



1+1+1

Issue Three, Autumn 2005



Introduction

This, the third issue of the journal, is produced alongside the exhibition **Sounds Like Drawing** at The Drawing Room. We include an essay by the curator of the show Anthony Huberman, a transcription of a public ‘in conversation’ event involving a number of the exhibiting artists, and ***Voice Over***, a new work created for the journal by Yve Lomax.

As a show and as a proposition **Sounds Like Drawing** is something we were particularly interested in being involved with because of the complex and perhaps indeterminate quality that the title itself alludes to, and the territory the show explores. If drawing is seen as a process and an object that is indexed to the hand and the body, that studies, focuses on, locates and (if only partially) fixes, then we could understand sound as something immaterial, that spreads and cannot be grasped – it is promiscuous, dispersed and exceeds it’s immediate location. To bring these, perhaps divergent, manifestations into relation with one another is perhaps to produce, in the classic theory of montage, the ‘third meaning’ that is not wholly embodied in either. It is in such a reciprocal process, interses of dialogue, or cross examination, that our interests lie. This is where the assumptions of one position or action are revealed, made strange or seen anew through the lens of the other. From here new positions and actions can be negotiated and thought differently.

The exhibition **Sounds Like Drawing** makes an important contribution to thinking about both sound and drawing, but also to curatorial practice, and the tensions between media specificity and inter-disciplinarity. We hope that this issue of **1+1+1** will extend and prolong that contribution.

Graham Ellard, Anne Tallentire
Co-convenors, Double agents

The Drawing Room explores ideas around contemporary drawing and makes them visible in the public domain. It is the only public gallery space in the UK dedicated to the practice of drawing in its broadest sense. The idea for **Sounds Like Drawing** came about through conversations with Anthony Huberman, Curator at the SculptureCenter, New York, about how approaches to drawing can be associated with the process and language of the aural. Anthony has initiated a number of sound projects, including **The Moderns**, Castello di Rivoli, Italy, WPS1, an online radio project for P.S.1, NY and the forthcoming first Biennale of radio performance art in New York. He has also written extensively on sound and visual art, so it seemed appropriate to invite him to curate an exhibition that explores the trajectory between sound and drawing. We offer our thanks to Anthony for his inspired ideas for this exhibition and for introducing a range of artists that cross the sound and visual arena. **Sounds like Drawing** has provided several of the artists with the opportunity to introduce their work, within a gallery context, to a UK audience. The high number of visitors to the exhibition highlights the current interest in both sound and drawing.

Above all, we wish to thank all the artists for their enthusiastic response to this exhibition, in particular, Conor Kelly (UK) and Steve Roden (USA) for producing such stimulating new work, Robin Rhode (SA) for his extraordinary wall drawing performance, made prior to the opening, and Kaffe Matthews (UK) for her inspiring radio cycle project. Beth Campbell (US), Joseph Grigely (US), Terry Neuheim (US) and Carsten Nicolai (D) have all contributed provocative works whilst Tom Marioni’s (US) **One Second Sculpture** of 1969 provides an inspirational spring-board for **Sounds Like Drawing**. We are grateful to Graham Ellard, Anne Tallentire and Lisa Panting of Double agents for their enthusiasm to collaborate on the ‘in-conversation’ and its transcription and for their support in dedicating this issue to the ideas arising from **Sounds Like Drawing**.

Mary Doyle, Kate Macfarlane
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Sounds like Drawing at The Drawing Room, London. 13 October – 20 November 2005.

Beth Campbell
Joseph Grigley
Conor Kelly
Tom Marioni
Kaffe Matthews
Terry Nauheim
Carsten Nicolai
Robin Rhode
Steve Roden

Curated by Anthony Huberman, Curator at SculptureCentre, New York.

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1+1+1: DRAWING ROOM

Loose Lines and Faint Echoes

A blank piece of paper has a lot in common with silence. Both contain within them an exhilarating but frightening sense of infinity. As immaculate places, they cannot shed anything, and can only absorb new things. Often discussed in relation to each other, John Cage’s silences and Robert Rauschenberg’s white canvases point to the fundamental union between the eye and the ear: sound and image are two sides of the same coin, neither of which are ever able to achieve silence or emptiness

In this spirit, **Sounds like Drawing** aims to overlap what we might see with what we might hear. More specifically, it considers the properties of drawing and those of sound and seeks out their alignments or contradictions in a conceptual push-and-pull that defies any clear resolution. Lines on a map become instructions for listening to the city. Hand-written texts are replaced by spoken ones. Invisible marks coexist with unheard music. Stories are seen and also heard.

For an exhibition that challenges the sanctity of artistic media, it seems fitting that the starting point for a show at The Drawing Room is a photograph that documents a performance of a sculpture. American artist Tom Marioni’s seminal **One Second Sculpture** (1969) is a line drawn in space, a quick sketch, a gestural act. At the same time, that twisted line – the shape of a tape measure thrown up in the air – is captured in the instant before it disappears, to be replaced by the loud snap of its inevitable un-twisting and its return to a straight line, only to then become, of course, silent again. While being neither a drawing nor a sound work, the artist’s act deftly makes and unmakes both, and does so in a fraction of a second. The photograph embodies the exhibition’s many qualities: the impermanent, approximate, linear, performative, instant, indeterminate, or evocative nature of sound and drawing.

In one of the exhibition’s two commissioned works, Conor Kelly, an artist based in London, explores the accidental pictograms created by vibrations, waves, resonances, and harmonics. Although consisting of close-up frames of musical string instruments on several monitors, **Notes** (2005) is musically elusive, instead foregrounding the physical vibrations and aural textures of vertical and horizontal lines. Static, they maintain a rigid grid-structure and make no sound, but once in motion, the lines bring the grid to life by creating a shifting harmony of resonant frequencies. Each of the three videos being of different lengths, the visual composition exists in the real-time language of improvisation, never repeating itself or revealing what it might sound or look like next.

Video appears again in the work of New York-based artist Terry Nauheim. In **Car Drawing** (2002), a hand quietly wanders across a fogged-up car window, making doodles that seem born more out of boredom than out of deliberate decision-making. Reflected in the window are the familiar parallel lines of telephone wires nearby. Suddenly sharing the same surface, her marks on the window and the horizontal lines lose their separation in physical space and merge to become notes on an improvised musical staff, giving the artist’s drawings the semblance of a score written for three dimensions.

