]

c. 1928-30

Oil on canvas

73 x 100.4 cm

Museo Nacional Thyssen Bornemisza,
Madrid. On loan from the Carmen

Thyssen-Bornemisza Collection

Jean Tinguely

Radio WNYR No. 15

1962

Plexiglas sheet, radio parts, wire, electric
motor and red light bulb

63.6 x 63.6 x 19.4 cm

Museum Tinguely, Basel. A Cultural
Commitment of Roche

Jean Tinguely

Radio WNYR No. 10

1962

Plexiglas sheet, metal fixtures, radio and
electric motor; 107 x 107 x 18 cm

Courtesy of Niki Charitable Art

Foundation and Galerie GP & N Vallois,
Paris

Joan Miró

Musique du crépuscule I [Music of the
Twilight I]

1965

Oil on canvas

16 x 24 cm

Fundació Joan Miró, Barcelona

Joan Miró

Musique du crépuscule V [Music of the
Twilight V]

1966

Oil on canvas

19 x 33 cm

Fundació Joan Miró, Barcelona

Bridget Riley

Song of Orpheus IV

1978

Acrylic on canvas

195.6 x 259.7 cm

Arts Council Collection, Southbank
Centre, London

Ludwig Hirschfeld-Mack

Kreuzspiel [Crossplay], 1923

Stereo PAL video DVD. 05 min 59 s

Restored by Corinne Schweizer and

Peter Böhm, 2000

Rolf Julius

Singing

2000-05

7 speakers, black pigment, wires, CD
player and amplifier

Various dimensions

Courtesy of Estate Rolf Julius, Galerie

Thomas Bernard - Cortex Athletico

SECTION 2: MUSIC ON PAPER

Herman Meier

Stück für grosses Orchester und drei

Klaviere HMV 60 [Piece for Large

Orchestra and Three Pianos HMV 60]

1964

Pencil on paper

22 x 105 cm

Paul Sacher Foundation, Basel

Cathy Berberian

Stripsody

1966

Music score

22.7 x 30.3 cm

Private collection

Dick Higgins

Symphony #607 - The Divers

1969

Painted paper

57.5 x 44.5 cm each

Sammlung Block Berlin

Channa Horwitz

Sonakinatography Description

1969

Pencil on blue graph paper

38.1 x 31.7 cm

Courtesy of the artist and Lisson Gallery

Katalin Ladik

Jugoslavian Hymn 1

1971

Collage on paper

5 pieces

35.5 x 25 cm

MACBA Collection. MACBA Consortium

Katalin Ladik

Jugoslavian Hymn 2

1971

Collage

35.5 x 25 cm

MACBA Collection. MACBA Consortium

Katalin Ladik

Rustic Wedding

1973

Collage

23 x 32.5 cm

MACBA Collection. MACBA Consortium

Katalin Ladik

The Yellow Bolero

1978
Collage
24 x 34 cm
MACBA Collection. MACBA Consortium

Pablo Palazuelo

Segundo cantoral IV [Second Choirbook IV]

1978
Gouache on paper
77.5 x 58 cm
MACBA Collection. MACBA Foundation.
On long-term loan from Collection Mme
Sylvie Baltazart-Eon, Paris

Pablo Palazuelo

Segundo cantoral III [Second Choirbook III]

1978
Gouache and pencil on paper
78.7 x 58 cm
Iberdrola Corporate Collection

Milan Knizak

Broken Music

1980
Ink, collage and paper
120 x 100 cm
Sammlung Block Berlin

Channa Horwitz

Sonakinatography "Error at 648"

1980
Letraset, ink and casein on graph mylar
152.4 x 101.6 cm
Courtesy of the artist and Lisson Gallery

Terry Fox

The Berlin Wall Scored for Sound B

1980-82
Pencil on paper; 79.5 x 77 cm
Sammlung Block Berlin

Terry Fox

The Berlin Wall Scored for Sound A

1982
Pencil on paper
45.2 x 49.7 cm
Sammlung Block GmbH

Alvin Lucier

Sound on Paper

1985
Framed paper, speakers and oscillator
Various dimensions
Courtesy of the artist

Frank Badur

TINTINNABULI - Visual Reflections on Arvo Pärt

2010-11
Gouache and pencil on Arches paper (12 pieces)
46 x 36 cm each
Courtesy of the artist

