

Timo Kahlen: aus der Luft gegriffen / in trockenen Tüchern



Ruine der Künste Berlin 7. - 28. März 2020



Ausstellung zum Thema Luft als Medium der Klangkunst

Timo Kahlen thematisiert in seiner aktuellen Ausstellung in der Ruine der Künste Berlin die Luft - als zentrales Medium der Klangkunst. So fischt er Klänge aus dem Luftraum, lässt den Druck der Klangwellen die Luft und die Dinge sich spürbar bewegen, den Besucher sich auf Klang betten, und offenbart weitere unsichtbare Qualitäten der vibrierenden, doch wenig greifbaren Luftmasse. Die neuen Arbeiten verweisen dabei zugleich auf frühere Windinstallationen, die sogenannten „Arbeiten mit Wind“, die Kahlen zu Beginn der 1990er Jahre realisierte.

Dieser Katalog erscheint anlässlich der sehr temporären Ausstellung ‚Timo Kahlen: aus der Luft gegriffen / in trockenen Tüchern‘ in der RUINE DER KÜNSTE BERLIN, einem privaten Ort für materielle und immaterielle Künste. Die Ausstellung wurde Anfang März 2020 mit zahlreichen Besuchern eröffnet - und nur wenige Tage später aufgrund eines sich über die Luft ausbreitenden pandemischen Virus‘ geschlossen.



Exhibition focussing on Air as a Medium of Sound Art

Timo Kahlen's new exhibition at the Ruine der Künste Berlin focusses on air as a medium of sound art. In his works, Kahlen captures interfering sounds and static noise from 'empty' space, lets the air pressure of sub-sonic sound waves move intricate objects, invites the viewer to take a seat on vibrating waves of sound, and reveals other unseen qualities of the volume of air that surrounds us. By doing so, the new works take reference to Kahlen's series of wind installations, his 'Works with Wind' from the early 1990s.

This catalogue was published on occasion of the exhibition ‚Timo Kahlen: aus der Luft gegriffen / in trockenen Tüchern‘ at the RUINE DER KÜNSTE BERLIN, a private space for material and immaterial arts. The truly temporary exhibition was inaugurated in attendance of a large number of guests in March 2020 - and closed only few days later, due to a truly pandemic virus, spreading by means of air.



Timo Kahlen
aus der Luft gegriffen / in trockenen Tüchern

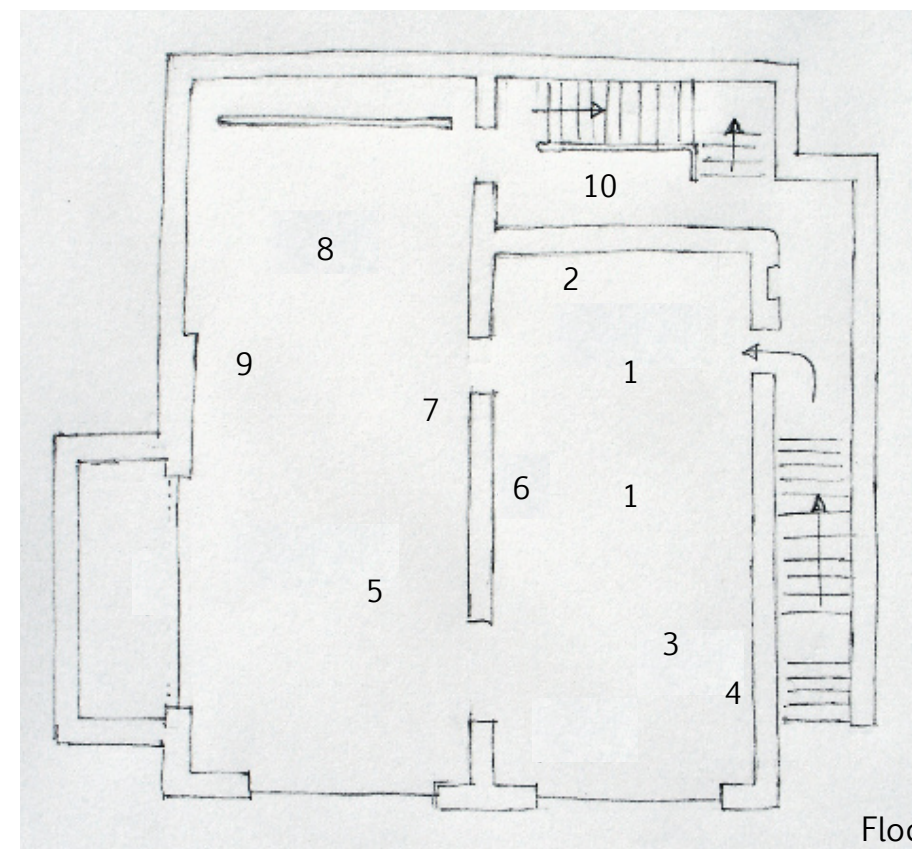
Eröffnung der Klangkunst - Ausstellung
 am 7. März 2020 von 14-19 Uhr

