



Kunsthalle Wien

FLORIAN HECKER

Hallucination,
Perspective, Synthesis

Museumsquartier #Hecker
17/11 2017–14/1 2018



Stilmittel.

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Florian Hecker is an artist who creates acoustic works using synthetic sounds and the visitor's auditory processes as material. His computer-generated, spatial, compositions dramatize questions of -> psychoacoustics, objective-physical stimuli, and their individual, psychological, and physical effects. A sculptural presence emerges from the complex multi-channel installations, disrupting the notion of a coherent, continuous world of identifiable coordinates and reference points.

For -> Hallucination, Perspective, Synthesis, Kunsthalle Wien's exhibition space will transform into a resonating space, and a stage for sound events that exceed linguistic description and categorisation. Positioned in the centre of the exhibition space, *Resynthese FAVN* is an extensive elaboration of *FAVN*, which was presented at Alte Oper in Frankfurt in 2016.

FAVN is an abstract work that evokes issues surrounding late-19th-century psychophysics as well as Debussy's -> Prélude à l'après-midi d'un faune, which itself is a musical adaption of -> Stéphane Mallarmé's L'après-midi d'un faune. Taking these coordinates as its starting point, *Resynthese FAVN* is the product of a minute, computer-controlled analysis that transforms and -> resynthesizes Hecker's original work. Mallarmé's poetry already traces the blurry boundaries between reality and imagination, sensory perception and hallucinated event, and so does Debussy's composition. *Resynthese FAVN* propels these ambivalences, forcing listeners to explore their own perception of fluctuating acoustic realities through algorithm-driven processes of sound generation. During the exhibition, different versions of this piece can be heard in the course of a day – and with each version, the work becomes gradually more crystallized, acquiring a sharper and more defined outline with each iteration. What's significant is the conceptual intensification of late 19th century trends as they are embodied in Debussy's work: the quantification of the senses and an explicit exposition of -> timbre. Produced against the background of a stage stripped down to its essentials,

these complex sounds are presented as something that cannot be traced back to any known source. Ultimately, our auditory perception decodes these sounds as sensory objects originating from different locations. *Resynthese FAVN* thereby also problematizes the notion of singular or self-contained perception.

The same is true in two other works presented in smaller rooms. With its rising arpeggios, distorted glissandos, entirely static tones, and eruptions of noise, -> Affordance (2013) defies any expectations that may have emerged from what was previously heard. Totally synthetic, the piece is literally based on sounds that are "unheard" of, thus creating a musical ontology that no listening process can fully fathom. Based on a highly formalized tuning system, the second work created for *Hallucination, Perspective, Synthesis* likewise focuses on the question of what sort of intensities are triggered in the recipient's brain-ear by what type of auditory stimuli.

With their rigorously formal staging, Hecker's works intensify a sensory space – one that disrupts the structural cohesion of experience and opens itself up to what Mallarmé called a "hallucinatory" experience of something that cannot be pinned down by way of a clear verbal description.

Florian Hecker creates scenarios that require an audience whose reception alone will first cause them to impart their entire tonal and psychoacoustic spectrum. The works produce a form of an immaterial that is perceived and materialized through the very subjective process of the encounter with the same. The examination of compositional post-war Modernity and audiology encounters considerations of Conceptual Art and -> Minimalism on viewer involvement and subjectivization of the objective given.

Glossary

Affordance (-> Florian Hecker, *Affordance*, 2013) generally refers to the so-called propositional nature of things, the collective qualities of an object which convey its function or use, thus inciting a specific course of action. For a hammer to be used as a hammer, it must actively “communicate” this form of application through its shape and quality. Affordance theories play a role in different spheres of knowledge. An array of disciplines from behavioural psychology to industrial design and computer technology to archaeology and ethnology examine the role objects play in enabling and establishing human (and non-human) behaviour patterns. In this context, the object is no longer treated as a passive carrier of a function, but as an active agent and communicator of its likely uses. Thus, the term affordance denotes a subtle, albeit epistemologically consequential shift in our understanding of subject-object relations.

