

„Sound of Signs“

Susan Hefuna, Ana Roldán, Andréa Sparta

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Fleurs the signs state simply. Flowers. We think of shop signs in the streets of Paris, Lyon or Marseille. We might extend our visual memory towards half remembered pictures of dusty roads in Brazzaville, Dakar or Québec. The work by artist Andréa Sparta (*1996) immediately creates an internal map of recollections and moments; the instances we gave and received flowers, when and where we bought them, hospital visits and the birth of children, anniversaries and apologies come to mind, memento mori of our past, speaking to a shrinking future.

We might trace those strange interconnections within the seemingly abstract works on paper by Susan Hefuna (*1962), delicate spatial negotiations between outer and inner worlds. From 2004, she began working with Cairo craftsmen who make wooden screens known as *mashrabiya* that filter the light and create privacy in traditional houses. The designs of these screens inspire her drawings, created from ink and layers of tracing and cartridge paper, infusing them with a sense of quilted qualities, layering cultural utterances with personal experiences.

We might also find those strange interconnections reading the reduced alphabets of Ana Roldan's (*1977) objects. Based on Adolfo Best Maugard's ideas of universal drawing, especially his book "Drawing Method: Tradition, Resurgence, and Evolution of Mexican Art", Roldan creates a new vocabulary through craft-based approaches to post-modern states of seeing. The resulting diffusion of levels of meaning, space, and image forces us to position ourselves in relation to these signs in order to orient ourselves within them.

The worlds contained within and between the works of the three artists do not reveal themselves directly but must be experienced through the relics of pictures and experiences, projected, and seen and then gone again. This is what T.S.-. Eliot meant when he wrote "Between the Idea and the Reality...Falls the Shadow". Let's not forget which ontologies are inscribed into flowers and Cairo abstraction, pre-hispanic drawing in the Americas and the alphabets of modernity, to be retold by myths and stories, found between the gaze of art and the practices of personal history.

The unhearable sound between the signs, introduced by the title of the show, turns the collection of different works into a multi-sensory installation, drawing on and offering a bodily experience of the "invisible architectures" and structures surrounding us-. It introduces the idea of sound as a means of transgressing the spaces between them. The specifics of the materials used by the artists blur with the creation of a space for a temporary memory of being. These waves of sound can produce a certain reaction in specific conditions, in the body, in other machines, what we call resonance (from Latin *resonare* 'to resound'). In physics, the term denotes the reaction of a system under the influence of periodically changing forces or fields in which the frequency is equal or nearly equal to the natural frequency of the system. In psychology and neurophysiology, the term resonance in its strict physical definition has only been used in acoustic perception research. However, as an explanatory metaphor for certain processes it can be applied to a variety of phenomena. This is where the artistic heuristics of this exhibition start from. There seems to be something hidden in the interferences of sound- and light waves, the secret communications of transcendental spheres.

Damian Christinger

Susan Hefuna, *1962 in Berlin, lives and works in Düsseldorf, Cairo and Chur

Ana Roldán, *1977 in Mexico, lives and works in Zürich

Andréa Sparta, *1996 in Chagny, lives and works in Paris