

PRINCIPLES OF COMPOSITION. SOUNDING OUT SOURCES AT THE CUTTING EDGE OF MUSIC AND IMAGE

a programmatic exhibition curated by Isabella Goebel & Alexandra von Stosch

concept

This year, munichmodern explores the synaesthetic tension between music and image from a historical perspective within a contemporary context. International artists have conceived works specifically for this show, in dialogue with musical inspirations. We can experience how both disciplines meet to find new forms of expression, opening to manifold sensual levels: *Art to be heard and music to be seen!*

artist-composers

Dieter Appelt (mm), Stephan Balkenhol (Galerie Jochen Hempel, Berlin), Christoph Brech, Daniele Buetti (Galerie Feldbusch-Wiesner, Berlin), Jan Davidoff (Munich), José-Maria Cano (Madrid), David LaChapelle (Fred Torres Collaborations, New York), Martin Eder (Galerie Eigen + Art Leipzig/Berlin und Hauser & Wirth, Zurich/London), Stefan Hirsig (Berlin), Christian Jankowski (Helga Maria Klosterfelde, Berlin), Bo Christian Larsson (Stockholm/Berlin), Scharein (Berlin), David Smyth (Vienna), Julia Terjung (Berlin), Bettina WitteVeen (New York/Berlin), among others.



José-Maria Cano, Countertenor Allegretto, 2012, encaustic on canvas, 110 x 80 cm

context

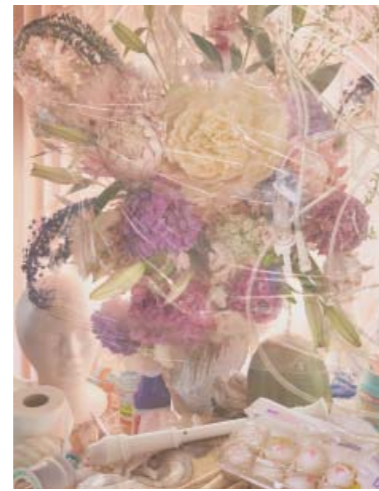
Theoretical reflections about art and music have been voiced by 20th century creatives like Alexander Skrjabin and John Cage or by the cultural philosopher Theodor W. Adorno. Skrjabin's *sound images* und Cage's complex designs of musical scores are important examples for the crossing of artistic boundaries. *PRINCIPLES OF COMPOSITION* is a programmatic exhibition featuring relevant positions and media of contemporary art.

program

press preview	tue 20 nov 2012	11 am
duration	wed 21 nov– sat 01 dec, 2012	12 pm
opening hours	tue–sun	12–7 pm
musical performance with José-Maria Cano	thu 22 nov 2012	7 pm
talk over coffee with Martin Eder	sat 01 dec 2012	12 pm
concert RUIIN @ Münchner Kammerspiele		9 pm

Symphony in Flowers

David LaChapelle, Earth Laughs in Flowers, America, Deathless Winter, Springtime, 2009, c-print, ca. 153 x 115 cm



A “symphony” relates to orchestral music, traditionally composed of several, often four movements. David LaChapelle’s four flower arrangements seem to represent the individual voices of musical instruments, reviving the *still-life* with resonance versus classical *nature mortes*. Their tonality is a reflection of modern symphonies, and one might think of Prokofiev or Scriabin. The quotation of everyday elements, such as newspapers is a bow to the tradition of the 20th century collage at the beginning of modernism, and then, the newspaper is referring to our times, inviting the viewer to engage. The American photo artist David La Chapelle (*1963) has always enriched modern with a grand appearance for the last years. Since the 1980s he has seduced the public by his elaborate style of staged scenes ranging from the flamboyant, as in “Archangel Michael” to the delicate as in the flower compositions.

