

WORK DESCRIPTIONS

Cory Arcangel’s works operate through recursive processes of distortion, translation, and technological drift. His manipulated and repeatedly compressed images – stretched beyond legibility through processes of resizing, modulation, and digital degradation – foreground the unstable life of cultural material online, where circulation itself becomes an aesthetic form. Arcangel compares the process of making art to “dowsing”, a technique used to search for underground water, minerals and any invisible thing through the motion of a pendulum; a search for hidden signals, latent patterns, and invisible structures moving beneath the visible surface of images and systems. In *Manson*, 2016/2026, Arcangel cropped and up-rezzed with aliasing a low-resolution image of Marilyn Manson highlighting a normally hidden image texture. This interest is further explored in *21-11-2023-11-31-35-input_gb-po-1913*, 2023, where Arcangel subjects Georges Braque’s painting *Violin and Sheet Music on a Table (Petit Oiseau)*, 1913, to a more elaborate technique called “deep frying” – recursively tweaking an image through common image manipulation techniques like compression, re-sizing, and modulation. Layering two different approaches to abstraction, Arcangel’s work posits a parallel between the cubist fracturing of time and space and the fragmentation and dispersion of the digital world.

Pierre Bismuth’s work examines how systems of perception, language, and representation shape our understanding of reality. Often working through subtle acts of alteration and displacement, he transforms familiar cultural forms into unstable images and structures that resist immediate readability. In *Willow Boughs music sheet (After William Morris)*, 2026, Bismuth transforms musical notation into ornamental pattern, translating the logic of the score into decorative composition. Realised for the exhibition, the work extends from *Wall Paper Scores (After William Morris)*, 2019, a series originally conceived for the London iteration of *Hidden Noise* in Walthamstow – where William Morris grew up and lived – drawing on Morris’s visual vocabulary to blur distinctions between notation, ornament, and coded instruction. *Biopic Marcel Duchamp with Hidden Noise*, 2010/2026, depicts Basil Rathbone as Marcel Duchamp examining his readymade *With Hidden Noise (À bruit secret)*, 1916. The photomontage by Bismuth collapses cinematic fiction and art historical narrative into a single unstable image.

Hampus Lindwall’s *Noise Exposed*, 2025, is a visual rendering of the score for *À bruit secret*, a work for organ commissioned by Gamut Inc. in 2022 and later recorded on the album *Brace for Impact*, 2019-2024. Generated through algorithmic processes and structured in a classical arch form, the piece unfolds as a continuous movement between what is heard and what remains concealed. The drawing traces this motion directly: as the music progresses, its shifting trajectories can be followed across the line.

Hanne Lippard’s work oscillates between poem, command, mantra, and glitch, tracing the point at which language begins to lose semantic stability and becomes pure reverberation. Her curse series reinterprets the tradition of Roman curse tablets: inscriptions historically produced between the 2nd and 4th centuries AD by those excluded from dominant systems of speech and representation – non-citizens, women, slaves, provincial subjects, figures whose voices remained structurally unheard within the symbolic order of the empire. While these tablets invoked revenge, they also functioned as technologies of release, spaces onto which anxiety, resentment, refusal, and psychological pressure could be displaced. *Echo Curses*, 2021, reflect on the digital challenge of being stuck in digital loops, losing one’s login-password, not being recognised as a human by the captcha puzzle, and other delightful digital cursed moments. The series draws both from the online echo chamber and the myth of Narcissus and Echo, in which Echo, rejected by Narcissus, disintegrates into a disembodied voice unable to repeat anything but the voice and words of others. *Negative Curses*, 2021, emerged from a year marked by rejection, refusal, and cancellation in both Lippard’s personal and professional life. This prolonged condition of negation led the artist to reflect on her own inability to say no – repeatedly agreeing, only to regret it afterwards, as if the utterance itself had already become irreversible. Some of the curses conceal encrypted refusals within small-print annotations, while others repeat the word no until it becomes pattern, mantra, and visual saturation.

Haroon Mirza’s sculptural and sonic assemblages destabilise distinctions between signal, noise, and music through circuits of electricity, feedback, and mechanical activation. Treating sound as an unstable spatial and perceptual condition, Mirza approaches composition as the organisation of energy itself, where technological infrastructures become performative agents. He describes his role as a composer, manipulating electricity to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently. *Robot Co-organist* was produced in 2019 for *Hidden Noise*’s second iteration, *They Told Me There Would Be Tea*. Originally conceived as an automated organ performer for Mirza’s composition *Excerpt from Waning Gibbous*, *Stone circle*, 2019, the work recalls the mechanics and movement of organ tuning devices. In the exhibition, disconnected from electricity, the automated co-organist remains dormant, functioning instead as a sculptural totem within the space.

