

COMPOSITION  
FOR  
LONDON

OLIVER  
BEER

GALERIE THADDAEUS ROPAC

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Each publication includes  
an edition of a text for Oliver Beer  
by Robert Wilson, 2017.



*The Resonance Project:  
Composition for London, 2017  
Architectural acoustic  
performance, Galerie  
Thaddaeus Ropac, London*

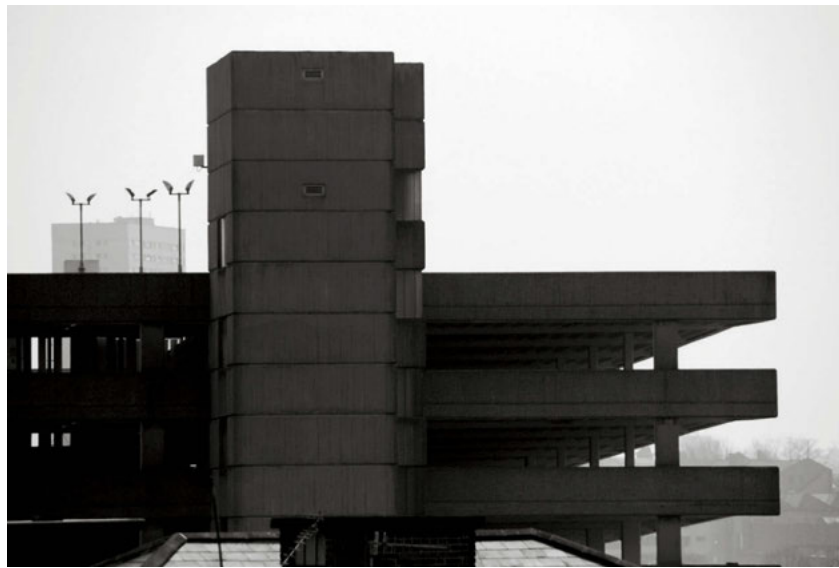
## RECOMPOSITION

Ben Eastham

Gustave Flaubert once described himself as a ‘human pen’; by the same measure, Oliver Beer is a human tuning fork. The artist moves through life with one ear cocked to the music that surrounds him, occasionally trilling out a note to see if it catches. This habit, at first slightly alarming, is a symptom of Beer’s compulsive attunement to spaces and things. As Flaubert attended closely to the patterns of gossip so that he might reimagine it as literature, so Beer identifies the unheralded sounds of built environments and cultural artefacts, amplifies them, and arranges them into music. The effect is to give voice to everyday life.

That we might learn about the world by listening to it is an old proposition. Pythagoras speculated that the celestial bodies emit sounds, which combine to form the ‘music of the spheres’; physicists continue to listen into ripples of the Big Bang for clues to the origins of the universe. Yet it was Ovid’s account of jilted Echo — reduced to haunting enclosed spaces, her desperate cries ignored — that sprang to mind during rehearsals for Beer’s *Composition for London* at Ely House. During my visit a choir of singers was stationed, heads bowed to the wall, around the atrium beneath the gallery’s grand central staircase. The recital started with a solo glissando which, on hitting a particular pitch and timbre, resonated with a startling intensity. Holding this note the singer establishing a standing wave of sound that reverberated around the room. Its wavelength corresponded perfectly to the distance between the walls, thus reflecting off the surface and doubling up on itself — Echo seemed not only to sing the note back, but to grow in confidence until she overwhelmed him.

With the first vocalist having achieved this effect, a second picked up the note, and then another, building it until their voices were indistinguishable from the sound ringing around the space and through the bodies stationed within it. Around and tethered to this resonant note, maintained by one of the singers, they began to recite a piece of choral music. By picking up and amplifying the natural frequency of the



room, the choir teased out the room's audible signature and established it as the organising harmonic principle of the recital. The experience is extraordinarily immersive, like being trapped inside an organ pipe. *Composition for London* demonstrates that it is possible to tune and instrumentalise buildings, and by extension to write music for them.

The phenomenon upon which this latest iteration of Beer's 'Resonance Project' depends will be familiar to anyone who has, while crooning in the shower, alighted upon a note that by reverberating back off the walls lends their voice an undeserved richness. It is appropriate, then, that a sixteenth-century Ottoman bathhouse — along with a brutalist Birmingham car park and the exoskeletal glass tunnel of the Centre Pompidou — is among the venues from which Beer has coaxed an unexpected music. In doing so, he raises questions about the relationship between individuals and our environments, 'found' sound and created music, and the historically determined nature of aesthetic experience.

Because the natural frequency of any given space is determined by its physical dimensions, and thus unchanging, the resonant note picked out in the Istanbul sudatorium in 2016 is the same that a bather might have chanced upon while absentmindedly humming out a ditty several centuries past. We might imagine him, delighted by the effect, adjusting his tune to make better use of the note. This appealing bridge — between then and now, here and there, us and them — seems at first to support the romantic sublime of music as universalising and ahistorical, capable of effortlessly transcending the boundaries that separate individuals.