Ausstellungsdauer : 7. März bis 28. März 2020
 jeweils Fr + Sa 16-19 Uhr. Eintritt frei

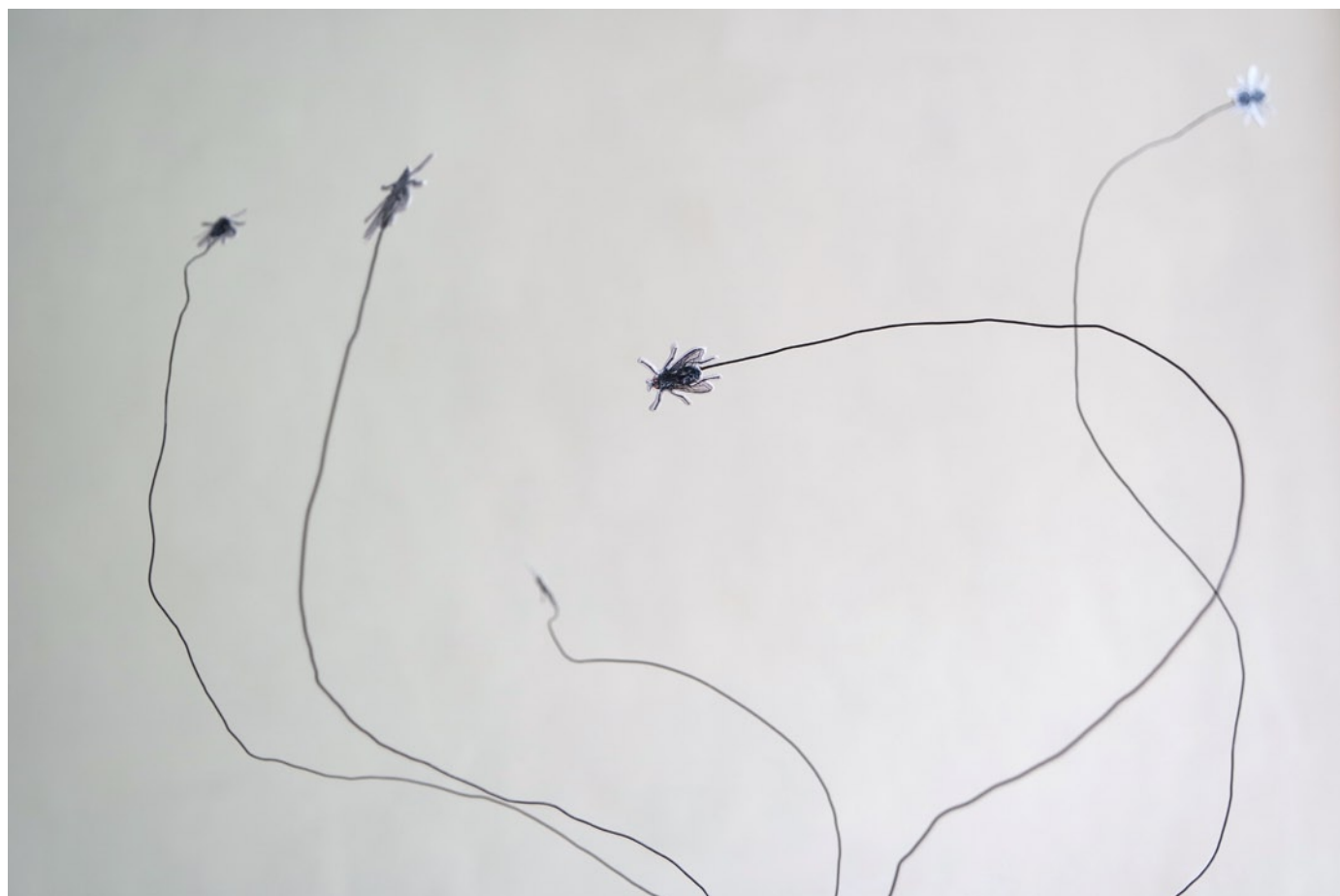
- 1 Zwiebelmuster (Stills # 16 und 17), 2006
Kinetische Klangskulpturen
- 2 AERONAUT, 2017
Klanginstallation
- 3 Reposition, 2016
Kinetische Klangskulptur
(ACHTUNG: magnetisch !
Setzen auf eigene Gefahr !)
- 4 Baum, 2015
Fotografie
- 5 Slow Motion, 2019
Kinetisches Objekt
- 6 Luftlinie, 2020
Drahtzeichnung
- 7 Netzwerke, 2010 - 2019
Kabelskulpturen
- 8 in trockenen Tüchern, 2019
Klanginstallation
- 9 aus der Luft gegriffen, 2020
Fotografie und Klanginstallation
- 10 Control, 2015 aus: The Wackelpudding
Series. HD Video

