

IN SUN

Kristan Kennedy and
Marcus Fischer

April 17–May 30, 2026



NOON Projects
951 Chung King Road
Los Angeles, CA 90012

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noon-projects.com
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NOON Projects
Presents

IN SUN

Kristan Kennedy and
Marcus Fischer

April 17–May 30, 2026

Opening Reception:

April 17, 2026

6–9 pm

Musical Performance:

Marcus Fischer

Saturday, May 16, 2026

Time to be announced

NOON Projects is honoured to present *In Sun*, a two person exhibition by Kristan Kennedy and Marcus Fischer opening April 17, 2026.

In Sun pairs the work of Kristan Kennedy and Marcus Fischer, two artists whose practices rely on accumulation, erosion, and perceptual uncertainty. Playing at the edges of two very different mediums, Kennedy with painting and Fischer primarily with sound, both eschew the notion of stable composition in favor of durational unfolding, which extends beyond the time of production to moments of active beholding.

Kennedy's paintings might at first seem plainly apprehensible, but they present only the end stage of a long process of making, much of which is left invisible to the eye. Each one begins with unstretched linen that the artist dyes, stains, and draws upon with a range of materials both traditional and unexpected, ranging from sumi ink and markers to bleach and butter. Once Kennedy's initial moves have seeped into the fibers of the cloth, she goes about disrupting what she has created, layering additional marks, erasing others, and throwing the whole thing into the washing machine, where dyes will set, bleed, migrate, or diffuse altogether, leaving behind just a shadow or outline of what was once there. She repeats the process as many times as it takes to arrive at a work that is "believable" as painting, maintaining an aesthetic at once deliberate and accidental. Her naming conventions, in which each painting is titled with a cryptic acronym, further underscore the sense of mystery, opacity, and depth central to her work.

Fischer's sound installations also concern themselves with process, temporality, and uncertainty. In *Memory Gates*, 2026, he uses modified reel-to-reel machines to play multiple tracks simultaneously, combining instrumental compositions with field recordings of passing cars, woodpeckers, and water from day- and nighttime walks. The tapes are strung loosely between the machines, visualizing duration and creating the conditions of flux: because the tape loops differ in length, their sounds drift from any pre-planned alignment, producing a constantly shifting sonic field shaped by repetition and chance. Material erosion risks further destabilization, as the tape slowly sheds its iron oxide over the course of the exhibition.

Though there are strong signals of embodiment in Kennedy's hand-worked paintings and Fischer's field recordings, which often include the sound of his own footsteps, both artists also embrace a sense of unknowability. Though Kennedy is deeply engaged with painting's long history as a medium of image-making, her works resist concrete representation. Recurring abstract forms move through her richly layered paintings like fragments of a private language, suggesting structures that might flicker with recognition but never fully resolve. Fischer goes even further, particularly in a series of sealed boxes featuring unspooled magnetic tape. The tape in each box has been recorded with sounds described by the works' titles—"This is the Sound of Where the River Meets the Sea," for one, or "This is the Sound of Night in the Foothills." The sounds are not available, just the material fact of their containment within strips of tape; viewers are thus asked to imagine what cannot be heard. As a result, the work exists as much in the mind as it does on the wall, and no two viewers will—or could ever—have the same experience of it.

The interplay between the two artists—who know one another but have never before exhibited their work together—heightens some of their common concerns, even across divergent mediums. Their approaches are fundamentally generous, offering just enough ground for shared knowledge and experience while preserving the irreducibly individual nature of perception. In each case, the work remains slightly out of reach, not withholding meaning so much as refusing to fix it in place. What emerges instead is a field of possibility in which image and sound are continually made and remade in the act of encounter, offering an armature for attention that asks us to sit with what cannot be fully known.

— Andrea Gyorody

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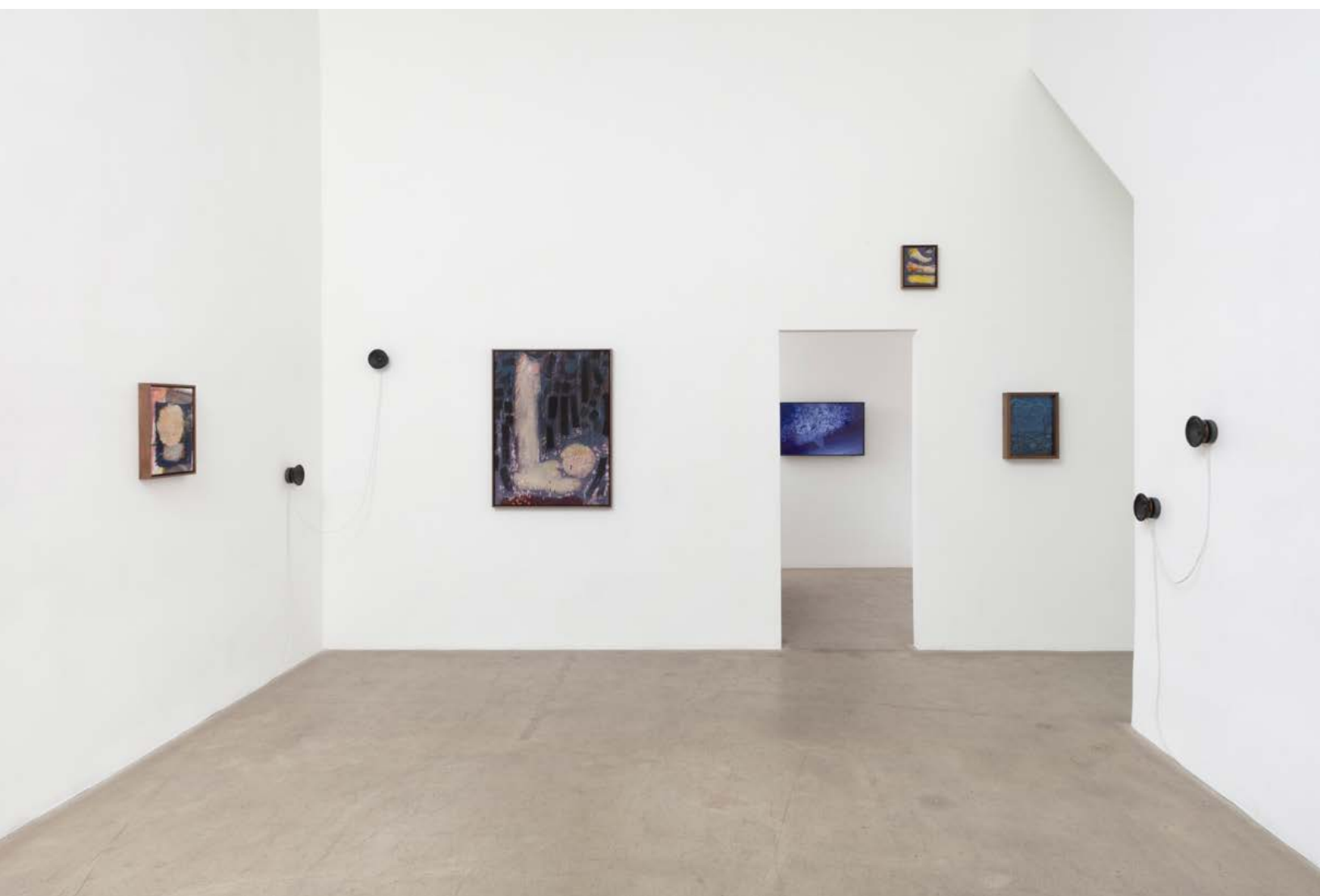
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WEARING APPAREL
CHINA