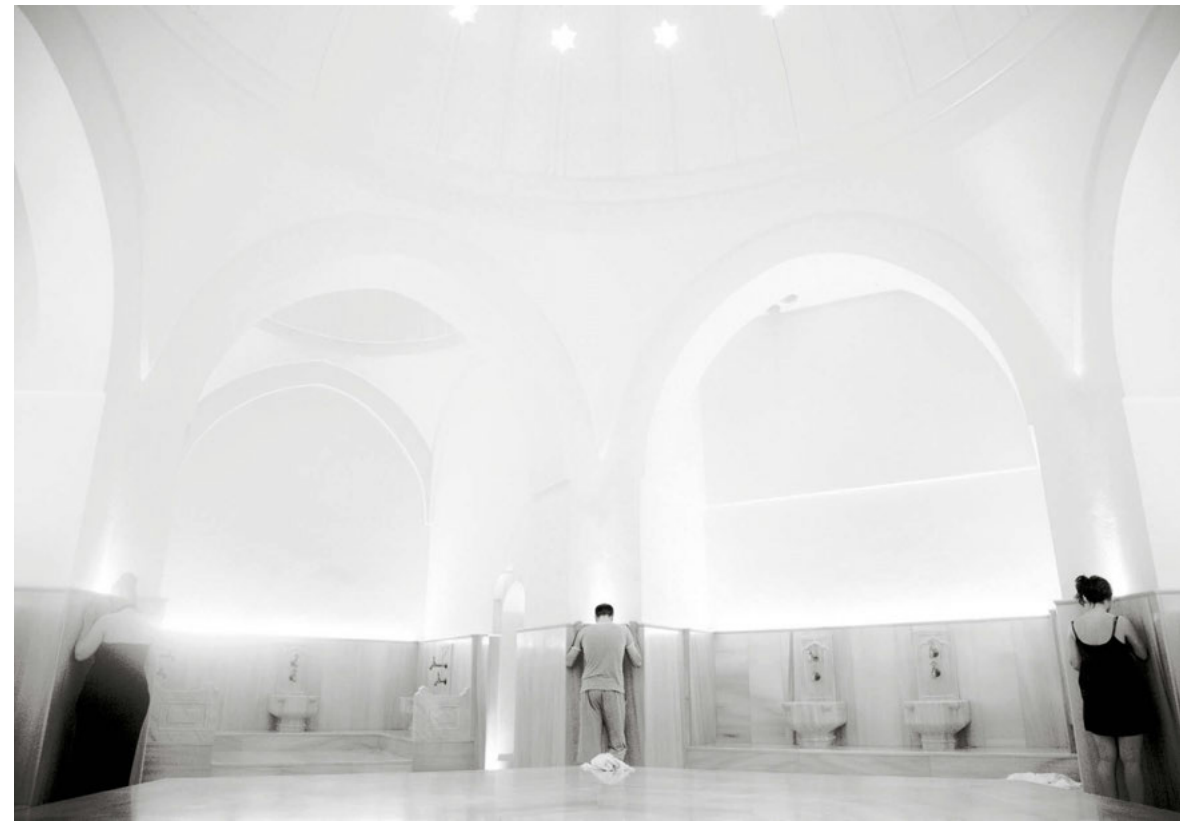
Yet while the notes persist, cultures change. Our imagined bather might have found strange a note that is familiar to contemporary listeners, might have struggled to incorporate it into a repertoire founded upon different systems and emphases. Music — whether the canonical Western tradition, the raga and tala of Indian classical styles, or the polyrhythms of African music — is no more independent from the circumstances of its creation than any other art form. A succinct demonstration of the entanglement of musical, social and political histories is provided by Galerie Thaddaeus Ropac's London location. Surveying the site in the months



*The Resonance Project:  
Pay and Display, 2011*  
Architectural acoustic  
performance produced by Ikon  
Gallery in collaboration with  
Ex Cathedra at Pershore Street  
Car Park, Birmingham

*The Resonance Project:  
Composition for Tuning  
an Architectural Space, 2012*  
Architectural acoustic  
performance, MoMA PS1,  
New York





*The Resonance Project:*  
*Centre Pompidou*, 2014  
 Architectural acoustic  
 performance for the glass  
 tunnels of the  
 Pompidou Centre

*The Resonance Project:*  
*Call to Sound*, 2015  
 Architectural acoustic  
 performance, Kılıç Ali  
 Paşa Hamam (a 16<sup>th</sup>  
 century Ottoman bathhouse),  
 Istanbul Biennale 2015

preceding the exhibition, Beer discovered that the central space of a building designed in 1772 for the Bishop of Ely had as its natural frequency an augmented fourth, popularly known as the ‘devil’s interval’. Characterised by a dissonance that a listener educated in the classical Western tradition will experience as jarring, the note was considered so antithetical to divine harmony that it was for a period after the Renaissance outlawed from musical composition.

It is tempting, if farfetched, to imagine that the architect might have integrated the so-called ‘devil in music’ into the bishop’s London residence as an act of subversion, much as the architect Nicholas Hawksmoor incorporated masonic and pagan symbolism into his churches. Yet beyond the irony a more significant ambiguity prevails, namely that the properties of sound do not entirely determine the audience’s reception of it. The history of music over the past century and a half has encouraged listeners to accept dissonance as a component of music rather than an abomination against it. This shift is a reminder that there is no such thing as an entirely unmediated aesthetic experience; between the sound and its interpretation lie the same systems of belief that structure our ethics. Beer’s listeners are less likely to be scandalised by the augmented fourth because they are, to generalise, secularist and modern.

That our aesthetic responses are conditioned by circumstance is a point eloquently made by the motley collection of objects exhibited on plinths of varying heights at Ropac. Collectively entitled *Devils*, they emit light humming sounds, which harmonise in augmented fourths. These intriguing artefacts — African tribal mask, artillery shell, Etruscan ceramic head — were selected by the artist from among thousands of others for their resonance. They are encouraged to ‘sing’ by virtue of a delicate feedback loop, which amplifies the sound ricocheting endlessly around their enclosed spaces, much as the resonant frequency — which we are apt to romanticise as the sound of the ocean — washes around a conch shell. United by no aesthetic, formal or historical principle beyond their unchanging auditory properties, these sundry objects are orchestrated to create a sound famous for its quality of instability and irresolution.



