

Ear As Eye: Drawings by Sound Artists

Curated by Steve Roden and Brandon LaBelle

Note: Ear As Eye was originally presented at LACE in Los Angeles, in February and March 1997; the pieces displayed here represent a small sampling of the works included in the original exhibition.

Throughout the 20th century there has been a consistent dialogue between the visual and the sonic arts. From Futurism to Fluxus, visual artists have explored the abstract possibilities of sound and musical languages; composers and sound artists have attempted to visualize their work through scores and other notational graphics. Ear As Eye explores this historical tradition within a contemporary context by bringing the two distinct cultural fields into contact; it explores the connections and disjunctions between the visual and the sonic arts and is intended to provide an opportunity for further dialogue between these two cultures.

Currently, experimental music and sound art are thriving both in Los Angeles and internationally. Composers, sound artists, radio artists, and noise makers intermingle on the periphery of what we understand to be music. Ear As Eye brings together experimental sound makers whose musical outputs vary from extreme noise to ambient, from sonic experiments to computer composition, and everything in between.

Sound artists from around the world were asked to make a drawing and to consider it in relation to their own music. (*"drawing" was obviously interpreted rather loosely! — ed.*) Through this process we hoped to create an opportunity to explore the activity of drawing, of visualising, and how it relates to the activity of making sound.

Since many of the artists participating in the exhibition have visual art backgrounds or have worked visually in the past, the exhibition explores an already existing relationship. Many of the artists have even spoken of how visual art led them to make music. Ear As Eye also presents works that were created by individuals making visual works for the first time. Within the culture of experimental music, there are no 'outsider artists'. The genre is full of studied approaches and naïve explorations, both functioning to further investigate and define the parameters of what music can be.

In an effort to embrace all of the varied approaches we received, no aesthetic choices were made with regard to the selection of visual work. Artists were invited to participate based upon our interest in their sound activity. Every artist who sent work in response to our request was represented in the exhibition.

NONSEQUITUR MUSIC GALLERY
Albuquerque, New Mexico • November 4 - December 31, 1997

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SOUTH WALL, L > R

Peter Van Riper (USA)

top left: Bruce Odland (USA) &
Sam Auinger (Austria)

top right: Phil Mouldycliff (England)

bottom: Robert Dansby (USA)

top: Colin Fallows (England)

center: Ellen Fullman (USA)

bottom: Christina Kubisch (Germany)

Constantino Morosin (Italy)

top: Martin Klapper (Denmark)

Walter Maioli (Italy)

Paul Panhuysen (Holland)

Lisa Kucharski (USA)

NORTH WALL, L > R

Morison/Olpit (England)

Max Eastley (England)

Harold Budd (USA)

Rupert Loydell (England)

Chris Meloche (Canada)

Carl Stone (Canada)

David Maranhã (Portugal)

Bruce Riley (USA)

David Sawyer (England)

Paul Schutze (England)

Chako / Jack & Jive (Japan)

Arthur Jarvinen (USA)

Hal Rammell (USA)

ON COFFEE TABLE

W. Mark Sutherland (Canada)

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