Ruine der Künste Berlin

Ein privater Ort für materielle
 und immaterielle Künste
 Hittorfstr. 5, 14195 Berlin-Dahlem
 U3 / Freie Universität (Thielplatz)



Floor plan of the exhibition



Timo Kahlen
 Zwiebelmuster (Still # 16 and Still # 17), 2006
 Kinetic sound sculptures: plates, images of flies, wire, cables, speakers

Two kinetic sound sculptures from the „Zwiebelmuster“ series. A swarm of images of flies quivering at random, as if floating in mid-air, suspended on thin wires above a „porcelain“ plate covered with enticing „onion“ pattern. A horizontal loudspeaker membrane, driven by inaudible, low frequency sound (the sound of whirring insects, in fact, pitched to a very low key), makes the fake porcelain plates jump and vibrate at intervals, generating the resonance of a set of thin wires, agitating the insects to float, quiver, swarm and sway above.





Installation views of sound installation by Timo Kahlen: In trockenen Tüchern (Wrapped Up), 2019.

Pedestals, bundles of cloth, speakers, cables; resonant purring, humming and buzzing sounds



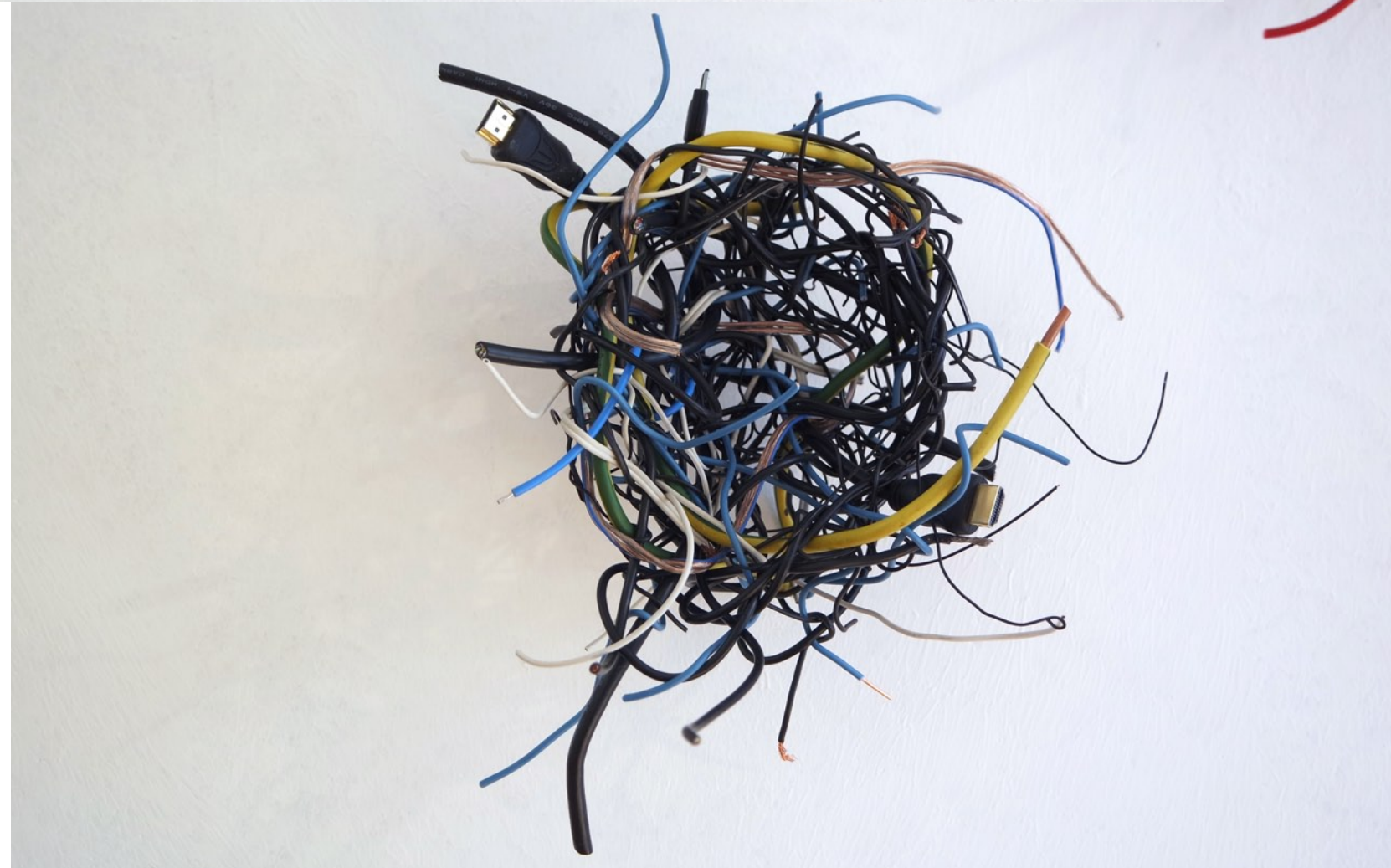
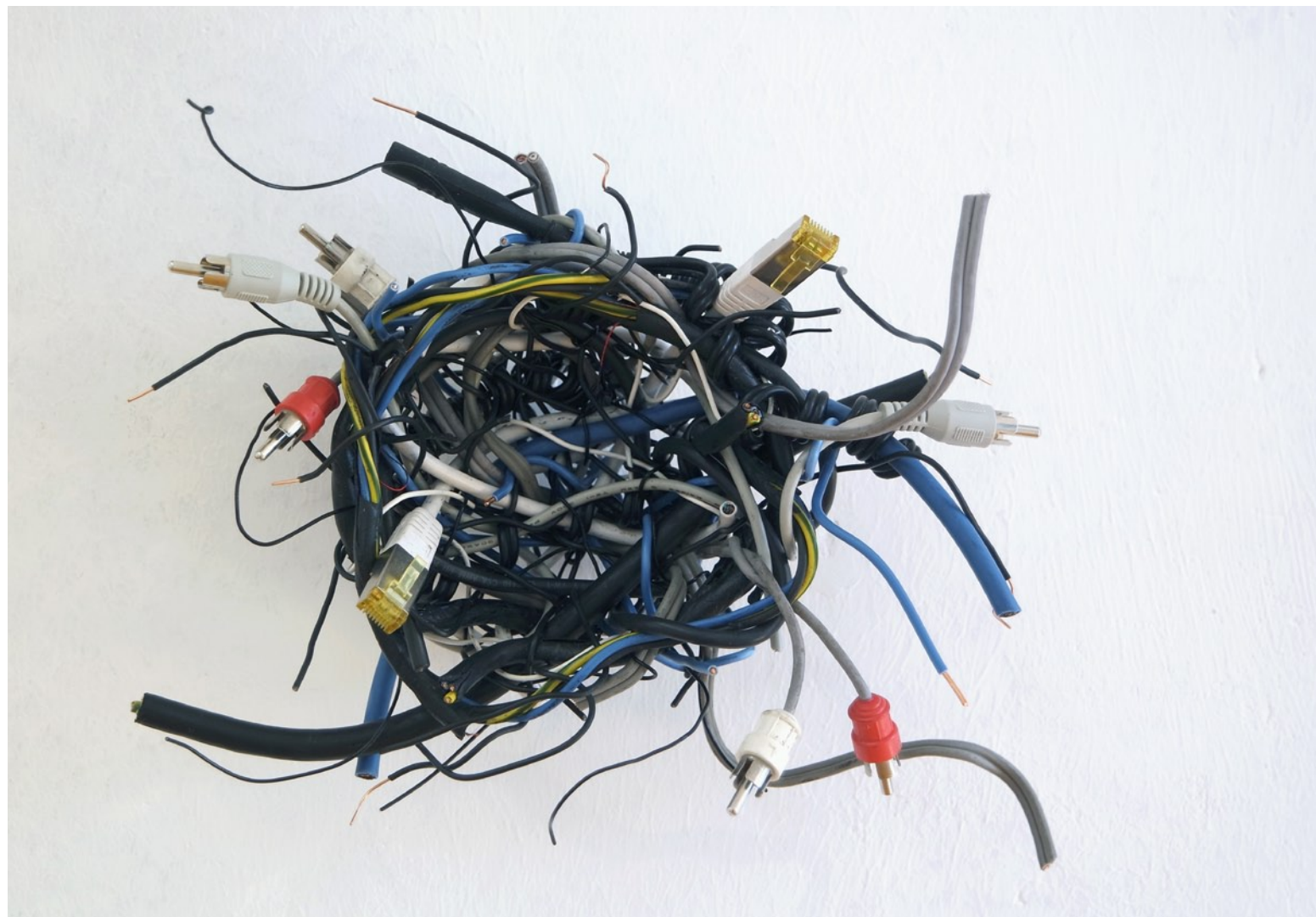
Timo Kahlen: In trockenen Tüchern (Wrapped Up), 2019
Multi-channel sound installation: pedestals, bundles of cloth, speakers and cables; purring, humming and buzzing sounds