Earle Brown

December 1952

1952
Pencil on paper
38 x 30.5 cm
Paul Sacher Foundation, Basel

Earle Brown

Four Systems

1953
Photocopy with annotations
31.5 x 38 cm
Paul Sacher Foundation, Basel

Earle Brown

Folio and Four Systems

2006
Printed score with annotation
31 x 44 cm
Paul Sacher Foundation, Basel

Rolf Julius

Piano Piece No. 4

2007
Ink print on Korean paper
296 x 398 cm
Estate Rolf Julius

SECTION 3: SOUND BODIES

Nam June Paik

TV Experiment (Mixed Microphones)

1969-95
Modified TV set

180 x 50 x 55 cm
Musée d'Art Contemporain de Lyon

Laurie Anderson

Handphone table
1978
Varnished pine table, amplifiers, tape recorder, adaptors, transformers, transducers, chairs and frame
79.6 x 91.20 x 152.5 cm
Musée d'Art Contemporain de Lyon

Michaela Melián

Mannheim Chair
2015-16
Sound sculpture, wood, fabric, steel and sound system
118.5 x 72 x 49 cm
Courtesy of the artist and Barbara Gross Galerie, Munich

Michaela Melián

ESR 1 (Series)
2016
Ink, thread and paper
40 x 30 cm
Courtesy of the artist and Barbara Gross Galerie, Munich

**SECTION 4: THE SECRET
SOUNDS OF SILENCE**

Marcel Duchamp

À bruit secret [With Hidden Noise]
1916-64:
Ball of twine, brass plates and bolts
12.7 x 15.2 x 15 cm
Centre Pompidou, Paris. Musée National d'art moderne / Centre de création industrielle. Acquired in 1986

John Cage

4'33"
1960
Music score
30.2 x 23.2 cm
Private collection

Joan Miró

Silence
1968
Oil on canvas
173.4 x 242.9 cm
Centre Pompidou. Musée National d'art moderne / Centre de création industrielle.

Paul Kos

The Sound of Ice Melting
1970
Installation. Mixed media: ice cube, microphones, sound system and metal
Various dimensions
Courtesy of Galerie GP & N Vallois, Paris

Joseph Beuys

The Silence (Ingmar Bergman)
1973
Galvanized metal immersed in zinc
5 pieces, 25 x 38 cm
Sammlung Block Berlin

John Cage

Cadaqués 1
1982
Collage
48.2 x 62.7 cm
MACBA Collection. MACBA Foundation.
On long-term loan from the Bombelli Family

John Cage

Cadaqués 2
1982
Collage
48.5 x 63.4 cm
MACBA Collection. MACBA Foundation.
On long-term loan from the Bombelli Family

Rolf Julius

Silent Music
2004
14 prints on paper
282 x 133.5 cm
Courtesy of Estate Rolf Julius, Galerie Thomas Bernard - Cortex Athletico

John Cage

4'33" (John Cage centennial edition)

2012

Music score

27.8 x 21.9 cm

Private collection

Ryoji Ikeda

4'33" Grey

2014

16 mm magnetic film for movie sound track, framed

88 x 92.5 x 2.7 cm

Courtesy of the artist and Almine Rech

Tres

Bola de silencio negro [Ball of Black Silence]

2003

Matte black aluminium Cinefoil

25 cm diameter

Collection of the artist

Rolf Julius

Window Piece 1

1991-2019

Speaker, paper, window and audio

Various dimensions

Estate Rolf Julius

SECTION 5: SOUND ART?**John Baldessari**

Beethoven's Trumpet (With Ear) Opus#

133

2007

Resin, fibre glass, bronze, aluminium and electronics

186 x 183 x 267 cm

Sprüth Magers

Carsten Nicolai

Yes/No

2008

Aluminium and rubber

Pieces: 100 x 15 x 15 cm each /

Supports: 80 x 10 x 5 cm each

Courtesy of Galerie EIGEN - ART Leipzig

/ Berlin

William Anastasi

Without Title (Sound Drawing, One Hour with Graphite)

2013

Graphite on paper, recording of its making, recording device and speaker

152 x 274.5 cm

Courtesy of Galerie Jocelyn Wolff

Chiyoko Szlavnic

Untitled (Moiré Series)

2010

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Moiré (Second Moiré Series)

2010

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Transmission (Fifth Moiré Series)

2012

Permanent ink on paper

100 x 70 cm

Courtesy of the artist

Chiyoko Szlavnic

Gradients of Detail (Second Moiré Series)

