



1 Les Trucs, **Das Frosch/Vogel Lied**, 2017. Composition for hoverboard, super 8 camera, synthesizer and midi-grid (live performance). Courtesy the artists.

2 Hannah Weinberger, **Curtains**, 2017. Molton fabric. Dimensions variable. Courtesy the artist, Freedman Fitzpatrick, Los Angeles and Freymond-Guth Fine Arts, Basel.

3 Daan Gielis, Radna Rumping and Damon Zuconi, **So Far, So Real**, 2016. Steel, TV-screens, custom software, speakers, custom torches. Dimensions variable. Courtesy the artists.

4 Hannah Weinberger, **On Air**, 2017. Duration: 23' 41" (video loop). Courtesy the artist, Freedman Fitzpatrick, Los Angeles and Freymond-Guth Fine Arts, Basel.

5 Sergei Tcherepnin, **Parade**, 2015. Gouache on linen, brass, wire, transducer, amplifier, ipod. 213 x 183cm. Courtesy the artist, Foksal Gallery, Karma International and Overduin & Co.

6 Sergei Tcherepnin, **Neptune's Ribbon**, 2015. Gouache on linen, copper, brass, wire, transducer, amplifier, ipod. 167 x 182 cm. Courtesy the artist, Foksal Gallery, Karma International and Overduin & Co.

7 Sergei Tcherepnin, **Yet to be titled (musical lantern 2)**, 2017. Wood, transducers, sound, Arduino, touch sensor, lights, silk, outlet, wires, copper, photo. 83 x 55 x 15cm. Courtesy the artist, Foksal Gallery, Karma International and Overduin & Co.

8 Sergei Tcherepnin, **Yet to be titled (musical lantern 3)**, 2017. Wood, transducers, sound, Arduino, touch sensor, lights, synthetic fabric, outlet, wires, copper, photo. 106 x 139 x 38cm. Courtesy the artist, Foksal Gallery, Karma International and Overduin & Co.

9 Sergei Tcherepnin, **Yet to be titled (musical lantern 1)**, 2017. Wood, transducers, sound, Arduino, touch sensor, lights, silk, outlet, wires, copper, photo. 83 x 55 x 15cm. Courtesy the artist, Foksal Gallery, Karma International and Overduin & Co.

10 Milan Grygar, **Finger Score**, 1972. Score and film. Duration: 4' 26". Courtesy the artist.

11 Noa Eshkol, **Musical Carpet—Prelude**, 1978. Cotton, synthetic fibres, rayon. 203 x 158cm. Courtesy the Noa Eshkol Foundation and Galerie Neugerriemschneider, Berlin.

12 Noa Eshkol, **Musical Carpet—Fugue**, 1978. Cotton, synthetic fibres. 225 x 149 cm. Courtesy the Noa Eshkol Foundation and Galerie Neugerriemschneider, Berlin.

13 Lina Lapelyte, an evening of live performances with Lina Lapelyte, 2017.

14 Hannah Weinberger, **As If I Became Upside Down, Right Side Up (Humming Stones)**, 2013. Quarried stones, amplifier, cable, excitors 6-channel, 1-hour audio sound composition (looped). Dimensions variable. Courtesy the artist, Freedman Fitzpatrick, Los Angeles and Freymond-Guth Fine Arts, Basel.

Why

Patterns

?

Noa Eshkol  
Daan Gielis  
Radna Rumping  
Damon Zuconi  
Milan Grygar  
Lina Lapelyte  
Les Trucs  
Sergei Tcherepnin  
Hannah Weinberger

A group exhibition  
with:

Noa Eshkol

Daan Gielis

Radna Rumping

Damon Zuconi

Milan Grygar

Lina Lapelyte

Les Trucs

Sergei Tcherepnin

Hannah Weinberger

Curator: Roos Gortzak

Open: Wed-Fri: 13:00 – 17:00  
Sat-Sun: 11:00 – 17:00

**Why Patterns?** is a group exhibition that brings together contemporary and historical artists who share a common interest in experimental music. In their work the artists explore forms of coincidence, improvisation, and abstract notational systems. The exhibition's title is borrowed from a 1978 musical composition by Morton Feldman with the same name. Feldman was one of the many international composers and musicians that Ad van 't Veer brought to Middelburg for the high-profiled Festival Nieuwe Muziek, which ran from 1976 to 2003. For his composition **Why Patterns?** Feldman was inspired by abstract expressionism and rugs from the Middle East. Feldman saw a link between the way in which carpet makers dealt with pattern making, in which one pattern was never more significant than another, and the way in which he worked as a composer. The exhibition **Why Patterns?** explores how non-hierarchical methodologies are being used in artistic practice today.

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Originally formed as a band, **Les Trucs** (Toben Piel and Charlotte Simon) are in-

spired by artistic avant-garde techniques, as well as utopian concepts in pop and "prog-", or, progressive music. Their live performances often take place within uniquely constructed environments, which - like their music - blend known or formal structures with their own particular brand of eclecticism. For **Why Patterns?** Les Trucs developed a new composition performed only at the opening. The performance, entitled **Das Frosch/Vogel Lied** (2017), was based on a child-like poem by Nis Momme Stockmann describing an absurd friendship between a bird and a frog. For the live performance of **Das Frosch/Vogel Lied** Les Trucs gathered together a "choir of technical diversity" to be installed within the "floor-score" for the composition: a super-8 camera (robot), midi grid loops, a drum, a synthesizer, a keyboard, and voice amplifying backpacks. Traces of the floor score - in the form of bird seed - remain in the space as the only remnants of this performance.

Reception, engagement, and participation play an important role in **Hannah Weinberger's** works. An abiding interest



in “others” – whether they are receivers or collaborators in her work – underpins her practice. At Vleeshal Markt Weinberger has succeeded to bring harmony to the collective group exhibition while also allowing the viewer a performative role within the exhibition. The thick, white, echo-absorbing **Curtains** (2017) that line the walls and intersect the exhibition space create a supportive sound environment and theatrical playground for each of the works within the exhibition to function and co-exist. Weinberger’s highly visible gesture introduces a set of dialectical relationships explored throughout the exhibition: the relationship between background and foreground, between immaterial (sound) and material (form), and between singular and communal experiences.

**So Far, So Real** (2016) is a collaborative work by artists **Daan Gielis, Radna Rumping** and **Damon Zucconi**. The installation challenges the viewer’s preconceptions of what is “real”, what is an existing system, and how to behave in a system. It takes as its starting point three texts, each exploring behaviour within an existing context: the author’s own online communications, the devotional music of Alice Coltrane who exchanged the music industry for a Californian ashram, and the imitation of Indonesian fabric-making processes within the Netherlands. These texts were entered into a software programme for speed reading, enabling the viewer to read the words as quickly as they appear on the screen, without moving their eyes. They were then slightly altered by four parameters including changing the speed, breath and colour of the text to ‘compose’ a rhythm within and through the text. The rhythm created through these videos is extended to their physical installation where three screens have been attached to a series of poles, facing each other as if in conversation. The poles intersect this space of the installation, forcing the viewer to negotiate their own body around them to view the work, intruding on this “conversation” and implicating the audience in the act of viewing. The result-

ing installation leaves the viewer questioning how we can look for more “free space” within existing systems - not by attacking existing patterns, but by altering them slightly through techniques such as delay, reversing, sidestepping and copying - in order to find what is “real” underneath, above, behind or beyond.

In **Hannah Weinberger’s** silent film **On Air** (2017), we see the artist approach filmmaking in the same way she does her audio compositions: rhythmically weaving, layering and looping her own field recordings with found digital imagery in an interchangeable, asynchronous and non-hierarchical fashion to produce ambient, immersive filmic installations.

