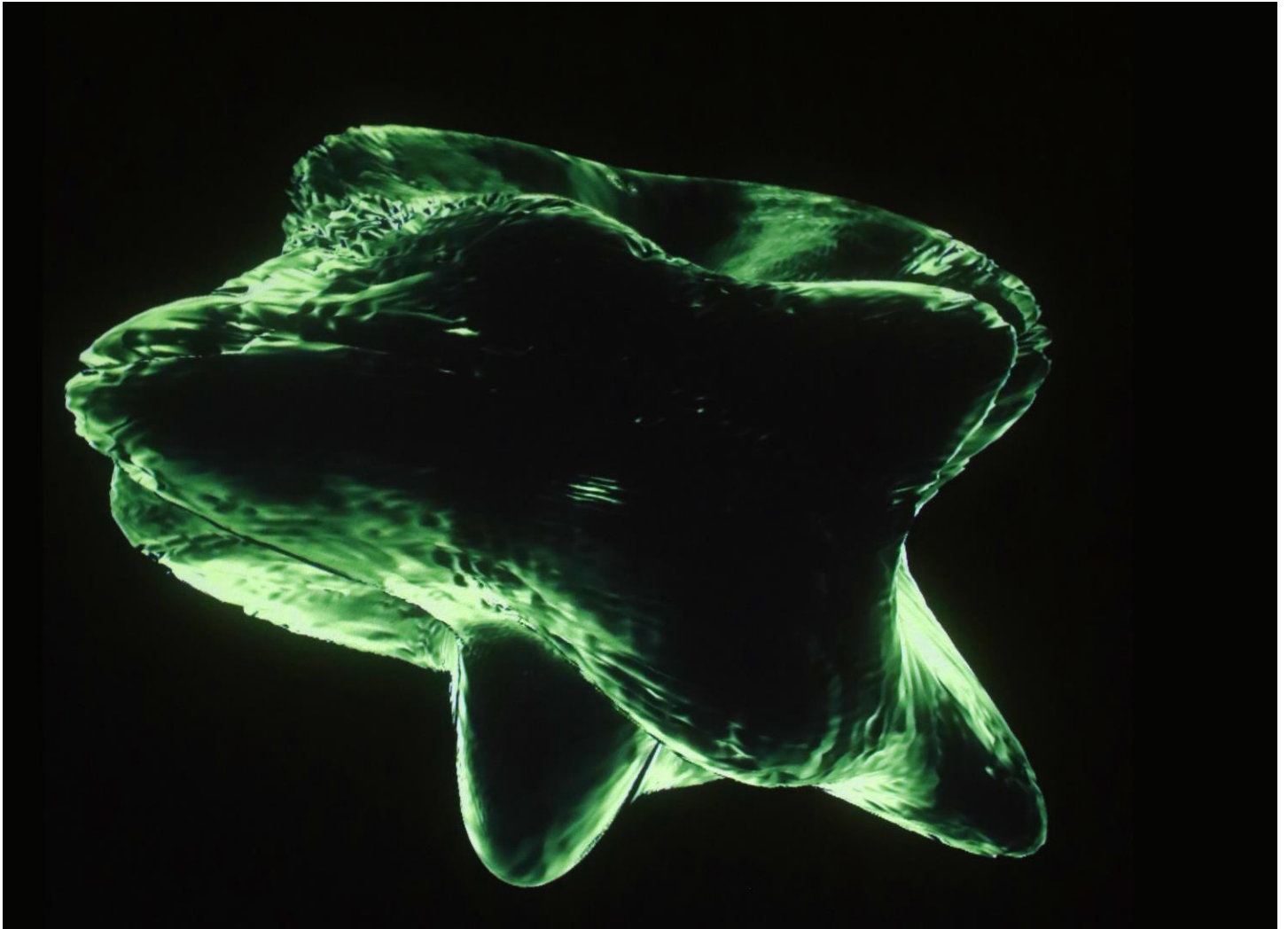


1/3 – 25/5/2025, *ton not. not ton*. Bear Bones Lay Low,  
Isaac Chong Wai, Gajek, Keta Gavasheli + Gregor  
Darman, Satch Hoyt, Steffani Jemison, Annika Larsson +  
E.I. the Blob, Alvin Lucier, Kunsthalle Münster



Press release:

Following two successful editions in 2021 and 2023, *ton not. not ton* will take place at Kunsthalle Münster for the third time. With Bear Bones Lay Low, Isaac Chong Wai, Gajek, Keta Gavasheli + Gregor Darman, Satch Hoyt, Steffani Jemison, Annika Larsson + E.I. the Blob and Alvin Lucier, we have again invited visual artists and musicians.

