

PRESS RELEASE

EXHIBITION

SCORE

Between Image and Sound

11 July 2014 – 11 January 2015



Dates	11 July – 11 January 2014
Place	Exhibition galleries on the ground floor
Opening times	Tuesdays to Saturdays (including bank holidays) from 11am to 2:30pm and from 5pm to 9pm Sundays, from 11am to 2:30pm Closed on Mondays
Curated by	Sarra Brill and Anna Cestelli Guidi
Production	MARCO, Museo de Arte Contemporánea de Vigo

ARTISTS AND WORKS IN THE EXHIBITION

The exhibition **SCORE**, which investigates the relationship between moving image and sound, has been entirely produced by MARCO. From experimental film to conceptual works, to videos and installations that are attentive to the grammar of moving image and sound, this show presents the work of 18 artists from different generations, with a selection of works which spans from the 70's until today.

Meris Angioletti (Bergamo, Italy, 1977; lives and works in Paris and Milan)

Martin Arnold (Vienna, Austria, 1959; lives and works in Vienna)

Eugènia Balcells & Eugeni Bonet (Barcelona, Spain, 1943; lives and works in New York and Barcelona / Barcelona, Spain, 1954; lives and works in Barcelona)

Guy Ben Ner (Ramat Gan, Israel, 1969; lives and works in Tel Aviv)

Manon de Boer (Kodaicanal, India, 1966. Nederlander artist, lives and works in Brussels)

Tony Conrad (New Hampshire, United States, 1940; lives and works in New York)

Keren Cytter (Tel Aviv, Israel, 1977; lives and works in New York)

Anna Franceschini (Pavia, Italy, 1979; lives and works in Rome)

Douglas Gordon (Glasgow, United Kingdom, 1966; lives and works in Berlin and Glasgow)

Ragnar Kjartansson (Reykjavík, Island, 1976; lives and works in Reykjavík)

Annika Larsson (Stockholm, Sweden, 1972; lives and works in Berlin)

Christian Marclay (San Rafael, California, US, 1955; lives and works in New York and London)

Dóra Maurer (Budapest, Hungary, 1937; lives and works in Budapest)

Jacopo Miliani (Florence, Italy, 1979; lives and works in Milan)

Lis Rhodes (London, United Kingdom, 1942; lives and works in London)

Manuel Saiz (Logroño, Spain, 1961; lives and works in Berlin)

Diego Santomé (Vigo, Spain, 1966; lives and works in Nigrán, Pontevedra)

ZimmerFrei (artist collective established in Bologna, Italy, in 2000 with headquarters in Bologne and Brussels)

[Massimo Carozzi (1967, Massa, IT), Anna de Manincor (1972, Trento, IT), Anna Rispoli (1974, Bassano del Grappa, IT)]

SUMMARY OF THE EXHIBITION PROJECT

SCORE is an exhibition project that plays with different meanings of the word score as a way to navigate through a range of films, videos and installations. This show directs the fascination with sound and sound art to the context of moving image. Taking the term *score* as a physical, conceptual and structural frame, helps us to observe the seemingly disparate ends of the artistic production in cinema and video, and the way these works deal with the relationship between image and sound.

The relationship of visual art to narrative, which has informed and characterized so much film and video work in the last two decades, has given way to an interest in the fourth dimension: time. This shift may help to explain the diffusion of sound as time-based expression in visual art, conceding more attention to the concept of score in contemporary moving image and renewing interest in historical work.

The multiple meanings of the word “score”— *score* as cut or scratch, as soundtrack or as musical arrangement — enable a juxtaposition of disparate artistic practices that focus on the relationship of image and sound within the expansive topic of cinema. The gesture of cut or scratch is present in many modes of experimental film, where celluloid is physically manipulated, as well as in the essential process of montage; whereas the structure of musical score relates to our experience of cinema and understanding of soundtrack: dialogue, sound and music.

Contrary to the habit of considering image and sound as “naturally given” or as an organic entity, the works in the exhibition can be seen in light of what Michel Chion calls the “audiovisual contract”, in which both perceptions, the visual and the acoustic, are continually being renegotiated. From experimental film to conceptual treatment of cinema to works which are attentive to the grammar of moving image and sound, SCORE presents a series of installations, films and videos that circle back to these issues.

Through their affinities and differences, these works resonate with one other, constructing an unexpected geometry of relationships that structures the exhibition itself as a score, where rhythm and pitches of image and sound cull the potential of the architectural nature of MARCO’s panopticon.