*Devils*, 2017 (detail)  
Live sound installation:  
16 antique and modern vessels  
Galerie Thaddaeus Ropac,  
London

Extracts from a new architectural acoustic composition  
Pompidou Centre, 9th September 2014

Each section represents 3 minutes of music. The singers and listeners should pay attention to the sounds coming from the architecture, as much as those coming from the singers; as well as to the ambient sounds from the city, filtered through the architecture.

1. Find the resonant frequencies of the space by singing pianissimo glissandi (cf. *Composition for Tuning an Architectural Space*, 2012). Isolating the strongest of these frequencies, stimulate the architecture to resound profoundly. Divide into two groups of voices. Whilst half of the voices maintain this resonance, the other half should sing a slow, steady, vacillating glissando over a quarter-tone around the note, stimulating carefully controlled rhythmic beats: the friction between the voice of the building and the voice of the singers.



2. Starting on the strongest of the resonant frequencies, a quarter of the voices should maintain a pedal whilst the remaining voices diverge in a long and slow glissando over a major third, before re-converging slowly around the original pedal note of the building. Crescendo and diminuendo as indicated. During the diminuendo, pronounce three syllables taken from the signage of the building, following the indicated rhythm. Repeat.



3. Repeat step 2., this time noticing the resonant notes which emerge within each glissando. When a resonant note is amplified, refine the resonance and sustain it before moving on to find other resonant notes. At a given moment the room should resound with many simultaneous steady resonant frequencies. During the diminuendo, pronounce three syllables taken from the signage of the building, following the indicated rhythm.



Oliver Beer, 2014

*The Resonance Project:*  
*Centre Pompidou, 2014*  
Extracts from score

The work exemplifies what seems to me Beer's ambivalent relationship to organised systems and the traditions they uphold. The augmented fourth is a component of the 'Tristan chord' made famous through its placement by Wagner at the beginning of *Tristan und Isolde*, a moment that Beer identifies as the starting gun for musical modernity. Wagner's use of such a radically unstable chord signified a break from the established progression of Western music, shifting away from stable tonal harmony towards unstable atonality. The violence of that rupture is alluded to by Devils and by Beer's performance *Making and Breaking Tristan*, memorialised at Galerie Ropac by an eviscerated grand piano. The iconoclastic piece captures the ambivalent legacy — at once liberating and reckless — of modernism's severance of ties with tradition.

*Devils* takes up Wagner's question of how it might be possible to express contemporary experience in sound. It is no longer possible to believe that there exists a single, divinely guaranteed tradition. But neither does that mean that culture exists as the ring-fenced property of a particular demographic, inseparable from constructs of nation or ethnicity. By orchestrating cultural signifiers from different places and times into arrangements that are at the same time stable (because they conform to the rules of harmony) and unstable (because of the discomfiting sound they combine to make), Beer suggests that it is possible for different voices to enter into functional relationships without surrendering their defining qualities. This is something like an aural expression of the *mondialité* proposed by Edouard Glissant, a method of coordinating dialogue without enforcing homogeneity. Like the unstable chord described by *Devils*, the culture imagined by Beer is lightly held together, always on the point of change; key to its success is that the objects speak for themselves, together.

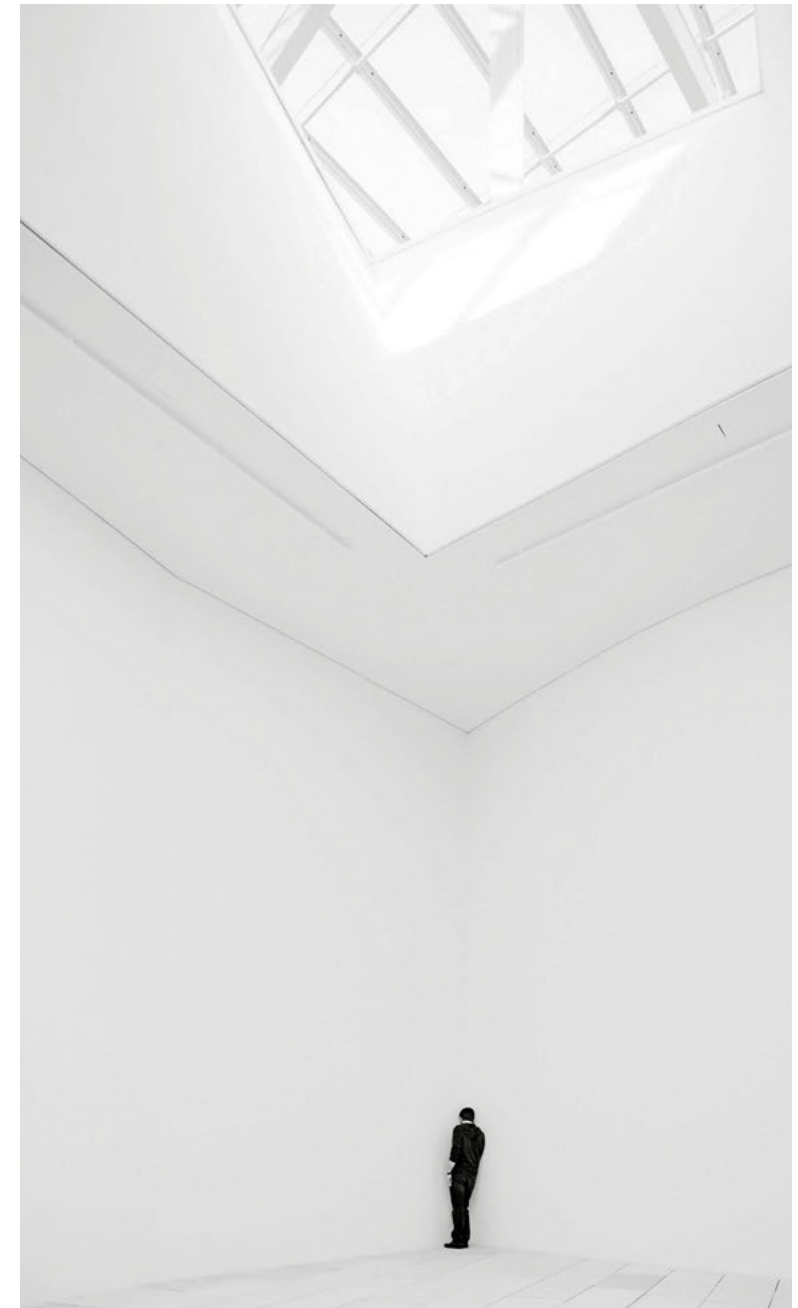
*Devils* plays on another boundary, that which separates sight from hearing. The presentation suggests a revolutionary museology in which visitors are encouraged to listen to, as much as observe, the relics of culture (if that sounds absurd, consider that when Russian composer Arseny Avraamov invented the 'graphical sound' that transcribed objects as musical notation, he chose for his first subject Grecian vases). This conflation of light and sound is equally apparent in the