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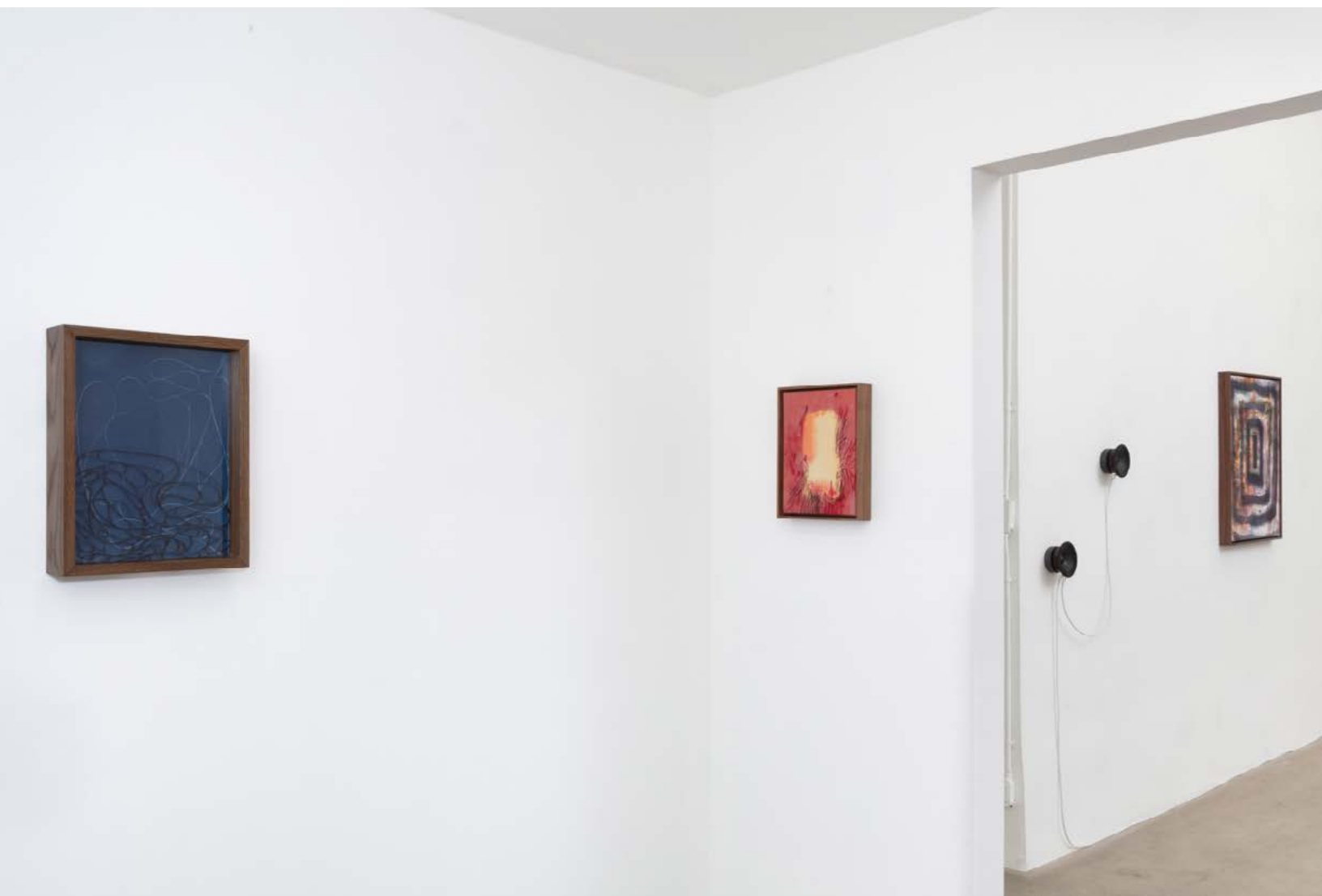


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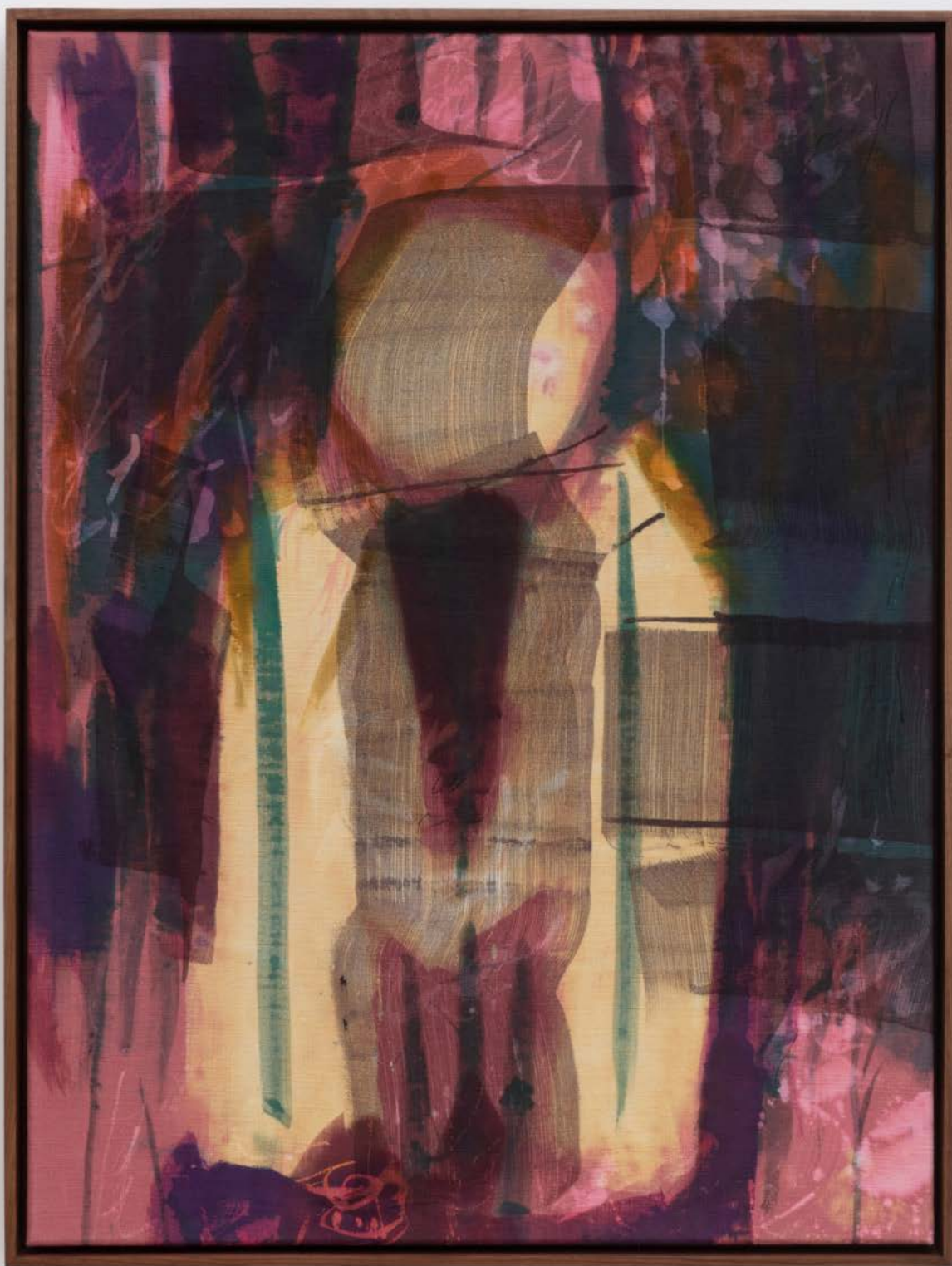
Kristan Kennedy

