Heard Not Seen

Organized By: Andrea Fraser, Christian Philipp Müller, R.H. Quaytman and Karin Schneider

Entrance:

Fareed Armaly and Christian Philipp Müller
Auftakt, 1990
sound installation in doorway with wall text
Not for sale

In 1990, Armaly and Müller hired Muzak Brussels to put together a program of "music" to enhance sales of contemporary art. This program was played in the stairwell of the main gallery building in Cologne during the opening of the multi-site exhibition "The Köln Show" in the spring of 1990. That event was recorded in turn, mixing the sounds of the Muzak together with the opening crowds. Additional layers were added as the piece went on tour to Stuttgart, Graz, Zurich.

Front gallery (clockwise from entrance):

Adrian Piper
Aspects of the Liberal Dilemma, 1978
installation with black and white photograph under glass, 5:35 minute audiotape transferred to CD, lighting Courtesy of the University of California Berkeley Art Museum, gift of the Peter Norton Family Foundation
One of three major of audio installations produced by Adrian Piper in the lat 1970s, *Aspects of the Liberal Dilemma* was first presented at John Weber Gallery in 1978. While the work is supposed to be installed in its own room with the audio playing out-loud, Piper has agreed to its presentation here with the audio on headphones, as presented in her retrospective at the Alternative Museum in 1987. Headsets are available at the table at the rear of the gallery.

Andrea Fraser
Untitled (Audio), 2003/2004
audio CD, 10 minutes
Edition of 5
USD 15,000
The project *Untitled* was initiated in 2002 when Fraser asked Friedrich Petzel Gallery to arrange a commission with a private collector that would involve a sexual encounter between artist and collector recorded on videotape. The resulting document, shot in a hotel room with a stationary

camera, was presented as an unedited, sixty-minute DVD with the sound erased. In the spring of 2004, Fraser undertook to edit the audio recorded by the camera during the encounter. Unlike the DVD, the audio has been densely edited, condensed to ten minutes with all sounds of the collector edited out, putting the listener in the position of the participant. The videotape of *Untitled* was first presented in Fraser's 2003 retrospective a the Kunstverein in Hamburg. The audiotape is being presented here for the first time.

Front gallery (clockwise from entrance) continuted:
Ana Tiscornia
Tuning, 2006
CD, 34 seconds, Spanish and English, recorded by Sylvia Meyer
Signed unlimited edition
USD 100

Ulrike Müller
New York Times (February 16-22, 2003), 2003
CD, 3:40 minutes (loop), framed photograph, 4x6 inches
Edition 3/3
USD 2800

Hallway:
Gertrude Stein
An Early Portrait of Henri Matisse, 1911/1934-5
audio recording, 2:47 minutes
Not for sale
(available on ubuweb.com at)

Louise Lawler
Work from MoMA in Hamburg, (2005)
poster, 46 Â¾ x 64" **Shelf:**
CONTACT _Con-42C93ECD112 \c \s \l Fabio Kacero
Nemebiax, 2004
audio 31:29 minutes, book
Edition of 100
USD 220

Table:
Wolfgang Berkowski
5"l5' (Story), 2005
audio CD, 5 minutes

Marcel Broodthaers
iInterview With A Cat, 1970
audio recording, 4'54", recorded at the MusÃ©e d'Art Modern, Départemement des Aigles, 12, Burgplatz, Dusseldorf; CD released by Marian Goodman Gallery
Unlimited edition CD available through Marian Goodman Gallery

Chair: CONTACT _Con-42C93ECD112 \c \s \l Fabio Kacero
Oh Really?....oh wow! How does the country survive?!, 2005
audio CD, 35:26 minutes
Courtesy Galeria Ruth Benzacar
Edition of 101
USD 20.00

Fabio has dinner with his NY dealer, a small gallery called Kravets-Wheby. They discuss payment of a small sume due to sales. The issue of taxes comes up. Fabio explains in Argentina people mostly do not pay taxes. Dealer looks surpised and utters: Oh really?...oh wow! How does the country survive?! Fabio laughs. In 2001 economy collapses, 5 presidents in 2 weeks, riots. Fabio begins recording in mocking American accent "Oh really?... oh wow! how does the country survive?! to the tune of different pop songs (Oasis, Beck, Beatles, VU, Love and Rocket, Men at Work, etc.)

Sink:
Judith Barry
Untitled (Solo at the sink/So low at the sink), 1975
from the series: *How visual does an art work have to be to be an art work?*
1974 -1982; cassette from a live performance, 1974, installed as an installation activated by turning on the sink
Edition of ten
USD 3,000

Played throughout the gallery on the hour:

Louise Lawler
Birdcalls, 1972/1981
audio recording, 7 minutes
Collection Sol Lewitt

Back room walls:
Louise Lawler
A Movie Will Be Shown Without The Picture,1983
poster for film installation
Not for sale

Not in the gallery:
Roberto Jacoby
Automatic Circuit, 1967/1968 stickers posted around the city in spaces like telephone booths, bathrooms, hallways, etc.; recording on telephone answering machine Available upon request The fact that you have called shows that you saw a sticker (little poster) in which there were photographs of a woman and a man and a telephone number . You have thus closed a communication circuit that started when you read the poster and is ending now.
This is an answering machine. when your call comes in it automatically connects to the tape on which this text has been recorded.
Thus the common structure of telephone communication has been changed and all the information goes toward you regardless of anything you might say but this circuit does not inform about anything, it only speaks about itself and you can keep listening or hang up the telephone. My name is Roberto Jacoby and the answering machine was made of Panasonic.

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