2012

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Window (Third Moiré Series)

2012

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Untitled (Fourth Moiré Series)

2012

Permanent ink on paper

28 x 24 cm
Courtesy of the artist

Chiyoko Szlavnic

Window (Third Moiré Series)

2012

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Untitled (Moiré Series)

2012

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Chiyoko Szlavnic

Untitled (Fourth Moiré Series)

2012

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

Haroon Mirza

Sitting in a Chamber

2013

Turntables, amps, speakers, vinyl records, hand-made records, theremin, light bulbs, wood, hi-fi stand, goose neck microphone stand, single-channel video and Arduino

Various dimensions

Lisson Gallery

*

Louise Lawler

Birdcalls

1972-81

Audio recording and text. 7:01 min

LeWitt Collection, Chester, CT

Rolf Julius

Solitary Speaker

2005

Paper loudspeaker, audio

5 cm (diameter)

Estate Rolf Julius

Artists and Sources of the Works

Sound Art?

Fundació Joan Miró

26 October 2019 - 23 February 2020

A project curated by Arnau Horta in collaboration with Martina Millà

Sponsored in full by the BBVA Foundation

Artists Featured in the Exhibition

Alvin Lucier	Joseph Beuys
Bridget Riley	Katalin Ladik
Carsten Nicolai	Laurie Anderson
Cathy Berberian	Léopold Survage
Channa Horwitz	Louise Lawler
Chiyoko Szlavnic	Marcel Duchamp
Corinne Schweizer – Peter Böhm	Michaela Melián
Dick Higgins	Milan Knizak
Earle Brown	Mikalojus Konstantinas Čiurlionis
Frank Badur	Nam June Paik
Frantisek Kupka	Pablo Palazuelo
Haroon Mirza	Paul Kos
Hermann Meier	Rolf Julius
James Abbot McNeill Whistler	Ryoji Ikeda
Jean Tinguely	Sonia Delaunay
Joan Miró	Terry Fox
John Baldessari	Tres
John Cage	William Anastasi

Sources of the Works

Arts Council Collection
Barbara Gross Galerie
Centre Pompidou – Musée National d'Art Moderne - Centre de Création Industrielle
Edition Block GmbH
Estate Rolf Julius
Galerie Almine Rech
Galerie Eigen + Art
Galerie GP & N Vallois
Galerie Jocelyn Wolff
Galerie Thomas Bernard - Cortex Athletico
Iberdrola
Lisson Gallery
M.K. Čiurlionis National Museum of Art
MAC. Musée d'Art Contemporain de Lyon
MLAB
Thyssen-Bornemisza Museum
Calouste Gulbenkian Museum
Museu d'Art Contemporani de Barcelona
Museum Jean Tinguely Basel
Paul Sacher Foundation
Sprüth Magers Berlin
Tate
The Lewitt Collection
Private archives and collections

Selection of Images for the Press

1. Eyes Listen



James Abbott McNeill Whistler

Nocturne: Blue and Silver – Chelsea

1871

Oil on wood

50.2 x 60.8 cm

Tate: Bequeathed by Rachel and Jean Alexander, 1972

©Tate, London 2019



Sonia Delaunay

Chanteurs de flamenco (Grand flamenco)

1915-16

Wax and oil on canvas

174.5 x 143 cm

© Calouste Gulbenkian Foundation, Lisbon. Calouste Gulbenkian Museum - Modern Collection. Photo: Paulo Costa



Mikalojus Konstantinas Čiurlionis

Fugue. From the diptych "Prelude. Fugue"

1908

Tempera on paper

62.2 x 72.6 cm

M.K. Čiurlionis National Museum of Art



Frantisek Kupka

Bock syncopé (Rythme heurté)

c.1928-30

Oil on canvas

73 x 100.4 cm

Museo Nacional Thyssen Bornemisza, Madrid. On loan from the Carmen Thyssen-Bornemisza Collection

