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who is an artist as well as a physician, gave expression to his multifaceted persona by intermingling art with science and technology, and by focusing on the works' poetic references to the human body. Although Baysa has often dealt with themes exploring sensory perception and its connection to the body, this exhibition focused mainly on sound, underlining its formal relations with the visual arts, while avoiding illustrative and allegorical interpretations. Nevertheless, a strong understanding of visual aesthetic form shaped these qualities and experiences of sound, breaking away from sentimental moods usually related to music.

New York

"One Hand Clapping: The Interstices of Sound, Language and Silence"

Smack Mellon

One of the main points of "One Hand Clapping: The Interstices of Sound, Language and Silence" was the examination of sensorial perception; the exhibition focused particularly on the visual and auditory senses and their relationship with architectural space. Smack Mellon, once a spice factory, is an unusual and challenging space, wonderfully vertical and mostly dark, retaining most of its original features and smells. The exhibition's curator, Koan-Jeff Baysa,

The sculptural relevance of the exhibition resided in the way that sound extended the space of an object, creating negative spaces with the surrounding architecture. Some of the objects were not sculpture at all, such as the baby grand piano in the center of the main room, which was the instrument for a performance piece by William Anastasi. The piano's presence, however, was formally important given its central position, surrounded by distinct sound pieces. Anastasi, who was John Cage's chess partner for 15 years, played Cage's classic piece "4:33" on opening night. Language Removal Service's (Chris Kubick) *La Forza del Destino* and David Abir's *Tekar*

Left: Raymond Saá, *Ahi Viene el Frutero*, 2002. Detail of mixed-media installation. Below: Language Removal Services, *La Forza del Destino*, 2002. Sculpey, aluminum, copper, plastic, circuits, and wood, 20 x 20 x 36 in.

Study Three: Nos. 13, 14 & 15 were more sculptural. Kubick's work, located in the entrance hall, consisted of two gramophones made out of Sculpey and placed on top of two speakers over pedestals. One speaker played Caruso, and the other Ponsell, though the two opera singers never performed together in real life. Paul Pfeiffer's *Sex Machine*, a small video projection showing a man's face in front of a microphone, was also located in the entrance hall. The face appeared almost as if it were digitally replaced by the microphone. The sound was not the voice of the performer but that of Marilyn Monroe, not words but sexy sounds and love-making exclamations. Abir's *Tekar Study Three*, located in the main room, was also part sculptural, part audio. The music, which combined sounds from Mahler and Iranian compositions, came out of three speakers placed inside sculptural containers. His piece was a direct reference to Anish Kapoor's work.

Other works in the exhibition included Stephen Sollins's quasi-blank music sheets, *Untitled (The Sound of Music, 2001)*, in which he

referring to the pace of the music, and Atsushi Nishijima's *SIREN-ce*, in which a jolting vinyl record was "played" by being sandwiched between two electrically charged metal discs. Nishijima's other work, *Carbon Music*, consisted of three drawings of rectilinear shapes made with black ink, which, with the help of motion sensors stimulated by the ink, created distinct pitches of sound.

On the mezzanine facing the main room of the gallery was Nadine Robinson's *Lautsverschlebungelosenstrasse*, an audio installation with the voice of Barbara Bush reciting the Pied Piper of Hamelin. Using a sound spot technique, the voice of the former First Lady was conducted by a laser beam moving across a large panel alluding to the piper's trajectory. Stephen Vitiello's *Four Game Calls* appeared in the closed room on the mezzanine. The empty room with atmospheric green lights and sounds designed to attract predators evoked the survival instincts and strong desires of hunting games, shaped by the silence and isolation of the viewer who listened and watched.

—Denise Carvalho