Artworks are also characterised by affordances. However, in contrast to objects of utility, whose affordance is ultimately defined by their function, regardless of the creative freedom invested in their design, artworks intentionally destabilise our customary, purposeful handling of things by playing with affordances.

Chimerization. The Chimera of ancient Greek mythology is a monstrous creature with parts from multiple animals. Nowadays, it has become a rather common term in contemporary biology, where it refers to an organism made up of cells or tissues from genetically distinct lineages. Chimeric laboratory animals, which may feature biomatter from different species, are the most famous instances of such entities. Chimeras mix biological elements that are not usually conjoined in a single creature – via the fusion of embryos, through grafting, or via mutation.

In acoustics, the term chimerization was introduced and first described by Zachary M. Smith, Bertrand Telgte, and Andrew J. Oxenham in the essay

“Chimaeric sounds reveal dichotomies in auditory perception” which appeared in the journal *nature* in 2002. In this procedure, two incoming sounds are divided into separate frequency ranges equivalent to the mapping of different frequencies along the length of the cochlear partition. For every frequency band, the gradually varying volume of the one sound is combined with the rapidly varying fine time structure of the other sound (i.e. the rapidly changing amplitudes and pitches of its frequency components). The adapted frequency bands are then joined. Depending on the number of frequency bands, the quality of the acoustic source, and on whether the varying volume or the fine structure of the sound information is more dominant, the audibility of the original information in each sound remains to a varying degree. Especially mixed or “chimerized” voice recordings tend to resemble an “explosion” of speech particles, sound patterns, and fragmented melodies. The number of frequency bands determines whether the varying volume or the sound’s fine structure is more dominant for the recipient, and thereby, what is heard and where within the stereo field it is located. In “chimerization” as applied by Florian Hecker in works such as *Chimerization* (dOCUMENTA 13, 2012) or *Hinge* (2012), the distinction between the stereo channels remains and dissolves at the same time. This paradox has a great influence on the processing of the listening experience, on the “audibility” of language, melody, and rhythm. Thus, Hecker’s “chimerized” recordings can be perceived as a challenge to intelligible auditory habits based on the conventional principles of similarity and identification.

DPOAR = Distortion product otoacoustic emissions (from Greek *otos* = ear) are otoacoustic emissions sounds that can be observed in the cochlear. When the cochlear receives two primary tones, the frequencies of which are related, the inner ear produces a third oscillation with a different frequency.

DPOAR’s are evoked by using two simultaneously applied primary tones (f1 and f2). In the nonlinear system of the cochlear, this causes distortions that are perceived as an amplitude increment within the spectrum of measurement.

Filter is a device, which modifies the frequency spectrum of a signal, usually while it is in electrical form.

Form in the context of contemporary art is confronted with numerous disintegrational tendencies (“anti-form”). Form plays an important role in -> **Minimalism**, particularly in Donald Judd’s writings, where it is reinterpreted as a network of internal references in the sense of a figure in time and space.

In Florian Hecker’s work, form is not so much a description of an object, but rather of the process: the structure of physiological sensations which inspire the perceptual manifestation of an object. The focus is not on the relation between form and formlessness, or form and structure, but rather on that which eludes the dichotomy form /non-form in favour of a spatial and temporal evolution and combination of reconfigured intensities. Thus, form is not a condition, but the result of an ongoing process.

“Hecker is meticulously concerned with the productive discordance between sensible and formal dimensions. Rather than being formalist by virtue of merely applying a ready-made formalism (whether mathematical, stochastic, or algorithmic) to the process of sound design, or formalist by virtue of emphasizing regularities or symmetries of shapes and compositions of sound, Hecker’s work is formalist by virtue of amplifying the tensions between intuitive, sensible, and semantic components of sound perception on the one hand and disinterested, desemantified, and purely formal aspects of sound design on the other.” R. Negarestani, “Technologies of Form As Technologies of Autonomy” in: R. Mackay, Florian Hecker - *Formulations*, London: Koenig Books, 2016

Hallucination is type of a perception that occurs without a detectable external stimulus.