O.E.P.H.K.S.B., 2026

Ink, dye, sumi, bleach, butter on linen
40 x 30 in. | 101.6 x 76.2 cm

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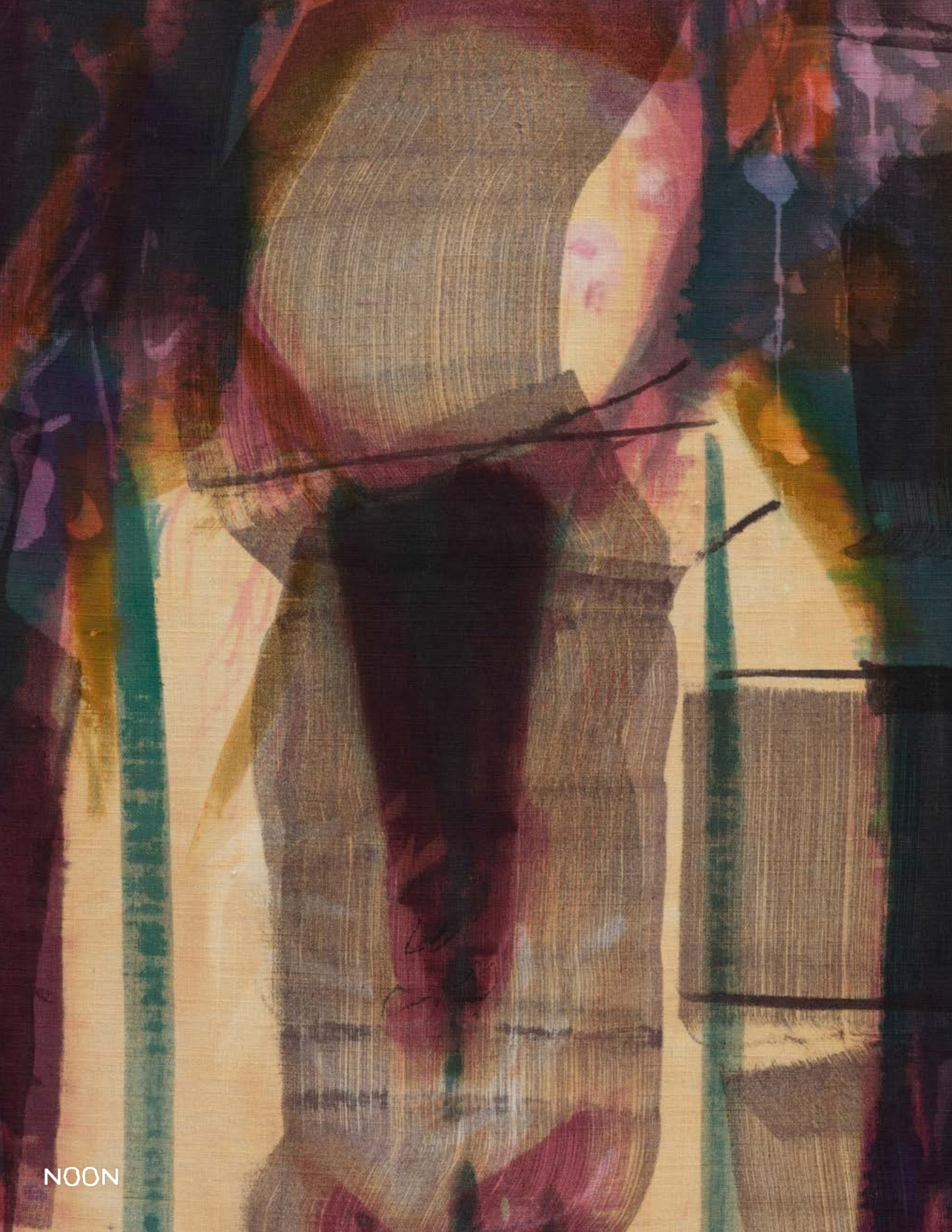


