



FOR IMMEDIATE RELEASE

Gigantic ArtSpace [GAS] and free103point9\* present:

## [silence]

curated by **Galen Joseph-Hunter** and **Dylan J. Gauthier**

**January 31 – February 24, 2007**

**Opening reception:** Wednesday, January 31, 6-9pm

Gigantic ArtSpace [GAS], 59 Franklin Street, New York, NY 10013

**Opening Night Performance:** Matthew Burtner, *Study 1.0 (feedback) for radio tranceiver*, 7 pm & 8 pm

This exhibition focuses on artists' uses of and responses to silence - as manifested in sculpture, installation, composition, works on paper, and time-based practices. The works on view, all created in the last ten years, address the futility of the chase, the beauty of absence, and the rich potential of an empty signal.

### **PARTICIPATING ARTISTS**

**Matthew Burtner, Jeroen Diepenmaat, Michael Graeve & Christoph Dahlhausen, Pablo Helguera, Douglas Henderson, Pierre Huyghe, Tarikh Korula & Tianna Kennedy, David La Spina, LoVid, Juan Matos Capote, Lee Ranaldo, Douglas Repetto, Michelle Rosenberg, Stephen Vitiello, James Woodfill**

### **SOUND PROGRAM**

*A Call for Silence*, curated by **Nicolas Collins**. Courtesy Sonic Arts Network.

### **PUBLIC EVENTS**

4:33 pm, a series of Saturday afternoon performances:

February 10 <sup>th</sup>	<b>Michelle Nagai</b>
February 17 <sup>th</sup>	<b>Michael Graeve</b>
February 24 <sup>th</sup>	<b>31 Down</b>

Images courtesy: Jeroen Diepenmaat, Douglas Henderson.



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[www.giganticartspace.com](http://www.giganticartspace.com)



## ABOUT THE ARTISTS

By compounding the energy of the FM signal, **Matthew Burtner's** performance *Study 1.0 (feedback) for radio transceiver* revisits the artist's childhood in Alaska and his ensuing focus on open communication in unoccupied places. **David LaSpina** will present photographs of Burtner's performance at the opening reception – a sort of residual, feedback hum of the opening night.

**Juan Matos Capote** combines painting, sculpture and field recordings in *Series H*. Based on the silent 'H' in Spanish, these pieces are a study of accumulation, absence, and the nature of that which is imagined but unpronounced.

In **Jeroen Diepenmaat's** *pour des dents d'un blanc éclatant et saines*, dead birds are reunited with their lost birdsong through the preservational power of phonography.

**Michael Graeve** and **Christoph Dahlhausen** create an inaudible, synesthetic feedback loop between the two artists' divergent but thematically similar art practices with their minimalist cadavre-exquisite, *Dialog 1.2*.

**Pablo Helguera** presents new work gleaned from the series *Dead Languages Conservatory*, an attempt to capture what may be the last words of all-but-lost languages.

**Douglas Henderson** exhibits a series of sculptures involving ultra low-level sound components, water, and the visual language of sine-waves, exhibiting that silence is often seen but not heard..

**Pierre Huyghe's** *Partition de silence (Score of silence)* is a transcription of 4'33" (1952) John Cage's silent masterwork into a flute sonata achieved via a sound-to-MIDI converter program.

**Tarikh Korula** and **Tianna Kennedy** will present their findings from an Archeoacoustic project centered on New York City. Armed with a home-made recording stylus they aim to unlock the hidden sounds sealed in found and historic objects around the city.

*Hearing Red* continues the collaborative **LoVid's** work in blurring sensory boundaries through the use of electrical signals and synaesthetic output: in this case, a pure "Red" video signal is played as "sound" through a speaker, taking its form from the frequency of the video signal.

**Lee Ranaldo's** *4 organs* combines thematic and visual data from works by Robert Smithson and Steve Reich to create a triangulation of their respective oeuvres.

**Douglas Repetto** will realize a new version of the installation, *puff bang reverb*, a kinetic sculpture and semi-accurate, two-dimensional hyper-zoom, exposing the secret life of displaced air molecules.

**Michelle Rosenberg** will present *Ornamental Headphone*, a new sculptural work which reassesses our collective compulsion for listening.

**Stephen Vitiello's** *Trio*, employs low-frequency sine tones to force the surface of a number of speakers to pulse and vibrate in patterns visible to the eye yet inaudible to human ears.

**James Woodfill's** film *60hz* derives its subject from the constant, pervasive, and silent flow of electricity throughout our environment and seeks to alter our perception of time and movement.

**Gigantic ArtSpace [GAS] is located at 59 Franklin Street (btw. Broadway and Lafayette)**  
**Directions by subway: 1 to Franklin Street, A/C/E/N/Q/R/W/6/J/M/Z to Canal Street**  
**Gallery hours: Tuesday through Saturday 11am to 7pm**  
**Media Contact: Dylan Gauthier, Associate Director, 212/226-6762**  
**info@giganticartspace.com or visit www.giganticartspace.com for more info**

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