The concept of hallucination is determined by a model of sensory processes based on the assumption that there is a direct and necessary correlation between the subject and the object of a perceptual process. From this perspective, hallucination describes a borderline case, namely the “pathological” transformation of the “healthy”, generally agreed upon perception of reality by inner images and sounds.

In his essay “These Broken Impressions”, philosopher Robin Mackay develops an alternative genealogy of hallucination. Building on Hume’s epistemology, he defined hallucination as a normal phenomenon, and moreover, as a central element in the perceptual process rather than a pathological exception. According to his theory, it is thanks to a complex hetero-sensory process of coordination and synthetisation, and thus, to the creative power of our imagination, that we apparently receive coherent, continuous impressions of the world. As early as 1857, this led the philosopher Hypolite Taine to the conclusion that every outer perception is ultimately a hallucination: “Outer perception is an inner dream which appears to comply with external things.” He explained that the only exceptional aspect of a “real” hallucination, in other words, an independent perceptual process occurring without external stimuli, is its ability to reveal this hallucinatory moment as the active, creative participation of imagination during the constitution of the object of perception. This applies especially to the field of auditory perception, where the distinct acoustic source is typically hard to locate.

Recent -> **psychoacoustic** approaches have rejected the assumption of a correlation between the experience and the source of a sound. Mackay: “The auditory scene is imaginary, a synthetic product: we always hear more than that which reaches the ear.”

In the same way that our perception undergoes a crisis during a psychoacoustic experiment, and the customary parameters of our experience – reality and causality – become irrelevant, the distinction between reality-based, misguided, healthy, and pathological perception becomes questionable. In his thoughts on Hume's scepticism, Deleuze summed up this insight as follows: "We are not threatened by delusion, far worse, we are swimming in delirium."

Immaterials is a neologism, employed by philosopher Jean-François Lyotard, that combines the terms "material" (in the sense of apparatus, equipment), and "immaterial" (incorporeal). It's also the title of an exhibition staged by Lyotard and the theorist Thierry Chaput at the Centre Pompidou in Paris in 1985.

Within the philosophy of Lyotard, "Immaterials" serves as a counterterm in opposition to the traditional philosophical polarity of subject vs. object, mind vs. matter. According to Lyotard, matter can no longer be regarded as something that is set against an object in the same way as a subject. He refers, in this respect, to contemporary physics: "Scientific analyses of matter show that matter is in fact nothing but a complex agglomerate of small energy particles which as such cannot be grasped. In the end there is no such thing as matter but only energy". "Immaterials" does not refer to any notion of the dematerialised, incorporeal or disembodied, but to an alternative concept of "matter as an assemblage of intangible elements which are only determinable by structures of limited validity". (Nikolaus Kuhnert)

Consistency and solidness, the classic defining categories of matter, step back in favour of a terminology emphasising the potential and contingent.

Mallarmé, Stéphane (1824–1898), French writer and poet of Symbolism. Among figures such as Charles Baudelaire, Paul Verlaine, and Arthur Rimbaud, Mallarmé is considered to be an important pioneer of modern verse.

Between 1865 and 1867, he wrote *L'après-midi d'un faune*, a poem comprising 110 alexandrines about a faun, an antique fertility god, who wakes up from a sensual dream on a hot afternoon.

Under the spell of his syrinx (panpipe) he lets himself succumb to the memory of the nymphs who had aroused his desire before the heat lets him fall back into a deep sleep. The unresolved doubt as to whether this was an actual experience, or a -> hallucination permeates the entire poem.

