

Resonance and Silence. Synesthetic aspects of film and video

APRIL 13 – SEPTEMBER 9, 2012 | GOETZ COLLECTION AT HAUS DER KUNST, MUNICH

The third Goetz Collection exhibition in the former air-raid shelter of the Haus der Kunst concentrates on the fundamental differences between film and video that set these artforms apart from such classic media as painting or sculpture: time and sound.

León Krempel, the curator of *Klang und Stille*, has selected works from the Goetz Collection that range from the strident canine barking of *El Gringo* to the almost unbearable grinding sound of *Sabbath* and even visual sequences with no sound at all, such as *Ruurlo*, *Bocurloscheweg* or *Uomoduomo*, which nevertheless evoke an inner idea of sound. *Klang und Stille* positions our perceptions at a critical distance to the sensory seductiveness of the media. It is only when we are aware that images can evoke sound, and sounds can evoke images, that we are in a position to understand film and video in a fundamental and analytical way. Only then does the artwork emerge from the field of entertainment and contribute to our understanding of reality.

Works in the exhibition:

Francis Alÿs, *El Gringo*, 2004

Hans op de Beeck, *Colours*, 1999

Christoph Brech, *The Wind that shakes the Barley*, 2008

David Claerbout, *Ruurlo*, *Bocurloscheweg*, 1910, 1997

Tacita Dean, *Sound Mirrors*, 1999

Rodney Graham, *A Little Thought*, 2000

Gary Hill, *Blind Spot*, 2002

Teresa Hubbard & Alexander Birchler, *Gregor's Room II*, 1998/99

Tim Lee, *The Goldberg Variations. Aria, BWV 988, 1741. Johann Sebastian Bach (Glenn Gould, 1981)*, 2007

Christian Marclay, *Telephones*, 1995

Nira Pereg, *Sabbath*, 2008

Anri Sala, *Uomoduomo*, 2000

Wolfgang Tillmans, *Lights (Body)*, 2000-2002

Guido van der Werve, *Nummer drie / Take step fall*, 2004