Concert, performance, exhibition: *ton not. not ton* is devoted to the sound of things and to what sound evokes, allowing it to appear in acoustic interventions and objects in space, and come to life in one's own imagination—vibrating and haptic, visual and immaterial, embodied and disembodied. The focus of the third edition of *ton not. not ton* lies on resonance. How is sound produced, how is it absorbed by the body, how does it resonate within us and how do we resonate within our surroundings? What traces do we leave behind—sometimes consciously, sometimes unconsciously? What role does our body play in all this? How do we, simply through our physical presence, inscribe ourselves into the space and change it?

By exploring the theme of resonance, *ton not. not ton* responds to an increasing alienation. The associated loss of the ability to resonate is countered in the exhibition by offering meaningful experiences. Immediate physical experiences, the visualization of time and space, encounters with textures and sounds, listening as a distinct sensory experience and perceptual ability all contribute to a sense of situatedness. It is about a collectively shared space, an ability to resonate—in the sense of “response-ability”—and challenges us to think more broadly about what it means to hear, to be heard and to listen in today's complex environment.

In addition to featuring works by [Isaac Chong Wai](#), [Steffani Jemison](#), [Annika Larsson](#) and [Alvin Lucier](#), there will be performances and concerts by [Bear Bones Lay Low](#), [Satch Hoyt](#), [Annika Larsson + E.I. the Blob](#) during the opening (28 February 2025) and by [Gajek](#), [Keta Gavasheli + Gregor Darman](#) at the end of the exhibition (24 May 2025).

The works in the exhibition actively engage the visitors, become measuring instruments of their presence and impact. Their own movements or noises are registered by the works and resonate within them. The quivering, contorting or twitching of [Annika Larsson's](#) *E.I. the Blob* as a reaction to a sound in the space visualizes something which, similarly, [Alvin Lucier](#) renders audible with his *Empty Vessels*. Perhaps one could also speak of a certain vibrancy in the lenticular prints by [Steffani Jemison](#), who in her works makes reference to Black history, as does [Satch Hoyt](#) in his *Afro Sonic Mapping* staged as part of the opening. The works of Jemison and Larsson, then again, share an interest in and critical examination of progress. New ways of thinking and being are explored on the basis of vulnerability—a vulnerability that [Isaac Chong Wai](#), in his works, juxtaposes with gestures of care, in which the resonance becomes palpable, almost tangible. The performances and concerts likewise play with the materiality of the sound, thus creating almost palpable impressions which, in turn, seem to inscribe themselves on us as the audience in the live moment.

#### Artists:

[Annika Larsson's](#) (born 1972) work examines the intertwined relationships between knowledge, embodiment, affect and visibility in our digital and physical world. Her work *E. I. the Blob* (2018), combining visibility and sound, was created to explore new ways of thinking, being and acting using moving images. The sensitive “image organism” responds interactively to sounds, with every communication leaving traces—traces that disappear slowly but never completely. The blob’s body virtually incorporates external stimuli, and it is precisely this physical characteristic that allows anthropomorphization to occur, even almost provokes it. In this regard, the question is also raised about the extent to which digital and organic systems are entangled in a continuous state of mutual influence and change. Together with *E.I. the Blob*, Larsson explores how organisms, bodies, technologies and environments communicate beyond instrumental language, subjectivity and reason, to experience what moving images and bodies can do and how both can help us understand the limits of our thinking.

The US-American composer and sound artist [Alvin Lucier](#) (1931–2021) is concerned with sound as a phenomenon of physics. In research-based productions oscillating between art performance, composition and science, he has devoted himself to the act of human hearing. With *Empty Vessels* (1997), premiered at the Donaueschinger Musiktage in 1997, Lucier investigates the resonance characteristics of small interior spaces and translates the inaudible into the audible. In eight empty glass vessels of different shapes and sizes, the sound of the surroundings is picked up by microphones, transmitted and made audible to the human ear with the aid of eight corresponding speakers. Each of the varying vessels produces its own sound, so that every strand of the feedback is likewise defined by the resonance characteristics of the respective vessel. As a result, a controlled area of feedback is created with resonant tones and their interferences; everything that happens between the speakers and containers influences the sound. Even the presence of people in the room has an effect on the sound, enabling one’s own physical presence to be perceived acoustically.