L'après-midi d'un faune is constructed as a dramatic monologue in which the faun appears not only in the first person, but also in the second and third. The ambivalence regarding the reality of the alleged experience is further underlined by typographic indications (italicisation, quotation marks) which feign a dialogue or witnesses. The language is altogether characterised by syntactical and semantic ambivalence.

Minimal Art marks a transition in modern art history. In Minimal Art the focus shifts from the object as an autonomous, self-contained work to the spatial context and the relations between the object and the viewer. ("The experience of literalist art [= Minimal Art] is of an object in a situation, one that, virtually by definition, includes the beholder." Robert Morris). In the 1960s Minimal Art evolved in the USA as a counter-movement to the gestural abstractions of Abstract Expressionism. The formal strategies of Minimal Art include reduction, serial arrangements, and the use of basic geometric shapes. Smooth, industrially produced surfaces intentionally negate the artist's subjectivity, previously the key to understanding an artwork.

The minimalist artwork alludes only to itself. It consistently responds to any kind of specific content with abstraction, thereby inviting reflection on the -> form of the experience, the fundamental conditions of its subjective implementation as well as space and time.

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun) is a symphonic poem by Claude Debussy, which was inspired by -> Stéphane Mallarmé's poem but has no narrative.

The piece premiered in Paris on 22 December 1894 and is seen to be a turning point in the evolution of modern music. The instrumental composition totals 110 bars and is approximately ten minutes in duration. The instrumentation comprises three flutes, two oboes, one English horn, two clarinets, two bassoons, four cornets, two harps, two antique cymbals or crotales, and a symphonic string quartet. This orchestration produced an unprecedented abundance and variety of sounds. Thus, Debussy achieved an acoustic concentration that renders the faun's summer afternoon with its shimmering heat almost tangible.

The floating atmosphere results from the -> synthesis of variation, and sonata and song form. The -> form itself becomes a game and thereby develops improvisatory expressiveness. The key theme in *Prélude à l'après-midi d'un faune* is played by the solo flute (serving as a symbol of the faun). Still free from any kind of harmonisation, it is introduced right at the beginning in a descending chromatic scale. The theme is repeated ten times throughout the entire score, albeit in changing harmonies which transform its orchestral tone. Rhythmic changes, whole-tone chords, atonal chords, or a pedal point on the tonic are examples of the tonal nuances Debussy used to sketch the faun.

Psychoacoustics combines research from the fields of physics, physiology, biology, neurology, and psychology to assess the auditory experience of sound as a representational quality. Primarily this discipline examines the connections between acoustic stimuli and the auditory perceptions they trigger. The technical characteristics of sounds (such as level, spectrum, time functions, etc.) are recorded by means of physical measurement. In the field of subjective perceptions, people taking part in experiments evaluate sounds with verbal descriptions such as "loud", "droning", etc. The aim of psychoacoustics is to define quantitative relations between physical and empirical measurements, and psychological and subjective perceptions, and, if possible, to specify these findings in algorithms.

Resynthesis refers to a specific kind of synthetic sound production consisting of a three-part process. To begin with, the frequency spectrum of the incoming signal is reconstructed through a procedure based on the Fourier transform which is central to signal analysis. Then a filter is created, a kind of abstract blueprint of the incoming signal based on its frequency spectrum. During the third step, the filter is used to transfer the -> spectral qualities of said signal onto a second signal. This method is used for filtering, but also as an equaliser in sound engineering.

In physiology, resynthesis describes an important aspect of energy metabolism: the process of generating energy simultaneously leads to the production of so-called ATP, adenosine triphosphate, an important nucleotide (building blocks of nucleic acids) in the regulation of energy-supplying processes.

Spectral. In musical contexts, the adjective "spectral" primarily refers to the concept of the spectrum, also the frequency spectrum. The spectrum is the entirety of all of the frequencies contained in a signal. In physical terms, the musical sound produced with traditional instruments is, in fact, a multitude of tones, a spectral consonance of tonics and harmonics. The acoustically most present frequency, the tonic, determines the pitch, while the harmonic series defines the tone colour.