Sounds like Drawing does, however, include actual drawings. In the exhibition’s second commissioned work, Los Angeles-

based artist Steve Roden makes use of the pages of an old London A-Z guide as the basis for an outdoor sound installation and a series of drawings. The first 100 pages of the A-Z become a manual for 100 tunings on a Sruti Box, as well as a score for visual mark making. Clearly linked to a Cagean and Fluxus tradition of chance operations, **Looking for Faces in Mothwings** (100 intersections) (2005) asks for Roden’s compositional decisions to be made not by the rolling of dice, but by the lines of a map. His reasons are far from arbitrary: a score, of course, is nothing but a map for sound to find its way towards becoming music. Sited in a quiet corner of The Drawing Room’s courtyard, the subtle 5-channel installation remains loyal to its source by creating a place for listeners to wander in and out of. The added complications provided by the gridded subdivisions of the A-Z – its B4’s and C2’s and A5’s – guide the coordinates of his works on paper, resulting in a series of four drawings that condense the sprawling maze of London’s street intersections into carefully outlined shapes and colors.

If Roden allows indeterminacy to enter the work as a mechanism for his sound and drawing work, German artist Carsten Nicolai prefers the indeterminate decisions of gallery visitors. In **Modular re-strukt** (2003), an interactive wallpaper work, the artist covers the entirety of a wall with a grid of outlined geometric forms. Provided with black markers, viewers fill in the shapes, gradually creating a black-and-white pattern. The result suggests the on-and-off binary structure of digital information, with its 0’s and 1’s here replaced by full or empty boxes (or chosen or unchosen ones). However, the artist is well-known for exploring the glitches and gaps in digital sounds and information and in the case of this work, software failures or unreliable processors are replaced by the slip of the human hand: inevitably, participants don’t align their drawings perfectly with the shapes, or they can’t be bothered and simply choose to ignore the grid altogether. The strict structure of Nicolai’s initial map quickly loses its computer-like rigidity to become a more porous representation of what happens to a system when left in the hands of drawing.

Thankfully, handwriting has so far still survived our age of typewriting. In fact, American artist Joseph Grigely relies on the persistence of that habit. His written phrases on small note-cards and scraps of paper are replacements for sound and are born out of his attempts, as a deaf artist, to communicate and to be communicated with. His grid of colored paper rectangles makes up fractured bits of conversations shared with others in everyday situations and removes sound from the act of listening. Individuality is marked not by accent or tone, but by subtle variations in scrawled handwriting, that other indicator of language’s eccentric personalities.

In her new drawing, **My Potential Future Based on Present Circumstances (08-15-05)** (2005) – part of an ongoing series – New York-based artist Beth Campbell transcribes handwritten imaginary scenarios into tree-like branches of possible decisions and their differing consequences. For example “I follow him for a while, then lose sight of him” contradicts with “He keeps a picture of me in the bedroom” and “Learn someone has hired him to follow me”. Gathered together on a single page, the short statements form a cacophony of many potential life-stories, each one existing alongside many others, challenging viewers to consider them not in their chronology but in their foreboding simultaneity. Sixteen speakers hang from the ceiling nearby – the exhibition’s

messy and noisy chandelier – and present an aural cousin to the drawing. Here again, the story loses its linear structure, with fragments of many stories emerging all at once across several speakers. Faced with a mass of information similar to the drawing, viewers are forced to circle around the hanging object in an attempt to piece it all together.

If Campbell’s speakers add sculpture as a medium represented in the exhibition, London-based sound artist Kaffe Matthews contributes performance. Her work **Three Crosses of Queensbridge** (2005) is a symphony for radios and bicycles. The artist replaces notes written on a musical staff with lines drawn on a neighborhood map, providing visitors with an itinerary for a bike ride. She then installs a makeshift radio antenna on a nearby rooftop and broadcasts an electronic composition over a live radio frequency. Cycling around the streets with radios receiving the broadcast, participants become performers and passersby become accidental audience members. Migrated into sound and performance, Matthews’s drawing loses its fixed coordinates and is forced to contend with the less predictable realities of sound and space: the signal fades in and out, bikers lose their way or change their minds, and the artist’s map gets drawn and re-drawn with each expedition.

Also working between drawing and performance is Robin Rhode, a South African artist based in Berlin who makes wall drawings using paint and charcoal to create props and contexts for live performances. For **Sounds like Drawing**, Rhode appropriates the provisional and sketch-like nature of the act of drawing and chooses not to perform but to rehearse. Executed prior to the exhibition’s opening, **Untitled (Bottles)** (2005) is the remains of an invisible performance during which the artist silently mimed and drew – and ultimately erased – the act of playing and dancing with bottles. With the exception of a single bottle, the traces of his performance are (almost) painted-over, leaving only the memory of his presence. Drawing, here, is as ephemeral as performance and as invisible as sound. In the grainy and barely-edited Super-8 film shown alongside the wall-piece, viewers observe a past incarnation of the work – no two performed-drawings can ever be the same – which hints at what the artist might (or might not) have performed in the gallery before erasing his own marks. Sometimes blowing in his crude bottles like horns, or dancing with them like waltzing partners, Rhode places the mood, intuition, fantasy, and provisionality of his gestures under the effects of an imagined act of listening.

Overall, **Sounds like Drawing** encompasses works on paper, text, video, film, performance, sound installation, photography, wallpaper, and sculpture to consider what happens to drawing when it crosses paths with sound, and vice-versa. Clearly, neither process can be clearly mapped or neatly systematized, but their tension forms loose lines and faint echoes that spread invisibly through the gallery, allowing works to accentuate, erase, contradict, or enrich each other.

Anthony Huberman



Voice Over

You, you who are persevering in being, awake to a question stuck in your throat. You want to have the question ejected, and you sit up straight to do so, but you cannot spit the words out and have them heard spoken. You cannot throw the question out of your mouth, and you cannot do so because the words themselves have not already been formed.

Putting into words can be a risky thing to do; nonetheless, you are prepared to take the risk, and you are prepared to do so because you have a hunch that doing so is bound up with life – living– itself. But now, in the present that is this morning, not a word is uttered. Your mouth is open, but language is not, at least not yet, happening. Does the question, by lodging in the throat, presuppose the existence of language? Your voice keeps silent.

As yet you cannot say the question, and you cannot say it because the words are not there awaiting utterance, pronunciation, enunciation; however, the question is making itself felt and that it is doing so forces from you a small noise. It is almost a sigh and not quite a cry, yet it is not the sound of a word: verbalisation is still not happening.

A question is making itself felt in the present that is this morning, and what is felt is the question's asking. The question is asking and it is asking you. And in this asking what is moving through you is an interrogative sensation. What you, you and your voice, are being exposed to is interrogation. What can you say? But you say nothing.

So silent, silent there where you are. A twofold silence: you neither, as yet, verbalise the question that is asking you nor, in response to its asking, say a word. And with this duplicated silence what you experience is unutterable powerlessness. What can you say? You say nothing. And in saying nothing you experience a stillness the like of which you have never known before. But you are not petrified; you have not been turned into stone through fear, although it cannot be said that you are calm. You are not calm; for, with the silence and the speechlessness and the powerlessness there has come the feeling that you have been singularly thrown into question.