‘Two-Dimensional Sculptures’ that are the third part of Beer’s practice as presented at the gallery. These painterly works play, in their fractured compositions as well as their employment of such symbolic objects as violins and light bulbs, on early experiments in analytical cubism such as Georges Braque’s *Violon et palette* (1909-10). But where Braque and Picasso sought to represent objects as if in the round, by moving the eye around the still life and collapsing those numerous perspectives into overlapping planes that resemble light bouncing off its surfaces, Beer moves directly through the object. The composition follows the linear path traced by sound, making no distinction between space and surface. These are literal cross-sections of the physical objects they describe, slivers of physical material which are then set flush into resin and gessoed to imitate a perfect modernist flatness.

By collapsing three dimensions into two, these works are candidates for Marcel Duchamp’s category of the ‘infrathin’. Duchamp’s terminology identifies the gaps between things as the proper site for art, a proposal that accords with Beer’s preoccupation with spaces as much as his focus on the relationship between constituent elements. Indeed, the reverberating sounds of *Composition for London* might serve as a useful analogy for Beer’s broader creative practice, which is characterised by an oscillation between fixed points — sound and silence, nature and culture, tradition and change, the second and third dimensions, found and made, canonical and contemporary, intention and effect, individual and collective, harmony and dissonance — which privileges gaps, intervals and the spaces in-between.

*The Resonance Project:  
Composition  
for a New Museum, 2014*  
Architectural acoustic  
performance, Fondation  
Louis Vuitton, Paris



IN  
CONVERSATION  
  
OLIVER BEER  
  
AND  
  
MARTIN GERMANN

*Did music or art come first for you?*

Always together, at the same time, never apart.

*What did art give you that you did not get in other fields?*

I am part of the generation for whom the differentiation between disciplines is not that relevant. My music has always invested my art with energy as much as my art has invested my music with energy. Whilst studying composition I was already making artworks; by the time I got to the Ruskin School of Art at Oxford University I was used to working with musicians to create artworks. When I later went to study Film Theory in Paris — reading cinema sound theorists such as Michel Chion — it was natural to put sound and image on the same level.

*When we enter the exhibition the first thing we see is a piano. It is also a deconstructed piano. Perhaps you could tell us more about that work?*

This particular artwork is from a performance I did first at Robert Wilson's Watermill Center in New York in 2015 and then at the Pompidou Centre in Paris in 2016. It's called *Making and Breaking Tristan*.

The Tristan chord is the most significant unstable chord in the history of music; it is the equivalent of Manet's *Olympia* or Cezanne's *Apples*. It corresponds to a point of origin, where we start seeing modernity emerging in music. If you tip a piano up on its nose just like I did, with the pedal pressed down so that all the felts are lifted, all the strings can resound freely and react to the sounds around them.

*There is also a film piece where you played with that, right?*

You must be thinking of *Composition for Two Pianos and an Empty Concert Hall* (2011), which also plays with this technique. Yes, if you prepare the piano in this way and sing directly into it, the string that corresponds to that precise note will vibrate in response to your voice. You can then play the piano without even touching it — and you can construct chords with your voice.

At the Pompidou Centre I began the performance by having a great opera singer play the piano in this way. In the second act I made each string vibrate individually, before cutting away the notes that did not correspond

to the Tristan chord. With the pedal fixed down, when you cut a string there is an explosion of sound and all the remaining strings vibrate. Gradually, as you cut away the superfluous strings, the Tristan chord emerges from the cacophony and dissonance. That's the *'Making Tristan'* part; because when you cut away the last superfluous note there is a sounding of the pure Tristan chord. I then cut away the remaining strings and that becomes *'Breaking Tristan'*, as it dissolves the harmony note by note. Since a piano creates its own acoustic through sympathetic resonance of the strings, when you cut the last string, it feels deadly silent.

By building a form of archetype of modernity and then destroying it, *Making and Breaking Tristan* reflects on where we are at present; now that we have built all of our modernities and postmodernities and have diligently deconstructed them.