Photo: Davide Camesasca



Joan Miró

Musique du crépuscule I

1965

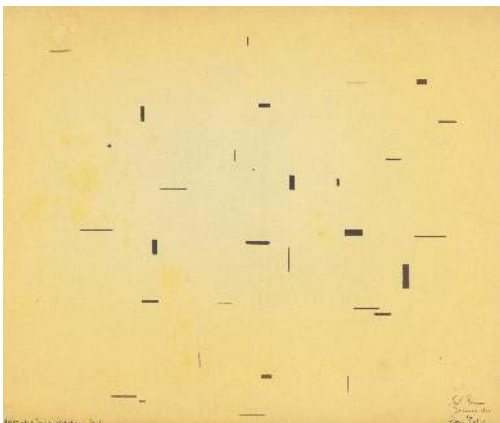
Oil on canvas

16 x 24 cm

Fundació Joan Miró, Barcelona

© Successió Miró, 2019

2. Music on Paper



Earle Brown

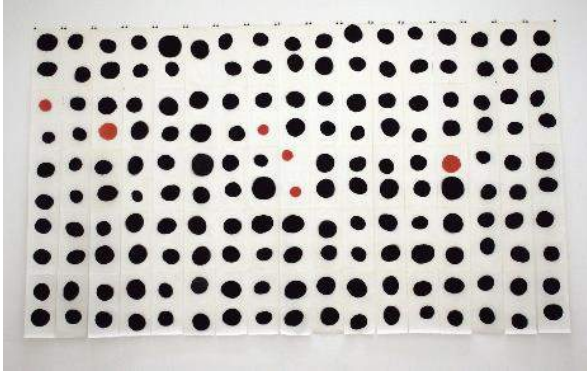
December 1952

1952

Pencil on paper

38 x 30.5 cm

Paul Sacher Foundation, Basel



Rolf Julius

Piano Piece No. 4

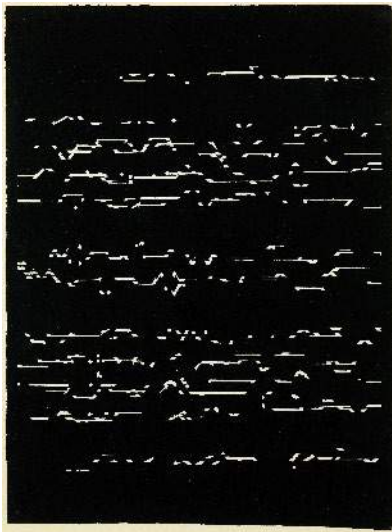
2007

Ink print on Korean paper

296 x 398 cm

Estate Rolf Julius

© Rolf Julius, VEGAP, 2019



Pablo Palazuelo

Segundo Cantoral IV [Second Choirbook IV]

1978

Gouache on paper

MACBA Collection. MACBA Foundation. Long-term loan

from Collection Mme Sylvie Baltazart-Eon, Paris ©

Fundación Palazuelo, 2019. Photo: Gasull Fotografia



Channa Horwitz

Sonakinatography Description

1969

Letraset, ink and casein on graph mylar

38.1 x 31.7 cm

© Channa Horwitz. Courtesy of the artist and Lisson Gallery

3. Sound Bodies



Laurie Anderson

Handphone table

1978

Varnished pine table, amplifiers, tape recorder, adaptors, transformers, transducers, chairs and frame

79.6 x 91.20 x 152.5 cm

Musée d'Art Contemporain de Lyon

©Laurie Anderson, 2019



Nam June Paik

TV Experiment (Mixed Microphones)

1969-95

Modified TV set

180 x 50 x 55 cm

Musée d'Art Contemporain de Lyon

© Estate of Nam June Paik



Michaela Melián

Mannheim Chair

2015-2016

Sound sculpture, wood, fabric, steel and sound system

118.5 x 72 x 49 cm

Courtesy of the artist and Barbara Gross Galerie, Munich

Photo: Davide Camesasca

4. The Secret Sounds of Silence



Marcel Duchamp

À bruit secret

1916-64

Ball of twine, brass plates and bolts

12.7 x 15.2 x 15 cm

Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle. Acquired in 1986. ©Marcel Duchamp, VEGAP, 2019



Joseph Beuys

The Silence (Ingmar Bergman)

