

For Immediate Release

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**In, Of, From: Experiments in Sound**

**Dates:** September 17-December 5, 2020

**Artists:** Cecilia López, Jules Gimbrone, Nikita Gale, Thessia Machado, Nao Nishihara, Adrian Piper, and Stevie Say and Lucie Vítková

**Related Events:**

Reception: No reception event due to COVID 19

Panel Discussion: September 23, 2020 (5:00-7:00 PM)

featuring Cecilia López, Jules Gimbrone, Nikita Gale and Thessia Machado

Moderator: Mark Hodge

Lecture: October 29, 2020 (6:00 PM)

*Art and Dirt: Kim Gordon's Aesthetics of Impurity*

Branden W. Joseph, Frank Gallipoli Professor of Modern and Contemporary Art, Columbia University

Virtual Gallery Tours: By appointment

**Gainesville, Fla.** —*In, Of, From: Experiments in Sound* is an exhibition that explores new ways of understanding the relationship between sound art and the traditional gallery experience. This exhibition will focus on a group of contemporary artists who have been experimenting with sound in their work. It is being organized in collaboration with artists Cecilia López and Jules Gimbrone. The exhibition intends to invite visitors to explore the connection between art and technology and seeks to introduce an examination of this connection that is especially apt in our current cultural context that is shaped by a dependence upon and an abuse of technology.

The works in this exhibition create a tension within the widely accepted practices of art display. They require the gallery visitor to rethink the specific temporalities and spatiality of the exhibition space with the goal of creating new dialogues in the academic context and wider art world. Primarily, the exhibition consists of four installations (known as “Scenarios”) designed by four artists. Each of these installations were specifically made for the University Gallery space and (due to COVID-19 restrictions) constructed entirely in-house.

Scenario 1:

Title: RED (d)

Artist: Cecilia Lopez

Date: 2020

Materials: speaker cable, speaker cones, piezoelectric microphones, drums

RED, in its different iterations, is a piece that investigates interactions with unstable acoustic feedback systems. It is simultaneously a sculpture and a sonic process. The piece consists of a speaker-wire weaved net that holds drums and functions as a complex sound producing feedback organism. The cables that make up the net are connected to speakers and contact microphones turning its structure into an instrument that resonates with the bodies of the drums.

Artist Bio:

Cecilia Lopez is a composer, musician and multimedia artist from Buenos Aires, Argentina. Her work explores perception and transmission processes focusing on the relationship between sound technologies and listening practices. She works across the media of performance, sound, installation, sculpture and the creation of sound devices. She holds an MFA from the Milton Avery Graduate School of the Arts, Bard College and an MA from Wesleyan University in composition (2016).

Scenario 2:

Title: Traps and Transmutations, 2

Artist: Jules Gimbrone

Date: 2020

Materials: Metal and plywood frame, microphone, sound cables, knives, cast soap, water balls, microphones cast in resin, a desiccated banana

Traps and Transmutations, 2 is a cosmology of vibrating actants and actors composed on a resonating stage. The traps come in the appearance of static forms, recording mechanisms and quantifiable technologies. The transmutations are all of the forces pushing away from, cutting, degrading and liberating these forms.

Artist Bio:

Jules Gimbrone (b. 1982 Pittsburgh; lives and works in NYC) creates fragile corporeal sound and sculptural ensembles that highlight the differentiations between modes of perceptual acquisition—specifically visual and sonic—within complex and precarious arrangements of subjects and objects.

Scenario 3:

Scenario 3 is composed of two individual works, entitled INTERCEPTOR and DECENT

Title: INTERCEPTOR

Artist: Nikita Gale

Date: 2019

Materials: Microphone stands, cables, metal studs

Gale's large installations, such as *Interceptor* are informed by the relationship between histories of protest and the urban landscape and, more recently, new theories about mass communication, social relationships, and listening. This work features a crowd control barricade, which signifies authority and power; however, the artist has reconfigured this item with microphones and cables in an innovative sonic orientation that grants it new currency and meaning.

Title: DECENT

Artist: Nikita Gale

Date: 2019

Materials: HD video with audio

*Decent* is an almost nine-minute video in which a visual representation of the sound waves of an audio recording appears on a high definition screen. The recording, which can be listened to through headphones, features the artist discussing her relationship with her family and her family surname, which she no longer takes as her own, while music and assorted other sounds play in the background.

Artist Bio:

Nikita Gale is an artist living and working in Los Angeles, California and holds a BA in Anthropology with an emphasis in Archaeological Studies from Yale University and earned an MFA in New Genres at UCLA. Gale's practice is often structured by long-term obsessions with specific objects and the ways these objects gesture towards particular social and political histories.

Scenario 4:

Title: Contents

Artist: Thessia Machado

Date: 2020

Materials: laser-etched acrylic, audio players, audio tracks, headphones

*Contents* is an arbitrary and non-scientific system of transposing data gathered from a space into a sonic portrait of the gallery and its functioning. Two sets of numbers gleaned from the University Gallery space (e.g. year of founding, total square footage and number of outlets, lights) are input into a frequency generator. The resulting tones are then used to compose a sonic diptych that reveals the interactions between the pitches – frequency beating, cancellations and other interferences that make physical this abstract information.

Artist Bio:

Thessia Machado is a visual/sound artist, instrument builder, and performer whose work plumbs the materiality of sound and its effect on our shifting perceptions of space. She creates circumstances in which to mine the matter of her pieces for their innate physical properties and

the sonic and visual relationships that can arise from their interactions. In improvised and composed performed works, the ensemble of things is augmented by a dynamically responsive and intentionally unpredictable human element. Electronics are almost always implicated.