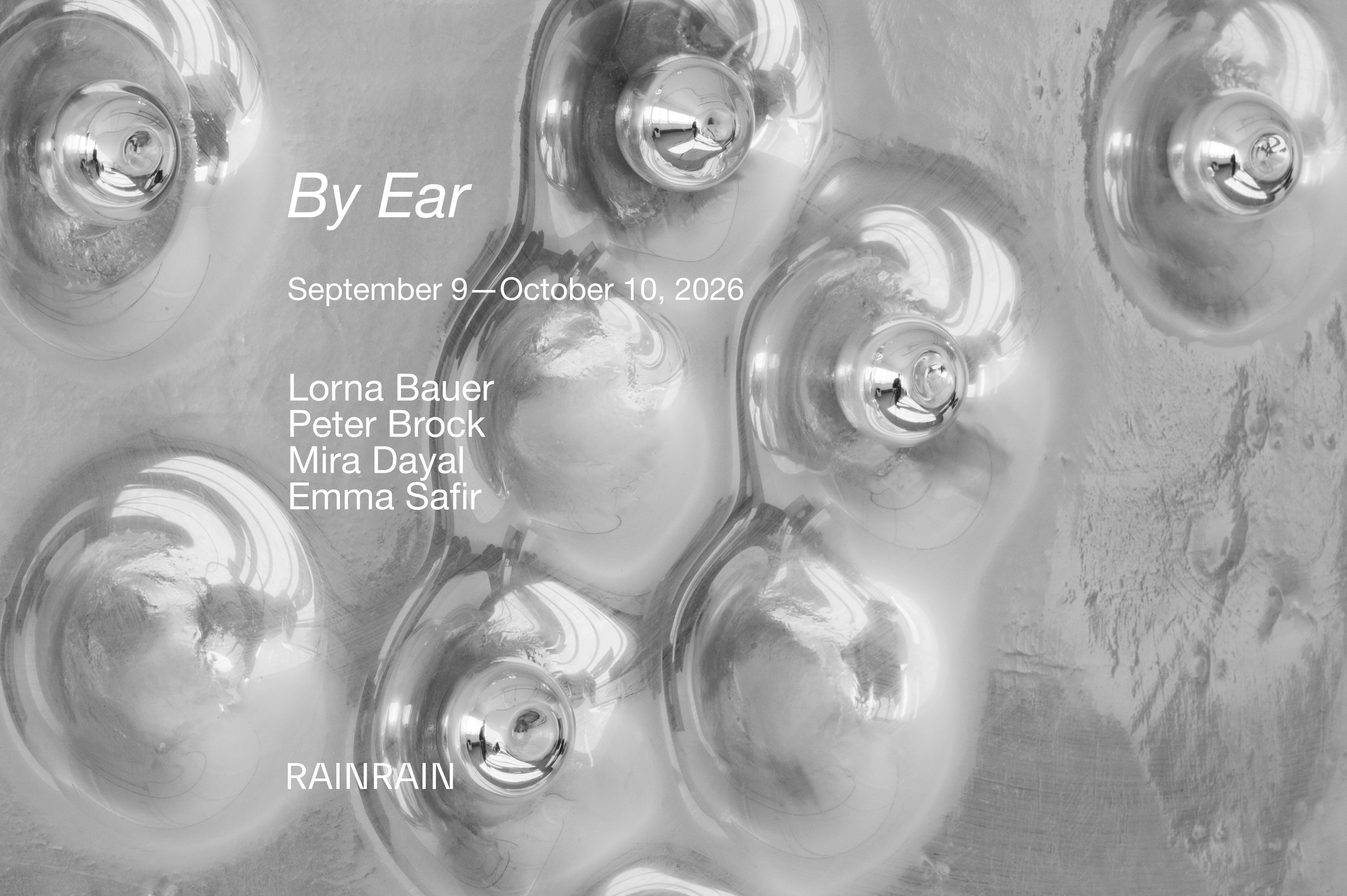


By Ear

September 9—October 10, 2026

Lorna Bauer
Peter Brock
Mira Dayal
Emma Safir

RAINRAIN

The spontaneity of musical intuition represses everything predetermined, rejects whatever had been learned, and acknowledges exclusively the power of the imagination.

—Theodor W. Adorno on Schoenberg, *Philosophy of New Music* (2006), p. 95

RAINRAIN is pleased to present ***By Ear***, a group exhibition bringing together the work of Lorna Bauer, Peter Brock, Mira Dayal, and Emma Safir.