© Courtesy of: David LaChapelle, Fred Torres Collaborations, New York ; Studio José-Maria Cano; Gallery Bo Bjerggaard, Copenhagen

Musical Performance

In 2006 the Californian installation artist Jason Rhoades opened a gallery space named “Johnny Cash” in Los Angeles. It inaugurated with a memorable show by José-Maria Cano (*1959), paying homage to the ‘countertenor’ in sublime encaustic works, including a well-noticed musical performance. Jason Rhoades’ tragic accident in 2006 made Cano’s historically the unique show of the gallery, which found a renewal at MoCA Los Angeles. Now, munichmodern presents a selection gathered from international collections, as well as new interpretations. Cano’s characteristic use of the encaustic creates a sensoric, almost relief-like surface with translucent effects. The musical scores engage the viewer to interact, just as Cano will do himself in an exceptional performance at munichmodern12.



Jason Rhoades in front of Cano’s work BLACK PUSSY, 2006, encaustic on canvas, 210 x 150 cm

José-Maria Cano is one of the most important contemporary composers. He will perform in interaction with the public at munichmodern12 within the exhibition on thu, 22 nov at 7 pm.

Burning Strings

The Swedish born artist Bo Christian Larsson (*1976) excels in various disciplines, creating an evergrowing *Gesamtkunstwerk* of videos, musical performances, installations, and paintings in his studios in Sweden and Berlin.

munichmodern presents Larsson again after a memorable performance at the Munich Residence in 2008 in collaboration with Stephanie Rosenthal (Haus der Kunst, München; Hayward Gallery London). Now, we show a representative selection of new works, such as “Schizophrenic Owls”.



Bo Christian Larsson, The Cataclysmic Raft-Out of Harms Way, 2011, Still of Performance

Loops of Tunes

The disturbing oil paintings by Martin Eder (*1968) find their idyllic-apocalyptic expression likewise in music: With his sound collective RUIIN he sets them into dark comatose loops of tunes. Between chamber music and Ambient Electronic there primarily remain noise, destruction and visual gesture.

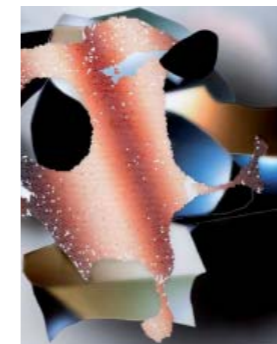
Martin Eder, Recovery, acrylic on canvas, 2012, 180 x 240 cm, Photo Credit: U. Walter Berlin



Dancing Queen

Bettina WitteVeen is fascinated by the visual-acoustic potential and the aura of historical testimonials. The concept artist shows an exquisite composition of three color photographs featuring a dancing Leni Riefenstahl in the 1943 film version of the 1903 opera “Tiefland” in which paradoxically many Sinti and Roma were used as extras.

Daniele Buetti, Oh Boy, oh Boy XXVIII-B, 2011, pigment colors on hand-made paper, behind acrylic glass, laser contour cut. 185 x 145 cm



© Courtesy of: Galerie EIGEN + ART, Leipzig, Berlin and Hauser & Wirth, Zurich; FeldbuschWiesner, Berlin; Helga Maria Klosterfelde, Berlin; Galerie Jochen Hempel, Berlin;



Martin Eder will perform with RUIIN at Münchner Kammerspiele, Werkraum, on sat 01 dec 2012 at 9 pm. Tickets available at www.muenchner-kammerspiele.de

And Your Bird Can Sing

Christian Jankowski (*1968), who studied music and played guitar in a rock band in the 80’s, travelled to a CD-player factory in China with his own instrument to initialize a contest amongst the factory workers in search of the best guitar solo. The 34 sound pieces performed by the participants were separately burned on CD’s and each permanently installed by the artist into one of the CD guitars.



Christian Jankowski, And Your Bird Can Sing, 2008, cd-player in guitar shape, 28 x 5,5 x 10,3 cm

Op Art and Wagner

The “Op Art” by Scharein (*1949) is featured with a selection of his striking abstract color compositions, which have been inspired by Wagner operas. His elaborate craft of applying dot by dot strikes in its haptic beauty all the more in the light of the current reign of technological digital “dots”.