Kristan Kennedy

I.R.P.T.C.L.Y., 2026

Ink, dye, sumi, bleach, butter on linen
40 x 30 in. | 101.6 x 76.2 cm

NOON





Kristan Kennedy

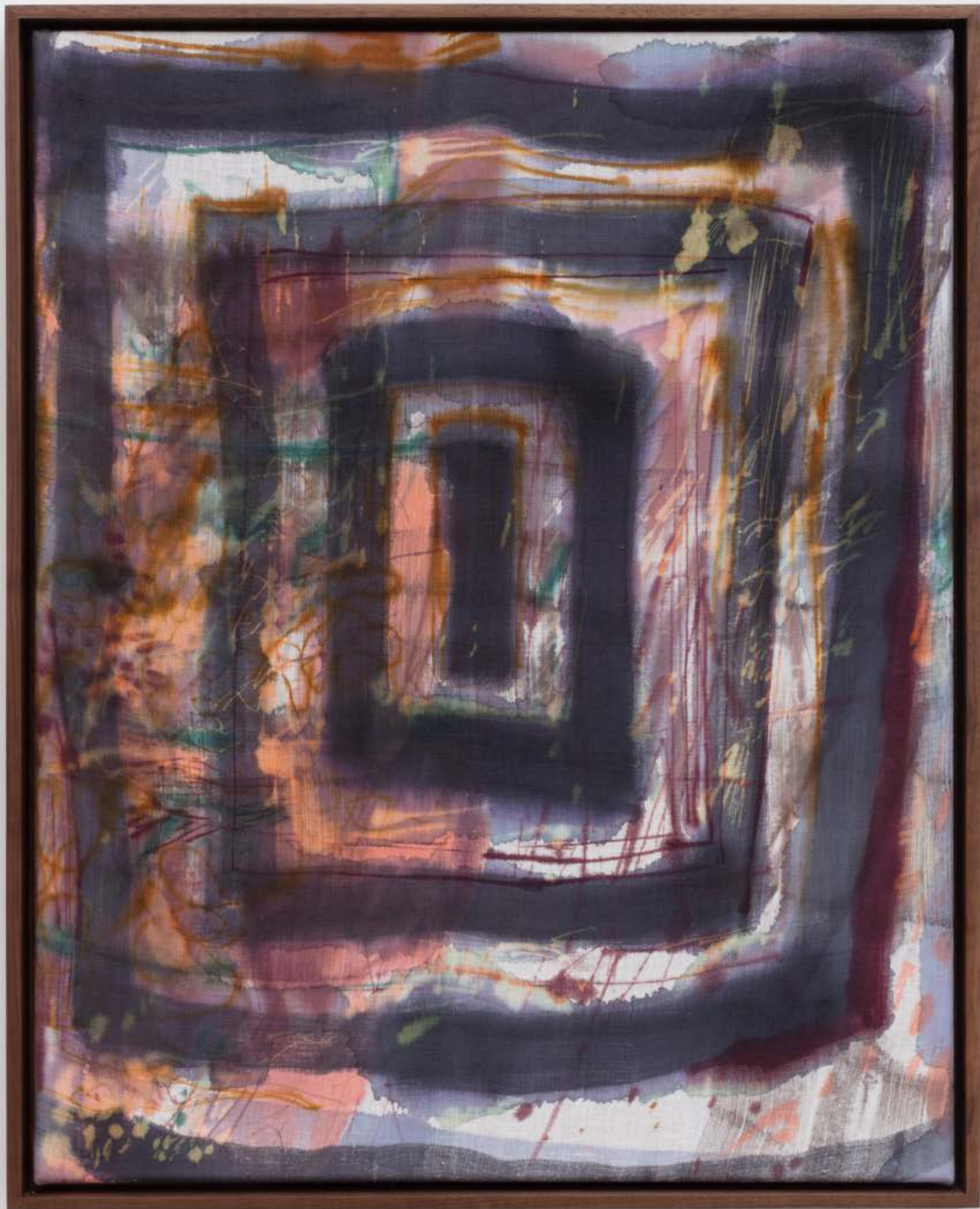
S.N.I.S.W.T., 2026

Ink, dye, butter, dry mount on linen
30 x 24 in. | 76.2 x 61 cm

NOON



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Kristan Kennedy

S.M.O.T.G.OV., 2026

Ink, dye, sumi, bleach, butter on linen

30 x 24 in. | 76.2 x 61 cm

NOON



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Kristan Kennedy

S.L.C.O.S.K.I., 2026

Ink, dye, sumi, butter on linen

20 x 16 in. | 50.8 x 40.6 cm

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Kristan Kennedy

T.E.A.O.O.T., 2026

Ink, dye, bleach, butter on linen
20 x 16 in. | 50.8 x 40.6 cm

NOON



NOON



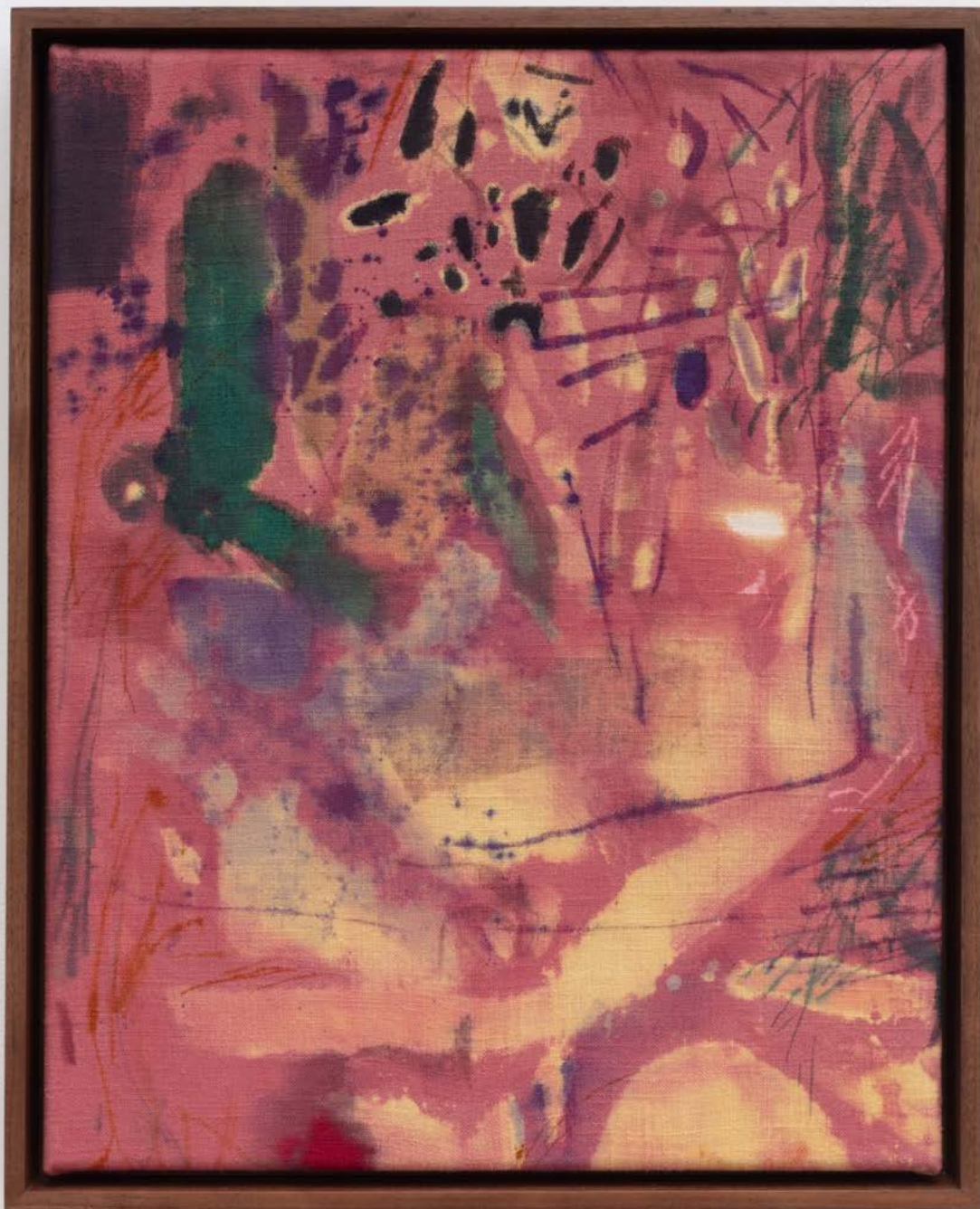
Kristan Kennedy

H.C.W.A.I.T., 2026

Ink, dye, sumi, bleach, marker, butter on linen
20 x 16 in. | 50.8 x 40.6 cm

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Kristan Kennedy

H.T.N.H.R.B.N., 2026

Ink, dye, sumi, bleach, butter on linen
20 x 16 in. | 50.8 x 40.6 cm

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Kristan Kennedy

I.N.S.T.D.T.Y.H.M.M.D., 2026

Ink, dye, sumi, bleach, marker, butter, dry mount on linen
20 x 16 in. | 50.8 x 40.6 cm