And there, in question, you are exposed to –and live– a time that you know not how to live. You live what seems to be the decisive time of a critical moment, the time when a decision is being made but as yet hasn't happened. It is an ordeal, but you, you who never have had a programme for the future, live it. And living it, living the silence of not a word spoken, your hearing wanders into your eyes and starts seeing.

‘In Conversation’

Mary Doyle: Welcome to The Drawing Room and welcome to the show **Sounds Like Drawing**. I would like to introduce the panel: first of all, Anthony Huberman, Curator of SculptureCenter in New York, who we invited to curate **Sounds Like Drawing**. Anthony has worked at P.S.1 and initiated the WPS1 radio station, and most recently a series of radio pieces by visual artists as part of PERFORMA, the first Biennale of performance art in New York. He regularly writes on sound for ArtReview, BOMB, The Wire and Artforum. I would also like to introduce the artist Conor Kelly, who is known for his use of sound and increasingly his work in film and video, and he has also composed music for dance and theatre. Kaffe Matthews is known world wide for her live sound performances responding mostly to given sites and places. Kaffe has created a radio cycle piece: visitors are invited to take a bicycle and follow a route whilst tuning into 101.4 FM to hear a piece of music created from sounds picked up locally. Kaffe has been included in Tate On-Line projects, and has also recently performed with the Merce Cunningham Dance Company. She is included in **Her Noise**, the forthcoming show at South London Gallery in November. Steve Roden is from Los Angeles, and has been producing visual and sound work since the early eighties, where sited sound works are an integral part of his work. He has exhibited at San Francisco Art Institute, Susanne Vielmetter Projects Los Angeles, and recently contributed to the Serpentine Gallery’s sound and architecture series. Today, Ben Borthwick, a curator at Tate Modern, will chair the talk. Ben has written extensively on sound and has worked on **Raw Materials**, the Bruce Nauman sound project in the Turbine Hall at Tate Modern. So over to you.

Ben Borthwick: I would like to say how exciting it is to see this show curated by Anthony at the invitation of The Drawing Room. I think that this show is really interesting for London at this moment – and in this place. Also, it’s great to have a selection of international artists whose work hasn’t really been seen here before, and to have Conor and Kaffe here as well. So, in terms of starting out, I will put one thing down which is that I think this show isn’t a sound-art show, and it isn’t a drawing show either, that it’s neither of those things but both sound and drawing play into it in a very crucial way. For me the most interesting thing about it is that it displaces a formal rubric for organising an exhibition and opens up the possibility of making quite latent connections – it’s not a very narrative show, it’s not a thematic show. Anthony can you talk a little bit about how you arrived at this group of work?

Anthony Huberman: I think that the idea that there is a dislocation, or that the particularities of those materials – i.e. sound and drawing – do not follow a predictable course, was definitely central to the concept. Even the title of the show, **Sounds like Drawing**, brings up this idea of approximation.

I always loved the game of charades, when you’re trying to get someone to guess a word that sounds like another word – it’s neither of the words, it’s not what you are doing, and this exhibition doesn’t necessarily function like a drawing or sound show but it’s kind of an approximation or an ‘on the way toward’ going in both directions, and not quite having reached either one. These kinds of distinctions between media are way too slippery and disjointed to hold up, to stand up on their own two feet as independent media. To do

any show of any media as a media specific thing is something that doesn’t have as much currency anymore because so many artists are working in all sorts of ways. I think it’s very significant that artists in this show don’t just work with drawing or sound. By working with artists in general over the past ten years I have noticed and acknowledged that people don’t feel bound by disciplines. The idea of medium specificity is a little bit problematic now. So, if you’re doing a show that in some way deals with the approaches of drawing, or the gestures of drawing, or has to do with drawing, and you want to introduce what specific characteristics drawing shares with sound, that doesn’t necessarily mean you have some drawings on one wall and some headphones on another wall. None of these artists are doing either/or and so you can bring to mind those connections in a more lucid way, which is very important to me. What was really important from day one was that this isn’t necessarily the sound of drawing or drawing specifically, but drawing more broadly; not what a drawing sounds like but what it means to approach the problem or the task of making a drawing, and what those implications are, what means you are working with – you’re working with something that is more draft like; that is quicker; that has something to do with the line; to do with writing; and to do with mark making. There are specific properties in approaching drawing, and why one approaches drawing, that are shared by approaching sound. So it’s more of a connection that I felt was interesting to try and animate in this room through video, photography, sculpture, drawing, writing and performance. The starting point of the show is this piece hung over everyone’s head, by Tom Marioni, from 1969, called **One Second Sculpture**. It is a performance he did then, which was very simple. That line that you see in the sky is a tape measure, that is unbound – so this is the one second when this rigid form has been caught in this momentary place of randomness, or gesture, or line, that is being kind of drawn in the sky and the potential for that to make sound is a fraction of a second away from when that photograph was taken –both the sound of the thing falling to the ground but also it snapping back straight. So maybe the potential for a sound about to happen is also something shared with drawing, that I think is about its preliminary-ness, its sense of draft, something to do with the sketch. I felt that photograph had that sense of potentiality that drawing shares.

BB: Yes, I think the photograph is a wonderful way to start the show, because not only is it historical – it provides a contextual framework for the rest of it, but as you say, it’s performative, it’s ephemeral, and there’s a grainy quality to it...

AH: ...and it’s a photograph and its called **One Second Sculpture**...

BB: Art historically I guess the thing it makes me think of most is Duchamp’s **3 Standard Stoppages** (1913-14) where he drops metres of string and then plots them like a graph which has this score-like quality. That’s maybe a good piece to think on in terms of what each artist in the show has done, this idea of space or sound as a found entity that you live with, encounter, structure your lives through ...

Conor Kelly: Well I wanted to ask a question about **One Second Sculpture**, which I think is an amazing piece. I think that’s about a one sixtieth of a second photograph isn’t it, and yet it takes about four seconds for a tape to land, so where does the one second come from?

AH: Where does the one second come from? I don’t know!

BB: As Anthony was saying about the title of the show, there is an arbitrariness about the relationship to time or space, and in that photograph it’s certainly not an exact measurement of space or time...

AH: ...it’s more important to place this in an art historical moment – in 1969. It’s important that the starting point is conceptual art rather than the specifics of the ‘one second-ness’ of the sculpture; it is not medium specific, he’s worked in all kinds of media.