A central figure of American experimental music, Phill Niblock built a practice in which sound, image, and duration operate as parallel systems of perception. From the mid-1960s, his analogue photographic work explored New York’s architecture and urban planning, while his films and minimalist drone compositions extended his investiga-

tion of repetition, density, and environmental immersion. Director of Experimental Intermedia for several decades, Niblock approached photography, film, and music as interrelated forms of attention, each tracing patterns of labour, structure, and time. The exhibition presents a print from the *LIGHT PATTERNS* series, 1985–1992, the same image reproduced on the cover of the *Music for Organ*, 2019, LP. Started in the mid-1980s, the series captures fleeting configurations of natural and artificial light: reflections, projections, fragments of urban surfaces, registered with the same compositional rigour that defines his sonic work.

Emerging around Fluxus at the end of the 1960s, Charlemagne Palestine developed a radically interdisciplinary practice spanning sound, performance, installation, sculpture, and ritual. Often associated with the histories of minimal and experimental music – though describing his own work instead through notions of maximalism, ecstasy, and continuous vibration – Palestine constructs immersive environments shaped by repetition, resonance, chant, and accumulation. Realised on the occasion of the exhibition, *ARTT NIGHTT ALTARR RREMAKE*, 2026, unfolds as an altar of plush “divinities”, figures the artist describes not as toys but as sacred secular entities and shamanic carriers of memory, capable of absorbing and reactivating psychic and emotional residue. Originally trained as a cantor and carillonneur, Palestine approaches sound less as composition than as invocation and possession, producing ecstatic continuums for voice, electronics, bells, organs, and keyboards that unfold through duration, density, and ritual repetition. Across his installations and performances, childhood totems become ceremonial presences and “ideal lost audiences”, suspended between memorial, sculpture, and site of transmission. As Palestine has remarked: “I call them divinities [...] a sacred secular term.”

There’s a question to which no artwork has an answer, to which every artwork is susceptible, which is, so what? There is no answer. You ask it of yourself, as an artist, and there’s only silence. It’s not a nihilistic question, or pointless skepticism, because the silence produced is actually useful. This silence records an echo: the artist has made a noise and prepared some kind of recording device to capture the echo that comes back. Your utterance now has a shadow that cannot be cast off. This is the work. – Seth Price, 2007

On the occasion of the closing of the exhibition on 19 September 2026, Amina Hocine will perform live in the space.

Villa Lontana will host a series of listening sessions dedicated to the sonic materials featured in the exhibition.

22.05 – 19.09.26

HIDDEN NOISE SONITUS OCCULTI

AN EXHIBITION BY CORY ARCANGEL AND HAMPUS LINDWALL

with Ellen Arkbro, Nils Henrik Asheim, Pierre Bismuth, Kara-Lis Coverdale, Tom Crawford, Marcel Duchamp, Flavor Flav, Haley Fohr aka Circuit des Yeux, Joy-Leilani Garbutt, Amina Hocine, Stine Janvin, Roc Jiménez de Cisneros (EVOL), Hanne Lippard, Haroon Mirza, Phill Niblock, Charlemagne Palestine, Seth Price, Akira Sileas.

CURATED BY VITTORIA BONIFATI

Villa Lontana presents *Hidden Noise: Sonitus Occulti*, an exhibition by Cory Arcangel and Hampus Lindwall that brings together a constellation of archival documents, scores, artworks, and sonic materials by the artists, alongside contributions from Ellen Arkbro, Nils Henrik Asheim, Pierre Bismuth, Kara-Lis Coverdale, Tom Crawford, Marcel Duchamp, Flavor Flav, Haley Fohr aka Circuit des Yeux, Joy-Leilani Garbutt, Amina Hocine, Stine Janvin, Roc Jiménez de Cisneros (EVOL), Hanne Lippard, Haroon Mirza, Phill Niblock, Charlemagne Palestine, Seth Price, and Akira Sileas.

The exhibition centres around *Hidden Noise*, a series of Fluxus-inspired organ concerts initiated in Paris in 2018 by Cory Arcangel and Hampus Lindwall as a platform for commissioning new repertoire for the pipe organ. The title is borrowed from Marcel Duchamp’s *À bruit secret (With Hidden Noise)*, the 1916 readymade produced in collaboration with his friend, collector and art critic Walter Arensberg. Duchamp asked Arensberg to place a secret object inside a ball of twine, later sealed between two metal plates, creating a work that, when shaken, produces a hidden

noise whose source remains unknown to this day.

