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Press Preview

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This will be a staggered press preview at 11 AM; 12; and 1 PM.

Please make your appointment by emailing ellie@equitablevitrines.com.



Equitable Vitrines

Equitable Vitrines Presents *Florian Hecker: Resynthesizers*
November 21, 2020 – March 13, 2021

(Los Angeles, CA) Equitable Vitrines presents *Florian Hecker: Resynthesizers*, by Florian Hecker (b. 1975, Germany), sited within an iconic example of early Los Angeles Modernism, the Fitzpatrick-Leland House designed by R.M. Schindler in 1936. This is Florian Hecker's first major exhibition in Los Angeles. The exhibition is comprised of four components: synthetic sound compositions, olfactory components; a libretto by philosopher Robin Mackay; and the space constructed by Schindler. Extending earlier projects that experimented with the impressionistic or even hallucinatory relationship between sonic objects, the auditory encounter, and our self-perception within space, *Resynthesizers* advances a more recent line of inquiry engaged with bleeding-edge approaches to computational auditory analysis. Hecker's work is deeply engaging on both a sensory and a cognitive level, and will provide visitors with a beguiling environment in which to reflect on the ways in which human experience has been restructured by the computerization of society. *Resynthesizers* is on view by appointment from November 21– March 13, 2022.

Florian Hecker works primarily with synthetic sound, the listening process, and the audience's auditory experience. His works are informed by sophisticated technical processes, yet manifest as rich subjective sensory situations that evade categorization and description. Complementing the visitor's path through the Fitzpatrick-Leland House with a shifting ensemble of components, *Resynthesizers* dramatizes the decomposition and recomposition of sound, text and smell. What is presented are sensory elements which remain unidentifiable and solicit the visitors' participation to 'make sense'.

Matt Connolly, artistic director of Equitable Vitrines states, "Hecker has produced this exhibition in collaboration with specialists in the fields of scent composition and audio signal processing. For Hecker, the common theme that unites these two industries is their employment of technology in the reproduction and manipulation of natural sources. Having developed machines that are capable of analyzing the material world with a level of precision far greater than our own sensory organs, humanity now has insight into—and control over—things on a previously unprecedented level. Before our very eyes, the world is being rebuilt in its own image."

The domestic setting of the Fitzpatrick-Leland House, at first sight sparse and functional, is filled with sound diffused by a system of industrial audio equipment transmitting three pieces (*Resynthesizers* 0.1–0.3, 2021). These compositions were produced using a novel algorithm for texture synthesis, developed by Axel Roebel and members of the Analysis/Synthesis team at IRCAM, Paris. The scientific analysis of sound and the quantification of auditory sensation dates back to the beginnings of psychophysics in the late nineteenth century and has developed continually ever since. The work respond to this history while addressing questions concerning machine listening and the unrepresentable.

Olfactory components produced by Philip Kraft and Marc von Ende of global scent manufacturer Symrise, are diffused at three discrete locations throughout the building. Making use of three significant milestones in the history of fragrance chemistry dating from 1874, 1966, and 2021 respectively, this deployment creates

an odor space in which a synthetic analog of a familiar organic scent interacts with one molecule that evokes bracing natural elements and another redolent of the Californian modern lifestyle.

Cues to these epochs and the resonances of the selected molecules are further echoed in the libretto by philosopher Robin Mackay, who has collaborated with Hecker on previous projects including *FAVN* (2017) and *Inspection II* (2017–19). The libretto consists of a stream of reports and laconic slogans on the four components of the work: the space constructed by Schindler and its place in the Californian project, the resynthesis of auditory textures and of aroma chemicals, and the text of the libretto itself, materialized in the form of three disparate micro-encapsulated electrophoretic (“E-ink”) displays.

The visitor’s experience within *Resynthesizers* is bifurcated; immersed in disparate materials that are not easily reconciled, they are also compelled to conceptually engage with the ways in which a nascent machine consciousness senses, structures, and resynthesizes reality. Whereas most technological products are designed to blend seamlessly into users’ lives, Hecker’s artistic sensibility hones in on seams and fissures, drawing our attention to the increasingly constructed nature of contemporary life. The molecular construction of sensory experience enabled by the technical manipulation and synthesis of materials emerges as a central theme of *Resynthesizers*, with direct reference to the problematic staged by design theorist Thierry Chaput and philosopher Jean-François Lyotard in the 1985 exhibition *Les Immatériaux*.

Although many of Equitable Vitrines’ previous projects have been occupied with questions regarding the accessibility of art to non-practitioners, the organization was drawn to Hecker’s work precisely because of the fact that while compelling on an experiential level, even professionals within the art world have a very hard time saying anything concrete about what the work actually is, or what it is doing. “As an organization, we do not pursue art that is unnecessarily difficult or vexing; we are invested in Hecker’s work because it disorients us *in order to* make us more aware of how we move through the world, constantly processing experience in an attempt to ‘make sense’ of the unbelievable situations we have been born into,” says Yoon Ju Ellie Lee, Executive Director of Equitable Vitrines.