CK: I know that, but I wonder if that work was made today whether people would have been more specific about things like that. It’s interesting now that people working with media are very particular about form and the formalities of things like video and 25 frames per second and 24, that somehow that piece is very interesting because it’s called **One Second Sculpture**. I suppose that’s what I meant really.

BB: I think that exactitude and vagueness is one of the things that comes across in almost all of the works in the show. It’s almost as if there is a knock-on effect as you walk around the show that some of the qualities of sound and drawing that are most interesting are almost linguistic – as soon as you try and pin something down using either of those practices, whatever you have tried to represent will always move on, it will always elude that attempt to locate it. I think that the piece by Joseph Grigely, a multi coloured panel of post-it notes, does that very effectively. It’s like a mosaic ranging from snippets of one end of a conversation where the statement is pregnant with meaning but doesn’t have any context, and then some of the other notes are much more narrative, more like a story but I think that in all of the pieces there’s a sense of narrative not being fulfilled.

AH: The potential for the rules to fall apart is constantly happening in all of the works. In Kaffe’s piece, as you see in her map, there’s obviously this line being drawn across the neighbourhood. And there is a deliberateness to where that line is, and why it is where it is. But then the transformation of that line, which is essentially a score drawn on the map, into something that you hear, is vulnerable to all sorts of things. The sound component of that piece is not a CD that you listen to... as in “oh, here are the sounds that you listen to when you walk around this neighbourhood”. It’s a live, real-time broadcast, that can go in and out with weather or for whatever reason, and that people here have to orchestrate for themselves by deciding to follow or make mistakes, or not follow, and somehow bike around following this map, both listening to and broadcasting this sound. So this rigid line on the map explodes itself into this process where participants become somehow the people making both the drawing and the sound, and they are not only making it for themselves but the radios that are attached to the bikes are playing this out to people that are walking by. Then again there is a relationship to the quickness of drawing that I thought was interesting in that project – you’re walking to get your milk and this young kid with purple hair bikes by and this long loud screeching noise just for a second goes by, and you’re not quite sure what you just heard – there’s a relationship to time also there, in terms of the audience of the audience, the passer-by on the street is witnessing, completely unbeknownst to them this piece being performed for them, essentially, by audience members of this exhibition. So there are all these levels,

of the rigidity of the line, and the permanence of a line. You know that line on that map in the gallery will always be there and that map is a static image, like all drawings are static images, but when that translocation happens into sound that kind of static-ness completely dissolves.

Kaffe Matthews: And it does something completely different in that the line is a route and is a score and it was determined by how far we could get a signal to transmit from the gallery. I also wanted to take on board where you could go that would be vaguely interesting and pleasant as well... So there were those things going on too – to make a nice route through the park, along the canal, along the old streets, along the new streets. But at the same time what it’s really about, in fact, is listening, this completely essential but quite often unused part of our existence as animals is our listening facility. And I think that a big part of what this work is about for me is being able to get work out of the gallery situation; being able to get it out where people can actually hear it on the street, without necessarily knowing that they are hearing it at all. And all it might do is open somebody’s ear for a moment – like ‘what was that?’ And that might just give a moment to take on board a listening act that is completely other to any visual experience you might be having or completely other to any straight line that is actually made as a mark.

BB: Something that’s also very interesting about your piece is the way that it breaks down the performer and audience role where a member of the audience gets on a bike and becomes the performer of this piece – but equally when you are on the bike going round the route, you know (to be clichéd and crass) it’s “a symphony of the everyday”, like your composition necessarily becomes integrated into the diegetic sound, and space and experience of the route. And perhaps participants deviate from the route, maybe what you have planned is not prescriptive.

KM: I mean, what’s to stop you from just cycling out of the gallery and sitting out on the street or going down to the canal and sitting there where you get a really clear transmission, eating a sandwich and listening to the piece and cycling back. It’s funny because in a way the route is kind of arbitrary, it’s just this particular shape or trace. I live and work round here so that’s been another thing that has been great about making work for here, is that it’s completely in this physical, local airspace, that I know very well. But along the way there are these sounds and the air space in this area is tangible, it allows us to hear each other and everything. You can use radio to transmit anything that you decide to send – so in a way it’s like using radio as your mobile stage, which is another thing that’s going on – there is this big area where anybody over there could be listening to the piece right now.

BB: I would like to come back to temporality, this idea of speeds and slownesses. When you say that instead of being in motion, someone could get off the bike and stop for lunch, or someone could randomly tune in their radio without knowing what this frequency is, the relationship between the performer and the audience is inverted. When someone gets off the bike then suddenly the experience of time in the piece switches – instead of speeding past, the sound source becomes static and the audience experiences it in slow-motion as they walk past. I like this break down of the delineation of space and time as well as the relationship between audience and performer.

KM: I think the actual range of frequencies, the actual sound is something that I am really interested in and spend a lot of time with, the fact that the sounds that made that piece are all sounds that I sampled round here, so it’s basically the sounds that we hear all the time, like descending aeroplanes – you know that descending aeroplane sound? And there’s that sound you get off fans from computers that is almost the same pitch; and birds, there are lots of birds round here that hang out up and down the canal; and then this business of “did I actually want to do something that was noisy and people would really hear?” so you could really trace it like a beat driven kind of thing. And that, you know, is something you get from people’s sound systems all the time on the road anyway.

Steve Roden: I was just going to say how much I liked how the limits of the technology allowed for a kind of disconnect, so that there are moments when the person on the bike is not quite sure if they’re hearing the piece or not, and it’s like you can’t be that possessive with it. So it sort of forces you to listen to these environments and it forces you to think about things other than the piece, at the same time as listening to the piece, which I think is really great.

KM: And it’s amazing as well because it depends on when you do it as to what other stations are tuned in around here. Like at the weekend you might not get much of it at all.

BB: Do you get shut out by pirates?

KM: Yeah, big fat pirates! They’ve got much bigger transmitters and they just punch you out.

CK: You know that thing that John Cage was talking about years and years ago, about ‘opening the window’ and doing the piano performance again, what’s really nice about your piece is that you’re taking the piano around the area in a sense... So much of the music that was put into a very controlled environment to be heard properly is now inviting the chaos in – but what you are doing here is taking the music out into the chaos. Which is a form of ‘opening the window’ in a sense, you know, leaving the gallery space, leaving the exalted state in a way.

AH: But there’s more decision making though, I think the John Cage quote, you know, “I don’t listen to music anymore, I much prefer the sounds of 6th Avenue” (or is it 7th? I never get the Avenue number right!). I mean that there’s an interesting difference between that indeterminacy which is obviously present in Kaffe’s work, and a lot of sound work. Then there are also a lot of decisions that are being made by you – both what the sound is and where people go. I mean it’s not just the sounds of 6th Avenue.