*This leads in a beautiful way to the second artwork. You are making something play that is usually not meant to sound, and that is the architecture of this 18<sup>th</sup> century house. Your gesture is to construct but also reconstruct... It's a work of your on-going 'Resonance' series.*

I have been working on 'The Resonance Project' for ten years now. During this time, I have built a language that allows me to instrumentalise any empty space using the human voice. Alvin Lucier's work with room modes is the primary artistic reference for this work. His work *I Am Sitting in a Room* (1969) takes a recording of the human voice and uses an electronic feedback loop to break it down into the harmonics of the room. In contrast, 'The Resonance Project' takes the principle of room modes and turns it into a purely acoustic creative musical language. I teach the singers to stimulate the room modes with their voices, without any electronic amplification. It allows them to transform and displace their voices within the space. In this way, I can play the notes of the building, just as though



*Making and Breaking Tristan:*  
Centre Pompidou, 2016  
Performance, Centre Pompidou,  
Paris, 2 November 2016  
Grand piano and wire cutters



*The Resonance Project:  
Composition for London, 2017  
Architectural acoustic  
performance, Galerie  
Thaddaeus Ropac, London*

it were an instrument — and like any musical instrument each building has infinite compositional potential. I am building a musical vocabulary that uses the building as an extension of the voice; the singer's body becomes the larynx (the resonating organ) of the building whilst the room itself is like the head, amplifying sound.

*What were the parameters for this specific composition?*

My new 'Resonance Project' piece for the Ropac show is called *Composition for London*. I auditioned singers from London and wrote a composition based on their own personal musical repertoires.

In the first parts of the score they search for the resonant frequencies of the space and make them resound very powerfully. The piece alternates between the classical singing voice of the singers and the architectural resonance that they have learned to stimulate. I use the harmonies inherent to the building to create a piece that captures the point at which the music of the building and that of the singers meet. As a starting point for this particular performance I asked the singers: if you could sing just one more piece of music before you died, what would it be?

*You took their voice literally and figuratively so to speak, not only as instruments but also as conveyers of individuality?*

Yes, as an expression of who they are. Actually, I asked the different singers that question in pairs. I reformulated each of the melodies chosen by the singers around the notes of the building. Normally, if you sing two melodies over the top of each other they clash, their random harmonic relationships create dissonance. But in certain sections of this new composition the chosen melodies are sung over what is called a pedal — a long note, sung by the other singers, which is forcing the building to resound at a continuous frequency. It creates a very powerful resonant harmonic basis for the section. I adjusted the keys of the singers' two chosen melodies to force them back into harmony with each other, and with the building. For example, I might ask two singers to maintain a resonant pedal on D<sub>3</sub>, and one singer might take this as the D minor tonic for his melody, while the other uses it as the sixth degree of F major. These choices are also governed by how the other notes in each of the melodies will correspond with the resonant frequencies of the singer's particular position in the space. In this way a sound that should be very dissonant is transformed into a new consonant structure by combining it with the harmonics of the space.



Each iteration of the performance changes, depending on the combination of singers, the music they selected and the different resonant frequencies that may be chosen as the pedal note.

One of the key aspects to the piece is that the harmonics of the room will never change. If we come back and do this piece in another 300 years, the building will still be singing the same notes. In the composition, there is a form of battle between the indifference of the building to our efforts and the specificity of what we invest in it as individuals during the performance.

*Which involves also a larger picture of how we move through space, how individuals are somehow caught in space and confronted with stabilities. Is there a particular history of this building that is of interest to you or do you take it as a formal entity?*

In fact, this building has an architectural joke in its harmonies. The grand staircase has a D and an A $\flat$  as its primary resonant notes, which correspond to an augmented 4<sup>th</sup> or diminished 5<sup>th</sup>. That's the so-called 'devil's interval', whose use the Catholic

Church had banned for hundreds of years. I presume that it's a coincidence and that the architect Robert Taylor did not know that he was building the satanic chord into the house of the Bishop of Ely. Inevitably the composition gravitates to those two notes because they are the strongest frequencies in the space. It also became the lead for choosing the notes to which the pots in the installation *Devils* were going to resound at.

*Briefly back to 'The Resonance Project', because if we enter it, we hear something, we feel something but we also see something. How important is the visual composition of this performance to you? The way the singers are placed? Does it play a role?*

The placement is decided according to where the harmonics of the space best resound.

*The form of the work is conditioned by sound?*

Yes. For example by standing in the corner the 90 degree angle amplifies your voice. I have chosen positions for the singers based on the most interesting and useful resonances that can be found. Very little in the tableau that we see is arbitrary.

*You make apparent the individuality of the singers by implementing their voice. There is also another series of works where you your self are brought in — the 'Two-Dimensional Sculptures'. In this room, we see a gun but also an enigmatic machine.*

It's a camera!

*Your exhibition allows for a genuine synesthetic experience: we first see the piano, then we feel the sound and later we notice the picture of a camera. When did you start making these artworks?*

The first one I made was a pipe. I had in mind Gordon Matta-Clark, or the terrazzo stone floors of Venetian palaces that are polished flat revealing the cross sections of the composite. I realised that by cutting through the pipe and setting it in resin with only the cut visible, I could allow it to make a drawing of itself. Instead of Magritte's proposition of a painting pretending to be a pipe, it is a pipe pretending to be a painting. From the pipe, I went to the light bulb. 'The Resonance Project' deals with empty space and volumes, here I am taking the volume away from the object — making it become two-dimensional.

*Those works were created out of 'The Resonance Project'?*

It's the same consideration of empty space. Both series of works make empty space perceptible. One does it acoustically, the other visually — the 'Two-Dimensional Sculptures' solidify or crystallise the empty space around the object.

It is making perceptible something that is already there, but which we don't usually perceive. The architectural notes are always there; the shapes inside these objects have always been there. All I have done is make a tiny gesture that reveals something that was already present.

*How about John Cage?*

Cage is such an important reference to me in music, in the same way that Duchamp is in visual art. The work *Outside-In* could be considered in relation to Cage. It was an incredibly difficult piece to realise: a lead crystal ear trumpet growing out of a windowpane. When you put an ear to the hole in it, it amplifies the silence outside and adds its own resonance. It is a sculptural expression of Cage's famous silent composition 4'33" where the ambient sound of the space becomes the composition.



