

# Me Gusta el Sonido

Curated by Sarah Fritchey

Spanish for "I Like the Sound of That", *Me Gusta El Sonido* commissions a group of Connecticut-based artists who were raised in bilingual households to write artist statements of 100-200 words. The statements identify one word, phrase, or idea that is central to their practices, but do not fluidly translate into English from their respective ancestral tongues. The show revels in the inadequacy of language to fully account for our ideas-- creative and so forth, and questions the role of interpretive texts in the context of an exhibition space for visual art.

The choice to print the statements as oversized posters and to install them on our storefront windows pays homage to the first exhibition that Artspace mounted in 1999 at our current location (50 Orange Street). Even though the interior was undergoing renovation, the Artspace staff found a way to bring art to its new neighborhood.

This second iteration of the 1999 show challenges the notion that an artist statement is a stable platform for communicating the direct voice of the artist. Rather, the statements express how encounters with language may lead to slippages and mishaps, as well as the birth of new and culturally complex ideas.

## Featured Artists

Bianca Boragi (French)  
 Joe Bun Keo (Thai/Khmer)  
 Oi Fortin (Thai)  
 Mohamad Hafez (Syrian)  
 Insook Hwang (Korean)  
 Aude Jomini (Swiss/French)  
 Adam Niklewicz (Polish)  
 Jason Noushin (Farsi)  
 Chen Reichart (Israeli)  
 Rashmi Talpade (Hindi)  
 Miguel Trelles (Puerto Rican)  
 Mariya Vlasova (Russian)  
 Tanya Wolski (Polish)  
 and Guimi Yu (Korean)



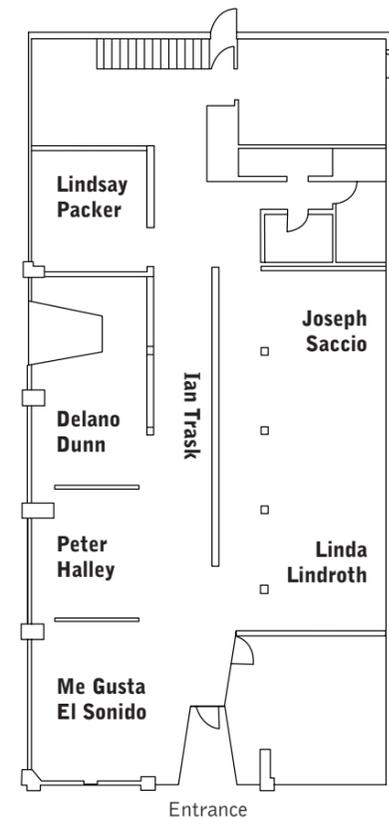
Bianca Boragi, *Web of Lies (Tissu de Mensonges)*, 2013, 8"x10"

