

Sergei Tcherepnin composes multiple-channel sound pieces that are actualized through sculptural forms, things which exist simultaneously as speakers and instruments. He explores the capacity for visitors to affect and be affected by sound through their bodies as much as through their auditory systems, and his environments allow for sonic discords and dissonances as well as emergent unities that nevertheless support the heterogeneity of their components.

*Subharmonic Lick Thicket*, the title of Tcherepnin's work for the List, incorporates sound recordings emanating from a floor built above the List's existing Bakalar Gallery floor. This becomes a physical music: through transducers, Tcherepnin's composition transforms the floor itself into a vibrating speaker. Sound is sensed through one's bone, skin, and body-mass, and the body becomes a reservoir of potentials for different patterns of listening. In turn, the gallery is transformed into a space of overlapping physiological registers: the floor becomes a "bone" that speaks in tones, thumps, and grumbles, its voice transmitted not through the air but directly from floor to human, from "bone to bone." Fabric elements turn into skins that mediate sound, and metal forms derived from the shape of the tongue and mouth emerge from the floor and walls. These forms are physical sound systems that speak, characters that at times invite, at times rebuff, interaction, with each state a point of departure for other trajectories of listening.

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