The exhibition retraces the four iterations of *Hidden Noise*, beginning with *A Portrait of the Artist* (Paris, 2018), initiated around the premiere of Arcangel’s *Alle Fugler*, a piece composed for Lindwall, alongside an organ arrangement by Lindwall of Arcangel’s *Sweet 16* and works by Marcel Duchamp and Phill Niblock. The second chapter, *They Told Me There Would Be Tea* (London, 2019), expanded the project through newly commissioned works by Ellen Arkbro, Pierre Bismuth, Kara-Lis Coverdale, Tom Crawford, Haley Fohr aka Circuit des Yeux, Hanne Lippard, Haroon Mirza and Charlemagne Palestine. *Remind Me Tomorrow* (online, 2021), the third iteration of the project, unfolded digitally during the Covid-19 pandemic as a livestream and included new compositions by Stine Janvin, Roc Jiménez de Cisneros (EVOL), Seth Price, and Akira Sileas and performances by Nils Henrik Asheim and Joy-Leilani Garbutt. *Terms and Conditions* (Düsseldorf, 2024), the most recent iteration of the series, foregrounded Arcangel and Lindwall’s own compositions within an extended organ programme in which Arcangel premiered a full-scale concert version of *Chord Memory* while Lindwall performed multiple works from his recent oeuvre.

At Villa Lontana, *Hidden Noise: Sonitus Occulti* translates this evolving concert series into an exhibition form, becoming the fifth iteration of the project. Archival materials, ephemera, annotations, artworks, and video are brought together as active scores operating as systems of transmission. The exhibition foregrounds Arcangel and Lindwall’s shared interest in the pipe organ as a historical technology capable of producing contemporary forms of abstraction, automation, error, devotion, and noise.

Across the exhibition, composition appears as a mutable technology of encoding: a set of instructions, gestures, diagrams, repetitions, and linguistic protocols through which sound may circulate before – or even without

– becoming audible. Some scores resemble scripts or conceptual propositions; others function as mnemonic devices, visual patterns, encrypted texts, or performative commands. Together, they form a dispersed repertoire suspended between reading and listening, execution and latency, storage and activation.

Alongside works by Arcangel and Lindwall, artworks by Pierre Bismuth, Hanne Lippard, Haroon Mirza, Phill Niblock, Charlemagne Palestine and Seth Price unfold in dialogue across the space. Duchamp remains a spectral presence throughout the exhibition. His score *Erratum Musical* was included in the programme of the first *Hidden Noise* concert in Paris, yet ultimately remained unperformed – a suspended instruction, neither fully activated nor absent. In *Hidden Noise: Sonitus Occulti*, this unrealised execution becomes part of the exhibition’s structure: a score may persist as possibility alone, as notation without resolution, as a form of hidden noise.

In Rome – a city shaped by ritual practices, inscriptions, hidden chambers, and layered systems of transmission – *Hidden Noise: Sonitus Occulti* approaches sound less as an event than as a latent condition: something stored within objects, architectures, codes, and bodies before becoming audible.

Producer: Lorena Stamo
Curatorial Assistants: Alice Albanese, Lu Haustein
Graphic Design: Boy Vereecken
Display: Supervoid

With the support of Circolo Scandinavo, Isabella Ritter and Thaddaeus Ropac Gallery.