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Kristan Kennedy

K.S.N.G.P.N.T.G., 2026

Ink, dye, sumi, bleach, butter, dry mount on linen

16 x 12 in. | 40.6 x 30.5 cm

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Kristan Kennedy

I.M.V.R., 2026

Ink, dye, sumi, bleach, butter on linen
12 x 9 in. | 30.5 x 22.9 cm

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Kristan Kennedy

W.N.D.T.B.O.V.G.R.S., 2026

Ink, dye, sumi, bleach, butter on linen
10 x 8 in. | 25.4 x 20.3 cm

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Kristan Kennedy

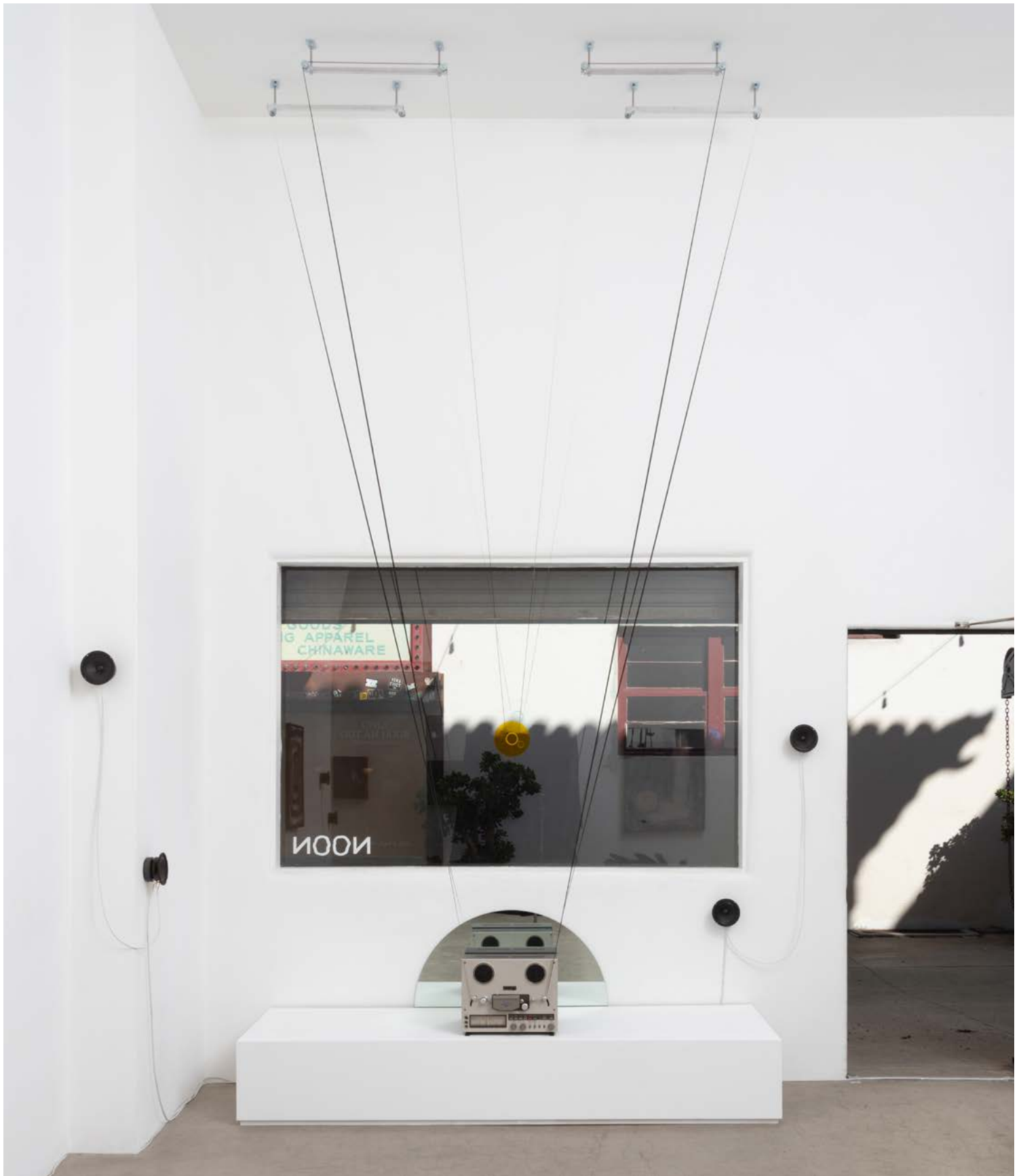
N.W.S.N.G., 2026

Ink, dye, sumi, bleach, butter on linen
10 x 8 in. | 25.4 x 20.3 cm

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Marcus Fischer

Memory Gates, 2026

Reel to reel tape recorders, audio tape, acrylic discs, mirror, speakers and sound.

