

3/10–17/10/2021, *ton not. not ton*, Kunsthalle Münster



Press release:

Concert, performance, exhibition: *ton not. not ton* is devoted to the sound of things—sound emerging in the form of acoustic interventions, in the objects arranged within the space and in one's own imagination. The project plays with the immediacy of the performance and transience of the spectacle, with the recollection of an event and its lingering sound—an exploration of the before, the during and the after.

This intersection of object and sound offers both the immediate experience of perceiving the sounds and a sensual encounter with the physical material. While some of the artists and musicians elicit the sound from the objects directly at the moment of the performance, others merely refer to it via their works, directing attention to the performative quality of the object.

In her performances, the Japanese musician Tomoko Sauvage examines the sculptural quality of sound, using various liquids, bowls, ceramics, light and underwater microphones. She not only incorporates the unpredictable dynamics inherent in the material into her compositions, but also uses chance as a compositional technique. A similar effect is achieved with the work *Safe Crash* (2020) by Florian Bräunlich, for which the drummer Sven-Åke Johansson improvises with drumsticks made of porcelain to carve out all aspects and parameters of the material's sonority, making the objects audible in their quality.

In her work *Untitled* (2012/2015), Hannah Weinberger reverts to onomatopoeia, making the sound of language her material. The artist selected well over a hundred words that phonetically imitate an extra-linguistic sound phenomenon. The result is a whole compendium of onomatopoeia: flutter fist fwoosh gasp swish swoosh whiff whoosh whizz whip whisper bam bang clang clank clap clatter click clink ding jingle screech slap thud thump bloop splash spray sprinkle squirt drip drizzle giggle growl grunt gurgle...

Saskia Senge explores in her work how different types of meaning can shift, how they can be transferred to objects or separated from them. Her work *OH* (2012) consists of the audio tracks ZERO and OH, which Senge had cut as a loop onto a dubplate of very short-lived quality, in contrast to the vinyl record. When played back, the sound

quality deteriorates with each rotation – *ZERO* and *OH* turn into noise and gradually detach themselves from the sign. The permanent rotation and the scratching of the needle dissolves the audio track, leaving only the object behind.

And what is the *Museum Of No Art* about? Not paintings, but visions. Not sculptures, but empty rooms full of potential where Mona Steinwider traces fabulous forms by means of synthesiser, clarinet and effects. Gerrit Frohne-Brinkmann's work *Grand Piano* (2013), for which the artist took fingerprints from the keys of a piano, provides evidence in the form of traces and relics, comparable with the testimony resulting from remnants along with their musicality in *Safe Crash*. Gesa Troch's recently created ceramics refer to a noisy, perhaps even ecstatic experience. Her sculptures in the likeness of empty firework batteries silently allude to the blasting, glowing rite of passage and its emotionally ambivalent charge.

The space resonates—in a musical, artistic and imaginary way. Objects are made to sound, echoing memories: the moment when the keys of the piano were played or the fireworks were set off.

With this project, Kunsthalle Münster is following up on the exhibition *Moon Machine, Landing: Tobias Euler, Thies Mynter, Veit Sprenger* (2020) that transformed the Kunsthalle into a stage and the exhibition itself into a synaesthetic spectacle. The individual objects interacted with each other like an ensemble; in the intricate combination of sculpture and sound, the acoustic sculpture opened up new spaces of reception. The performance *The Curve* by Adrian Williams, performed in Münster's Preußenstadion in 2019 as part of the FLURSTÜCKE festival, turned the stadium into the setting for an acoustic intervention at sunset in which light and sound interacted and became one.

A collaboration between Kunsthalle Münster and *dispari*—a label and platform for auditory publications and performances at various locations, initiated and run by Nguyen Phuong-Dan.

Curators:

Nguyen Phuong-Dan graduated in Cultural Anthropology from the University of Hamburg and Visual Communication from the University of Fine Arts Hamburg. He works on a project-specific basis in various fields. Among these, he realized the photobook *Die Deutschen Vietnamesen* in cooperation with Stefan Canham and the scenic documentary *A House in Ninh Hoa* together with Philip Widmann. In collaboration with the Kunstverein Harburger Bahnhof, Hamburg, he initiated the project *One Hundred People Say Umbrella* which dealt with auditory publications within a visual arts context. He was also curatorially involved in events such as *Immersion* (Gropius Bau, Berlin), *Music From High Wires* (Kampnagel, Hamburg), *Intonal Festival* (Inkonst, Malmö) and *Possible Musics* (Palais de la Porte Dorée, Paris). Under the name of Phuong-Dan he works internationally as a DJ and has established his own clubnight at the Golden Pudel Club, Hamburg, since 2003. In early 2021 he founded *dispari*—a label and platform for auditory publications and performances at changing locations.