# Soundtrack List

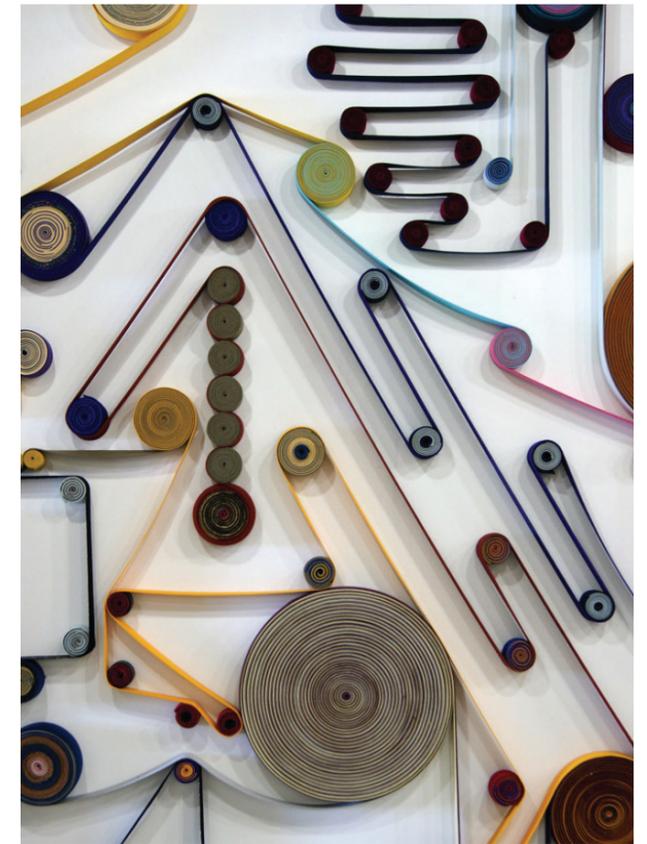
- Delano Dunn** Drake *Digital Dash*  
 Roy Ayers *Running Away*  
 Tony Bennett & Bill Evans *Waltz for Debby*  
 Drake *30 for 30 Freestyle*  
 Roy Ayers *Mystic Voyage*  
 Drake *Big Rings*  
 Tony Bennett & Bill Evans *The Touch of Your Lips*  
 Roy Ayers *Love From The Sun*  
 Drake *Plastic Bag*  
 Tony Bennett & Bill Evans *But Beautiful*  
 Drake *Live from the Gutter*  
 Roy Ayers *This Side of Sunshine*  
 Sounds: air vent, saws, moving things in his studio
- Peter Halley** Talking Heads *The Girls Want to be with the Girls*  
 Brian Eno & David Byrne *The Jezebel Spirit*  
 Joy Division *Twenty Four Hours*  
 Talking Heads *Stay Hungry*  
 Brian Eno & David Byrne *America is Waiting*  
 Joy Division *Interzone*  
 Talking Heads *The Good Thing*  
 Brian Eno & David Byrne *Moonlight in Glory*  
 Joy Division *The Eternal*  
 Talking Heads *Artists Only*  
 Brian Eno & David Byrne *Defiant*  
 Joy Division *Disorder*  
 Talking Heads *Found a Job*  
 Brian Eno & David Byrne *Come With Us*
- Linda Lindroth** George Gershwin *Rhapsody in Blue*  
 Simon and Garfunkel *America*  
 Puccini *O, mio bambino caro*  
 Laurie Anderson *O Superman*  
 Stan Getz *I'm Late, I'm Late*  
 Velvet Underground *Sunday Morning*  
 David Bowie *Heroes*  
 Cool Hand Luke Soundtrack *Plastic Jesus*  
 Annie Get Your Gun *Anything You Can Do I Can Do Better*  
 Bruce Springsteen *Backstreets*  
 James Taylor *Up On The Roof*  
 Patti Smith *Gloria*  
 Gloria Gaynor *I Will Survive*  
 Sounds: moving glassine, separating cardboard, air vent
- Lindsay Packer** Sounds: birds, cars, street noise, fans, motors
- Joseph Saccio** Rosary Sonata I *The Annunciation, Praeludium*  
 Rosary Sonata I *The Annunciation, Aria, Variation*  
 Bach *Cello Sonata No 3 in C Major, Prelude*  
 Bach *Cello Sonata No 3 in C Major, Allemande*  
 Savia Andina *K'Alanchito*  
 Rosary Sonata II *The Visitation, Sonata*  
 Rosary Sonata II *The Visitation, Allamanda*  
 Rosary Sonata II *The Visitation, Finale*  
 Savia Andina *Danza del Sicuri No. 2*  
 Verdi *Requiem*  
 Sounds: tools in his studio, spray paint, door slamming, walking from studio to basement storage
- Ian Trask** Amon Tobin *Isam (album)*  
 Sounds: drills, pigeons

## Artspace

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 artspacenah.org



Ian Trask, *Flow State Algorithm*, 2016, 5' x 22', Elastic textiles



For 30 years, Artspace has championed the ideas and artistic concerns of local artists and created space for exhibitions on the most urgent issues of our time. These topics have spanned the AIDS Crisis (*Interrupted Lives*, 1991), Immigration (*Mythical Nation*, 2003), Globalization (*Factory Direct*, 2005), Climate Change (*Futurecast*, 2012), and in 2015, racial bias in the Justice system (*Arresting Patterns*). Over this period, Artspace has been at the forefront of New Haven's arts scene, taking risks on behalf of local artists to advance their careers.