*You have found a way to add something to the place...*

I am barely adding anything though — the musical silence is already there. And in terms of Cage's 'chance operations', 'The Resonance Project' also embraces a certain amount of chance at every iteration of the performance.

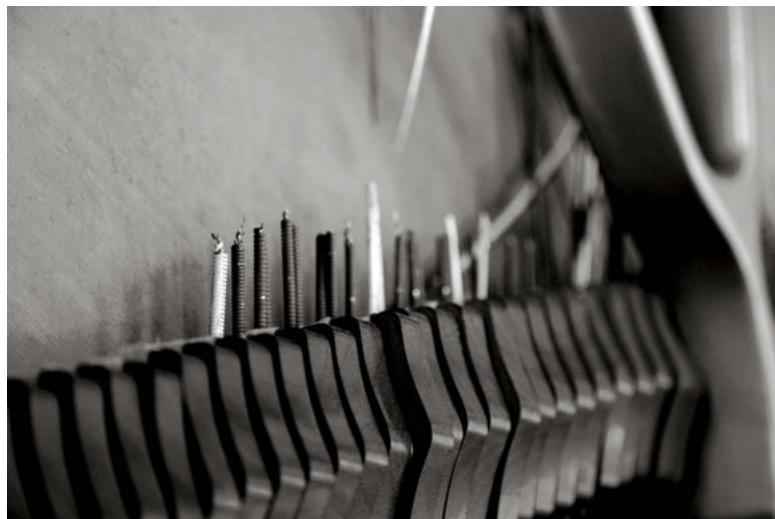
*The show is also about your vocabulary. And this exhibition is formulating a form of sentence. The autobiographical aspect of the exhibition is also tied into it. Speaking of vocabulary, the word 'oeuvre' comes to mind. Oeuvre is when work and life join. What do you think of this term?*

Art is most interesting at the point where it meets everyday life. There is usually a very personal connotation to the objects I choose: a light bulb taken from my studio, or a gun from my father's collection. In terms of the musical instruments it is also very autobiographical. And the objects are usually an extension of the body in some way: the pipe, the violin, the gun. Railways also hold a special place in my personal history. Thanks to my father's eccentricity, the garden of the farmhouse I grew up in

was always being dug up with endless lines of rails leading nowhere. It looked like a strange graveyard of rail. The rail itself is interesting to me because it remains static while life gradually transcribes its presence on its surface. The first rail I worked with as an artwork was from France and dated from 1936, it was the witness of so many deportations. The rail I am using here is a self-portrait made at my exact height and dating from the mid-1980s. It was forged at the same time I was forged; yet while I will disappear in the course of decades, this mass of polished rail will remain for centuries or millennia before it turns to red dust.

*The railway as well as the camera are both important elements in terms of the invention of modernity. Where did you actually get hold of these rails?*

The first ones were given to me by the French SNCF and I got some English ones from Network Rail. In my exhibition at Ikon gallery in Birmingham, I have constructed a family portrait. Each rail, standing against the wall, corresponds to the height of one of my family members. Another piece is as high as I can reach by stretching my whole body and is called *Up to and Including My Limits*, a nod to Carolee Schneemann.



Installation view with *Making and Breaking Tristan: The Watermill Center*, NY, 2015 and *Making Tristan (for Watermill)*, 2015

*Making and Breaking Tristan: The Watermill Center*, NY, 2015 (detail)  
Performance and installation

Another is called *Smooth Transition* and is made from a section that came from under the Channel Tunnel at the point at which the French rail profile morphs into the English rail profile, whilst keeping a smooth surface for the train wheel to roll over.

With the cameras there is a particular quality to the sheer materiality of the object drawing itself out in two dimensions. I am a digital native, part of my *modus operandi* is digital, because that is how we live now. We express a great part of our lives through digital messages and images. The more our lives become dematerialised, the more striking the physicality of our existence becomes. I am somehow still amazed by the fact that the camera, which is something that guides and records light energy, is a physical object in the same way as the iPhone and the computer are physical objects that convey the energy that encodes so much of our lives. All this coding and transmission of energy relies on the physicality of real objects and forms. But we have reached a stage where life has become so phenomenally virtual that the materiality

of what we are touching, holding, feeling, living is almost surprising. Our lives are digital but our bodies remain biological. I guess that's part what is behind these crystallised objects.

*To freeze a notion of touch?*

Yes, to force us to confront the real world in one-way or the other...

*Also, perhaps to drain out the hysteria of this particular moment, a moment of absolute change, a desire to capture the world materially. In a way you are interested in the things that remain. Like the artworks we see in the last room of the exhibition. This group of works stems from a residency you did at the Watermill Center in New York?*

Yes, Robert Wilson invited me to spend a month in residence at Watermill, where I had originally planned to make a performance project with singers. But the building didn't resound in the way I had anticipated. Bob has a collection of several thousand objects. I found myself at about 3am by myself in his monastic postmodernist art centre in The Hamptons singing into the vessels. What I discovered then was that just like in

a building there is an incredibly strong note inherent in every single empty vessel. I went through his whole collection, singing to each vessel to find its note and I chose the four notes that correspond with the Tristan chord: B, F, D# and G# and brought them together. I also found that by placing a microphone inside the object, you can create feedback at the note of the object. I was able to make them play without any human intervention. I brought the objects together and they sang this continuous, harmonically unstable expression of the breakdown of modernity. Yet they came from 5<sup>th</sup> millennium BC China, from Mesopotamia, a 20<sup>th</sup> century Zulu beer pot and a pre-Columbian jaguar effigy. Together these unrelated objects had this incredibly subjective relationship.