KM: But then it’s about putting it out there and letting the environment do whatever it’s going to do to it...

AH: To obliterate it or enhance it.

KM: Yes.

BB: This brings us round to the formal practice of drawing, and the possibility of erasure. We are sitting in front of an erased drawing – a messy white wall which as you can see from Robin Rhode’s video, is a trace of a performance he did here before the show opened. It is along the lines of a kind of rehearsal, where it’s obviously not the same as what was done in the video which it is shown alongside. And here again it’s this notion, or this approximation, of space and time and experience. Steve, following on from

discussing Kaffe’s piece, I wonder if you could talk a little about how your drawings and how your sound piece downstairs is structured, because I think there’s an interesting connection between them, and a different relation to space.

SR: It goes back to a lot of work like Marioni’s where you set up a situation and then follow it. And so the sound piece and the drawings were both generated by the same score, which was the first 100 pages of an old London A-Z that someone had given me, and finding a way to use it to generate something else, and so in the case of the sound piece, it’s sort of convoluted. I mapped a series of 100 intersections and used them for the tuning for 100 different chords on a Sruti Box and the area of the box where the tunings are is the same size as the A-Z so it seemed to make sense to take the two and press them together. And the drawings are the same, except the drawings don’t only use the visuals, they use the letter co-ordinates; so that if an intersection was at D6 I would make four decisions based on D being the 4th letter of the alphabet and 6 is based on 6. And so for me it’s about setting up all these parameters but working inside those parameters in an intuitive way. It’s related to mapping, but it’s also related to this kind of thing in Kaffe’s piece where I sort of become the audience and I have to get on the bike and I have to make these other decisions that are not based on the score but are based on intuitive choices where if I want to stop and have lunch or wander around within the process, I do that. So, you know the pieces, they don’t sound like very rigid minimalism and they don’t look like early Sol LeWitt drawings, even though they had the same kind of starting point. So in the sound piece I’m also humming along with this piece, but I don’t know the piece yet, so I stop and wander as I’m making the piece. For me, Marioni is huge in that way, it’s like you set up a situation but the result connects to it in a way that’s very faint even though its very specific. It’s a really interesting wire form floating through space (that didn’t last for a second) that’s more a drawing than a sculpture, more a picture than a photograph, and until you said that I never even thought of the sound of it snapping back which is just amazing. So all these things can come out of a score and a performance which connects the whole thing to music much more than is typical in sound art maybe, but I have no musical background, so that’s sort of the path that things go through.

BB: This idea of allowing for an intuitive space within a highly structured set of parameters is really interesting, certainly for the three of you sitting here. Conor, I’m just wondering if you could talk about this very rigid grid formation of the frets – or the vertical formation of the frets that then gets offset by the movement of the different strings? Did you set down certain parameters for how that piece would be produced?

CK: I do come from a musical background, not from a formal musician’s background but I’ve worked with bands and sound and with microphones, and stuff like that. But music is structure; music is mathematical; music is always hunting down structures. Drawing is structural you know. Music actually invites this temporal architecture or structure all the time. It’s just an inversion, because most of the work I’ve been doing recently has been investigating the relation between the sound and the image. Some of the other work I’ve done has been using the landscape as a template for structuring music, so linking lines has become the sequence into which I would drop some notes, it’s almost like a bored composer

trying to find another way of making music, so in this piece it’s taking the idea away from having the structure in the music but keeping the structure in the form, in the shape, in the grid. So you have three frets, then you have three strings, and you have three monitors, and three notes make a chord. So it’s just defining a way of making the sounds without having to have any musical responsibility if you like. Kind of negating the cultural component to music but then investigating video as a media for making sound. It’s just an experiment in that way.

BB: So it’s almost like moments of a constellation in the piece where there are three notes at once but they very quickly dissipate and, if I understand rightly, they are three loops of different duration. This means we can’t go in there at any given moment and say “wait a minute, this bit coming up in 30 seconds is going to rock you”. It is constantly evolving.

CK: We were talking about this the other day and it’s a really interesting thing. If you sit down to make a piece of music in this manner you end up with these tones which kind of grow, in the same way as Steve’s tones grow, like strange mountains, in the same kind of way that Kaffe’s can work. I was standing in the courtyard on the night of the opening, and the windows were open and you could hear the buzzing of this piece, you could hear a little bit of Kaffe’s bicycles parked and raring to go and you could hear Steve’s piece and somehow, they were, in a strange way, organically linked up, without any intention to do that. And the reason for this is peculiar because everyone is hunting down structures to work with in terms of music or sound or constructing sounds and you end up becoming very universal – looking for universal harmonics, it’s like a hippy thing. We ended up with the same piece of music in a sense, which is quite interesting, because it’s not musical. It’s not predicated on a musical culture, it’s predicated on working with systems that deliver noises and then control you. Does that make sense?

AH: And all three of those pieces also have different manifestations, different vessels that deliver a noise, you know – a performance, video and a sound installation, which I think adds to that...

CK: ...look I’ve left out the politics, the vital politics, that people use to energise work – you know the things that you were talking about Kaffe, like journeys, sampling very specific things in the area, and using that as a material. But what I’m talking about is the actual sound that you hear when somehow we end up working with laptops, or software, or processors, or compressors, or whatever it is – some of you people here tonight will know what this equipment does – but very few people go out to make music now. Instead, the music’s already there, its glued into the air, you just hold it down and you control it a bit. I mean we know, for example, there are loads of really interesting musicians who work with noise, what they do is they have a mixing desk and a feedback and that’s the starting point for a fantastic chaos that can lead to a one and a half hour performance that can take you to all sorts of places. But those places aren’t really places, they’re places where we’re relating to the culture of the music, but we’re not using the culture of the music within it, it comes from something else. And I think that because we are all working in an ambient way, we end up with quite similar tones, even though processes-wise they are completely different approaches. So the thing you realise is it’s not about the sound it’s about the process – it’s about how you

arrived there, what it looks like, the relating between the looking and the listening.

KM: I think I completely disagree with what you’re saying. I don’t think that there are the same tones going on but there are a lot of the same pitches. I don’t know if anyone has stood down in the yard where you can hear Steve’s piece and the piece on the radios both at the same time? The harmonies are beautiful, it’s almost as if we planned it. It’s funny because a lot of the pitches that are in the radio piece are from sounds that are around and I don’t go far away from that harmonic structure that is around. Which ostensibly are things like fans, and computers hums and aeroplanes, they do actually exist in this, there’s a particular pitch that is within that harmony that is just prevalent – and that’s in our stuff too, but you couldn’t hear your piece from outside.

CK: I turned it down.

KM: So I missed that moment. So I think that there are some durational sounds going on but I don’t think that, for example, your reversed string sounds has anything like a kind of pure tone sound that I’m using, or the more synthesised sound that Steve is using. They’re far from the same sounds.