The theory and practice of spectral music (or spectralism), a musical avant-garde movement of the 1970s, is based on this insight. With special attention to the harmonic series, the spectra of different sounds are analysed and fragmented by applying the so-called Fourier analysis (-> resynthesis) and are then reconstructed and musically interpreted by an orchestra. In spectral music, the composition is not based on tones and harmonies, but on individual frequencies. Gérard Grisey, one of the most important exponents of spectralism, characterised this transition as follows: "Thus, the tone becomes a tone colour, the chord a spectral complex, and rhythm a wave of unpredictable duration."





Installation view: Florian Hecker, *Synopsis*, Tramway Glasgow, 6 May – 30 July 2017, Photography © Keith Hunter



Installation view: Florian Hecker, *Formulation*, 2015, Hamburger Bahnhof - Museum für Gegenwart - Berlin.
Photography: Stefan Korte, Courtesy of Florian Hecker, Sadie Coles HQ, London and Galerie Neu, Berlin

Synthesis (from ancient Greek *synthesis* “composition”, “summarisation”, “connection”) is the consolidation of two or more elements or components in a new unity. Derived from science, the term often also refers to the product itself, i.e. the result of a synthetic activity. In music the term synthesis is used to describe the technological production of sound (as opposed to instrument-based sound). In this case sound evolves through the manipulation of its basic constituents and elements. An external connection of elements generates an “internal” combination or identity. In Hecker’s work, synthesis denotes the dramatization of the connection of tonal intensities and the intensity of these connections. -> Chimerization as an incomplete synthesis, in which elements do not merge but remain distinct so that particles from two different sources coexist, is an extension of this concept of synthesis. In this case, sounds do not merge in an amalgam, but form a (non) synthesis which enhances the intensity of combined elements. Chimerization forces a commonness of difference, a process of diversification with an incomplete equalisation.

Timbre is one of the parameters of a single tone and is defined by its sound spectrum – the specific mixture of tonic note, overtones, and noise components as well as the temporal progression of the frequencies in their entirety. Timbre also refers to tone colour. It comprises all the qualities of an auditory event which cannot be characterised by pitch, loudness (in -> psychoacoustics a quantity defined by norms for the proportional representation of the human perception of volume), subjective duration, and the direction of arrival.

In physical terms, timbre is defined as a multidimensional perceptual quantity for an auditory event which is determined by the amplitude spectrum, the amplitude and frequency modulation as well as the rise, decay, and transitional processes of the acoustic signal. Psychophysical measurements (psychoacoustics) show different independent components which are contingent on the signal parameters

of the auditory event and can be characterised with pictorial (sharpness, concentration, hardness), comparative (“bell-like”, “vowel-like”), and other scalable verbal attributes (i.e. disquiet, purity).

In “Hearing Musical Streams” (1979) Albert Bregman and Stephen McAdams speak about timbre as the “psychoacousticians multidimensional wastebasket”, an open-air field where categories from musical psychology and traditional -> psychoacoustics never manage to settle down, to provide a name, a classification of experiential phenomena – in a spatial and synthesized manner.

List of Works

Resynthese FAVN (iw 0.99 – sw 5.50) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.90 – sw 3.90) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.80 – sw 3.50) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.70 – sw 3.00) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.60 – sw 2.50) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.40 – sw 1.90) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.30 – sw 1.80) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.10 – sw 1.60) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.99 – sw 0.01) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.99 – sw 5.50) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.99 – sw 0.01) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Resynthese FAVN (iw 0.99 – sw 0.01) ■
[52 min 55 sec], 2017
13-channel computer generated sound, software, Meyer Sound CAL 64 and LINA line array loudspeaker system, bouclé fabric screen, plywood folding paravent