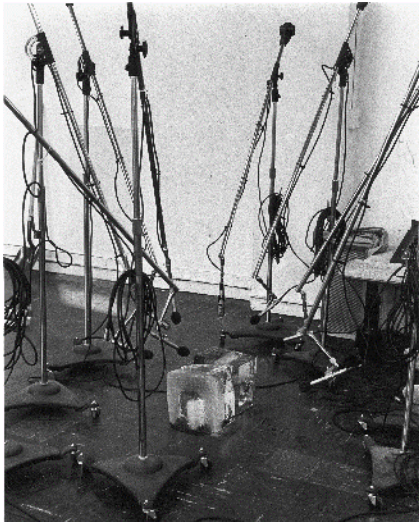
1973

Galvanized metal immersed in zinc

25 x 38 cm

Sammlung Block Berlin

© Joseph Beuys, VEGAP, Barcelona, 2019



Paul Kos

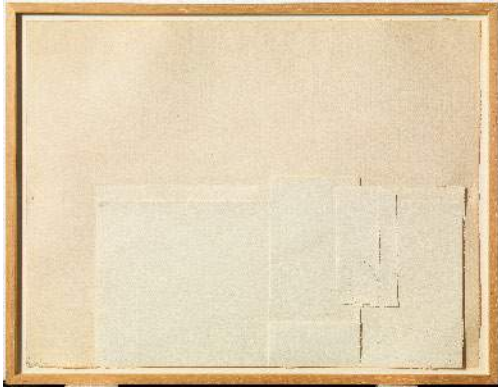
The Sound of Ice Melting

1970

Installation. Mixed media: ice cube, microphones, sound system and metal

Various dimensions

Courtesy of Galerie GP & N Vallois, Paris ©Photo: Paul Kos



John Cage

Cadaqués 1

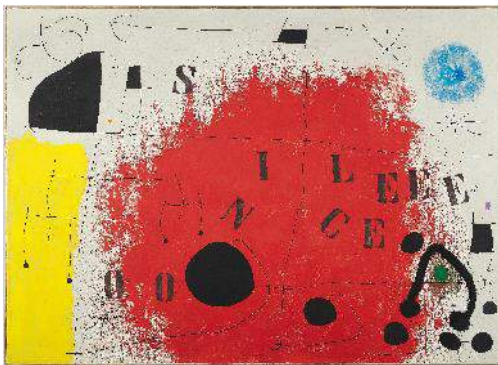
1982

Collage

48.2 x 62.7 cm

MACBA Collection. MACBA Foundation. Long-term loan from the Bombelli Family

© John Cage Trust, 2019



Joan Miró

Silence

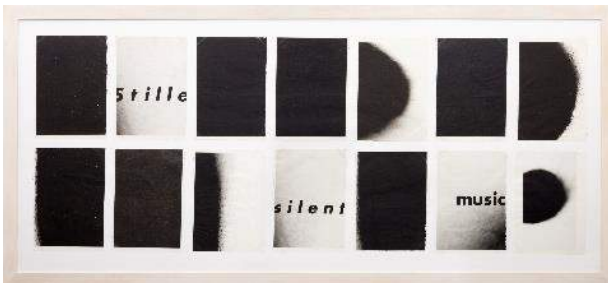
1968

Oil on canvas

173.4 x 242.9 cm

Centre Pompidou. Musée national d'art moderne / Centre de création industrielle.

© Successió Miró, 2019



Rolf Julius

Silent Music

2004

14 prints on paper

282 x 133.5 cm

Courtesy of Estate Rolf Julius, Galerie Thomas Bernard - Cortex Athletico

© Rolf Julius, VEGAP, Barcelona, 2019



Tres

Bola de silencio negro [Ball of Black Silence]

2003

Matte black aluminium Cinefoil

25 cm diameter

Collection of the artist

Photo: Davide Camesasca

5. Sound Art?

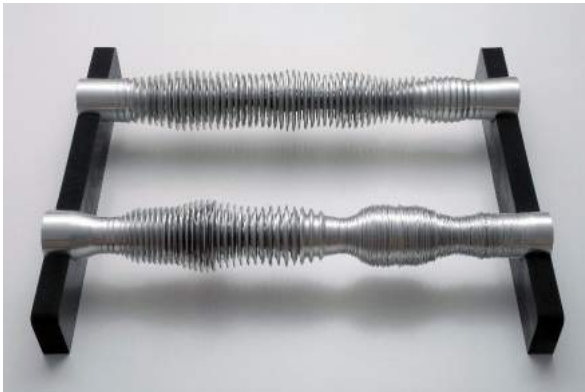


John Baldessari

Beethoven's Trumpet (With Ear) Opus# 133
2007

Resin, fibre glass, bronze, aluminium and electronics. 186 x 183 x 267 cm

© John Baldessari courtesy of the artist, Marian Goodman Gallery and Sprueth Magers Photo: Timo Ohler