A resonant, calm humming and purring sound fills several bundles of cloth, making the varied sculptures seem to repose, to breathe and rest at ease. The soothing sounds drift slowly from object to object - however, interrupted at intervals by sudden motion, by whirrs and buzzing hums of flies and insects, that seem to propel from one object to the other, to circle above, or reluctantly settle down on one of the museum pedestals - restoring the calm wrap of relaxed breathing and purrs.



View of sound installation and cable sculptures

Timo Kahlen: In trockenen Tüchern (Wrapped Up), 2019
and series of Netzwerke (Networks), 2010 - 2019
at the Ruine der Künste Berlin, 2020



Timo Kahlen
Netzwerke (Networks), 2010 - 2019
Series of cable sculptures

The 'Networks' series of media sculptures is woven from electric wires, from data, computer and audio cables, and plugs. The nest-shaped structures refer to the complexity of networked systems, carrying immense amounts of information, hidden and overt data, vision and sound. They are conceptual media sculptures, reflecting the global networks' function as a potential source of new creation (as exemplified by the structural shape, resembling a bird's nest), yet, likewise, seem to refer (on a more personal note) to the media artist's own dreaded entanglement in, and dependancy on, all sorts of media interfaces, on cables, plugs, and connectivity.



Timo Kahlen
Control, 2015
from 'The Wackelpudding Series'
HD video projection

A fragile balance. The artist's hands balance a plate filled with green pudding - quivering, shaking and suspended in mid-air. As if floating, unstable, and out of control - until, finally, the plate touches down on safe ground: the white surface of a gallery pedestal below. Projected in the narrow corridor at the back of the exhibition space, well above the viewer's head.

Timo Kahlen
AERONAUT, 2017
Site-specific, multi-channel sound installation:
suspended speakers, cables, sound

Pulsing sounds produced by the artist exhaling air, making the lips tremble and pop (didn't you try this as a child, imitating the sound of accelerating cars and airplanes ?) resound above your head, meandering across the wall, moving back and forth from one suspended speaker to the other, accelerating and slowing down, diverging left and right, or converging in the center, as you raise your head to gaze into the lofty, airy, open architectural space at the center of the Ruine der Künste Berlin.





Timo Kahlen
Baum (Tree), 2015
Photographs

Two photographs of what looks like a tree - but is, in fact, a technological structure: a plastic imitation of a pine tree, constructed and literally pieced together to serve as a gigantic antenna, transmitting radio waves and mobile data. An homage to Alexander Rodchenko's early 20th century experimental and Constructivist photographs of electric wiring, of transmission poles, of radio towers - and similarly, of lush pine trees, all seen from a low vantage point, against the sky.





Timo Kahlen
Luftlinie (Air line), 2020
Steel wire sculpture

A thin wire suspended from the wall, and meandering in mid-air, spells out the word 'Luftlinie', a German idiom expressing the concept of defining the shortest distance between A and B. This concept of a linear distance (referred to as the 'beeline' or 'air line distance') implies moving in a perfect straight line to reach one's goal (necessarily progressing in a flight mode, airborne and without detours).

Unfortunately, this concept does not consider the atrocities of topography, the physicality of travelling, or the friction imposed by the road, or by circumstances and hurdles of everyday life. The fragile steel wire sculpture thus attempts to reconcile the abstract concept with observations from the artist's personal experiences and experiments.



Timo Kahlen
 Reposition, 2016
 Infrasonic sculpture:
 lounge chair, excitors, low frequency and infrasound

A red lounge chair is filled with sound and vibration: the low-frequency sound waves recorded while moving furniture, when sliding the heavy objects across the floor from one part of the room to the other.

Sitting down and resting on the sculpture, the viewer's back and spine experience a sensation of involuntary motion, of friction and rumble - as if the chair was (at intervals) repositioning itself, sliding at random across the floor, and lacking all reassuring stability. Beware: magnetic ! The setting may delete credit cards, or magnetize objects. Sit down at your own risk...



Timo Kahlen
 Slow Motion, 2019
 Kinetic sculpture: steel pins, gallery pedestal, magnet

Not more than a heap of steel pins resting on a white gallery pedestal - yet, at short intervals, at a very slow speed, and pin by pin, moving irrationally: continuously changing and rearranging its structural shape and graphic pattern. Driven by chance, friction, and a magnetic force below. A fascinating miniature.