Auditory Scene / DPOAE Divisor
[11 min 40 sec], 2017
5-channel computer generated sound, software, loudspeaker system, acoustic panel system

Affordance
[15 min 45 sec], 2013
3-channel electroacoustic sound, loudspeaker system, acoustic panel system

Produced on the occasion of the exhibition *Soundings: A Contemporary Score*, The Museum of Modern Art, New York, NY, USA, 10 August – 3 November 2013

Sound synthesis software and sound spatialisation design, unless otherwise noted, by Alberto de Campo

■ Texture and voice analysis and re-synthesis algorithms by Axel Röbel, member of the Analysis/Synthesis Team, IRCAM, Paris

FAVN libretto by Robin Mackay

All works written and produced by Florian Hecker, courtesy of the artist – except *Affordance*, courtesy the artist, Sadie Coles HQ, London and Galerie Neu, Berlin

Florian Hecker wishes to thank Nicolaus Schafhausen and Vanessa Joan Müller for their commitment to the project. Special thanks to Meyer Sound Germany, Sadie Coles HQ and Galerie Neu for their important assistance; special appreciation to Alberto de Campo and Axel Röbel for their invaluable contribution; sincere appreciation to Juliane Saupe and Johannes Diboky; thanks to Robin Mackay, authoring the primary libretto for *FAVN* and to Vincent Lostanlen for contributing the Scattering Transform algorithms; Marcin Pietruszewski for the Sieves adaptation system, Christophe Veaux and the CSTR, The University of Edinburgh for the synthetic voice design of *FAVN*.

Biography

Florian Hecker (*1975 in Augsburg) lives and works in Funchal, Madeira and in Edinburgh, Scotland. He studied art at the Academy of Fine Arts, Vienna, as well as Computational Linguistics and Psycholinguistics at Munich University. Hecker is currently Chancellor's Fellow at the University of Edinburgh.

Selected exhibitions and performances: *Florian Hecker – Synopsis*, Tramway, Glasgow (2017); *Florian Hecker – Formulations*, MMK Museum für Moderne Kunst, Frankfurt am Main (2016); *Florian Hecker – Formulations*, Culturgest, Porto; Künstlerhaus Graz; Midway Contemporary Art, Minneapolis (2015); Sadie Coles HQ, London; Galeria Neu, Berlin; Articulação, Lumiar Cité, Lisbon; dOCUMENTA 13, Kassel; Nouveau Festival, Centre Georges Pompidou, Paris (2012).

Selected discography: *A Script for Machine Synthesis* (Editions Mego, Vienna, 2017); *Articulação Sintetico* (Editions Mego, Vienna, 2017); *Hecker Leckey Sound Voice Chimera* (Pan, Berlin, 2015); *Articulação* (Editions Mego, Vienna, 2014); *Chimerization* (Editions Mego, Vienna, 2012); *Speculative Solution* (Editions Mego, Vienna, 2011); *Acid in the Style of David Tudor* (Editions Mego, Vienna, 2009).

Florian Hecker's work *FAVN* was presented at the Alte Oper Frankfurt, in cooperation with the MMK Museum für Moderne Kunst, Frankfurt am Main (both in 2016). His collaboration with Reza Negarestani, *A Script for Machine Synthesis*, was presented at the Stedelijk Museum, Amsterdam, and at Maison de la Radio, Paris (both in 2015); *Formulation (FLV Project)* at the opening exhibition of Fondation Louis Vuitton, Paris (2014).

Program

Concert

Sat 18/11 2017, 10 pm
FLORIAN HECKER LIVE
Halle G, Museumsquartier

Kunsthalle Wien and Wien Modern present the Austrian premier of Florian Hecker's text-sound pieces *Chimerization* (2011–2012) and *Synthetic Hinge* (2014–2016).

