

# Press release

## VOLUME(S)

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*VOLUME(S)* tries to capture those moments where sound or music manifest themselves in the visual realm. These moments-turned-artworks populate the space of an exhibition, divided into three (permeable) groups that could be symbolised by the frequency ranges of an equalizer.

The bass segment represents the basics. Artists explore the realms of physics and computer programming looking for means to transform sound into a distinct visual impression. Surprisingly, the fascination with technology and scientific rigour that characterise these objects often produce synaesthetic and uncanny outcomes.

In the middle range, strange presences try to reconcile the universe of sound with tangible space. The main characteristics of these works is a playful approach akin to the relation artists entertain with their working instrument, allowing both the body and mind to contribute to the implementation of their ideas. Thanks to human intervention, the two volumes – sound and space – can merge. By making this playful vector explicit, and by requiring physical participation, these interactive devices transfer some of the artistic experience onto spectators.

The higher frequencies host more volatile melodies of a specific cultural context. The works in this exhibition refer to the complex structures invented by popular culture and the record industry in order to make musical “phenomena” visually tangible (and sell them). The perception of these polymorphous cultural and promotional structures, characterised by the phenomenon of the *fan* or the music amateur, is often analysed with an element of subversion. Part nostalgic part caustic effigies of popular culture, these works are either characterised by a high degree of technicity and meticulous handiwork, if not downright “fervent admiration”, or look as though they had been “thrown” into daily reality. All the works in this part of the exhibition pay tribute to the sentimental value of popular music, which continually leads listeners to devise visual representations, potential icons of their generation. This section might look like a teenager’s bedroom, especially since some of the works it contains also address the dark side of *fan culture*, i.e. the impossibility of the listener’s creative expression – though this situation is not wholly irrevocable.

Curators: Marc Clement, Kevin Muhlen

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