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VILLA LONTANA

TUE – SAT
3 PM – 7 PM
OR BY APPOINTMENT

VIA GARIBALDI 68–69,
00153, ROME

LIST OF WORKS
ROOM I

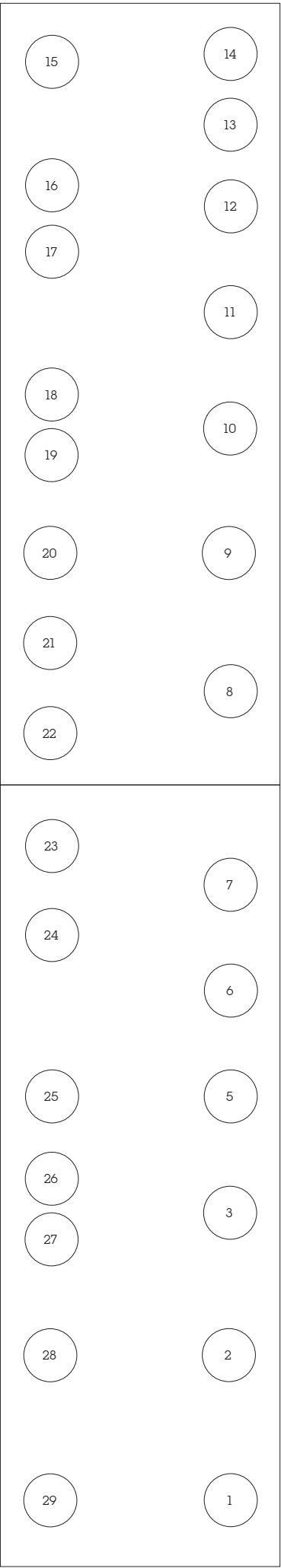
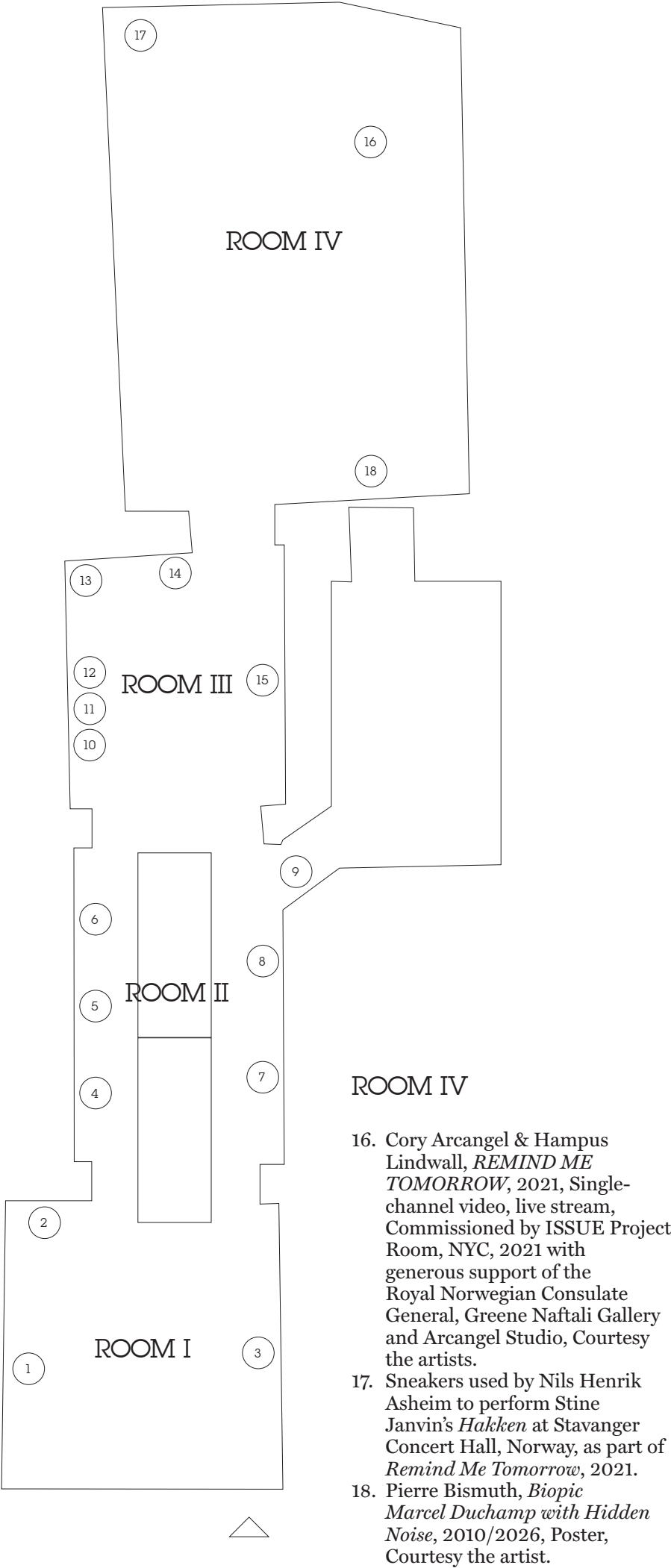
1. Cory Arcangel, *Manson*, 2016/2026, Inkjet on photomatte paper, framed, Courtesy the artist.
2. Flavor Flav via Cameo via Cory Arcangel & Hampus Lindwall, *flav 1,2,3-ms*, 2019, Single-channel video, Courtesy the artists.
3. Cory Arcangel, *21-11-2023-11-31-35-input_gb-po-1913*, 2023, DiTone print, aluminium frame, Courtesy the artist and Galerie Thaddaeus Ropac.

