

For Immediate Release**The Kitchen presents an exhibition of four new sound installations by German artists**

New York, NY, July 19, 2006- The Kitchen is pleased to present *Invisible Geographies: New Sound Art from Germany*, an exhibition that offers a glimpse into the current sound art scene in Germany, which has been an international center for sound art practice since the 1970s. Each of the four artists presented here—**Jens Brand**, **Christina Kubisch**, **Stefan Rummel**, and **Jan-Peter E.R. Sonntag**—traces the topography of the audible world, revealing the contours and patterns of the generally invisible electromagnetic networks and sound waves that pervade our daily lives. *Invisible Geographies* is curated by **Christoph Cox** and will be on view from **September 9–October 14, 2006** with an opening reception on **Saturday, September 9 from 6–8pm** at **The Kitchen** (512 West 19th Street). The Kitchen's gallery hours are **Tuesday–Friday, 12 to 6pm** and **Saturday, 11am to 6pm**. **Admission is Free.**

Although the artists in *Invisible Geographies* adopt a variety of approaches—ranging from explorations of the basic physics and phenomenology of sound to interventions into the world of consumer audio—and assume different final forms, their projects all call attention to the non-visual worlds of sound, highlighting its physical presence and transcribing sonic sources of information into alternative maps of our surroundings. **Christina Kubisch's** three interrelated projects map the electromagnetic fields that surround us: *New York Electrical Walk* invites viewers to wander the streets of Chelsea wearing headphones the artist built to transform electromagnetic signals into sound; a set of prints in the gallery represents visual transcriptions of electromagnetic sound waves she recorded in Times Square; and a musical composition was created from the same reworked sound waves. **Jan-Peter E.R. Sonntag's** installation presents a poetic confluence of wave phenomena, centered on deep standing sound waves that can be felt but not heard, and a monochrome green light that references the "green ray," a flash of green light that sometimes appears on the ocean's horizon at sunset. Set up like a mock electronics showroom, **Jens Brand's** installation employs modified consumer electronics to track the positions of satellites that are made to play the earth's surface the way that a stylus plays the pits and grooves of a vinyl record. **Stefan Rummel's** site-specific installation assembles building materials and electronic equipment to create a miniature community whose inhabitants are sounds. Forming an abstract mapping of the gallery in sound, his installation features recordings made in the storage spaces behind the gallery walls and silicone strings that vibrate from the sounds of gallery lights to which they are attached, making auditory vibration visible.

About the Artists

Jens Brand (b. 1968) studied as a visual artist before turning to experimental music and sound art. Since the early 1990s, he has developed a body of work that includes sound installations, video works, and performances with live electronics. His recent work slyly investigates the promises and failures of consumer electronics and global telecommunication. Brand has held solo exhibitions at Singuhr Hörgalerie in Berlin and Galerie Rachel Haferkamp in Cologne. His work has also been featured in a number of prominent group shows, among them Sonar 2006, Sonambiente 2006 and the 2006 Baltic Sea Biennial of Sound Art. In 2001,

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the city of Dortmund awarded him the Sonderförderpreis Junge Kunst/Musik. Last year, his *G-Player* project won an honorary mention at the prestigious Ars Electronica Festival in Linz, Austria. He is co-founder of mex, an intermedia arts organization based in Dortmund. He lives in Cologne.

Christina Kubisch (b. 1948) is a pioneer of sound art installation and among the most prominent European sound artists working today. She studied painting, flute, and piano before turning to electronic music in the mid 1970s, and participating in the world's first survey of sound art in 1980. Since then, she has focused on sound sculpture and sound installations that often involve ultraviolet light, solar energy, and electromagnetic induction. Kubisch has had solo exhibitions in Europe, the United States, Australia, Japan and South America; and her work has been included in many international festivals and group exhibitions, among them the *Venice Biennale* (1980/1982), *Documenta 8* (1987), *Ars Electronica* (1987), *Sydney Biennial* (1990), *Donaueschinger Musiktage* (1993/1997), *Sonambiente* (1996/2006), *Sonar* (1999), *Sonic Boom* (2000), and *Her Noise* (2005). Kubisch is a professor of sculpture and audio/visual arts at the Saarbrücken Academy of Fine Arts and a member of Berlin's Akademie der Künste. She lives and works in Berlin.

Stefan Rummel (b. 1963) studied fine art in Nürnberg and now works primarily as a sound artist. His site-specific installations feature manipulated field recordings and collections of loudspeakers strung together with vibrating webs of silicone string. Rummel has held solo exhibitions at Singuhr Hörgalerie, Ausland, and Haus des Lehrers in Berlin and at Galerie Kohlenhof in Nürnberg; and his work has been shown in group exhibitions in Germany, Poland, and Austria. Rummel has composed soundtracks for video and produced radio works for Rundfunk Berlin-Brandenburg. He lives in Berlin.

Jan-Peter E.R. Sonntag (b. 1965) studied trombone and musical composition before turning to fine art, philosophy, and cognitive science. In 1990, he began to focus on site-specific, interactive installations that deal with psychoacoustics, light, and the borders of perception. In 2002, he founded the media research group N-solab, which recently debuted "sonArc," a large-scale multi-media project that investigates the origins of media art in the work of Nikola Tesla, William Duddel, and others. Sonntag's work has been shown throughout Europe and in South Korea and the United States. In 2004, he was a finalist for the German Sound Art Prize; and he was recently awarded prizes at the Stuttgart Filmwinter Festival for Expanded Media and at Transmediale. He lives in Berlin.

About the Curator

Christoph Cox (b. 1965) is an art and music critic who is also a professor of philosophy at Hampshire College. He writes regularly on contemporary art and music for *Artforum*, *The Wire*, and other magazines. Cox is editor-at-large at *Cabinet* magazine and co-curator of *Cabinet's* CD series. In 2005, Cox curated the exhibition "Group Loop" at G Fine Art Gallery in Washington D.C. He has written catalog essays on the work of Steve Roden, Carsten Nicolai, and Francisco Lopez and for group exhibitions at MassMoCA, the Museum of Contemporary Photography, the New Museum of Contemporary Art, Seattle Center, and the South London Gallery. He is the author of *Nietzsche: Naturalism and Interpretation* (University of California Press, 1999) and co-editor of *Audio Culture: Readings in Modern Music* (Continuum, 2004).

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ABOUT THE KITCHEN

The Kitchen is one of New York City's oldest nonprofit performance and exhibition spaces, showing experimental work by innovative artists, both emerging and established. Programs range from dance, music, and theatrical performances to video and media arts exhibitions to literary events, film screenings, and artists' talks. Since its inception in 1971, The Kitchen has been a powerful force in shaping the cultural landscape of this country and has helped launch the careers of many artists who have gone on to worldwide prominence.

Box Office Information:
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Tue-Sat, 2-6pm

The Kitchen / 512 West 19th Street / New York, NY 10011 / www.thekitchen.org

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