Merle Radtke is an art historian, curator and author. She worked as a curator for the Hamburger Kunsthalle and the Kunstmuseum Stuttgart, among others. From 2015 to 2017 she was a member of the postgraduate course "Aesthetics of the Virtual" at the Hamburg University of Fine Arts. This was followed by a research scholarship at the Villa Kamogawa/Goethe-Institut Kyoto for several months. She regularly publishes texts on contemporary art and culture. Her work focusses primarily on the practice and theory of the Internet, (post-)digital art, feminism and aspects of simulation. Since July 2018, she has been director of the Kunsthalle Münster.

Press preview: → 30/9/2021, 11 am, Kunsthalle Münster

Concerts + Performances: → 3.10.2021, 2pm, Tomoko Sauvage, Concert  
→ 3.10.2021, 4pm, Florian Bräunlich, *Safe Crash* with Sven-Åke Johansson  
→ 3.10.2021, 5pm, Museum of No Art, Konzert

Kunsthalle Münster, Hafenweg 28, 5. Stock, 48155 Münster  
Opening hours: Tue – Sun, 12 – 6 pm  
www.kunsthallemunster.de

Press contact: Artefakt Kulturkonzepte, Elisabeth Friedrich & Ursula Rüter  
[elisabeth.friedrich@artefakt-berlin.de](mailto:elisabeth.friedrich@artefakt-berlin.de) / 030 44010687 / Press download: <https://www.kunsthalle-muenster.de/en/press/texts/> / <https://www.kunsthalle-muenster.de/en/press/images/>

An Institution of the



The programme of the Kunsthalle Münster is supported by the Friends of the Kunsthalle Münster.

## 3.10.–17.10.2021, *ton not. not ton*, Kunsthalle Münster

### Artists + Musicians:

Florian Bräunlich (born 1989 in Erfurt, Germany) is a sound artist and performer. In his work, he establishes relationships between sonic phenomena, spaces and people. His often collaborative working method springs from the DIY spirit and explores new forms between sound and sculpture. In addition to his artistic practice, he works as a music programmer. Together with Nika Son and Felix Kubin, he founded the festival *Papiripar* in 2018. Since 2017 he is co-curating the sound, art and performance series *Kammer-Pop*. Florian Bräunlich works and lives in Hamburg.

Gerrit Frohne-Brinkmann (born 1990 in Friesoythe, Germany) studied at the University of Fine Arts, Hamburg. In his works he seeks the intersection between early cultural forms and current popular performance formats in the field of entertainment. He is particularly interested in the fringes of the natural and cultural sciences. From a fictionalized historical distance, he describes the present and our relationship to it and allows seemingly most self-evident certainties to become fragile. Most recently, his works were on view at Kunstverein Reutlingen (2020), Kunstpalais Erlangen (2019), Dortmunder Kunstverein, Kölnischer Kunstverein, Kunsthalle Bremerhaven (all 2018), and Kestner Gesellschaft Hannover (2017). In 2016, he won the Art Cologne Award for New Positions; in 2017, he received the Follow Fluxus Fellowship from the Nassauischer Kunstverein Wiesbaden. Gerrit Frohne-Brinkmann lives and works in Hamburg.

Sven-Åke Johansson (born 1943 in Mariestad, Sweden) is one of the style-defining drummers of the German free jazz era of the 60s and 70s. From the 80s onwards, he pursued an artistic path largely independent of institutions and groups as a music performer in the circles of fine arts and new music. Among other things, more than fifty record releases, a number of music theater pieces, radio plays, pictorial works and a lively touring life are among his oeuvre.

What is in the Museum Of No Art? Not paintings, but visions. Not sculptures, but empty spaces full of potential. It is within this inverted gallery that Mona Steinwider traces fabulous forms with synthesizer, clarinet and effects. Under the moniker Museum Of No Art, she has created an album that floats in a hazy lacuna between realities, rooted in propulsive and deep bass resonance, but also footloose, playfully deconstructing language and mixing in layers of echoing synthetic and organic tones. The fascinating result of these unfettered experiments resonate as an imaginary cadavre-exquis played by DJ Screw, Arthur Russell, Hiroshi Yoshimura, MJ Lallo, Poppy Nogood, and Laurie Anderson. With a background in fine art and music, over the years Steinwider has created and released music under the pseudonym Mohna, as part of the experimental pop band Me Succeeds, and collaborates with composer Alexander Schubert and electronic dance music producer Christian Löffler. Recently, shifting her focus more on improvisation and experimental music, she moved to Vienna for six months to concentrate on experimenting with synthesizers, samplers and voice. Her intention was to build a “playground” that would leave space for improvisation and allow for a meditative and intuitive process. This solo exploration allowed her to return home with a new way to play.