Exhibition guides designed by NORM and including essays by Philip Kraft, Robin Mackay, visualizations of sound synthesis algorithm by Axel Roebel, and Symrise scent sticks will be provided to attendees.

About Florian Hecker

Florian Hecker (b. 1975, Augsburg, Germany) works with synthetic sound, the listening process and the audience's auditory experience to explore postwar compositional modernity, audiology, and psychoacoustical knowledge. Since 1996, Hecker has performed internationally, both in major concert halls and festivals for contemporary electronic music. His work *Inspection (Maida Vale Project)* has been commissioned by BBC Radio 3 as the BBC’s first ever live binaural broadcast and *FAVN* has been presented at Alte Oper Frankfurt in partnership with MMK Museum für Moderne Kunst Frankfurt am Main (both 2016). His collaboration with Reza Negarestani, *A Script for Machine Synthesis* has been performed at the Stedelijk Museum Amsterdam and at the Maison de la Radio, Paris, (both 2015); and *Formulation (FLV Project)* was presented as part of the inaugural exhibition at the Fondation Louis Vuitton, Paris (2014). Recent major exhibitions and performances include *Synthetic Statistics*, Porta 33, Funchal, Portugal (2019); *Florian Hecker - Synopsis / Seriation*, CU Art Museum, University of Colorado Boulder, CO, USA (2018); *Florian Hecker - Halluzination, Perspektive, Synthese*, Kunsthalle Wien, Vienna; *Florian Hecker - Synopsis*, Tramway, Glasgow (both 2017); *Florian Hecker - Formulations*, MMK Museum für Moderne Kunst Frankfurt am Main (2016); *Florian Hecker - Formulations*, Culturgest, Porto; and those at Künstlerhaus Graz, and Midway Contemporary Art, Minneapolis (all 2015); Sadie Coles HQ, London; Galerie Neu / MD72, Berlin; *Articulação*, Lumiar Cité, Lisbon; documenta 13, Kassel; and Nouveau Festival, Centre Georges Pompidou, Paris (all 2012). Hecker has an extensive discography, including: *Inspection II* (Editions Mego, Vienna & Urbanomic Falmouth, UK, 2019); *A Script for Machine Synthesis* (Editions Mego, Vienna, 2017); *Articulação Sintetico* (Editions Mego, Vienna, 2017); *Hecker Leckey Sound Voice Chimera* (Pan, Berlin, 2015); *Speculative Solution* (Editions Mego, Vienna & Urbanomic Falmouth, UK, 2011) and *Acid in the Style of David Tudor* (Editions Mego, Vienna, 2009).

About Equitable Vitrines

Founded in 2014, Equitable Vitrines is a Los Angeles 501(c)(3) nonprofit organization that organizes exhibitions and educational programming. Its work is based upon the conviction that art's value lies in its capacity to facilitate the emergence of new aesthetic and discursive forms, which are needed to enhance humanity's self-understanding in an era of unprecedented change.

About the MAK Center

The MAK Center for Art and Architecture is a multidisciplinary, experimental center for art and architecture that operates from a constellation of historic architectural sites and contemporary exhibition spaces. Offering a year-round schedule of exhibitions and events, the MAK Center presents programming that challenges conventional notions of architectural space and relationships between the creative arts. It is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) and runs more intimate programming at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles. The MAK Center encourages exploration of practical and theoretical ideas in art and architecture by engaging the center's places, spaces, and histories. Its programming includes exhibitions, lectures, symposia, discussions, performances, music series, publication projects, salons, architecture tours, and new work commissions.

Visitation Information

The exhibition will be open to the public by appointment only from November 21–March 13th on Wednesday, Thursday, and Saturday. Appointments to visit the exhibition must be made [here](#) or on the websites for [Equitable Vitrines](#) or MAK Center for Art and Architecture.

Parking is available in the driveway of the Fitzpatrick-Leland House at 8078 Woodrow Wilson Dr, Los Angeles, CA 90046; carpooling is advisable. If parking on the street, please use Mulholland Drive rather than Woodrow Wilson Drive. The Fitzpatrick-Leland House is a residential area, so be mindful of not blocking driveways.

Credit

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Related Programs

November 21, 2021 at the Roy and Edna Disney/ Calarts Theater (REDCAT)

Lecture on Florian Hecker by art historian Ina Blom and public reception celebrating the opening of *Resynthesizers*

March 5–6, 2022 at The Schindler House, West Hollywood

Philosophy lecture series organized by Equitable Vitrines and scholar-in-residence Dr. Joseph Lemelin on the occasion of *Resynthesizers*

Wendy Hui-Kyong Chun, Gabriel Rockhill, Roy Ben-Shai

March 12, 2022 at the Roy and Edna Disney/ Calarts Theater (REDCAT)

Florian Hecker Live Performance

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