The title is taken from an idiom that underlines a condition of making and being without a score. In order to play by ear, the skilled musician has to rely entirely on sound, the medium's purest and most uncompromising form, foregoing any system of its representation or transcription. Repetitively training their ears, the musicians can unravel the deluge of sensation, palpitation and vibration, as if out of thin air. It is a mode of performing that favors intonation over instruction, intuition over predetermination, change over impasse.

A shared condition of making, *By Ear* spatializes this poetic attunement exercised by the four artists through intervals—between elements of desire, matters of friction, aesthetics of conquest, and cadences in time. In hums, whispers, excursions and suspension, the artists materialize their imaginaries against reification, rehearsing opacities and freedoms that loosen conventions of perception, language and memory.

Mira Dayal thinks of instruments, those with potential to evade didactic apparatus, language, speech or pedagogy. In her sculptural practice, Dayal pushes the boundary of image and representational regimes, exploring sculpture as drawing and the poetic relationship between one material and another. The small metal sculptures display relational studies with previously discarded elements, solidified as notational preludes for future lives and exits.

Peter Brock works with sound and color. His paintings on aluminum panels reconsider the sublime by the chasm of the technological abyss. Their austere base emulates a digital object, while emanating an obscure glow without declaring a source. Treating each working surface as a proxy of life rather than a plane of projection, Brock creates paintings with spirits of their own; amidst their inclinations and limitations, the paintings hallucinate their own horizons, slitting intelligence with vibrating consciousness.

Quiet violence seeps in **Emma Safir**'s work, interlaced with delicate care. Safir considers her practice a way of "bastardization," dislocating hybridization of historical elements from decorative traditions. In folly chaise, Safir pulls the steel spines out of her photographic upholstery into a trolley with no cushion, perpetuating the delay of legibility with a cradle.

Lorna Bauer configures a unique gleam of silver and chrome opacity with glass and light-sensitive silver nitrate, both crucial instruments for early black and white photography. Photographic vignettes of plant life are embedded in the false mirror, with ripples held fast like toxic bubbles in a pond reflective of the Montreal wasteland contaminating local ecology. Stained with silver, the lampwork glassware resembles the yellow fruit growing on the trees surrounding Villa E-1027, the Irish architect Eileen Gray's modernist masterpiece. Instead of photographing the sight, Bauer recited it with a different layered contraption of fragility with a change of key.

In their different ways, the four artists tackle the limits of sight as a point of departure, treating the compromise of representation as a ruin for renewal—and the plight of sight as sites for rebellion. Together, the works put profound intimacies with their mediums in play, conducting labored memories that remain open to recalibration, and waiting for the arrival of the eternal present.

In the true spirit of the title, this text should offer no rope to interpretation, no point of direction to meaning-making or establishing encounters. But perhaps, what has been written so far can remain irrelevant to the show or the works somehow anyway. Just like scoresheets to music, they cannot be music after all.





Lorna Bauer lives and works in Montreal. In her practice, Bauer utilizes photography and sculpture to examine human relationships to their surroundings. Her projects are generally site-related, responding to specific places and contexts through material and visual investigations into the ecologies of lived environments. Bauer uses exclusively analogue technology, as it provides a set of limitations to achieve an economy of form. She also understands documentary genres as a series of conventions that can be put toward other poetic means. Bauer's work has been featured in numerous solo and collective exhibitions in Canada and abroad, including the Musée d'art contemporain de Montréal, Darling Foundry (Montreal), YYZ Artists' Outlet, Franz Kaka (Toronto), Eleftheria Tseliou Gallery, and Snehta Gallery (Athens). Her work is held in the collections of the Musée d'art contemporain de Montréal and the Musée national des beaux-arts du Québec.



Lorna Bauer
L'Oeil
2025
Hand Mirrored, kiln-formed glass and archival inkjet print, flame-worked borosilicate
24 x 36 in (61 x 91.4 cm)
LB25MM001



Lorna Bauer
L'Oeil
Installation View



Lorna Bauer
L'Oeil
Detail

Lorna Bauer
L'Oeil
Detail



Lorna Bauer
Innsbruck
2025
Hand Mirrored, kiln-formed glass,
and archival inkjet prints
22 x 36 in (55.9 x 91.4 cm)
LB25MM002



Lorna Bauer
Innsbruck
Detail

Lorna Bauer
Innsbruck
Detail

Lorna Bauer
Lemon Tree #3
2026
Borosilicate glass, silver stain, and wire
Dimensions Variable
LB26SC003