[Steffani Jemison](#) (born 1981) uses time-based, photographic and discursive platforms to enquire into “progress” and its alternatives. Drawing on movement and language as tools for material and spiritual research, her interdisciplinary practice explores themes of possibility, perspective, proximity and understanding. Inspired by the myth of Icarus, the works on display examine the connection between the body and mind through images of flight. Often focussing on Black American cultural forms, Jemison searches for connections across different historical, cultural and artistic contexts, returning again and again to the title “Same Time”, to evoke insights transcending boundaries of time and space. The two lenticular prints *Untitled (Same Time / How else will I)* (2024) feature figures floating in the air—although, without a horizon line for orientation, it is hard to tell whether they are flying or falling. Owing to their distinct qualities, the prints combine several temporal moments in a single object. In addition, they play with the illusion of movement and depth, are still and moving images alike and encourage interaction. The mirror works *Untitled (Same Time / way in the middle of the air)* (2024), on the other hand, depict a disintegrating wheel. With “way in the middle of the air”,

the image and title quote a line from the traditional African American song *Ezekiel Saw the Wheel*. Jemison uses these disparate symbols of flight to explore our ceaseless desire for freedom in the face of impossible conditions.

The interdisciplinary artistic practice of [Isaac Chong Wai](#) (born 1990) combines conceptual, political and performative elements. He is particularly interested in the vulnerability of the human body and the inherent violence of social systems as well as the notion of alternative microcosms of human relationships. In the series *Re-hearsed, Mirrored* (2024), Chong Wai captures bodies in movements that reveal their mutual emotional connection; they embrace each other, dance together, support and protect one another. Developed from the video and performance work *Falling Reversely* (2021/2024), created in reaction to anti-Asian racist hostility, *Rehearsed, Mirrored* reproduces relations based on the principle of care. The movement process of the portrayed figures is reminiscent of choreography; the sense of motion is emphasized by a deliberately blurred drawing style and overlaid glass and mirror panels. Dense and overlapping lines make the bodies appear almost abstract, causing them to elude tangibility. And yet, for us as viewers, it is difficult to detach from these bodies, as the altering reflections draw us into the depicted scenes and let us interact with them directly.

#### Musicians + Performers:

Originally from Venezuela and based in Brussels, with the solo project [Bear Bones, Lay Low](#), musician Ernesto González Rondon (born 1988) explores shifting psychedelic moods in electronic sound. His music has evolved from spontaneous bedroom noise- and drone-based jams to colorful synthesizer tunes where entrancing rhythms meet dubby use of effects. He has also been part of psychedelic free-form jam band *Silvester Anfang / Sylvester Anfang II* since 2006 and is involved in numerous projects including *Tav Exotic*, a beat driven electronic duo with fellow artist *Weird Dust*. Rondon released music in various formats on labels such as *Sloow Tapes*, *Troglosound*, *Full Of Nothing* or *KRAAK*. In late 2024 he was one of five artists (Trần Uy Đức, OKO DJ, Ploy, Officium) which remixed the track *Tempentary Dance* by *Cloud Management* for *dispari*.

[Gregor Darman](#) (born 1997) is a sound artist based in Düsseldorf. He studied art history at Heinrich Heine University Düsseldorf and Sound & Image at the Robert Schumann Hochschule (IMM - Institute for Music and Media). Darman is a co-founder of the record label *Candomblé* and has been involved in various music projects such as *Folie 2*, *LSW*, and *Phaser Boys*. Since 2017, he has curated and performed at *Salon des Amateurs*, Düsseldorf, where he has been a resident DJ since 2021. Darman interweaves his ongoing research with a drive to showcase 'important' music as part of his artistic practice, working at the intersection of pop and experimental music and presenting innovative sounds from the past and present as a form of expression.

[E.I. the Blob](#) (since 2018)—also known by the nickname 'Blob'—was brought to life as a visual organism by artist Annika Larsson. Blob reacts interactively to sound and touch in both existence and creation, demonstrating new ways of dealing with the moving image and with relationships between human and non-human beings. Blob was created as part of the artistic research project *Non-Knowledge, Laughter & The Moving Image*, which was led by Larsson from 2018 to 2022 and carried out at the Royal Institute of Art in Stockholm and the HFBK – Hochschule für Bildende Künste Hamburg. The name 'E.I.' could stand for 'Earthificial Intelligence', but according to the artist, it is also possible that the acronyms A.I. or E.T. were adopted incorrectly. Blob has participated in exhibitions and concerts at the Stockholm Academic Forum; KunstWerke, Berlin; Konstakademien Stockholm; Akademie der Künste, Berlin; Teatro Goldoni, Venice and Bildmuseet Umeå, among others.