Carsten Nicolai

Yes/No

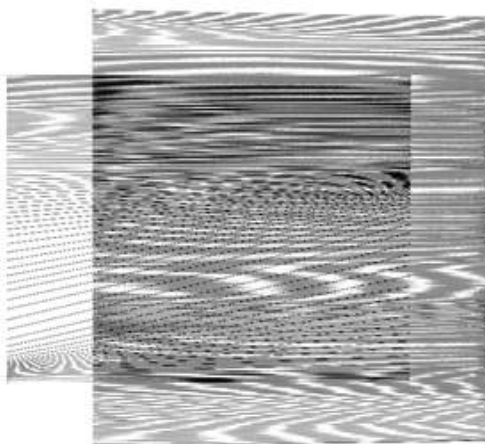
2008

Aluminium and rubber

Pieces: 100 x 15 x 15 cm each. Supports: 80 x 10 x 5 cm each

Courtesy of Galerie EIGEN - ART Leipzig / Berlin

© Courtesy of Galerie EIGEN+ART Leipzig/Berlin / VEGAP, Barcelona, 2019



Chiyoko Szlavnic

Untitled (Moiré Series)

2010

Permanent ink on paper

28 x 24 cm

Courtesy of the artist

© Chiyoko Szlavnic

Publication

Sound Art?

Published by the Fundació Joan Miró. Arnau Horta ed.

Authors: Arnau Horta, Suzanne Delehanty, Max Neuhaus, Jean-Yves Bosseur, David Toop, Maija Juilius and Miki Yui, Fiona McGovern, Ursula and René Block

Published in Spanish and Catalan with English translation

176 pages

36 illustrations

ISBN Spanish and English: 978-84-16411-52-8

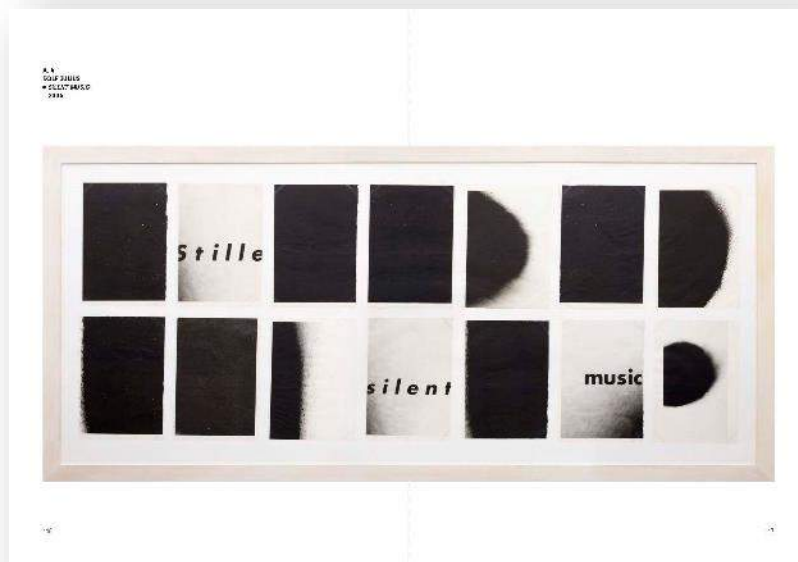
ISBN Catalan and English: 978-84-16411-51-1



In the year 2000, experimental artist and musician Max Neuhaus asked himself whether it really made sense to speak of *sound art*. Since then, artists and critics have reflected on the various aspects of a process we could refer to as the “sonorisation of the art object.” This publication gathers several articles about the particular relationship between sound and art, some of which are being published for the first time.

The seminal article by **Max Neuhaus** titled *Sound Art?* was selected to open this catalogue. **Suzanne Delehanty**, the curator of the *Soundings* exhibition (Neuberger Museum of Art, New York, 1981), recalls the moment and the cultural environment that informed her historical exhibition. In addition, a selection of excerpts from the text she wrote for the catalogue for that show are included in this publication. Composer and musicologist **Jean-Yves Bosseur** reflects on the phenomenology of sound and its influence on the artists from the early avant-garde movements and the pioneers of abstraction. **David Toop**, also a musician and an academic, explores the conceptual and discursive aspects of sound and its opposite — silence.

In an attempt to provide a more intimate view of the personality and legacy of Rolf Julius, exhibition curator **Arnau Horta** has spoken with Maija Julius, the artist's daughter in charge of the conservation and dissemination of his work, and with artist and composer Miki Yui. Last of all, curator **Fiona McGovern** interviews gallerists and curators Ursula Block and René Block in a conversation about sound spaces in the art world.