From 2016 to 2017, Artspace will present a series of exhibitions and anniversary events under the banner *Three Decades of Change* that celebrate the artists who founded Artspace and shaped our organization in its pivotal moments. We present *Me Gusta el Sonido* to recognize the contributions of former Artspace Curators Marianne Bernstein and Annabel Daou, who presented the first iteration of this show on the windows of 50 Orange Street and 220 College Street in 1999. Their innovation led Artspace to build two permanent walls for exhibiting artwork in our storefront windows on Orange and Crown Street.



*I Like the Sound of That* is generously sponsored by Friends of Artspace and The Andy Warhol Foundation for the Visual Arts

I like  
 the  
 sound  
 of that

Delano Dunn  
 Peter Halley  
 Linda Lindroth  
 Lindsay Packer  
 Joseph Saccio  
 Ian Trask

May 13 - July 1, 2016

artspace

## I Like the Sound of That

Curated by Ryan Frank

Whether intentional or not, sound is a constant component of a visual artist's studio practice. Recorded music, radio, podcasts, movies, phones, brushes, power tools, printers, conversation, neighbors, pets, passersby, the urban and natural world are just some of the things artists typically listen to while they work. Some artists are specific and deliberate about what they hear throughout their work day, while others are more random. In either case, sound can have an effect on an artist's process, gives insights into their studio practice and can reveal cryptic truths about that artist's work.

*I Like the Sound of That* is a group exhibition that explores sound that artists listen to or create in the process of making their work. The six artists in the show are each exhibiting a series of work that is paired with a unique soundtrack that reflects their audio playlist and studio work environment. The soundtracks function much like artist statements, providing visitors with relevant yet unorthodox information about the artists, their backgrounds and their work habits. Rather than limit the listening experience to headphones, each soundtrack is broadcast audibly into the space on individual speakers placed in close proximity to each corresponding body of work. The result is a show that is equal parts sight and sound, creating an auditory installation to complement and transcend the traditional form of a group exhibition.

The idea behind this exhibition came out of several conversations I had with fellow artists. Through many casual and in-depth conversations, I came to realize that what we listen to and hear in the studio has an influence on what we make, though it is rarely a topic that is formally acknowledged or discussed. Several years ago I organized a group exhibition called *Used Books* that explored how books had impacted the work of five visual artists. The gallery space was set up like a reading room, with shelves of books below each artwork that visitors could pick up and read in situ. That project led me to consider how other mediums similarly reveal influences and inspirations that are seldom mentioned in traditional artist or exhibition statements. Sound seemed to be an obvious topic worthy of exploration. Not sound as an artistic medium (of which there are countless artists working



Delano Dunn, *Katzenbach vs. McClung*, 2015, 40" x 40", wallpaper, wood veneer, gold leaf on board

in their own right) but sound as an unconsidered entity and source of influence.

For the artist **Ian Trask** sound is a way to focus and create quiet, solitary space while he works. Often wearing headphones and listening to a podcast or Spotify playlist, Trask creates sculpture and installation using found and discarded materials such as cardboard, photo slides, plastic blister packs, and other detritus. His installation at Artspace consists of a site-specific installation using spools of elastic textile, interconnected throughout a large expanse of wall space. The multi-colored fabric weaves through spokes to create geometric formations, demonstrating the flexibility of the material and the complexity of physical arrangements. Much like the electronic music he listens to while he works, Ian's installations speak to the vast networks that exist within our own minds and the complexity of the larger world.