[Matti Gajek](#) (born 1984) produces and performs electronic music under the stage name Gajek. Born in the GDR Gajek reflects on the emotional echo of ruptures and discontinuities: music about odd timelines, grief and ecstasy, weird youth cultures, hidden fashion codes, personal tragedies and strange haircuts. Remediating the forgotten archive of East German subcultures from a contemporary perspective Gajek's music explores evolving textures of high-energy digital composition. In a unique production technique

Gajek fractures and inverts modern genres emphasizing their out-of-jointness: creating oscillating atmospheres combined with haunting lyrical work. Since 2014, Gajek has released five studio albums on Labels such as Stroom, Infinite Greyscale, Throttle Records and more. He composes music for films, theatre, exhibitions and performances, most recently for the critically acclaimed film *The Investigation* by RP Kahl and the award-winning short film *Fear does not Exist* by Anna Zett. In 2022, Gajek launched mix series *Socialist Realness* on UK radio Resonance Extra focusing on avant-garde music produced in the GDR and shortly after the fall of the Berlin wall. Gajek has performed at major international venues and festivals, including CTM Festival, Berghain, Printworks London, Traumabar Und Kino, ADE Amsterdam, Melt Festival, MIT Massachusetts Institute of Technology and many more. Matti Gajek lives and works in Berlin.

Keta Gavasheli (born 1990) is an artist based in Düsseldorf. She studied architecture at the Tbilisi State Academy of Arts before pursuing Fine Arts at the Kunstakademie Düsseldorf, where she completed her Meisterschülerin under Dominique Gonzalez-Foerster in 2024. At the core of her work is an inquiry into seemingly impermeable boundaries. Through photography and film, she explores the dynamic relationship between vision and consciousness. As a resident of the *Salon des Amateurs*, Gavasheli has been performing regularly and curating events for the past two years, fostering collaborations with artists in the space. Her current explorations in sonic storytelling incorporate sound, voice, and both spoken and sung word. Through sound, language, and performance, Gavasheli looks at how bodies engage with their surroundings, considering presence—whether through voice, speech, or song—as an act of resistance and an embodied form of communication within socio-political contexts.

Satch Hoyt (born 1957) is a spiritualist, a believer in ritual and retention. A visual artist and a musician, his diverse and multifaceted body of work—whether sculpture, sound installation, painting, musical performance, or musical recording—is united in its investigation of the “Eternal Afro-Sonic Signifier”, a term coined by Hoyt and that refers to the “mnemonic network of sound” of enslaved Africans’ during the Middle Passage. It was, and is, a hard-won somatic tool kit for remembering where you come from and who you are—and maybe, where you’re going—against all the many odds. Of Jamaican-British descent, Hoyt was born in London and currently lives in Berlin. Having also spent time in New York, Paris, Mombasa, and Australia’s Northern Territory—all points on the many-sided and ever-expanding star that is the African Diaspora—he is an intimate observer of the sites of convergence where the Diaspora comes together to sing, shout, and be, reflecting itself to itself. Employing the shared tool kit to connect, express, and commiserate across centuries and oceans, Hoyt taps into aural and oral echoes as well as into those retained in the historical and material record. Hoyt has participated in *Ten Thousand Suns*, 24th Sydney Biennale (2024); *Always, Already, There*, HKW Berlin 2024, *Unmuting Sonic Restitutions*, MARKK Museum Hamburg (2024); *Afro-Sonic Mapping*, HKW Berlin (2019); *Dakart*, the Dakar Biennale Senegal (2018); *The Lotus in Spite of the Swamp*, Prospect 4, (the USA Triennial) (2017); *The Beautiful Game*, Los Angeles County Museum of Art (2014); *Radical Presence, Black Performance in Contemporary Art*, Grey Art Gallery, New York University (2013); *Newtopia: The State of Human Rights*, Museum for the Holocaust and Human Rights, Mechelen (2012) and *The Record: Contemporary Art and Vinyl*, Nasher Museum of Art at Duke University (2011).

*Curators: Ngyuen Phuong-Dan + Merle Radtke*

Cooperation:

A joint project of Kunsthalle Münster and *dispari* – a label and platform for auditory publications and performances at changing locations, initiated and run by Nguyen Phuong-Dan: <https://phuong-dan.de/dispari>.

