

FOUND SOUND

October 14 through November 5

Curated by Welmoed Laanstra

1
Numark Gallery
625-27 E Street NW
202-628-3810
JOSEPH GRIGELY
I like it that you can't hear me pee
[outdoor exhibit]
Collection of Debra and Dennis Scholl

2
The Goethe-Institut
812 Seventh Street NW
202-289-1200
HELMUT KOPETZKY
and **ALEX VAN OSS**
Spaces, Sounds and Cluss
[outdoor exhibit]

3
Fusebox
1412 14th Street NW
202-299-9220
ROBIN ROSE
Miasma
[exhibit in gallery]

4
Adamson Gallery
Curator's Office
G Fine Art
Hemphill Fine Art
1515 14th Street NW
202-360-2573
RICHARD CHARTIER
LEVELS (INVERTED)
[exhibit in building stairwell]

5
Adamson Gallery
Curator's Office
G Fine Art
Hemphill Fine Art
1515 14th Street NW
202-360-2573
ALBERTO GAITÁN
dump
[outdoor exhibit]

6
DCAC
At City Bikes
2501 Champlain St. NW
202-462-7833
JENNIE C. JONES
Reconfigured Solitude
[outdoor exhibit]

7
Conner Contemporary Art
1730 Connecticut Avenue NW
202-588-8750
BRANDON MORSE
Ballast
[outdoor exhibit]

8
Conner Contemporary Art
1730 Connecticut Avenue NW
202-588-8750
HARRY SHEARER
Sounds around Katrina
[exhibit in gallery]

All exhibits are during gallery hours only

MY MOST SEVERE CRITIC

Not valuing my poetry a lot, he
Remarked that it was suited for a potty.
Well, here it is.

CALVIN TRILLIN

Our everyday lives are filled with cacophonies — obvious and staccato, as well as subliminal and constant. Even when we search for silence, noises (natural and artificial) penetrate our consciousness. Perhaps the only place where one sits alone in quiet expectancy is in a bathroom. So what better locale is there for blocking out the external and experiencing artists who use sound as their medium than a quiet cubicle that originally was designed and built as a portable toilet? That is the premise of "Found Sound," a citywide exhibit featuring nine sound artists.

Most pieces in this exhibition create environments from within, but Brandon Morse's *Ballast*, 2005, uses live sounds from the outside as its foundation. The listener becomes an audible voyeur, separated from the visual clues that normally convey meaning to a landscape. A similar mélange of inside and outside, Alberto Gaitán's work, *dump*, 2005, uses various audio-processing techniques, incorporating live feeds and sound files. As the artist notes, his computer "chews, ruminates and digests

these sonic raw materials in real-time to bring forth the audio atmosphere." He makes us conscious of the digestive process of art-making. Jennie C. Jones, a self-proclaimed audiophile, produces sound work that draws on jazz concepts like call and response, stop time and counter melody to build pieces that "marry art history and black history within the realm of the abstract languages they construct." Her *Reconfigured Solitude*, 2005, is inspired by DC native Duke Ellington and based on his composition "Solitude." Sampling various interpretations of this work, Jones creates one uniquely her own.

A number of the exhibit's artists mirror-or echo — the world around them. The work of Helmut Kopetsky and Alex van Oss, *Spaces, Sounds and Cluss*, 2005, celebrates the achievements of German-born architect Adolf Cluss, who created several of the most recognizable buildings in Washington, DC. Kopetsky and van Oss create a soundscape that is 21st century in its composition yet evocative of the 19th century period in which these buildings were designed. Harry Shearer, whose most recent exhibition in Washington presented video

of TV talking heads sitting in silence, offers the converse in his work, *Sound Around Katrina*, 2005. Shearer, who has a residence in New Orleans, provides what newspaper headlines and photographs have not: sounds of the city and its residents in the aftermath of Hurricane Katrina.

Joseph Grigely's *I like it that you can't hear me pee*, 2004, is, in a way, the antithesis of a sound work, although its text is among the most audibly evocative works in this exhibition. Deaf since the age of 11, Grigely explores in his body of work the fine lines between sound and silence, hearing and listening. In this poignant text piece, every primary school student's fear of taking a private moment into a public venue is made loud and clear, despite the silence.

This exhibition presents two artists within interior locations. Richard Chartier, whose work is traditionally installed in solitary and controlled environments, creates an interactive piece in the stairwell at 1515 14th Street in Northwest Washington. *Levels (Inverted)*, 2005, is a six-channel site-specific installation that utilizes resonant frequencies and source recordings from the space itself; the participant experiences these components as he or she

ascends or descends the stairs. Robin Rose is best known for his seductively surfaced paintings of multi-leveled images. His *Miasma*, 1968-2005, brings these elements together to create a sound sculpture inside a gallery. This work uses a sound recording Rose made in 1968 while floating on a raft in a Florida swamp. The sounds — including the sound waves made by water moccasins and other nocturnal predators — dominate the audible collage and reflect the overwhelming power of nature.

Most traditional exhibitions inhabit contiguous spaces, but "Found Sound" entices the listener to crisscross a city to experience fully this collection of work. As one leaves a destination for another — whether by foot, car, bus, or Metro — the heightened audio awareness encouraged by each piece should continue, like a musical riff, through all the spaces in between.

NORA HALPERN
October 2005

Thank you

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