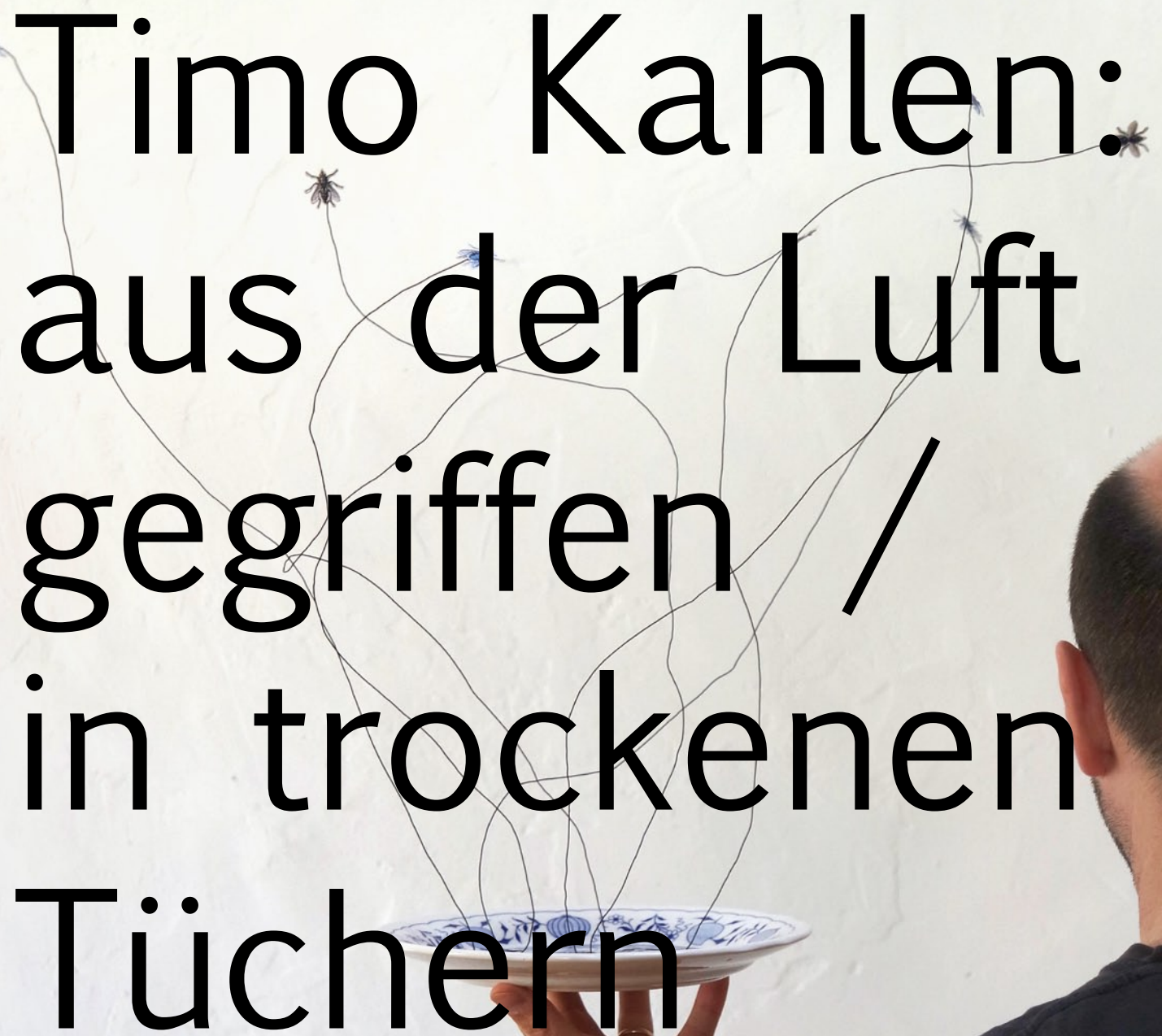
Timo Kahlen
Aus der Luft gegriffen (Ether), 2020
Sound installation and series of photographs:
three paper bags, speakers, cables, black-and-white pigment prints

Three paper bags filled with static noise - dusty, grindy, crackling - of radio waves intersecting and interfering. Seemingly abstract, until the visitor bends down to the paper bags - and perceives a distant, unintelligible dialogue of voices: distorted by their technological transmission via medium range radio waves, circling and encompassing our globe, travelling and reflecting in layers of air in the lower stratospheres. Now: filled into three simple paper bags.

Installed in relation to a photographic series of outdated, obsolete TV antennae, commonly used to capture analog tv signals from the ether, just a few years ago.

Installation view at the Ruine der Künste Berlin, March 2020.



A photograph of a man from the back, holding a white plate with a blue floral pattern. A spider web is stretched across the plate and extends upwards into the air, with several small spiders visible on the threads. The background is a plain, light-colored wall.

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Impressum

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www.timo-kahlen.de

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