Summary

Arnau Horta / The Sonorization of the Art Object: A Tentative Chrono-Cartography

Suzanne Delehanty / Soundings

Suzanne Delehanty / Whence came Soundings

Max Neuhaus / Sound Art?

Jean-Yves Bosseur / From Sound to Image: Interactions

David Toop / The Silent Screen

Fiona McGovern / Acoustic spaces and Gelbe Musik
A conversation with Ursula and René Block

Arnau Horta / Small music: Rolf Julius's plastic sound universe
A conversation with Maija Julius and Miki Yui

*

Arnau Horta is curator, critic and university professor. His research and communication work focuses on analysing sound in contemporary culture.

Max Neuhaus (1939-2009) was an American experimental musician and artist. His works are in museum collections in Houston, Geneva and New York, among other cities.

Suzanne Delehanty is a curator and art consultant. She has a long-standing career as a museum director in Philadelphia, New York, Houston and Miami, where she was named Founding Director of the Miami Art Museum.

David Toop is a musician, writer and university professor. He is a regular contributor to the British music magazines *The Wire* and *The Face*.

Jean Yves Bosseur is a composer, musicologist and university professor. The author of a large number of publications, he often reflects on the problems facing contemporary music and its relationship to the arts.

Fiona McGovern is a historian, curator and art educator based in Berlin. She specialises in exhibition theory and history and in interdisciplinary approaches within the arts, with a particular focus on the dialogue between visual art and music.

Public Programming

Participatory Space

From 26 October 2019 to 23 February 2020

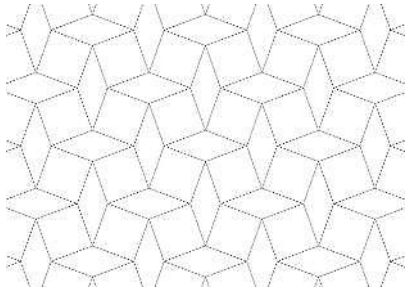
Waveforms

Interactive sound and audiovisual installation by artist Lina Bautista



Ten Thousand Possible Shapes

Open pattern design workshop



Based on a selection of two-dimensional patterns from the book *Grid Index* by Carsten Nicolai, one of the artists featured in the exhibition. It is a reference catalogue for those interested in the basic structures of the visual world.

Reading and Drawing

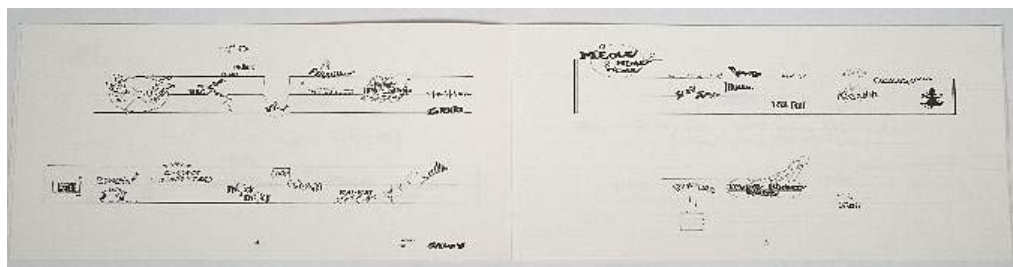
Family Corner

Participatory Space

Sunday 24 November and Friday 27 December 2019, and 12 January 2020, at 11 am

Let's Draw Sounds

Workshop Space



Cathy Berberian. *Stripsody*, 1966

Onomatopoeias — and particularly those with a graphic treatment such as the ones we find in comic books — sum up a complex idea that is present throughout the *Sound Art?* exhibition: the relationship between sound and image, the ability to evoke sounds “silently”. The workshop proposes several exercises based on this notion: interpreting onomatopoeias with our bodies and with everyday objects; inventing our own graphic representation of sounds; inventing an alternative notation system; and creating and playing a collective music score.

For families with children ages 4-8.

Tours

Sundays, 17 November and 15 December 2019; 19 January and 16 February 2020, at 11 am

Guided Tours

Sound artists Serafín Álvarez, Laura Llanelli and Lina Bautista will lead guided tours of the exhibition, one of which will be interpreted in Catalan sign language.

