

Ei Arakawa & Sergei Tcherepnin

荒川医とサージ・チェレプニン

with Daisuke Kino-shita and Zhang Li

フルート：木埜下大祐と張莉

January 14, 2012, Performance at Taka Ishii Gallery, Kiyosumi, Tokyo

1月14日、タカ・イシイギャラリー（清澄・東京）にて

We decided to be attendants at the gallery from 3 to 6 pm almost everyday.
僕たちは、ほぼ毎日午後3時から6時までギャラリーにいることに決めました。

How to play the wall hanging?
どうやって壁にかかったモノを演奏する？

How to play the photographs?
どうやって写真を演奏する？

How to listen while looking?
見るのと、聞くと、同時に行なう方法は？

How to observe listening?
聞いているのを観察する。どうやって？

How to display listening?
聞いている状態を展示する。どんなふうに？

How to listen to listening?
聞いていることを聞く。どのように？

How to take care of sound?
どう、音、または音楽を大事に扱う？

What is a good listener?
上手に聞く、とは？

Touching sound with wavering attention. With blue surgical gloves the photograph is touched, bent, shaken, destabilized. The photograph is rotated, flipped, swung, covered, and opened.

注意しながら、音、または音楽に向かう。青手袋を着用し、写真に触れ、写真を曲げ、振動させて、写真を不安定にする。写真は回転し、裏かえされ、ゆらゆらになる。写真は布でカバーされ、そして開かれる。

The recordings we chose were all trash. We salvaged those recordings, and reinvented them with materiality (by metal and cardboard). Recordings become unstable waves. In one instance, our movements become specifically choreographed to the recording (an old composition), becoming a conversation/dance with the past.

これらは、僕たちにはすでに意味のない記録音源だった。僕たちはそれを選びだし、物質性とともにも再生させる。金属やダンボール素材によって、記録音源は不安定な生の音波になり、例えば、僕たちの写真を動かす一挙一動が、昔のコンポジションと呼応する踊りのようなものになる。

There is always sound. But, you cannot "see" this sound in the beginning. The movement of photographs make us see the sound. Your attention is transformed as sound appears. The photographs (fake photos) allure your body to lean in. Repositioning ears left and right. Once your body leans to the photographs, you are looking at listening.

音、または音楽は常に流れてる。人はこの音を最初は「見る」ことが出来ない。それぞれの写真の動きにつられて、やがて音が見えてくる。写真、または二セ写真は、あなたの身体を傾けさせるよう誘う。耳が左、右、右、左と移行する。ある時間をもって、身体が写真へ傾く。その時あなたは、聞いているのを見てる。

(counter clockwise from the entrance)

Looking at Listening: Insights from the Forest

2011, 365 x 600 x 0.3, 600 x 365 x 0.3, 2100 x 1450, inkjet print on brass, black felt, cardboard, speaker wire, amp, transducers, *Insights from the Forest*, composed by Sergei Tcherepnin, Recorded at National Youth Olympic Hall, Tokyo, May 2007, Student Percussion Sextet, Conducted by Sergei Tcherepnin, 6:58

Looking at Listening: Body Vortex

2011, 700 x 700 x 0.6, 2100 x 1550, inkjet print on titanium, fabric, foam board, speaker wire, amp, transducers, *Body Vortex*, Sergei Tcherepnin, recorded at Casey Kaplan Gallery, New York, June 2009, 29:08

Looking at Listening: Blivton with Sergei Tcherepnin & Satoshi Takeishi

2011, 600 x 500 x 0.5 mm, 600 x 500 x 0.5, 2050 x 1050, inkjet print on zinc, blue wool blend fabric, cardboard, speaker wire, amp, transducers, *Blivton (Dan Blake, Yoni Niv, Josh Sinton) with Sergei Tcherepnin & Satoshi Takeishi*, recorded at Tenri Cultural Institute, New York, May 2009, 10:45

Looking at Listening: Live at I-Beam

2011, 700 x 700 x 0.6, 2100 x 1400, inkjet print on copper, brown felt, cardboard, speaker wire, amp, transducers, Recorded at I-beam, Brooklyn, June 2009, Sergei Tcherepnin with Andrew Smith, 27:05

Looking at Listening: Patti's New Mantra

2011, 600 x 500 x 0.5, 600 x 500 x 0.5, 2100 x 1450, inkjet print on zinc, blue cotton, foam board, speaker wire, amp, transducers, *Patti's New Mantra*, Ei Arakawa and Sam Lewitt, recorded at Artists Space, New York, December 2005, 23:55 & 13:56

(center)

Looking at Listening: Rainbow Spirals Live

2011, 1000 x 2000 x 0.6 mm, 2850 x 2550, inkjet print on copper, sand color felt, cardboard, speaker wire, amp, transducers, *Rainbow Spirals*, Sergei Tcherepnin with Greg Paulus & Kenny Wang, recorded at Diapason Gallery, New York, November, 2008, 28:02