CK: No, I agree with that, I think what I mean is that we have these kind of undulating sounds which grow in a very specific kind of way – it’s about the swell of things.

KM: I think yours is about swell. Yours is actually about the physical action of a string that has an attack and shape and a decay, and that is what is going on. Where as I’ve got electronics – there’s a sample of an aeroplane descending and then I also use a Theremin tone which is electrical, so that’s being completely generated and it’s existence will happen for as long as there is electricity, it does not have its own natural shape and decay and fall away. It’s something very different that is actually produced by electricity, it will just keep going until someone turns it off. I don’t know what a Sruti Box does – Steve ?

SR: It’s like a harmonium with keys. And it’s just me compressing and expanding the bellows.

KM: So your action actually does that [making a gesture like playing a concertina].

SR: Yes, well I think the interesting thing about my piece and what I think Conor is talking about is that my piece is four tracks of me doing this performance – layered. And so each track is 25 chords and the space between them is the time it takes me to lay the map out on it, change the tunings, play the chord, set the map, and so on. So when I did the first track – and it’s not like anyone hasn’t done this before – but I didn’t listen to it. Then I did the second one and didn’t listen to it either. And so at the end there is this, for me, this very comfortable kind of lifting feel to the whole thing, where at times I’m four people playing a chord that sounds really nice together, there’s times when it’s really places, they’re places where we’re relating to the culture of the music, but we’re not using the culture of the music within it, it comes from something else. And I think that because we are all working in an ambient way, we end up with quite similar tones, even though processes-wise they are completely different approaches. So the thing you realise is it’s not about the sound it’s about the process – it’s about how you

And so to me there is this magical thing where these things can just co-exist in the space and they sound, in some way, they're happy together at times. And I don't know, obviously it's not planned, maybe some of it is the pitches that we are using...

CK: No, I think, I'm going to butt in there because I think this is a fantastic argument. I think the problem is you're not understanding, I'm not explaining myself very clearly. What I'm saying is that a lot of musicians who are working today – I've heard your earlier music, Kaffe, with violins and midi and so on. What I'm saying is that music is starting to sound the same in one strange and peculiar sense. Not because your music is harmonically linked or pitched like mine because mine's just a wobbling string but what I did was I actually took some of the harmonics and I mastered them up a bit, in the performance arena, and I just exposed them a little bit. And that's what I'm saying – everybody is using stuff that's already there, and changing it, and shaping it, so it's not like sitting there playing a guitar, so consequently the nature of the noises starts to have this similitude, this sense of wave building. When I was standing down there I was thinking "wow!" isn't it amazing that Anthony would curate this show and then at one point I'm hearing this go like that and it's almost like things opening and closing. So it's almost like, though the work is fundamentally and conceptually very different, there is something approaching a type of similitude. I mean, for example, another kind of sound work in this gallery space could be someone playing the fuck out of drums. But we don't have that, we have these very specific kinds of sounds. And even though yours is different there is kind of a terrain that we end up ambiently addressing.

BB: Kaffe, you said that you were working with these particular sources, of a certain frequency range, whether it's fans or descending aeroplanes. Is it important to you that someone might recognise it, or will you purposely mask it?

KM: No, I don't purposefully mask it and I don't reveal either; I use it as a source and then I actually play it. I use it as rough material, and then the way that I make music is I use this little bit of live sampling software that allows me to play these sounds like an instrument, so then I basically jam in my studio and record it and then pull out the bits I like and stick it all together.

BB: I am interested that you pick a frequency range of sounds that impinge on our everyday life to the point at which they become ignored.

KM: Well with this piece, one of the things about frequency range is that you are also broadcasting through the radio speaker. I would normally work with a lot of bass which obviously you can't have on the radio. So you have to compress the whole lot into a little speaker that's only going to speak like this. The other thing is that as Conor is saying, we are all looking for our thing, what turns people on to why they're making stuff, and I suppose that, as far as this radio cycle work that I do, what I'm really interested in is the physicality of this local air space and I want to use the sounds from that local airspace to make the work and so that's what I do and I process them in whatever ways interest me.

BB: I'm interested that you call it a physicality because for me those are the very sounds that get screened out on an unconscious level, and so I don't hear them and so I don't listen to them. The very idea of representation starts to

recede when it comes to those sounds. And so it's interesting that you choose those sounds that become invisible in the everyday and foreground them so that they become harmonic.

KM: They are actually really beautiful; I think that a descending aeroplane is one of the most beautiful bits of music that exists, endlessly wonderful. Sometimes I find myself playing in the studio and I'm like "wow!, that was great, just hold that moment", and I realise that it was a plane going overhead. Completely. These perfect long lines just drawn through the room. That's it, these beautiful descending sounds.

BB: That's a perfect description as well, it's a line drawn which brings us back round to a kind temporality, it brings us back to Marioni actually, and a line in space.

MD: Yes, it would be nice if we gave everybody a chance to give some feedback, some questions. Any thoughts? Any statements?

Q1: We are talking about the relationship between sound and drawing. There is of course an issue which arises, that there is a difference in a sensory way with art that uses sound. Surely one of the issues that comes up is that they make very deep perceptual connections with a particular sound for reasons they may not themselves be particularly aware of, and that may somehow change the nature of a show. Because in a drawing show, you are able to look directly at a work, but with a sound work you are looking at the way an artist has interpreted another sound, instead of just actually making a work to be presented to you.

CK: This is about the idea of looking at sound, which in itself is an issue and you know, for example, if I relate that to my piece in there which is the strings, there is a very specific type of relation to the looking and the listening, and of course when you remove one from the other you're doing a different type of looking and a different type of listening. So for example the Doppler effect, you only see it for the first bit because you are looking ahead, but you hear it all, your brain can condense sound, so it is possible for ideas and images to work out of sight of a sound, as you draw an image towards a sound, things start to change and shift, things start to alter. I used to do a lot of work with images, for example throwing keys from one screen to another, and actually you do follow the sound with your eyes, so the 'tennis match' malarkey tells you of a more complex way in which sound can be put into a gallery space. So you are actually making images and doing drawings in a sense when you move something through the speakers' space. And Steve has done some very interesting work with multi-channels and radio, he has used the space to create the possibility of this effect, where you could walk through that. Sometimes you don't have to make an interesting piece of music you can take the most simple thing like a stone from a landscape, and you can circumvent it – I mean Bruce Nauman talks a little bit about this in works like [Walking Around the Studio While Playing the Violin](#) where he draws a square, he exits the frame and walks behind the camera and you're dealing with sound there and the rest of the whole picture is told through the sound – half of it's through the visual and the sound, and half of it through memory and subscribing to the idea of this enactment.