ROOM II

4. Hampus Lindwall, *Noise Exposed*, 2025, Glossy paper, framed, Courtesy the artist.
5. Pierre Bismuth, *Willow Boughs music sheet (After William Morris)*, 2026, Matte paper, passe-partout, framed, Courtesy the artist.
6. Charlemagne Palestine, *I want to get mambo-janbo out of the world*, 2019, Handwritten note.
7. Haroon Mirza, *Robot Co-organist*, 2019, Mixed media, Courtesy the artist.
8. Phill Niblock, *LIGHT PATTERNS*, 1985–1992, b/w C-Print, Courtesy Phill Niblock Estate.
9. Hanne Lippard, *Echo Curse XXII*, 2021, Laser-engraving on mirrored plexiglass, Courtesy the artist and Isabella Ritter.

ROOM III

10. Hanne Lippard, *Negative Curse XXIX*, 2021, Laser-engraving on plexiglass, Courtesy the artist and Isabella Ritter.
11. Hanne Lippard, *Negative Curse XXVIII*, 2021, Laser-engraving on plexiglass, Courtesy the artist and Isabella Ritter.
12. Hanne Lippard, *Negative Curse XXVII*, 2021, Laser-engraving on plexiglass, Courtesy the artist and Isabella Ritter.
13. Charlemagne Palestine, *ARTT NIGHTT ALTARR RREMAKE*, 2026, Mixed media, Courtesy the artist.
14. Hanne Lippard, *Echo Curse XXV*, 2021, Laser-engraving on mirrored plexiglass, Courtesy the artist and Isabella Ritter.
15. Seth Price, *Puritan Banner*, 2021, Acrylic paint, reverse-transfer print into acrylic polymer and UV-print on panel, Courtesy the artist and Galerie Gisela Capitain, Cologne.



VITRINE

PARIS 2018:
A PORTRAIT OF
THE ARTIST

1. Invitation for *A Portrait of the Composer*, the first iteration of *Hidden Noise* in Paris, 20 October 2018.
2. Cory Arcangel, *Sweet 16*, 2006.
3. Cory Arcangel, *Alle Fugler*, 2018. Commissioned by and dedicated to Hampus Lindwall.
4. Marcel Duchamp, *Erratum Musical*, 1913.
5. Phill Niblock, *Music for Organ*, 2019, LP, Matière Mémoire.

LONDON 2019:
THEY TOLD ME THERE
WOULD BE TEA

6. Pierre Bismuth, *Wall Paper Scores (After William Morris)*, 2019.
7. Kara-Lis Coverdale, *Soul of Numbers*, 2019.
8. Ellen Arkbro, *Chordalities*, 2019.
9. Cory Arcangel, *Scrubs*, 2019.
10. Haroon Mirza, *Excerpt from Waning Gibbous, Stone circle*, 2019.
11. Haley Fohr aka Circuit des Yeux, *Breathing Machine*, 2019.
12. Hampus Lindwall, *Light Fandango*, 2019.
13. Tom Crawford, *A Drift - to accompany organ*, 2019.
14. Charlemagne Palestine, *Jamaica Heinekens in Walthamstow - Brooklyn (for Willy Morris “I want to get mambo-janbo out of the world”)*, 1999/2019.

ONLINE 2021:
REMIND ME TOMORROW

15. Cory Arcangel, *Chord Memory*, 2021.
16. Hampus Lindwall, *Lost & Found - for Roland TB-303*, 2020.
17. Hampus Lindwall, *MMXX-15: Lost & Found*, 2020, LP, Matière Mémoire.
18. Seth Price, *My Composition*, 2005.
19. Seth Price, *Working Music*, 2005, CD, Distributed History.
20. Akira Sileas, Email to Hampus Lindwall with instructions for the performance of *Composition for Two Organs*, 2021.

DÜSSELDORF 2024:
TERMS AND CONDITIONS

21. Cory Arcangel, *Chord Memory*, 2021-2024.
22. Cory Arcangel, *Chord Memory*, organ score by Hampus Lindwall, 2024.
23. Hampus Lindwall, *Brace for Impact*, 2019-2024.
24. Two copies of Novembre Magazine, Issue 16, 2024, featuring Hampus Lindwall’s *Brace for Impact*.
25. Cory Arcangel, *24 Dances for the Electric Piano*, 2013.
26. Concert program for *24 Dances for the Electric Piano*, 2015.
27. Cory Arcangel, *The Source Digest*, 2016, paperback book.
28. Charlemagne Palestine’s *DING-GGDONGGGDINGGGzzzzzzzz ferrrr SSSOFTTT DIVINI TIESSSSS!!!!!!!*, 2023, LP, Blank Forms. Cover artwork by Cory Arcangel.
29. Hanne Lippard, Ellen Arkbro, Hampus Lindwall, *How do I know if my cat likes me?*, 2025, LP, Blank Forms. Cover artwork by Cory Arcangel.