Press:

→ 28/2/2025, 11 am

Opening:

→ 28/2/2025, from 6 pm

→ 28/2/2025, 7 pm, Satch Hoyt + Annika Larsson + E.I. the Blob (Performance)

→ 28/2/2025, 8:30 pm, Bear Bones, Lay Low (Concert)

Accompanying programme: → 23/3/2025, 3 pm, Guided tour with [Lisa Petersohn](#) (DE)  
→ 10/4/2025, 6 pm, Guided tour with [Lisa Petersohn](#) (DE)  
→ 8/5/2025, 6 pm, Director's tour with [Merle Radtke](#) (DE)  
→ 24/5/2025, 7 pm, [Keta Gavasheli](#) in collaboration with [Gregor Darman](#)  
(Performance)  
→ 24/5/2025, 8 pm, [Gajek](#) (Concert)  
→ 24/5/2025, from 9 pm, DJ-Set by [Phuong-Dan](#) + [Keta Gavasheli](#)

Further event: → 16/5–18/5/2025, *Open House*, Speicher 2  
Opening: 16/5/2025, 7–11 pm  
Opening hours: 17/5–18/5/2025, 12–19 pm

Further exhibition: → 24/5–20/7/2025, [Jonathas de Andrade: Olho da Rua \[Out Loud\]](#),  
Stadthausgalerie Münster

Kunsthalle Münster, Hafenweg 28, 5th floor, 48155 Münster  
Opening hours: Tue – Sun 12 – 6 pm  
[www.kunsthalle-muenster.de](http://www.kunsthalle-muenster.de)

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Press download: <https://www.kunsthalle-muenster.de/de/presse/texte/> + <https://www.kunsthalle-muenster.de/de/presse/bilder/>

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1/3/2025 – 25/25/2025, *ton not. not ton.* Bear Bones Lay Low,  
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Satch Hoyt, Steffani Jemison, Annika Larsson + E.I. the Blob,  
Alvin Lucier, Kunsthalle Münster

Artists:

Isaac Chong Wai (born 1990) was a participating artist in last year's 60th Venice Biennale, *Foreigners Everywhere*, curated by Adriano Pedrosa. Also, Chong received the Art Prize of the City of Nordhorn 2024, a prize awarded since 1979 to artists who have attracted attention with a fresh and nationally significant body of work. Chong's recent exhibitions include the Bangkok Art Biennale (2024) and the Biennale Sesc\_Videobrasil, São Paulo (2023). His works have been exhibited at prestigious venues including the Bundeskunsthalle Bonn, the MMCA in Seoul, IFFR in Rotterdam, MOCA in Taipei, and M+ in Hong Kong, and are represented in renowned collections, including the Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, where the works were included in the Museum's revised permanent exhibition, which opened in 2023; in Germany's Bundeskunstsammlung; in Kadist, Paris and San Francisco; and in the Burger Collection, Hong Kong. He was awarded the New York Désirée & Hans Michael Jepsen Fellowship from the Asian Cultural Council and was a fellow of the Tarabya Cultural Academy. In 2024, the Tagesspiegel named Chong one of the TOP 100 personalities in Berlin's culture scene. Isaac Chong Wai studied Fine Arts at the Hong Kong Baptist University and Art in Public Space and New Artistic Strategies at the Bauhaus University in Weimar. He lives and works in Berlin and Hong Kong.

Steffani Jemison (born 1981) lives and works in Brooklyn, NY. She uses time-based, photographic, and discursive platforms to examine "progress" and its alternatives. Her work encompasses a variety of media, including video, performance and sculpture, and is rooted in research. In her work, Jemison addresses African-American culture and vernacular as well as the tensions between the private, social and political spheres through a variety of means, often examining the limits and structures of narrative storytelling and linear time. Her video works are frequently based around early cinematography, assimilating early cinematic tropes and techniques, to question the inherited narratives that form our perception of the world. Steffani Jemison has taken part in numerous solo and group shows at: Centre d'Art Contemporain Genève (2024); Annet Gelink Gallery, Amsterdam (2020); Stedelijk Museum, Amsterdam (2019); De Appel, Amsterdam (2019); Jeu de Paume, Paris (2017); CAPC, Bordeaux (2017); MASS MoCA, North Adams (2017); Nottingham Contemporary (2017); RISD Museum, Providence (2015); and the Museum of Modern Art, New York (2015); *Whitney Biennial*, New York (2019) and *Black Refractions: Highlights from The Studio Museum*, Harlem, New York (2019–2020). In 2024 she was awarded with the production grant of Lafayette Anticipations at Art Basel Paris 2024, presented by Madragoa. Solo screening programmes include Lincoln Center: *Art of the Real* (2018) and Gene Siskel Film Center: *Conversations at the Edge* (2018). Her work is part of the collections such as The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; Kadist, Paris; Brooklyn Museum of Art, New York; Castello di Rivoli Museo d'Arte Contemporanea, Rivoli; Studio Museum in Harlem, New York.