TEXT BY THE CURATORS

Score

Between image and sound

Sarra Brill and Anna Cestelli Guidi, Exhibition Curators

Without any aim to be encyclopaedic, historical or the visual counterpart to a theoretical statement, this exhibition is constructed around a variety of works, which are in dialogue with the topic of moving image and sound. It is a composition of blurred boundaries and reverberating riffs, an interdisciplinary free zone where sound and image, where artists, filmmakers and musicians with radically different disciplines produce works, which echo and resonate with the keynote, and with one another. The title of the show, SCORE, plays with the varied meanings of this word as a way to articulate the diversity of artistic practice surrounding this topic and to redirect the current fascination with sound to the relationship between image and sound. The term *score* also denotes the way in which the works are arranged and placed in counterpoint. SCORE becomes the compositional idea for the exhibition as well as a linguistic mechanism to describe its own content.

Audiences are growing more conscious of the relationship between the visual and sound components in moving image work. Recent exhibitions and publications have foregrounded the use of sound within the context of visual art. Looking for parallels that help articulate the ontology of sound art, we look to other art forms. Sound and moving image have structural similarities, mainly that they are both time-based media. Practices in sound and moving image have dominated 20th century cultural production with an abundance of cinema, music, and various forms of popular media and their counterparts in the avant-garde, fringe, and underground. The ubiquity of mobile devices and other networked media have infused our daily existences with steady streams of time-based media forms.

Experimental film and the larger arena of experimental cinema, a precursor to video art and more recently, the newer and all-encompassing denomination of moving image, is a field with examples of the film strip being used as an instrument itself. This is illustrated in the array of forms that span from scratch film to poetic, painterly processes of celluloid to structuralist film amongst many, many others. This artistic trajectory calls into play one meaning of *score* — scratch, incision or cut — referencing many techniques of work that emerge from this canon.

PRESS RELEASE

Filmmaker, artist, composer, musician and performer, **Tony Conrad**, created the installation *Yellow TV's* (1973), seeking to create films and film forms of indefinite duration and to go beyond his previous experiments in structuralist film. Creating a meditative space through the “hum” of a continuous electrical sound produced by the amplification of the same light source that keep the light-sensitive panel painting “tvs” running. Conrad’s use of painterly material in *Yellow TV's* is also found in the work of **Lis Rhodes** experimental, cult 16mm film, *Dresden Dynamo* (1974) as well as in Meris Angioletti’s installation *Le Songe Vert. Variation 2* (2014), who both work with applied processes to celluloid. Rhodes’s colourful abstraction of stripes, dots and lozenges in red and blue that dance across the screen is copied onto the optical sound strip of the film, creating a sonic play between sound and image which literally becomes “what you hear is what you see”. **Meris Angioletti** manipulates slide-film by hand, mixing in colour gelatines to create a multi-projection, orchestration of abstraction, colour and light.

Other tendencies in experimental film are especially similar to video-based practices in visual art when considering found footage, readymades, sampling and techniques of re-appropriation, which also helps to locate many of the works in SCORE. Adaptable material comes in the form of old records, Hollywood films and animations, cinematic masterpieces and cult flicks. In his latest body of video work **Martin Arnold** appropriates old American cartoons, removing any trace of image that allows for narrative continuity and uses the abstract movements and disembodied shapes as notes on a keyboard or percussive elements of a drum kit. The frames in Arnold’s video become a visual and sonic palette of rhythmic and harmonious sounds and noises. **Christian Marclay**’s hypnotic and ironically titled *Looking for Love* (2008) is the recording of a half hour of erratic needle drops as the artist literally looks for the word “love” in songs on old records from the 50s and 60s. The record grooves become analogous for SCORE. **Guy Ben Ner**’s slapstick *Soundtrack* (2012) uses as a “readymade”, a continuous 11-minute segment of the audio from Steven Spielberg’s *War of the Worlds* (2005), restaging the action with his children in his own kitchen. **Eugènia Balcells and Eugeni Bonet**’s experimental film *133* (1979) reconnects image to sound as the artists attach clips of found footage to a sound effects record they happened upon.

Douglas Gordon’s staggering installation, *Feature Film* (1999), uses the whole of Alfred Hitchcock’s masterpiece *Vertigo* as a starting point for his own film, stages Bernard Hermann’s original score with but captures only the conductor. Consequently inverting the diegesis, the artist merges soundtrack and motion picture into one entity. An entirely acoustic experience is created by **Jacopo Miliani** as he appropriates the entire soundtrack of *Profondo Rosso*, Dario Argento’s iconic horror film, presenting it as an experiment of *cinema pour l’oreille* in order to explore the potential of the audio over image.