Dimensions variable

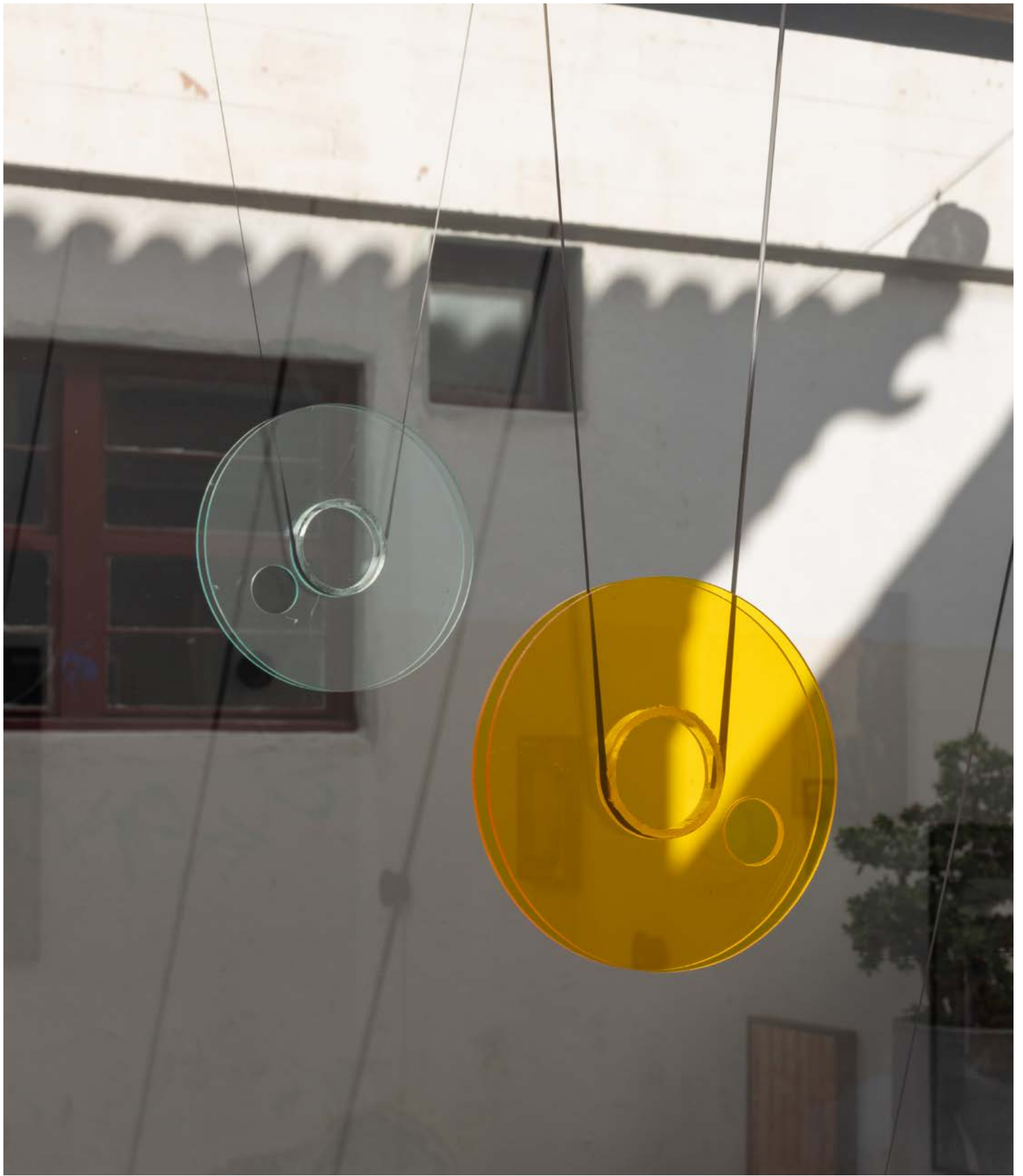
Duration infinite

NOON

NOON



NOON



Marcus Fischer

Memory Gates, 2026

Reel to reel tape recorders, audio tape, acrylic discs, mirror, speakers
and sound.

Dimensions variable

Duration infinite

NOON





Marcus Fischer

Memory Gates, 2026

Reel to reel tape recorders, audio tape, acrylic discs, mirror, speakers and sound.

Dimensions variable

Duration infinite

NOON



NOON



Marcus Fischer

On Belonging, 2025-26
Digital Video and sound
Edition of 3 + AP
5 min. 51 sec.

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Marcus Fischer

This is the Sound of Walking Over Stones at Low Tide, 2026
Audio tape loop, cyanotype, ebonized oak and acrylic
17 x 13 in. | 43.2 x 33 cm

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Marcus Fischer

This is the Sound of Walking Over Stones at Low Tide, 2026
Audio tape loop, cyanotype, ebonized oak and acrylic
17 x 13 in. | 43.2 x 33 cm

NOON



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Marcus Fischer

This is the Sound of Walking Over Stones at Low Tide, 2026
Audio tape loop, cyanotype, ebonized oak and acrylic
17 x 13 in. | 43.2 x 33 cm

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Biography

Kristan Kennedy

Kristan Kennedy (b. 1972, Brooklyn, New York) is a Portland-based artist, curator, and educator. Identifying primarily as a painter, Kennedy's work inhabits and interrogates the histories, exclusions, and material legacies of painting. If all the paintings in the world have already been made, Kennedy asks, what is left to do? Writing in Artforum, curator and critic Stephanie Snyder describes Kennedy's paintings as holding "an intense dialectic of beauty and repulsion," suggesting that both artist and artwork have "gone through the wringer, together, to achieve a hard-won grace."

Kennedy's work extends beyond the studio into curatorial and pedagogical practice. She is the Artistic Director and Curator of Visual Art at the Portland Institute for Contemporary Art (PICA), where for two decades she has commissioned new work by international artists, often realized as large-scale, site-specific installations and genre-defying solo projects. She teaches Critical Thinking and Contemporary Art in the Visual Studies MFA program at Pacific Northwest College of Art and serves on the Board of Trustees of the Andy Warhol Foundation for the Visual Arts.

@kristankennedy

CV
Kristan Kennedy

B.1972 Brooklyn, New York
Lives and works in Portland, Oregon

Education

1994 New York State College of Art and Design at Alfred University, Alfred, NY
Concentration in Expanded Media / History of Social Movements

Solo & Two-Person Exhibitions

2026 *In Sun*, Marcus Fischer + Kristan Kennedy, NOON Projects, Los Angeles, CA
Solo Exhibition (Forthcoming), ILY2, New York, NY
2018 *The Big Dark*, with Arnold Kemp, Fourteen30 Contemporary, Portland, OR
2017 *Other Colors*, Fourteen30 Contemporary, Portland, OR
2016 *Eyes*, with Derek Franklin, Ditch Projects, Springfield, OR
Sunday, Crisp-Ellert Museum, Flagler College, St. Augustine, FL
2014 *Kristan Kennedy meets a clock*, Soloway, Brooklyn, NY
2013 *Sleeper*, Fourteen30 Contemporary, Portland, OR
Kristan Kennedy/Gunta Stölzl, Z, Brooklyn, NY
2005 *Valentine Field*, Elizabeth Leach Gallery, Portland, OR
2000 *Natural History*, Elizabeth Leach Gallery, Portland, OR