Guided Sensory Tours for the Visually Impaired

Guided Tours for Groups

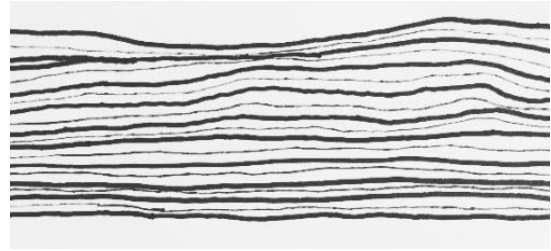
Sundays, 8 and 29 December 2019 and 23 February 2020, at 11 am

Interactive Tour

Music on Light

Exhibition rooms and participatory space

For families with children ages 6-12.



Concerts

Saturday 16 November 2019 at 6 pm

Music for 18 Things

Auditorium, Fundació Joan Miró

Music piece by artist Luiz Simões, based on Steve Reich's *Music for 18 musicians* (1974-76). The session will be preceded by a preface titled *Requiem for 2 Trashphones*, with prerecorded music and a video screening.



Sunday 15 December 2019 at 11 am and 1 pm

Exhibition spaces

Concert based on the graphic music scores in the "Music on Paper" section. In collaboration with the Phonos foundation-UPF.

Sunday 9 February 2020, Santa Eulàlia, at 11 am and 1 pm

Exhibition spaces

Musical improvisations by students from the ESMUC music school, based on several pieces in the exhibition, including works by L. Survage, S. Delaunay, B. Riley, P. Palazuelo, K. Ladik, J. Miró, Ch. Szlavniks and W. Anastasi, among others.

Tuesday 10 December at 5 pm

Documentary

Sala Chomón, Filmoteca de Catalunya



As part of the *Por amor a las artes* film series, the Fundació Joan Miró is offering a double feature focusing on German director Walter Ruttmann (Frankfurt 1887-Berlin 1941), an avant-garde filmmaker who, together with Hans Richter, is considered to be the main representative of abstract

experimental cinema. The films to be shown are: *Berlin, Symphony of a Great City* (1927) and *Weekend* (1930) by Walter Ruttmann. *Sound Art?* curator Arnau Horta will be presenting the screening.

Collaborative Projects

From October 2019 to February 2020 (calendar to be determined)

Literary discussion with the Joan Miró Library book club, based on the following texts:

Robert Walser, *Lo mejor que sé decir sobre la música*, Siruela

Oliver Sacks, *Musicophilia. Tales of Music and the Brain*



December 2019 and January 2020, beginning at 10 am
Sound Hunters. Special Edition, Sound Art?
Workshop



The sounds you hear at the beach aren't the same as the ones you hear on a mountain. The ones in a shopping mall aren't the same as the ones in a museum, nor does the permanent collection sound the same as what you hear in a temporary exhibition.

Teams of explorers with portable audio recorders and special microphones will move through the hallways of the Fundació and the *Sound Art?* exhibition rooms to record their sounds — the ones everyone hears and nobody perceives. The workshop will end with a group composition based on the sounds the participants recorded during their exploration.

Suggested for students in the last years of primary and both levels of secondary education.

Academic and Professional Events

Saturdays, 11, 18 and 25 January and 1 February 2020
Creating with sound, a course led by Sons de Barcelona

Workshop Space and Jacques Dupin Library / Documentation Centre at the Fundació Joan Miró

Saturday 15 February 2020

Presentation of final projects for the creating with sound course

Auditorium, Fundació Joan Miró

Theoretical and practical training for artists, musicians and students, aimed at creating an individual sound piece that will be presented at the end of the program in a session at the Fundació's Auditorium.

General Information

Tuesday, Wednesday, Thursday, Friday and Saturday, except public holidays

April to October:

10 am - 8 pm

November to March:

10 am - 6 pm

Sunday

April to October:

10 am - 6 pm

November to March:

10 am - 3 pm

Monday, except public holidays

Closed

General Admission

Permanent collection + temporary exhibition:	€13	Concessions*: €7
Temporary exhibition:	€7	Concessions*: €5
Espai 13:	€3	Concessions*: €2

*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual pass: €14

Multimedia guide: — €5

Accessibility



Images and a digitized **press kit** are available at our virtual press room

www.fmirobcn.org/press and <http://bit.ly/Sound-Art>.

Follow the *Sound Art?* activities on social media with the hashtag [#SoundArtFJM](https://twitter.com/SoundArtFJM) and online at www.fmirobcn.org/soundart and <https://www.fbbva.es/en/eventos/sound-art/>

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