Interior space is something that **Peter Halley** has investigated as a painter throughout the last several decades. His iconic paintings and drawings are self-described portrayals of prisons, cells and walls with tubes and conduits in geometric formations that speak to the angst of confinement in culture and society. Halley listened to and was strongly influenced by punk and new wave music at the dawn of his career in New York City in the early 1980s — bands such as Joy Division and Talking Heads. His wall installation, *Network*, is a digital montage of drawings from the artist's notebooks from this period, set against a bright Day-Glo background. In this vast and detailed installation we see the inner workings and free thinking of the artist's mind. Much like the music on his soundtrack, Halley's drawings from thirty years ago have maintained a lasting cultural relevance and are re-arranged here for our contemporary observation.

**Delano Dunn's** work examines the simultaneity of two seminal series' of events in our nation's history: the Space Race and the Civil Rights Movement. Dunn's portraits of icons from both movements are a standard form publicity and mug shot, demonstrating their respective portrayals of heroes and villains, all of whom risked their lives for an important and lasting cause. A series of collages on panel highlight significant Supreme Court cases during the 1960s — a cheerful and upbeat palette contrasts with the seriousness

and monumentality of the subject matter. The artist listens to music in his studio to set his pace and guide his work flow, depending on his mood and what needs to be accomplished on a particular day. Fittingly, for both the scope of his work and its historical references, the music ranges from classic Jazz to contemporary Rap and Hip Hop.

**Linda Lindroth's** large-scale photographs portray detritus from the industrialized world, enhanced in great scale and detail. The artist has acquired a collection of old boxes and their packaging, which appear wholly enhanced and transformed through her camera lens — giant swaths of color, minimalist configurations, and color gradients that resemble landscapes. Lindroth has spent her career documenting various elements of contemporary America through the dark side of its industries — from the tourist destination Catalina Island in California to the gritty manufacturing centers of the New Jersey Meadows. These curiosities were no doubt inspired by the artist's own experience working in a factory, packaging *Old Spice* cologne. Lindroth's nostalgic and eccentric music selections are a testament to the diverse and sometimes forgotten cultures she photographs.

Sculptor **Joseph Saccio** is inspired by myth, memorial and the power of objects. His large scale sculptures utilize a mix of found and natural materials: tree stumps (often rescued after being cut down at construction sites), stone curb slabs, baskets salvaged from a factory fire, sea shells, old newspaper advertisements, trashed cardboard. Saccio often creates works based on mythical or historic figures (i.e. Saint Sebastian) or iconic works of art (i.e. Rodin's *Gates of Hell*, Bacon's paintings of animal carcasses) and there is an overarching theme of death, loss and memorial throughout his extensive body of work. Prior and concurrent to his career as an artist, Saccio was a physician specializing in neurology and child psychology and it is through this work that he first made unique objects to engage with patients in play therapy sessions. Human emotion is visibly present throughout his work and what he listens to in the studio (Bach, Verdi, the *Rosary Sonatas*) is appropriately epic and moving.

Sound plays an entirely different role for artist **Lindsay Packer**, who creates low-tech, site-responsive installations with simple objects and light sources. A dark room is her blank canvas in which she investigates how we experience light and imagery, thus challenging our assumptions of visual perception. Sound is typically a considered yet unused source material in her work — the ambient noise in her Brooklyn studio space (birds chirping and the footsteps of her neighbors) provide an unspoken influence on what she makes. Unlike the other artists in the exhibition she avoids listening to music to guide or inspire her work. For the installation at Artspace, Packer brought some simple tools such as light bulbs and fans and scoured the gallery's storage space for furniture and simple projection equipment to create an installation inspired by its unique setting as well as the soundtrack created for the project. In Packer's work we clearly see and hear all the elements of the artistic process played out before our very eyes and ears.

All of the soundtracks in the exhibition were composed and arranged by Joel Abbott. Over the course of several months we worked directly with all the participating artists to determine their content based on their respective listening habits and work environments. Joel's contribution to the show is the composition created by the six soundtracks — individually they exist and can be heard on their own and collectively they form a sound installation in the gallery, complimentary to the art installation.