Program:

Florian Hecker: *Chimerization* (2011–2012) – 32 min 30 sec

Libretto by Reza Negarestani: *The Snake, the Goat and the Ladder (A board game for playing chimera)*

Featuring the voices of Javier Anguera, Joan Jonas, Anna Kohler, Stephen Prina. Voices recorded by Florian Hecker at the Sensory Communication Group, Research Laboratory of Electronics, Massachusetts Institute of Technology, Cambridge, MA, as well as at the Bose Corporation, Framingham, MA

Iannis Xenakis: *S. 709* (1994) – 7 min 03 sec

Florian Hecker: *Synthetic Hinge* (2014–2016) – 28 min 00 sec

Libretto by Reza Negarestani: *Nature, its man and his goat (Enigmata of natural and cultural chimeras)*

Synthetic voice developed by Rob Clark, Centre for Speech Technology Research, University of Edinburgh / original voice: Joan La Barbara, recorded by Florian Hecker at the Hearing Science Laboratory, City University of New York, NY

Tickets: EUR 19

Free admission for Kunsthalle Wien Annual Ticket holders (depending on availability).

Guided Tours

All tours are free with admission!

Curators' Tour

Tue 28/11 2017 & 9/1 2018, 6 pm
With Vanessa Joan Müller

The curator of the exhibition, Vanessa Joan Müller, discusses topics and backgrounds of the presented works. (Guided tour in German)

Sunday-Tours

Every Sunday our art educators provide a short introduction about the artist and the exhibition before visitors explore

the installation on their own. Afterwards there is the possibility to discuss the effects of the acoustic experience. (Guided tours in German)

Sun 19/11 2017, 3 pm
Intro to Florian Hecker
With Martin Pfitscher

Sun 26/11 2017, 3 pm
Intro to Florian Hecker
With Michael Simku

Sun 3/12 2017, 3 pm
Intro to Florian Hecker
With Wolfgang Brunner

Sun 10/12 2017, 3 pm
Intro to Florian Hecker
With Martin Pfitscher

Sun 17/12 2017, 3 pm
Intro to Florian Hecker
With Daniela Fasching

Sun 7/1 2018, 3 pm
Intro to Florian Hecker
With Daniela Fasching

Sun 14/1 2018, 3 pm
Intro to Florian Hecker
With Wolfgang Brunner

Workshop

Fri 12/1 2018, 2–4 pm
Intervention. Experience and Perspective
In collaboration with the Music and Arts University of the City of Vienna (MUK)

Students of the Master of Arts Education degree course, within the context of their studies, focus on the spatial implementation of sound in the exhibition, and critically examine the psychoacoustic effect of Florian Hecker's sound pieces. In participation with visitors, students present the results of this collaboration in the form of interventions in a loop. They similarly employ the auditory processes as material and sound out the exhibition area as an acoustic realm of experience. The transformation of acoustic (self) perception through synthetic sounds leads to the following question: what happens to us when perplexing auditory experiences unhone our listening habits?

Art History Today

An ongoing series of talks that will be held under the motto art history today. Art history is based on the assumption that scholarly reception and interpretation as such constitute activities tied to their historical context. Therefore, to look at visual art from a current point of view inevitably entails the superimposition of a contemporary perspective on a historical practice. The series of talks attempts to radicalize this view: What interests us today and why?

Sat 18/11 2017, 6 pm
Art History Today: The German Pavilion – Political Art in Challenging Times

Susanne Pfeffer is the director of the museum Fridericianum in Kassel and curator of the German Pavilion at the 57th Venice Biennale. She will talk about the Fridericianum and international large-scale projects, such as documenta and Venice Biennale.

Thu 7/12 2017, 7 pm
Art History Today: With Silvia Eiblmayr
Silvia Eiblmayr talks about spatial concepts, public spaces and artistic projects and ideas targeting a critical approach, in the post-war avant-gardes.

Pay as you wish

Each Sunday you decide on the admission fee and pay as much as you want for your exhibition visit.

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Kunsthalle Wien GmbH

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