[a noise in the ear like the wind]

Christian Naujoks

Exhibition // 2nd and 3rd Floors
September 4, 2026 – April 25, 2027 (3rd Floor)
September 4, 2026 – October 25, 2026 (2nd Floor)

Second Floor

On the second floor of the exhibition *[a noise in the ear like the wind]*, Christian Naujoks creates a multilayered landscape of sound and perception in which music, written text, and environmental sounds intertwine. The starting point is the experience of tinnitus, which the artist knows from his own history of hearing and which becomes perceptible here not only as an impairment or a source of suffering, but also as a possibility for altered perception.

Across five rooms, text works take the form of so-called audio captions, drawing on different auditory impressions and descriptions of tinnitus. From *[an unwanted noise]* and *[a high-pitched ringing]* to *[a mild neural blip]* or *[a delayed warning signal]*, the written phrases move between bodily experience, medical description, humor, and poetic association.

Arranged in varying sizes and configurations on the white walls, they transform the exhibition spaces into a kind of walk-through projection surface. The texts themselves appear like sounds distributed throughout the space.

The two sound installations *The Voice of the Birds at Dawn* and *Like Water* combine musical compositions with environmental recordings. These include the shrill calls of tropical parrots that have established themselves in Wiesbaden, as well as recordings of flowing water from the Nerotal valley. Rather than acoustically imitating tinnitus, the music opens up an emotional space of its own, in which inner and outer perception overlap.

With the participatory score *Outer Ear*, visitors are invited to record their own listening experiences in circular diagrams. The resulting sonic traces can become a starting point for exchange and shared experiences. The result is an open, sensory, and playful environment in which an auditory experience often perceived as isolating can give rise to new forms of communication and togetherness.

Third Floor

On the third floor of the exhibition *[a noise in the ear like the wind]*, Christian Naujoks presents two works that explore the relationship between sound, the body, and the environment in different ways. Music, moving images, and everyday experiences enter into a dialogue with the history of Fluxus.

Naujoks' 16mm film *Listening to Piano Garden* was developed in response to Annea Lockwood's composition *Piano Garden*, which exists as a permanent installation in the garden of the Nassauischer Kunstverein. Exposed to the elements, the piano undergoes a continuous process of transformation through weathering and plant growth. Transience thus becomes an essential part of the composition. At the same time, the piano, as an instrument of Western musical culture, enters into a new relationship with its surroundings.

The film can be understood both as a musical performance and as a cinematic score for listening. It has no audible soundtrack. Instead, so-called audio captions form an independent poetic layer of text. Rather than describing actually audible sounds, phrases such as *[the sound of your thoughts wandering]*, *[the sound of your head slowly turning]*, or *[the sound of your eyes closing]* create a form of audibility that extends beyond acoustic perception. This cinematic listening is directed not only toward the piano but also toward the environment to which it is exposed.

In the adjacent room, Naujoks' four-channel sound installation *Playing and Reality* draws on the realities of his everyday life during his Follow Fluxus fellowship. His live-in studio in Wiesbaden also served as a child's room for a time. Shared sound experiments on a synthesizer with his then three-year-old son became the starting point for a composition in which repetitive, almost mechanical structures alternate with playful, unpredictable, and melodic passages. Rather than directly reproducing the original situation, the work reconstructs it through music. In this way, the relationship between artistic production, childhood play, and care becomes part of the work itself.

The synthesizer sounds intertwine with brown noise, a deep, wind-like rushing sound, as well as recordings of the piano from Ben Patterson's permanent installation *Ben's Bar* on the same floor. Individual notes, restrained harmonies, and the audible mechanics of the instrument meet incidental sounds of the urban environment captured in the recordings. The noise moves between opposing speakers, altering the spatial perception of sound. Dim, brownish lighting playfully translates the name of the sound into a visual experience.

The sounds of *Playing and Reality* extend into the room where the film is shown, while its images are already visible from within the sound installation. Depending on where visitors stand and how they move, music, images, and imagined sounds can overlap differently. This creates new relationships between the two works, which visitors can discover in their own ways.