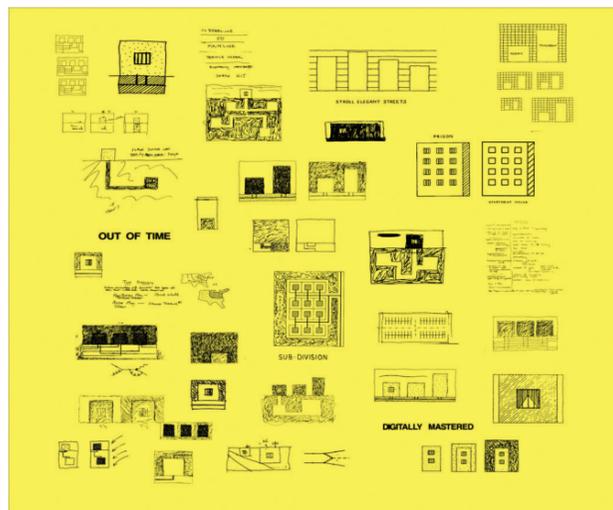
Linda Lindroth, *Kusama*, 2016, 55" x 44", Archival pigment print on paper

While not intentional, all of the artists in *I Like the Sound of That* are re-using or repurposing materials in some form — Ian Trask's elastic textiles, Halley's notebook drawings, Dunn's portraits and collaged imagery, Lindroth's antique boxes, Saccio's found materials, Packer's furniture and supplies from the basement of Artspace. It is fitting perhaps that these artists were open to the collaboration and experimentation required through this project — aware that their ideas, as much of their materials, exist from known sources and are not divine inspirations.

-Ryan Frank, May 2016

**Ryan Frank** is an artist and independent curator based in Brooklyn, NY. He served as the Collection Director and Director of Education at The Granary from 2009 to 2015 where he curated the exhibitions *Reflective Landscape* (2011) and more recently *Art of the Protest* (2015) that was presented at the Mattatuck Museum. As an independent curator, Frank organized the exhibitions *Used Books* (2010) at the Winkelman Gallery, *Curatorial Research Lab*, *Ode Hotel* at the Wassaic Project and participated in the ICI *Curatorial Intensive* in 2011. As an artist he has had solo exhibitions at the Invisible Dog Art Center, the Mattatuck Museum in Waterbury, CT and has participated in group exhibitions at the Wassaic Project, the Re institute, Ober Gallery, Outlet Fine Art, Galerie Rene Mele and the DUMBO Art Under the Bridge Festival. His project *A Wandering Sukkah*, a roving sukkah on a pickup truck created with the collective *Assembly Required*, recently toured throughout New York City to much acclaim. Ryan holds degrees in Theatre and Fine Art from NYU (2004).

**Joel Abbott** is a sound designer, composer, and engineer, with expertise in audio technology and acoustic reinforcement. He currently serves as sound design advisor at the University of Connecticut. Abbott received an M.F.A. in Theatre from Yale School of Drama. He has designed at Manhattan Theatre Club, Shakespeare Theatre Company, Yale Repertory Theatre, New Repertory Theatre, Yale School of Drama, Connecticut Repertory Theatre, Actor's Express, Ars Nova, Playhouse on Park, Connecticut College, University of Vermont, Allentown Shakespeare, Totem Pole Playhouse, St. Michael's Playhouse, Vermont Stage Company, Dad's Garage Theatre Company, The Center for Puppetry Arts, and the Yale Cabaret. Recent designs include: *The Chosen*, *Passing Strange*, *A Comedy of Errors*, *Marcus*; or the *Secret of Sweet*, *The Dining Room*, *The Importance of Being Earnest*, *Kimberly Akimbo*, *Proof*, *Gigi*, *Othello*, *Detroit*, *Angels in America: Millennium Approaches*, *Twelfth Night*, *Owners*, *The Dutchman*, *Boeing-Boeing*, *Dames at Sea*, *Noises Off*, and *In a Year With 13 Moons*.



Peter Halley, *Network*, 2016, 146" x 146", Digital montage with selections from Peter Halley's notebooks from the early 1980s, archival inkjet print on vinyl