Tomoko Sauvage is a Japanese musician and artist who is best known for her long-time experimentation on unique hybrid instrument combining water, ceramics, sub-aquatic amplification and electronics. Sauvage’s research is grounded in live-performance practices embracing unpredictable dynamics of materials while incorporating ritualistic yet playful gestures, improvisation with environments and the use of chance as a compositional method. Sauvage’s performances have been presented internationally including RIBOCA (Riga), V&A Museum (London), Manifesta (Palermo, Marseille), Museo Reina Sofia (Madrid), Roskilde Festival, Centre Pompidou Metz and Nyege Nyege Festival (Uganda). Her installation piece has recently been exhibited at Sharjah Art Foundation (UAE) and Galerie Chantal Crousel (Paris). Her third solo album *Fischgeist* was recorded in a water tank in Berlin and published by bohemian drips in 2020. She lives and works in Paris since 2003.

Saskia Senge's (born 1985 in Gifhorn, Germany) work, form and meaning go back to various formal and allegorical forms of existence determined by use, trade, memory, and mass production. The tension between systems of representation and personal experience is central to her work. Saskia Senge investigates how different kinds of meaning shift, how they can be transferred to or separated from objects. Her works often resemble an abstract syntax or code that takes on new meaning with each recombination of the available sculptural vocabulary. She recognizes in each of these manifestations merely one possible variant among many. Saskia Senge lives and works in Hamburg. She studied sculpture at the HfbK Hamburg with Prof. Thomas Demand and Prof. Dr. Hanne Loreck until 2017, as well as at the China Art Academy Hangzhou and the ZHdK Zurich with Eran Schaerf and Pauline Boudry. She was a fellow of the Studienstiftung from 2013 to 2017, received the K.H. Ditze Prize in 2014, the Art School Alliance Scholarship in 2015 and the Visual Arts Grant of the City of Hamburg in 2019. Exhibitions 2020: *SHROOM! Shop*, MMS Artspace, Bremen, Holders of Visual Arts Grant of the City of Hamburg, Sammlung Falckenberg, Hamburg, *SHROOM!*, Fleetstreet, Hamburg, *Eat that story*, Red Zone Gallery, Los Angeles. In 2021 she is showing her works: *Abbruch aller Moderne*, Galerie K', Bremen, *Saloon/Salon*, Fleetstreet, Hamburg, *facing the desert*, Künstlerhaus Sootbörn, Hamburg.

Gesa Troch (born 1983) lives and works in Hamburg. She studied from 2013–2020 with Prof. Jutta Koether, Prof. Dr. Hanne Loreck, Kerstin Brätsch and Sam Durant at the HFBK Hamburg. Gesa Troch examines processes of transformation, entanglements and collaborative structures. In her painterly, sculptural objects, she deals with the field of the material and immaterial. The physical, sensual perceptions and experiences such as softness, shininess or stickiness are accentuated and the abject and ephemeral are reflected. Together with Saskia Senge and Marvin Moises Almaraz Dosal, Gesa Troch is part of the performance project "Shroom!" founded in 2019.

Hannah Weinberger (born 1988 in Filderstadt, Germany) studied at the Zurich University of the Arts, where she graduated in 2013 with a Master of Fine Arts (specialization in Media Arts). Collaboration and participation are hallmarks of Hannah Weinberger's artistic practice. Her work draws on the potential of sound and the properties of spaces that serve to foster collective gatherings or assign a performative role to spectators. Background noise caught in the act, the atmospheric hum of social life, and the synthetic percussive rhythms generated by moving crowds often form the preface to Weinberger's pieces. Her often discrete interventions transform the exhibition space into a true experimental platform, allowing the audience to shape their own environment: a tailored experience within a work in constant evolution. From 2011–2013, she co-directed the *Elaine* project space in the courtyard of the Museum Gegenwart/Kunstmuseum Basel with Tenzing Barshee, Nikola Dietrich and Scott Cameron Weaver. She has had solo exhibitions at the Centre d'Art Contemporain Geneve; Kunstverein Braunschweig; Badischer Kunstverein, Karlsruhe; Schinkel Pavillon, Berlin; Kunstverein Harburger Bahnhof, Hamburg; Kunsthaus Bregenz; MIT List Center for Visual Arts, Cambridge, MA; FriArt, Fribourg, Swiss Institute, New York; and Kunsthalle Basel, among others. Her work has also been presented internationally: Vleeshal Middleburg; Musée Espace Artaud,, Lausanne, Copenhagen Contemporary; Okayama Art Summit; Manifesta 11; Astrup Fearnley Museum of Modern Art, Oslo; Migros Museum für Gegenwartskunst, Zurich; the Lyon Biennale, the Stedelijk Museum Amsterdam; the Institute of Contemporary Art, Philadelphia; Kunsthall Charlottenborg; Copenhagen; Kunstverein München, Munich; and Kunsthaus Glarus. She lives and works in Basel. Since 2016 she is a lecturer at the Institute of Art at the Basel School of Art and Design, and since 2013 she has been on the board of Kunsthalle Basel.