*The notion of the cut comes back again, but the cut is actually the sound that you use to reveal their innate quality. As such you find a common denominator for all of these heterogeneous objects.*

Yes, *Devils* is like a cross-section of the history of human civilisation, it spans 4000 years of history from a 3<sup>rd</sup> Millennium BC Anatolian jug through a medieval ceramic cockerel to a 20<sup>th</sup> century cat teapot. Each of these objects — regardless

of their origin, regardless of their uses, of their spiritual significance — have a voice. The finest Canopic jar from Egypt has just the same harmonic potential as a watering can from Ikea.

*Where did you get these objects?*

Some are from my life and family history and some I've collected gradually myself. I had to sing into hundreds of vessels to find this particular collection.

*For you it is also about bringing people into a mode of experience and looking at what's already there instead of inventing something new.*

*Some days ago I read that as long as our bodies will carry our heads where our thoughts are, there will always be sculpture. How has cubism influenced your pictorial practice?*

One of the major new developments in this show is the series of 'Recompositions'. Rather than making a single cut through an object I have started to consider an object like a palette of possibilities of colours and shapes with which I can 'recompose' and draw new forms.

*That is actually why I asked you about 'oeuvre' because oeuvre often has to do with a certain economy of work. One work comes out of the other, is an edit, a re-composition, a transfer from one into another form of expression.*

That is very much what happened with the 'Two-Dimensional Sculptures'. In the same way as *Composition for London* is a balance between the building and the voice of the singers, my relationship to these objects is that there is a balance between what I impose on them and how they express themselves. So the light bulb, the gun... they all have very natural graphic ways to express themselves through a simple cut. With the 'Recompositions' it's the first time I have taken an object and recomposed its forms into a new meaning. The violins are the most notable objects in the show where that happens. The primary reference is not artists like Arman who have broken up instruments... but much more a combination of the ready-made, the Duchampian gesture and a type of physical cubism (instead of a graphic cubism). All the forms we see existed inside the violin before they were re-oriented and rendered in two dimensions. They suddenly have a relationship to painting, to surface. It's a nice twist in the progress of flatness in painting.

*Cubism was also something that was perceived as extremely new and as a zero-point. I would like to conclude with two questions: what does failing mean for you? And, what is the next project you would really like to do?*

There is a kind of contemporary mantra about failure being essential. But I am not sure we can always perceive whether we are failing or not. I constantly feel as though every work is both a failure and a success. For this show I have just enjoyed creating images from objects.

*There is a joyful aspect to it! What would you want to do next?*

In terms of performance, now that I have 10 years of experience working with architectural acoustics, I see that my musical-acoustic language is developing all the time with each project. I am doing a big project with the Sydney Opera house for the Sydney Biennale in 2018. I will be working with the whole building as a musical instrument. It has so many possibilities, by working both under the water of the harbour and within the structure of the building. So I have a new series of musical and performance ideas to unravel by then.