Annika Larsson (born 1972) is working within the field of Time Based Media and has since the early 2000's created internationally acclaimed works that have become seminal within its genre. Her work examines the entangled relationship between power, knowledge, embodiment, affect and visibility within our digital and physical worlds. Engaged with the potential of (human and non-human) queer performativity, she is interested in gestures, rituals and actions, as well as patterns of behaviour that obscure or challenge power structures. Her video, sound and computer-based works, installations, and performances have been exhibited in international solo and group exhibitions at institutions such as Museum für Gegenwartskunst, Basel; Kunsthalle Nürnberg; ICA – Institute of Contemporary Art, London; Fundacion la Caixa, Barcelona; S.M.A.K., Ghent; Museo d'Arte Contemporanea di Roma (MACRO); Le Magasin, Grenoble; Fridericianum, Kassel; Museum of Modern and Contemporary Art, Bogotá;

Museo de Arte Contemporáneo de Monterrey and 21st Century Museum of Contemporary Art, Kanazawa. She has participated in several biennials and festivals, such as the 49th Biennale of Venice and Forum Expanded – 61st Berlin International Film Festival, and has been awarded numerous stipends and awards for her work. Between 2018–2022, Larsson led the artistic research project *NON-KNOWLEDGE, LAUGHTER & THE MOVING IMAGE*, which was funded by the Swedish Research Council and done in collaboration with the Royal Institute of Art in Stockholm and the HFBK - Hochschule für Bildende Künste Hamburg. Since October 2024, Larsson is Professor for Time Based Media at Muthesius Kunsthochschule in Kiel. She lives and works in Berlin and Kiel.

Alvin Lucier (1931–2021) was a composer and sound artist who has produced compositions since the mid-1960s that have influenced the culture of experimental music and sound art. Early works such as *Vesper* (1968), *I Am Sitting in a Room* (1969) and *Bird and Person Dying* (1975) are examples of the intention behind his work: making the inaudible audible, the audible visible or spatially tangible. Lucier's many innovations include *Music for Solo Performer* (1965), the first performative artwork to use brainwave amplification and replace the sonification of alpha waves with a series of percussion instruments. In 1966, Lucier co-founded the *Sonic Arts Union* with Robert Ashley, David Behrman and Gordon Mumma. From 1968 to 2011, he taught at Wesleyan University, where he was the John Spencer Camp Professor of Music. Lucier was honored with the *Lifetime Achievement Award* by the Society for Electro-Acoustic Music in the United States, received an Honorary Doctorate of Arts from the University of Plymouth, England, and was the 2018 *ISSUE Project Room Gala Awardee* for exceptional leadership and commitment to the experimental arts community.

Curators:

Having a background in cultural anthropology, documentary photography and film, Nguyen Phuong-Dan is active on a project-specific basis in various fields and formats, works as a curator, cultural operator and dj. The latter led him to noted clubs like Salon des Amateurs, De School, Robert Johnson or Berghain Säule, to festivals like Dekmantel, Positive Education or Berlin Atonal and to institutions like Haus der Kunst, Gropius Bau or Kunsthalle Vienna, while running his own club series Gatto Muscoloso at Golden Pudel Club in Hamburg since 2006. In 2021 he initiated *dispari* – a label and platform for all kinds of auditory publications, collaborations and performances at various places such as Kunsthalle Münster, Kunstverein München, Meakusma Festival or Recyclart in Brussels.

Merle Radtke has been director of the Kunsthalle Münster since July 2018, where she is also responsible for the Residence NRW\* scholarship programme and the collection of artworks in public spaces owned by the city of Münster. She previously worked as a curator for the Hamburger Kunsthalle and the Kunstmuseum Stuttgart, among others. From 2015 to 2017 she was a member of the graduate programme *Aesthetics of the Virtual* at the Hamburg University of Fine Arts, and in 2018 she was a fellow of the Villa Kamogawa/Goethe Institute Kyoto. She regularly publishes texts on contemporary art and culture. Her work focuses on the construction of history, war and colonial monuments, art in public space, feminist art history and (post-)digital art practice. In June 2024, she curated the *Art Weekend Belgrade*.