Q1: I was perhaps referring more to the difference between the abstract space between my, the layman's, interpretation of the sound and the way in which the person who originally made the sound for

the exhibition – their interpretation, and there's a kind of gulf between that. And that difference appears to be slightly different between the situation where someone presents a work of art (a real physical drawing) to look at, and then someone else looks at that when they come into the show.

AH: I think it's important to point out that there is a lot of work in this show that makes no sound at all. Actually I understood the question in a different way, which I think had something to do with – when you are looking at something that is a drawing or is visual in any way, you are focussed on that thing, whereas sound is this porous entity, it's a penetrating entity, even if you are facing the other way it still enters your space. And, what does that do to what you are trying to look at, because something has gotten in the way, invisibly, in some way. And obviously for any sound exhibition that's the problem and some people struggle with it, and many museums don't have infrastructures to be able to deal with it. In this show all of the work is very quiet, there is no big loud drum piece because it's also a drawing show and you have to be able to look at the drawings. So a lot of it is very quiet and in addition to that, at least in this space the three pieces that make sound are Beth Campbell's, Terry Nauheim's and Conor's pieces and all three of them are quite quiet for most of the time, and they have these crescendos once in a while – when Conor's strings start vibrating a lot and slowly go away, and Terry's video has particular moments in it when there is this plucking of a banjo. And Beth's sound piece, the vocal track, the chandelier piece there has a particular momentum to it – there is one time when there are many more voices speaking at one time. And there is this nice changing of the microphone as you're going around, as you're trying to read the Joseph Grigely and Conor's strings would take over the room and you'd turn your head and then they'd go away and you'd go back to read, and then Terry Nauheim's piece would take over the room and then it would go away and you'd go back to reading and so on. And there was an interesting dance of what is taking over the room because that is what sound does and rather than try to stop that and to say that you somehow have to protect the sanctity of the visual appreciation of the drawing – to make sure you don't hear anything else – it seems more interesting to play with how sound penetrates your experience of the drawing.

BB: I would also dispute whether or not the primacy of the visual is as self-evident as I understood your question to suggest – when in some ways what I find interesting about the relationships between the pieces in this show is that they actually make you question what you are seeing and so instead of feeling like there is something self-evident because you have seen it, the instability of the aural makes you question what you are looking at. For example, Steve's drawings are not representational, you may think that there are things there, which are visible, but you'd be very hard pressed to figure out yourself what has generated those drawings. I think Beth Campbell's piece also demonstrates the same idea; when you are listening to the chandelier you suddenly realise that you can't make sense of it – you can't understand what is going on, whereas when you look at the drawing it's all very clear for you and so to try and make sense of the top of the page, of that decision tree, you can't take it all in at once, and so that's one of the more interesting things, for me, about the show.

Q2 (Polly Gould): There is something that [Sounds Like Drawing](#) has talked about,

and it has talked about the image that almost begins the curatorial expedition that you are on (Tom Marioni's [One Second Sculpture](#)), and curiously there is no drawing in it and no sound, it's particularly extreme in that way so I want to suggest (and it's also heard most I think from Kaffe in a way) that perhaps the work is more about listening and looking – so it's more about the perceptual, the aesthetics that are determined by the sense that takes dominance, rather than being medium defined.

AH: I think that's very well put. However, I wouldn't put the either/or in there. I think that sound has to do with making and the material that is sound, just as much as it has to do with listening – rather than it's a show that's about sound or one that's about listening. Those two things are there – that is what you do with the material – you listen to it and you hear it. So I think that both of those are happening here – I mean Joseph Grigely's piece I think addresses that very explicitly. Joseph, if people aren't aware, is an artist who's deaf, and these notes are by him and people communicating with him because they're in some place where he can't read their lips, and he says "write down for me what you are talking about". So that's about listening without it making a sound – him being someone who deals with sound in that same way. But I think these artists that are here with us today are artists that are very knowledgeable and aware of how they use and shape sound as a material, and how it functions in space. I do not have a music background, I am a visual art person, but there are a lot of connections between that particular familiarity, and appreciation, and knowledge of how sound functions in space or in video or in the neighbourhood or – obviously Steve is an artist in this group who is literally making both at the same time, having the piece outside and then having the drawing in the gallery. There are other artists in the show who aren't with us today – I would be interested to hear what they would contribute to the conversation because they would be looking at all of us with a total blank stare when the conversation goes to pitch, for example.

SR: So would I. Actually I don't know anything about pitch.

KM: You know all about pitch, you use it all the time.

SR: Well I don't know technically much about music. I mean that's basically like a tape recorder set-up with me pressing the buttons and tuning the bellows.

KM: So you understand something technically about sound and about music to be able to do that.

SR: No, no, I think that's interesting because it's more about – what you were saying about your piece, for me, is, I don't have that knowledge, I've spent the last 15 years just developing my ability to listen and to use my ability to listen to find what I want in and out of a sound as I try to build something with it; which is no different than what I'm doing when I'm making a drawing. It's just that I have a little more academic knowledge because that is what I studied. But for me it's great because I can have a foot in both places. I can at least pretend to be really dumb about one thing, and be really knowledgeable academically about the other thing, and find a way to work with both. I think what your question, at least for me, brought up is that, you know, you and I [gesturing towards KM] exist in the sound art world just as much as we exist in the visual art world. But I don't feel like I'm a sound artist, sound is just a medium that I work with. In a way, everything in

the show comes out of the Marioni again, because it's still this approach I think of as a visual artist, as opposed to music, which even in this very, very protective territory, sound artists would view as what they are doing.

AH: Robin (Rhode) is someone who knows very little about any of this. But his performance here is very much, as you can see, dealing with this kind of imagined listening, and what that does to his body and what that does to his decisions about what to draw. He's dancing around, he's not making a drawing necessarily of a guitar or an instrument or anything that is specifically musical, these are completely indeterminate shapes that might be bottles but then they seem to be used as instruments and then later on the loop he turns into a dancer who is dancing with the bottles and so his drawing and his movements are something that is happening as a result of him hearing something rather than as a result of him making a particular sound. So this drawing and the performance, in terms of his body doing something, is the result of the act of listening rather than the act of wanting to make noise.

SR: And I think again it's probably connected to a lot of the work in this show. In the way that that is not a one second sculpture [pointing to Tom Marioni's piece [One Second Sculpture](#)].