Lorna Bauer
Lemon Tree #3
Detail







Peter Brock lives and works in New York. He has an MFA in painting from the Milton Avery School of Art at Bard College, and studied in Monika Baer's class at the Städelschule in Frankfurt, Germany. His work has been exhibited at Nicelle Beauchene, New York; Someday, New York; Diez Gallery, Amsterdam; International Objects, Brooklyn; Nino Mier, Los Angeles; Spencer Brownstone Gallery, New York; Goeben, Berlin; Root Canal, Amsterdam; Calle Cedro 328, Mexico City; Peana Projects, Monterrey; 83 Pitt Street, New York; _2B, Madrid; 321 Gallery, Brooklyn; and Federico Vavassorri, Milan, among others. He received the IAAC award for art criticism in 2021 and regularly publishes reviews and essays with Frieze, ArtReview, Artforum, e-flux Criticism, Texte zur Kunst, Flash Art, The Brooklyn Rail, and Artillery Magazine.



Peter Brock
Dynamo
2026
Oil and colored pencil on aqua resin and aluminum panel
39 x 48 in (99.1 x 122 cm)
PB26PG001



Peter Brock
Dynamo
Installation View

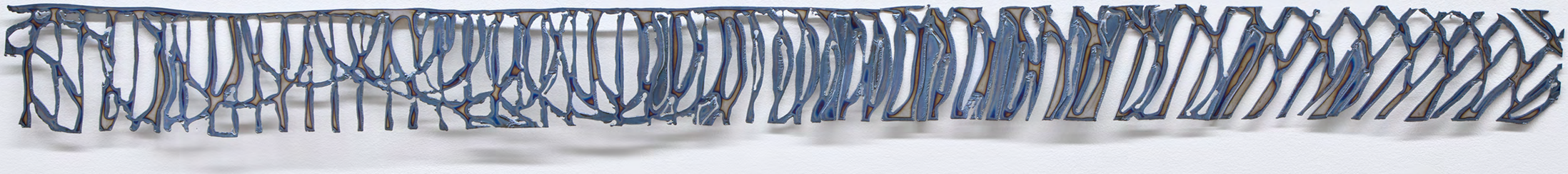


Peter Brock
The End of the Myth
2025
Oil and graphite on aqua resin and aluminum panel
9 ½ × 12 in (24.1 x 30.5 cm)
PB25PG002





Mira Dayal is an artist, writer, editor, and educator based in Brooklyn. She produces systems of sculptures that often respond to a site's architecture or history; involve subtle, laborious, often absurdist uses of vernacular objects and materials; critically reflect on changing technologies; and push against the limits of language and image. Her current body of work is a series of "language objects"—sculptures in steel and other materials that replicate and abstract tools and materials associated with the production of language and narrative. Research for this project spans from the ancient physical origins of written language to contemporary Large Language Models, and from childhood games to industrial fabrication processes. Dayal has held solo exhibitions at venues including Fuller Rosen Gallery, Philadelphia; Princeton University, NJ; Spencer Brownstone Gallery, New York; Gymnasium, Brooklyn; Lubov, New York; and NARS Foundation, Brooklyn; as well as two-person exhibitions at Kunstverein Dresden, Germany, and Abrons Art Center, New York. She has also participated in group exhibitions at the Hessel Museum of Art, Annandale-on-Hudson, NY; Feral File; Barnard College, New York; Miriam, Brooklyn; lower_cavity, Holyoke, MA; Parent Company, Brooklyn; Apparatus Projects, Chicago; Artspace New Haven, CT; OCHI, Los Angeles; Hesse Flatow, New York; NURTUREart, Brooklyn; and other spaces. Her work has been covered in Afterimage, BOMB Magazine, the Brooklyn Rail, the Chicago Reader, Frieze, Hyperallergic, and other publications. She has participated in residencies at the Steel Yard, Ox-Bow, Art in General, and A.I.R. Gallery.



Mira Dayal
Phase Shift
2024
Steel
4 ¼ x 58 x ⅛ in (10.8 x 147.3 x 0.3 cm)
MD24SC001