Many of the other works in the exhibition resist categorical discussion and instead circle back to the theme of SCORE through poetic tendency, technique, or investigation. **Dóra Maurer's** structuralist film *Kalah* (1980) is constructed as a musical counterpoint between abstract forms and music, a collaboration between herself and the musician Zoltán Jeney. In **Manon De Boer's** *Presto, Perfect Sound* (2006), the image of a recording of a Bartok Sonata for violin is cut accordingly to a pre-edited sound mix, playing with the inversion of the traditional dominance of image over sound in cinema. **Ragnar Kjartansson** spins a performance recording into an installation with *God* (2007), where the imperfect "human loop" of the voice contrasts the linear perfection of the recording device. The image of the performers from both of these works echo one another and reverberate back to the conductor from Gordon's film, a spectral orchestra that never meets in time within the exhibition space.

Annika Larsson's two-fold installation of *Animal* and *A Score for Animal* (2012) extends the dialogue of score away from the projected image. Larsson and collaborators compose music for her enigmatic film portrait of "fursuiters". She also creates an abstract printed score for what the music could be. **Keren Cytter** plays with acoustic possibilities within narrative structure in *Rose Garden* (2014) as a way to turn dialogue into notes and complex arrangements of multi-phonic word plays with disorienting results.

The poetic, sculptural and reflexive works of Anna Franceschini, Diego Santomé and ZimmerFrei offer a meditation on the mechanical sound of the apparatus. In **Anna Franceschini's** silent *Nothing Is More Mysterious. A Fact That Is Well Explained*, the circular movement of the camera has an own intrinsic musicality, recalling Marclay's records. The vertical scroll of pianola's perforated paper recalling a disembodied film strip in space. **ZimmerFrei's** sculptural 3D viewers, on the contrary, freeze the moving image and extend the temporal space through composed sound. **Diego Santomé's** *Cinemàtografo* (2010), a projection of itself, has only the soft ticking sound of the projector's motor, circling back to Lis Rhodes' description of her own work, "what you see is what you hear".

Manuel Saiz's *Specialized Technicians Required: Being Luis Porcar* (2005) brings some of the overarching themes of SCORE back into focus. Paradoxically delineating the dimensions of cinema and contemporary art, he creates a work where sync sound and image will never meet.

ABOUT THE CURATORS

Sarra Brill is an American filmmaker and video curator who has been based in Rome, Italy since 2003. Her work entails video and film installation and the mediation of video technology in live art events. Both her artistic practice and curatorial work focus on how conventions of cinema and cinema culture are decoded in the context of contemporary art. Her research investigates the disparities and similarities of gallery-based film and video and experimental cinema. In 2005 she co-founded “Open Video Projects”, an eclectic collection of film and video work from artists around the world, and she continues to curate video programs for contemporary art spaces and film festivals throughout Italy and Europe. She is currently working on a feature-length documentary on artist Poul Gernes.

Anna Cestelli Guidi trained as an art historian in Rome and Berlin, focusing on the transformation of theory, exhibition practice and the museological structures of the 60s and 70s. In 1997 she published a work on *documenta*, *La documenta di Kassel. Percorsi dell'arte contemporanea*, which remains the only historical survey of the exhibition written in Italian. She has worked in a range of institutions in Spain, including CGAC of Santiago de Compostella, MACBA and the Fondazione Metrònom in Barcelona. Since 2005, she is the Director of the visual arts program at the Fondazione Musica per Roma at the Auditorium in Rome. She produced the “Fluxus Biennial” (2010-2011) and curated the performance and concert series that accompanied the exhibition cycle. In addition to the variety of exhibitions she has curated at the Auditorium, she created the monthly project *Sound Corner* and the yearly exhibition program *One Space/One Sound*.

COMPLEMENTARY ACTIVITIES

BIBLIOGRAPHY AND DIGITAL EXHIBITION

'SCORE. Between Image and Sound'

Selection of solo and group catalogues about the artists present in the exhibition, and other publications related on art, image and sound. Web links to the most outstanding interviews, reports and videos is also available.

- Dates: from July 11 2014 to January 11 2015
- Place: Library-Documentation Centre (1st floor)

INFORMATION AND GUIDED TOURS

The exhibition staff is available for any questions or information regarding the exhibition, as well as regular guided tours:

- Daily at 6pm
- 'A la carte' group tours, please call +34 986 113900/11 to book

For more information please contact:

MARCO, Museo de Arte Contemporánea de Vigo
Communications & Press Department (Marta Viana or Pilar Souto)
Príncipe nº 54 - 36202 Vigo, Spain
Tel. +34 986 11 39 08 / 11 39 03 / 11 39 00
Fax. +34 986 11 39 01
Email: marta.viana@marcovigo.com pilar.souto@marcovigo.com
www.marcovigo.com
www.facebook.com/marco.vigo