Composition as Commentary

Socio-political sensibility combined with striking aestheticism is a key feature of Swiss born Daniele Buetti (*1955) who became famous for his tattooed model photographs and his light boxes. His latest compositions rely on web information on current events of violence and war, which he transforms into abstract compositions beyond traditional harmonies. Time and events are passing by like a melody. Buetti asks: What is there to stay?

There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.

John Cage in: *Conversing with Cage*, 1988



Stephan Balkenhol, Untitled, 2012, painted wood, chalk and coal on paper, 140 x 100 cm

Between the Lines

Stephan Balkenhol’s statues and reliefs are omnipresent in international collections and the public space. Rather unknown, Balkenhol (*1957) is also working on more delicate pieces. In our lady portrait the jealousy recalls musical scores, inviting us to read – or sing – between the lines.

Homage to Munich

In his new Munich studio, Jan Davidoff (*1976) has access to a traditional forgery where he found the 19th century copper plates from the roof of the Munich Residence. He uses them as a carrier for his works and visions oscillating between figurative and abstract compositions. The works created for this year's munichmodern focus on the *Herkulesaal*.

Stefan Hirsig, Das Mädchen aus Marselle, 2010, collage, 125 x 90 cm



Imagining Rheingold

The meticulous black and white pencil drawings by Marcel van Eeden (*1965), are familiar around the globe. His latest works include color references, entering in a direct dialogue with art historical statements. His large work *Rheingold*, a “collage” of drawn elements, gathering on the white surface, hints to Pollock’s all-over technique, a more literal reflection of what can be found in Eeden’s intimate portfolio on modern art.



Marcel van Eeden,
Untitled, 2012,
pencil and water
color on hand-
made paper,
114 x 171 cm



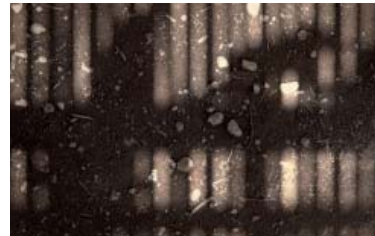
Jan Davidoff,
Klangportal, 2012,
mixed media on
found copper
plate, 95 x 155 cm

Sampling

Stefan Hirsig’s (*1966) artistic claim has always been to cross borders between painting and sculpture, as well as art and music. His collages, composed with the use of vinyl records of the latest club sounds selected with DJs en vogue, are colorful proofs of this concept: It caters ironically to pop culture and takes the great modernist tradition of the collage into the 21st century.

A New Unity of Music and Image

In some of his video-works Christoph Brech (* 1964) transforms music into a visual experience. His latest video *Nationalpark* shows the shadows of people crossing a wooden bridge. The sound of digitally generated metronom-beats accompanies the steps of the passing figures.



Christoph Brech,
Nationalpark/
Schrittmacher,
2012, 5,15 min.,
sound, color

epilogue:

The exhibition PRINCIPLES OF COMPOSITION sets forth to scrutinize the relationship between the sound of music and the arts in various fields and disciplines, „Sounding Out“ musical sources in the arts: photography, film, painting, drawing, installations, sculpture.

about modern:

munichmodern initiates a lively dialogue on significant issues of today’s art in the context of history of art. munichmodern collaborates internationally with renowned artists, galleries, collectors and curators in producing sales exhibitions and promoting art projects since 2005.

In the course of cultural history, and especially since the 19th century Wagnerian concept of the *Gesamtkunstwerk*, music and fine arts have constantly interplayed, creating inspirational synergies – a surplus rather than just the sum of both.

the curators:

Dr. Isabella Goebel initiated munichmodern in 2005. Since then she has created conceptual shows featuring relevant positions in historical perspective. She also lectures at Ludwig-Maximilians-University Munich.

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