Mira Dayal
Phase Shift
Detail



Mira Dayal
Other Compositions
2025
Mixed-Metal
Dimensions variable
MD25SC002

Mira Dayal
Other Compositions
Detail

Mira Dayal
Other Compositions
Detail



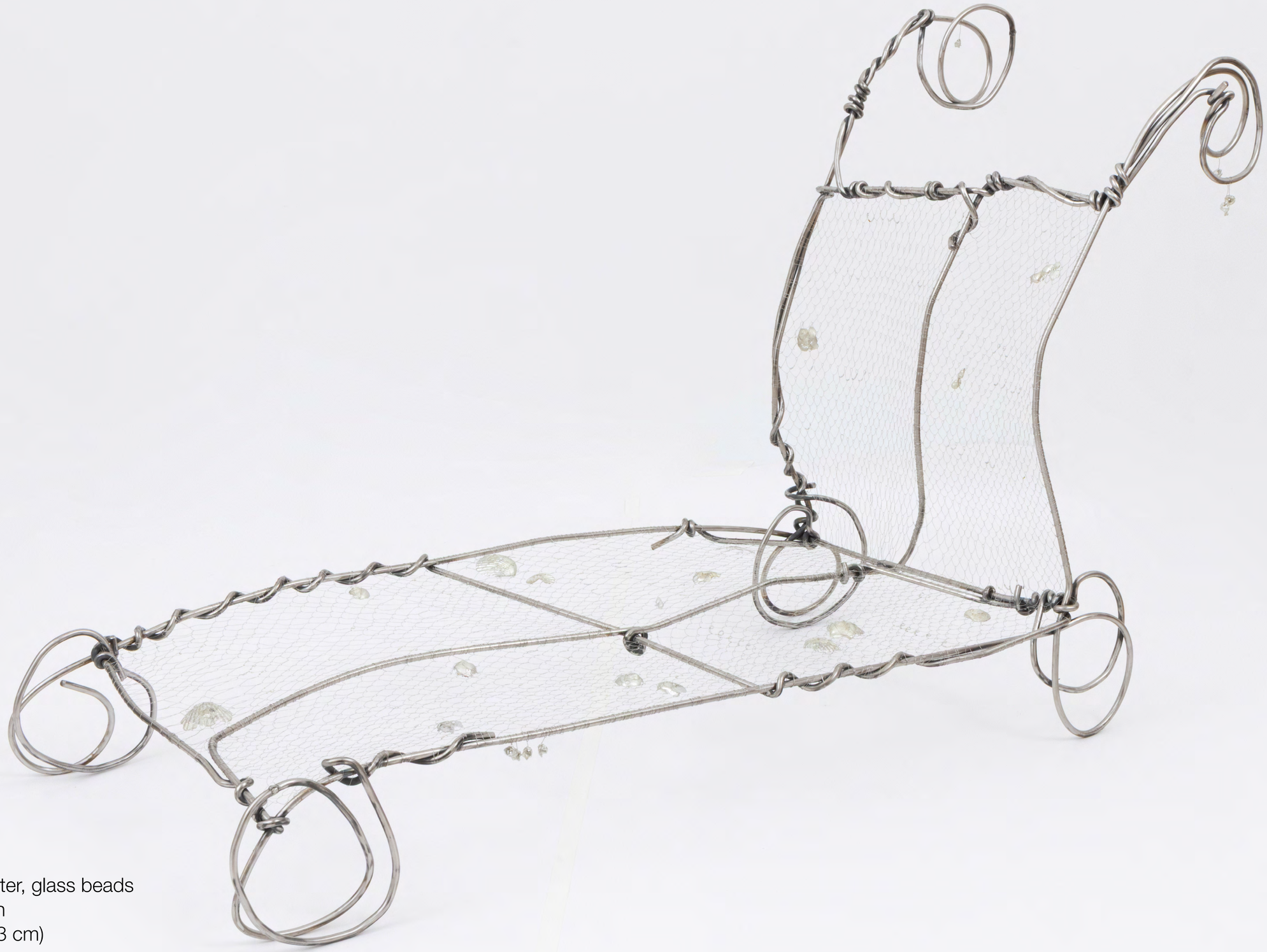


Mira Dayal
Other Compositions
Detail

Mira Dayal
Other Compositions
Detail



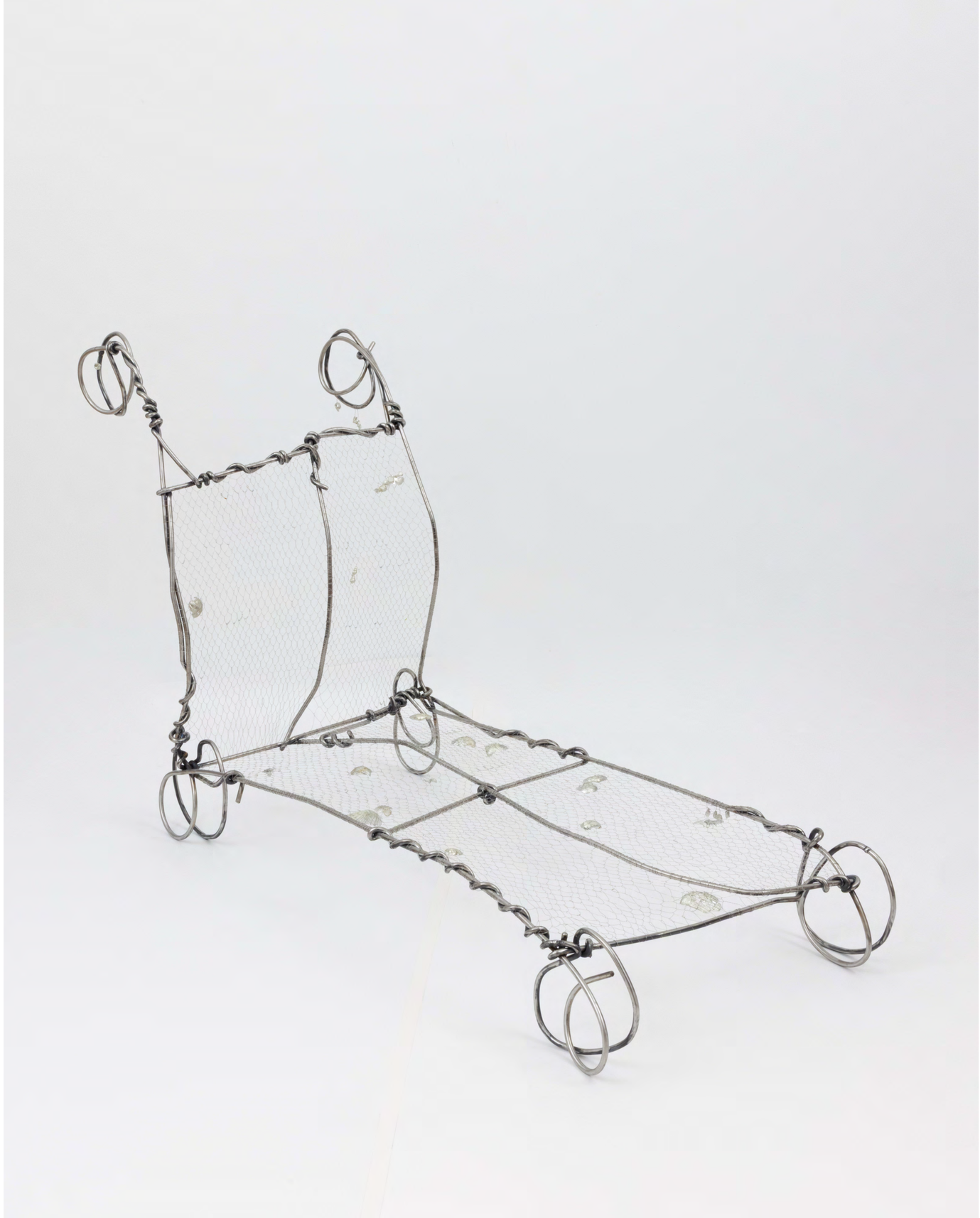
Emma Safir makes paintings that utilize fabric manipulation, lens-based media, smocking, rasterization, upholstery, and digitization. Her paintings function as screen simulations, proxies and portals. Safir is interested in hierarchies of labor in relation to gender and digitization. Safir holds a BFA from RISD in Printmaking and an MFA from Yale in Painting & Printmaking. She has had solo exhibitions at the Buffalo Institute for Contemporary Art; HESSE FLATOW, New York; Blade Study, New York; Baxter St at CCNY, New York; SHIN HAUS at Shin Gallery, New York; and Bunker Projects, Pittsburgh. Safir has also participated in group shows at HESSE FLATOW, Galerie Nicolas Robert, Charles Moffett, Jack Barrett, Lyles & King, among others. Looking ahead, Safir will have her next solo exhibition at HESSE FLATOW, New York in fall 2027. Safir's work is in the permanent collection at the Whitney Museum of American Art, New York. She lives and works in New York, NY.



Emma Safir
folly chaise
2025
stainless steel, pewter, glass beads
39 x 70.75 x 26.5 in
(99.1 x 179.7 x 67.3 cm)
ES25SC004

Emma Safir
folly chaise
Detail







Emma Safir
Fairy Rings
2026
Pewter, glass beads, stainless steel wire
Dimensions variable
ES26SC005

Emma Safir
Fairy Rings
Detail



Emma Safir
Fairy Rings
Detail

