

Press Release

After All, Everything Is Different In The End
Sep 25 - Oct 18, 2009
HISK / Higher Institute for Fine Arts

Opening: 25 september 18.00

Mike Carremans / Brandon LaBelle / Gent Clapping Group /
Nate Harrison / Jeuno JE Kim / Raimundas Malašauskas /
Joris van de Moortel / Tisha Mukarji / Sarah Pierce /
Thus & Hence / Ultra-red / Katarina Zdjelar /
plus Jean-Luc Godard, Len Lye and Norman McLaren

Curated by Jens Maier-Rothe

O ME K

But please don't and you can't stop you surreal sight seers. Stop. First to ladies and gents. Stop. You present. Stop. The mind and to hell on art. Go. A revulsion log long overdue. Roll. Though your eye sieves give many an image many a queer romantic facet. Start. That can't be helped. Go. Far be it from me to slam any mind doors. Push. But where I plumb is to plumb so deep in visual imagery yearns with visual firsts that no company association is necessary except : I suppose : mind visual non-literary nigs from its own root essences. Whoa. Vanilla spitola outa inner into outer visual graphola or plastic or movement or sound strums on the main mind chord making just a tiny clear ping. Dit. A ping a sing a no thing or things disguised for the mind only. Yes. For mind : by the mind : in visual sign of the Yo ho Yo holy trinity - Mind. Self. Time. That's trin. alone everything. Ho. That's it then. Stop. O.K. back again O.K. Revolve. O me K. Please stop. It can't stop. Keep the medium behind it. O.K.

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or

AFTER ALL EVERYTHING IS DIFFERENT IN THE END

... because

"Every edit is a lie." (Jean-Luc Godard)

or

This is the second exhibition in the trilogy Sound Of Critique. The first show in the series described sound as a recycling material, the third will be focusing on resonance in space as opposed to light reflecting space. The current show investigates listening as a simultaneous activity. Based on the simple fact that every listening situation coincides with other sonic or visual influences, the artists on show largely explore a dialogue on the processes behind simultaneous layers of perception. On various levels they observe how listening in particular has the ability to fabricate and deconstruct an idea of synchronicity, and with it a desire for and against it. Ultimately, every work sets out a different direction to turn these observations into a terrain for critical inquiry.

In an attempt to open up new spaces where critical positions and new perspectives on sound and listening can merge to enable a radical sonic thinking, the show leaves the boundaries of the unitary exhibition/listening space behind and explores unknown fields: things happen in distant places simultaneously, a radio station broadcasts the imagination of a radio broadcast, the audience is invited to submit invisible sculptures, one hundred people act as metronomes and sounds are teleported to spy out military grounds. As a special feature, the show includes a film evening at OFFoff art cinema in Gent, showing short films of audiovisual masterminds Len Lye and Norman McLaren, and last but not least Jean-Luc Godard.

Jens Maier-Rothe, Curator, New York, September 2009

HISK / Higher Institute for Fine Arts, Gent, Belgium
Charles de Kerchovelaan 187A, 9000 Ghent, Belgium
Thursday to Sunday from 14.00 till 18.00

Supported by the Flemish Community in the framework of Curator Curator, a project initiated by Maarten Vanden Eynde and Maaïke Gouwenberg in collaboration with the HISK.