Selected Group Exhibitions

2026 *IF*, Kristan Kennedy, Sister Corita Kent, and Hilda Morris,
Curated by Derek Franklin, Cooley Gallery, Reed College, Portland, OR
2025 *LIFE*, Curated by Arnold J Kemp, Artists Space, New York, NY
2024 *Becoming a Swan (Going Through the Veil)*, NOON Projects, Los Angeles, CA
2023 *Buttercup*, Helen's Costume, Portland, OR
2021 *Unquiet Objects*, curated by Lucy Cotter, Oregon Contemporary, Portland, OR
2019 *Feel Me*, curated by Sampada Aranke, Iceberg Projects, Chicago, IL
2017 *Out of Sight*, Pioneer Square, Seattle, WA
My Arms are Like Joy Joy Joy!, curated by Derek Franklin,
Carnegie Gallery, Covington, KY
Fence Show, curated by Sam Korman and Israel Lund, Apples, Brooklyn, NY
Tomorrow, Tomorrow, CANADA, New York, NY, curated by Stephanie Snyder and Wallace Whitney
Stretch Release, Dürst Britt & Mayhew, Den Haag, Netherlands
Flat Fix, Halsey McKay Gallery, East Hampton, NY
2016 *E & A Empathy Affect*, Converge 45, Wieden + Kennedy, Portland, OR
curated by Stephanie Snyder
Flat Fix, CODE Art Fair, Copenhagen, DE, curated by Ryan Wallace & Ryan Steadman
A Marginal Tic, Fourteen30 Contemporary, Portland, OR
2015 *Fast Forward*, Worksound International, Portland, OR
Fast Forward, Städelschule, Frankfurt, Germany
PICA: Celebrating 20 Years, Elizabeth Leach Gallery, Portland, OR
A Soul Selects Her Own Society, Law Warschaw Gallery, Macalester College, St. Paul, MN
Sincerely Yours, Torrance Art Museum, Torrance, CA
2014 *All Summer in a Day*, Fourteen30 Contemporary, Portland, OR
2013 *Paint Off/Paint On*, Halsey McKay Gallery, East Hampton
about desire, The White Box, Portland, OR
OO, Misako & Rosen, Tokyo, Japan, curated by Rob Halverson/C-o-o-l Art

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CV
Kristan Kennedy

Selected Group Exhibitions (Continued)

- 2012 NADA Hudson, Hudson, NY
GOLD, Salon du Mercredi, Festival of Independents, Sint Nicolaas Lyceum, Amsterdam
- 2011 *Interior Margins*, curated by Stephanie Snyder, lumber room, Portland, OR
- 2010 *The Quadratic Logogram of Almost Everything*, curated by Derek Franklin, Half/Dozen, Portland OR
Franklin, curated by Sam Korman, CarHole Gallery, Portland OR
- 2008 *Impossible Instruments/Future Flags*, curated by Nathaniel Price, Fourteen30 Contemporary, Portland, OR
- 2007 *Space is a Place*, curated by Rob Halverson, Portland Institute for Contemporary Art, Portland, OR
Weirding and the Uncanny, Glasgow School of Art, Glasgow, Scotland
- 2006 *Fresh*, Elizabeth Leach Gallery, Portland, OR
Oregon Biennial, Portland Art Museum, Portland, OR
Portrait Show, curated by Levi Hanes, Hall Gallery, Portland, OR
Drawing(s), Marylhurst Art Gym, Portland, OR
- 2004 *23+ on 9th*, Elizabeth Leach Gallery, Portland, OR
- 2003 *Twenty-One Years of Studios*, Cathedral Park Place, Portland, OR
Telling Stories, Elizabeth Leach Gallery, Portland, OR
Draw, Core Sample, Portland, OR
Blood and Guts Forever, curated by Brad Adkins, Marylhurst Art Gym, Portland, OR
- 2002 *Counter Canvas*, Portland Institute of Contemporary Art, Portland, OR
Snapshot, Elizabeth Leach Gallery, Portland, OR
- 2001 *How Billboards Help Us III*, Bellevue Art Museum, Bellevue, WA
- 1999 *Lessons in Urban Education*, Public Art Installation, Portland, OR
Oregon Biennial, Portland Art Museum, Portland, OR
In Sync, Elizabeth Leach Gallery, Portland, OR
- 1998 *How Billboards Help Us*, Public Art Installation, Portland, OR
- 1997 *The Garden Show*, Portland Institute of Contemporary Art, Portland, OR
The Inspired/ The Inspiration, Elizabeth Leach Gallery, Portland, OR
- 1996 *5*, Workplace Gallery, Portland, OR
- 1994 *Western New York Biennial*, The Albright Knox Museum, Buffalo, NY
- 1993 *SIGGRAF Juried Exhibition*, Rochester Contemporary, Rochester, NY
- 1992 *Imaging*, Center for Exploratory Arts, Buffalo, NY

Awards

2018 Bonnie Bronson Fellowship Award

Selected Press

Irvin, Nick, "Good Night Galleries: at Z", Art in America, February 28, 2014
Snyder, Stephanie, "Critics' Picks: Kristan Kennedy", Artforum, June 09, 2014
Dillon, Noah, Kristan Kennedy at Soloway, ArtCritical, June 26, 2014
Motley, John, "The beauty in things usually unseen", The Oregonian, June 14, 2013
Motley, John, "'Interior Margins,' featuring regional women artists working in abstraction", The Oregonian, November 30, 2011
Radon, Ido, "This is Real: Interior Margins at the Lumber Room", Oregon Arts Watch, December 17, 2011

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Biography

Marcus Fischer

Marcus Fischer is an interdisciplinary artist and musician based in Portland, Oregon. He is a first-generation American artist that explores the possibilities of sound to express convey ideas and information. Through the creation and transformation of sound, Fischer constructs immersive, layered compositions for live performances and exhibitions. Site-specific assemblages of exposed speakers, tape loops, and handmade objects are characteristic of his installations, often paired with melodies of restraint and tension. He contributed two sound works and two performances to the 2019 Whitney Biennial as the only artist from the Pacific Northwest region included in that installment. Fischer's most recent solo exhibition "What Was Lost and What Remains" addressed themes of loss, generational trauma, and gun violence in the United States.

Marcus has recorded and performed nationally and internationally as a solo artist and in collaborations with artists including Taylor Deupree, Aki Onda, Ryuichi Sakamoto, Laura Ortman, Stephen Vitiello, Calexico, Raven Chacon, and Simon Scott. He has been honored as a Hallie Ford Fellow for the Visual Arts by The Ford Family Foundation and awarded residencies at the Robert Rauschenberg Foundation's Rauschenberg Residency, MacDowell, the Bemis Center for Contemporary Art and Headlands Center For the Arts.

mapmap.ch
@marcusfischer

CV
Marcus Fischer

Solo & Two-Person Exhibitions

- 2026 In Sun, Kristan Kennedy and Marcus Fischer, NOON Projects, Los Angeles, CA
- 2023 *What Was Lost and What Remains*, Oregon Contemporary, Portland, OR
14 channel sound installation, supporting work and performances
- 2019 *Shore/Lines*, Sou'Wester Arts, Seaview, WA
Eight channel sound installation with sculptural elements
- 2019 *Multiples*, Variform Gallery, Portland, OR
Ten channel sound installation with sculptural elements