In **Sergei Tcherepnin’s** practice sound is often made tactile. His **Body Bound Notations: Parade** (2015) and **Neptune’s Ribbon** (2015) are large linen textiles onto which fictional notation patterns are painted, giving the appearance of oversized musical score sheets. Curling brass and oxidized copper forms are attached to the front of these fabric sheets and placed in close proximity to surface transducers, which emit sound specific to each score. When pressed to the surface of these transducers, the metal amplifies the sound significantly, making the music physical and including the viewer in the completion of the “score.” These score-paintings therefore become instrument-speakers to be activated and “played” by the viewer, who, in their physical manipulation of the metal shapes can filter the sounds they emit. His new works **Yet to be titled: musical lanterns** (all 2017) – made especially for this exhibition – consist of a series of wooden boxes covered by silk scrims, through which wires protrude. When touched, these wires emit bursts of light and sound that can be manipulated by the viewer into a rhythmic composition. Inside these boxes are elaborate visual compositions – mini-theaters – made up of photographs, metal, sticks, wires and other ephemera, along with the exposed apparatus itself. Both the **Body Bound Notations**

and the new musical lantern-theaters challenge how visitors can both affect and be affected by sound, dissolving preconceived divisions between artwork and audience and rendering the listening and viewing experience an active process.

Since the 1960s **Milan Grygar** has been fascinated with the relationship between image and sound. In 1965 Grygar realised he could “hear” the drawings he was creating. He began to record the sounds he was making – the rhythmic taps and scratches that occur when making marks on paper. Lines became long and drawn-out notes, dots staccato. Grygar called these works **Acoustic drawings** – drawings which captured the sonic existence of the emerging image. Grygar also created score-drawings with the intention that they be considered the basis for musical performances. One of these works is **Finger Score** (1972), currently on display at Vleeshal Markt as both score, and the film of its performance. Seen together the viewer experiences a unique sensation; they are able to see sounds, and hear drawings.

Lingering in the space as an echo of our last exhibition, **I Look at the Moon and Think about My Daughter-In-Law** Vleeshal is presenting again two wall carpets made by **Noa Eshkol: Musical Carpet – Prelude and Musical Carpet – Fugue** (both 1978). In addition to her minimalist choreographies, Eshkol began making a new type of composition in 1973: colourful wall carpets constructed from found and donated materials. Eshkol had a strict set of rules for making the carpets, underpinned by the ideology that no fabric should be privileged over another and that the material itself would “dictate” what should be done with it. As is the case in musical composition, Eshkol’s **Fugue** – compared to her introductory **Prelude** – is more complex. The rhythmic and repetitive patterns Eshkol created in these carpets – particularly those constructed from strips of shirting offcuts in **Musical Carpet – Prelude** – give the impression of a large musical score, and further reiterate

Eshkol’s abiding interest in acts of non-hierarchical composition-making.

**Lina Lapelyte’s** practice can be placed ‘in-between’; in-between classical and experimental, music and fine art, composing and improvising.’ In her work she explores contemporary forms of performativity often drawing on rituals of folk, popular music, opera and performance and placing them in a context of contemporary art. On June 10, two performances by Lina Lapelyte can be heard and seen: a new performance conceived especially for this exhibition in which Lapelyte will interpret and Noa Eshkol’s musical wall carpets as scores, and the existing performance **Ladies** (2015), in which Lapelyte invites four women from the Lietuva ensemble – a folkloristic orchestra that toured worldwide during the Soviet-regime – to perform a multi-layered ‘woven’ composition using a traditional string instrument known as kanklės.

Outside on the Helmplein behind the Vleeshal Markt are **Hannah Weinberger’s As if I Came Upside Down, Right Side Up** (2013) – three large boulders quarried from the Swiss mountains. Weinberger has transformed these stones into instrument-speakers by placing magnets activated by sound in their hollowed out centres. The sounds they emit are both familiar and alien: compositions that weave recordings from Weinberger’s personal surroundings (such as glasses clinking or sounds from nature) with pre-made digital sounds (such as jingles, phone alerts and sounds from cartoons). Removed from their original natural environment these acoustic stones reject any conventional understanding of audio equipment; instead, sculpture becomes sound and sound becomes sculpture.

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