CK: Well I love that title. And I often wonder, and it's vital to this coming back round again, it's a very interesting piece of work because there is a very violent, energetic sound to the straightening of the chaos of such a beautiful object in the sky. It doesn't matter what it is called, I'm more interested in how we title things and label things now and how we call things very much what they are – how they work, how they operate. Because everybody knows about video, you mentioned this earlier on – the amazing amount of media available to us. We all have a laptop. I was talking to a student that I was working with the other day, and I looked at her laptop and I realised that she had a quarter of a million pounds worth of technology there, compared to what was available in 1985. Then they had a mixing desk and edit software. What's happening now is we are looking much more at the idea of formal concerns. I think that it's fantastic that we're all rocking things up between music and drawing, or whatever it is. It is a 'choose your weapons' situation.

AH: I think that's a great lead to at least mention Carsten Nicolai's piece. He has probably more valuable gear in his possession or on one of his many computers...

BB: He has the 1985 gear.

AH: ...plus every single other year after, and very much makes his work and music with a computer. This particular representation in this show is this vinyl wallpaper that provides the grid of the binary system; of the zero's and one's; of the turning on and off – it's how computers work. Those shapes are either going to be black or white. But rather than the high-tech computer processor making those decisions in this flawless way, he's leaving it up to the non-flawlessness of the human hand, and what happens when drawing gets involved – where it's a little bit less precise. When it tries to fill out a shape it's going to slip and go around the shape and screw up. We'll see what's going to happen with that wall – very clearly drawing is distinct in many ways from a computer and we're not ending up with a grid of black and white, we're ending up with what we are ending up with already right now.

BB: Yes, where there's actually a refusal of this very formal...

AH: ...right, coming from someone who's the ultimate computer head.

BB: ...Carsten Nicolai's music is incredibly structured...

AH: ...but his music deals with failure. Even when he makes music with his computer he is interested in the sound of the computers going wrong. So this is in-line with his aesthetic interest and his practice in general. Though this time it is not the computer going wrong it is what happens when you think about the structure in this case, or any structure or any template, or grid, or rigidity of any kind. When it is let loose in the world of drawing, and of human decisions what does it become?

BB: The drawing seems incredibly complex, yet as with most of Carsten's music, it consists of a very simple structure. You said that as soon as someone puts a pen to it they are at some point going to go outside of the line. And as with technology, that will become the sort of glitch in the perfection of the mathematical view of whatever world that is, and seeing Kaffe's drawing up opposite is actually really wonderful because the lines are so messy.

AH: Those lines are as rigidly there. It is the way they are performed that makes them as messy as people drawing on Carsten's map...

BB: ...so it's a relationship to space that's a refusal of space, it's a refusal of the limitations or delineation of space and there we have a quick route into discussing social structures and our relationship to technology and to architecture.

MD: I think that's a nice way to end the discussion with the thought that drawing and sound have so many possibilities to collide and also to dissipate, and I think you have all touched on it in very interesting ways. I would first of all like to thank the artists, Conor, Kaffe, and Steve for being part of the show – it has been fantastic working with you all. Anthony, it's been brilliant. Thank you so much, for putting the show together, and Ben; thank you for chairing the discussion tonight, I couldn't think of anyone better. I'd like to thank you all for coming. I would also like to thank Graham Ellard, Anne Tallentire and Lisa Panting, who are part of Double agents and who have helped to host this event tonight. So, thank you very much for your support tonight.

And also one last thing, this evening is dedicated to Ian Breakwell, a pioneering sound, performance, and video artist who sadly died this morning – a very important artist.



Steve Roden, *Looking for Faces in Mothwings (100 intersections)*, 2005
 DVD audio, looped, 5 speakers
 Commissioned by The Drawing Room
 Courtesy Susanne Vielmetter, LA Projects, Los Angeles
 Photo: Michael Franke



Steve Roden, *20 intersections*, 2005
 Ink and pencil on board
 Courtesy Susanne Vielmetter, LA Projects, Los Angeles



Robin Rhode, *Bottles*, 2005
 Super 8 film transferred to DVD
 Courtesy Perry Rubenstein Gallery, New York
 Photo: David Austen



Robin Rhode, *Untitled (Bottles)*, 2005
 Charcoal and paint on wall
 performed at The Drawing Room
 Photo: Michael Franke



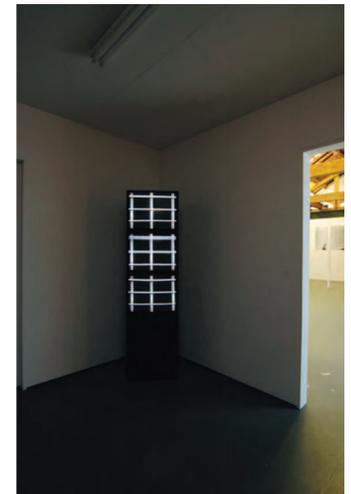
Kaffe Matthews, *Three Crosses of Queensbridge*, 2005
 Map of radio cycle route
 Courtesy the artist
 Photo: Michael Franke



Kaffe Matthews, *Three Crosses of Queensbridge*, 2005
 audio CD, portable radio receivers, bicycles
 Photo: Michael Franke



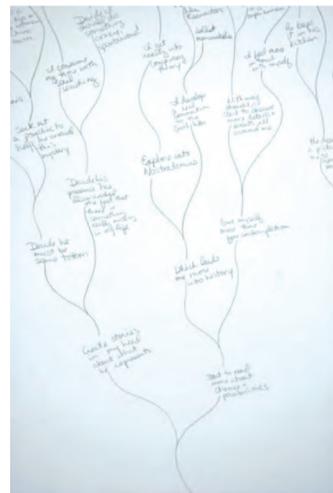
Joseph Grigely, *Untitled Conversations*, 2003
 Ink and pencil on paper
 31 x 49.5 cm
 Courtesy Cohan and Leslie, New York
 Photo: Michael Franke



Conor Kelly, *Notes*, 2005
 DVD, three monitors with sound
 Commissioned by The Drawing Room
 Photo: Michael Franke



Beth Campbell, *DeLugology*, 2005
 8 channel audio, 16 speakers, computer, 4.45 seconds
 Courtesy Nicole Klagsbrun, New York
 Photo: Michael Franke



Beth Campbell
My Potential Future Based on Present Circumstances (08-15-05), 2005
 Pencil on paper, 127 x 97 cm
 Courtesy Nicole Klagsbrun, New York
 Photo: Michael Franke



Carsten Nicolai, *Modular re-structi*, 2003
 Silkscreen prints
 Courtesy Galerie EIGEN+ART, Berlin
 Photo: Michael Franke



Terry Nauheim, *Car_Drawing*, 2002
 Still from dvd, looped 3:57 minutes
 Courtesy the artist



Installation view at The Drawing Room, left to right: Joseph Grigely, Beth Campbell, Tom Marioni



Tom Marioni, *One Second Sculpture*, 1969
Black and white photograph
Courtesy of the artist