Selected Group Exhibitions

- 2025 *Outer Voice - Trajectories**, Oregon Contemporary, Portland, OR
Curated by Libby Werbel
- 2024 *Oregon Contemporary Artists' Biennial*, Oregon Contemporary, Portland, OR, Curated by Jackie Im and Anuradha Vikram
12 channel sound installation and community workshop series
- 2024 *Embrace Fearlessly the Burning World*
"Progress" duo show with Marcus Fischer and Lisa Ward
Curated by Ashley Stull Meyers & Aurora Tang Center for Art Research, University of Oregon
- 2024 *40 for 40th Anniversary Collection*, Cascade AIDS Project, Oregon Contemporary, Portland, OR
- 2023 *Ryuichi Sakamoto + Marcus Fischer*, 109 Cinemas Shinjuku, Tokyo, Japan
Collaborative sound installation
- 2021 *All Together, Amongst Many: Reflections on Empathy*, Bemis Center for Contemporary Arts, Omaha, NE, Curated by Rachel Adams
- 2019 *Whitney Biennial*, Whitney Museum of American Art, New York, NY
Two sound installations "Untitled (Words of Concern)" & "Ascent/Dissent"
- 2018 *SoundScapes*, Moss Arts Center curated by Stephen Vitiello, Virginia Tech, Blacksberg, VA
"Circular Ruins" 5.1 surround sound installation
- 2018 *The Snake*, Portland Institute for Contemporary Art, Portland, OR
Two Sound Installations: "Harmonic Chorus" - two stereo tape loops & "Canopy"
- 2017 Robert Rauschenberg Studio, Captiva, Florida
- 2012 *Frame*, C.T.M.C., Portland, OR, Curated by Tim Wescott
- 2012 *In a Place of Such Graceful Shapes*, Salvage Vanguard, Austin, TX
- 2010 *Blanket*, Time Based Art Festival, Portland Institute for Contemporary Art, Portland, OR
Collaborative installation with Noelle Stiles and Danielle Kelly

Awards

- 2024- Montalvo Arts Center, Lucas Arts International Music & Composition
- 2027 Fellowship
- 2024 Hallie Ford Fellowship in the Visual Arts

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CV

Marcus Fischer

Residencies

2026 Headlands Center for the Arts, Marin, CA
2025 MacDowell Fellowship, Peterborough, NH
2022 Bemis Center for Contemporary Arts – Sound Art & Experimental Music AIR, Omaha NE.
2017 Robert Rauschenberg Foundation, Rauschenberg Residency, Captiva, FL
2016 Sonihouse, Nara, Japan

Board Membership

2025 Oregon Contemporary
2023 Bemis Center for Contemporary Arts
Sound Art + Experimental Music Advisory Committee

Print

2025 Outer Voice Alliance 2024-25
2024 *ablaze with our care, its ongoing song*, Oregon Contemporary Artists' Biennial catalog
2023 *Between "Low Flying Owls"*, 1hr 4m, Released by 12k, Book of collages + CD
2019 *Whitney Biennial 2019*, exhibition catalog
2017 *At Home + Away*, Photo Book, 44 Photographs, Edition of 25, Japan
2011 *In a Place of Such Graceful Shapes*, Photo Book, Edition of 500

Selected Solo Recordings

2023 *Dodecalogues Vol.1*, 2hr 24m, Released by Cascadia Tape Music Center Digital
2019 *On Falling*, 61'32", Released by 12k, Cassette, CD + Digital
2017 *Loss*, 42'20", Released by 12k, LP + Digital
2012 *Collected Dust*, 46'50", Released by Tench, CD + Digital
2010 *Monocoastal*, 43'16", Released by 12k, CD + Digital (Vinyl reissued 2020)

Selected Collaborative Recordings

2023 *Between "Low Flying Owls"*, 1hr 4m, Released by 12km, Book of collages + CD
2022 Taylor Deupree + Marcus Fischer "Februarys", 1hr 21m, Released by Dauw triple cassette + digital
2017 Taylor Deupree + Marcus Fischer "Lowlands", 44'12", Released by IIKKI Books, France, LP, Cassette, Digital + Photo Book
2012 *Between* (Marcus Fischer, Taylor Deupree, Tomoyoshi Date, Corey Fuller + Simon Scott) "Live in Kyoto", 38'08", Released by 12k + CD
2011 Taylor Deupree + Marcus Fischer "In a Place of Such Graceful Shapes", 58'18", Released by 12k, Boxed set containing a book of photography, vinyl record + CD
2006 *Unrecognizable Now* (Marcus Fischer + Matt Jones) "In a Cave or a Coma" 54'17", Released by Pehr, CD + Digital
1998 *Nova Scotia* (Marcus Fischer, Alex Neerman + Jason Powers) "The Circular Ruins", 44'14", Released by Galleon Key / Vinyl LP

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CV

Marcus Fischer

Notable Presentations, Performances + Actions

- 2025 MacDowell Downtown, Monadnock Center, Peterborough, NH
Presentation + Performance
- 2022 *Variations for Dusk*, Fotografiska, New York, NY
Taylor Deupree & Marcus Fischer / Micah Frank, Chet Doxas & Kate Gentile / Josh Sinton
- 2022 Waking Life Festival, Crato, Portugal
Marcus Fischer, PanAmerican, Seefeel, Oren Ambarchi
- 2021 *A Letter from Souls of The Dead*, Portland Institute for Contemporary Art
Collaborative performance with Aki Onda + catalog photography
- 2019 Time Based Arts Festival, Portland Institute for Contemporary Art, Portland, OR
Two performances by Laura Ortmann, Marcus Fischer Duo + Raven Chacon
- 2019 Whitney Biennial 2019, Whitney Museum of American Art, New York, NY
Public workshop and two multi-channel performances: for blind and low vision & public performance
- 2017 Pacific Northwest College of Art, Portland, OR
Collaborative Multi-Channel Performance w/ Rebecca Gates
- 2015 Spectrum, New York City, NY
Collaborative Performance, Taylor Deupree + Marcus Fischer
- 2013 Museum of Contemporary Craft, Portland, OR
Spatial exploration as part of the MoCC's Soundcraft Series
curated by Rebecca Gates
- 2013 "Day of Noise", Stanford University
24 hour performance broadcast on FM radio + streaming
- 2013 Improvised Music Summit, Mills College
Live Performance and presentation by invitation
- 2012 Japanese Tour, six solo + collaborative performances through out Japan
- 2012 Improvised Music, Classic Pianos, Portland, OR, Supporting Nils Frahm
Berlin, DE
- 2011 Masterclass + Performance, Berklee College of Music, Boston, MA
Taylor Deupree & Marcus Fischer

Scores

- 2020 "Fragile Well", Film by Zakkubalan
Score by Ryuichi Sakamoto + Marcus Fischer
- 2016 "Like", Film by Garrett Bradley, Score by Marcus Fischer
- 2016 "Youth", Film by Brett Marty, Score by Marcus Fischer
- 2012 "Fisher", animated short film by Yoram Benz, Score by Marcus Fischer
(Winner Best in Show RYO Independent Animation Festival 2012)
- 2012 "Once Upon a Time In Ladds", Film by Ivy Linn, Score by Marcus Fischer
- 2010 "Nightwindow", Film by Manuel Figueroa, Score by Marcus Fischer + Matt Jones
- 2006 "October of This Year" Film by Rob Tyler, Score by Unrecognizable Now
(Marcus Fischer + Matt Jones)

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