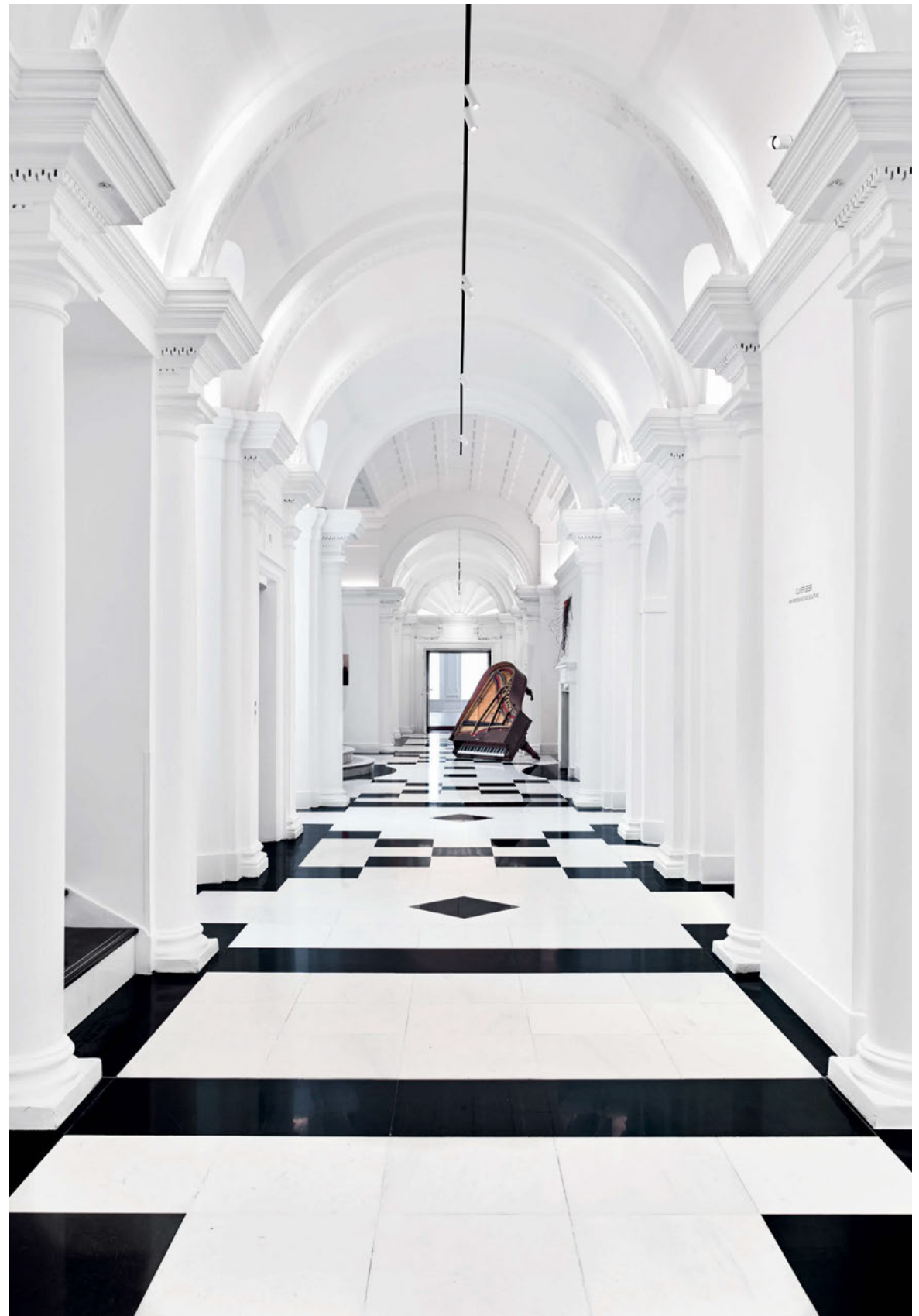


*Making Tristan (for Watermill), 2015. Installation including 15<sup>th</sup> century jaguar urn, Costa Rica; vase, China 3,000 BC; rhyton, Iran, 1200 – 500 BC; Zulu beer pot, South Africa, 1991; microphones, mixer and speakers*



# PLATES

COMPOSITION  
FOR  
LONDON





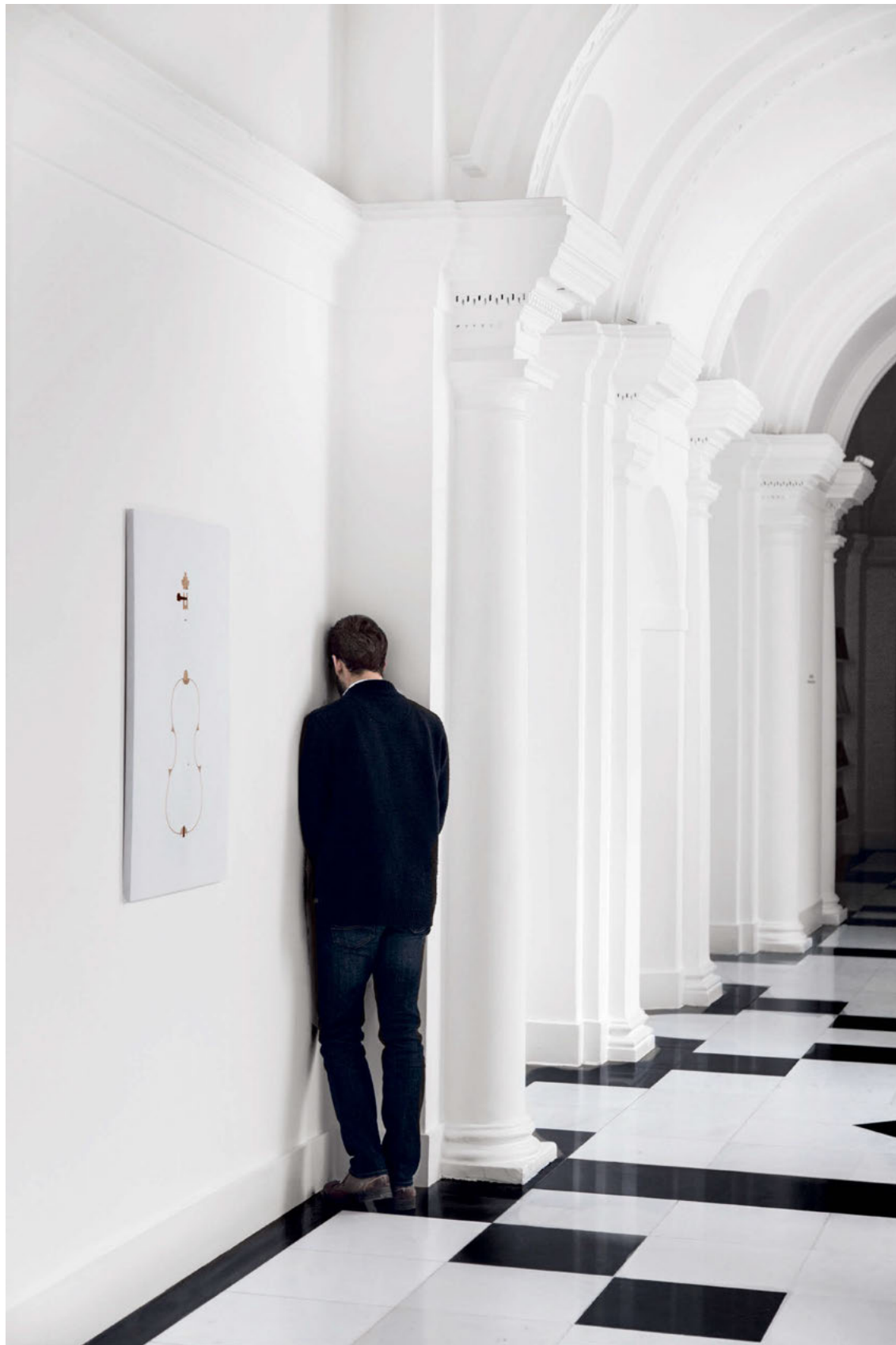


pp. 35-37:  
*The Resonance Project:*  
*Composition for London*, 2017  
Architectural acoustic  
performance

*The Resonance Project:*  
*Composition for London*, 2017  
Architectural acoustic  
performance  
View of singer and  
copperplate 2 of *Composition*  
*for London (Score I)*, 2017





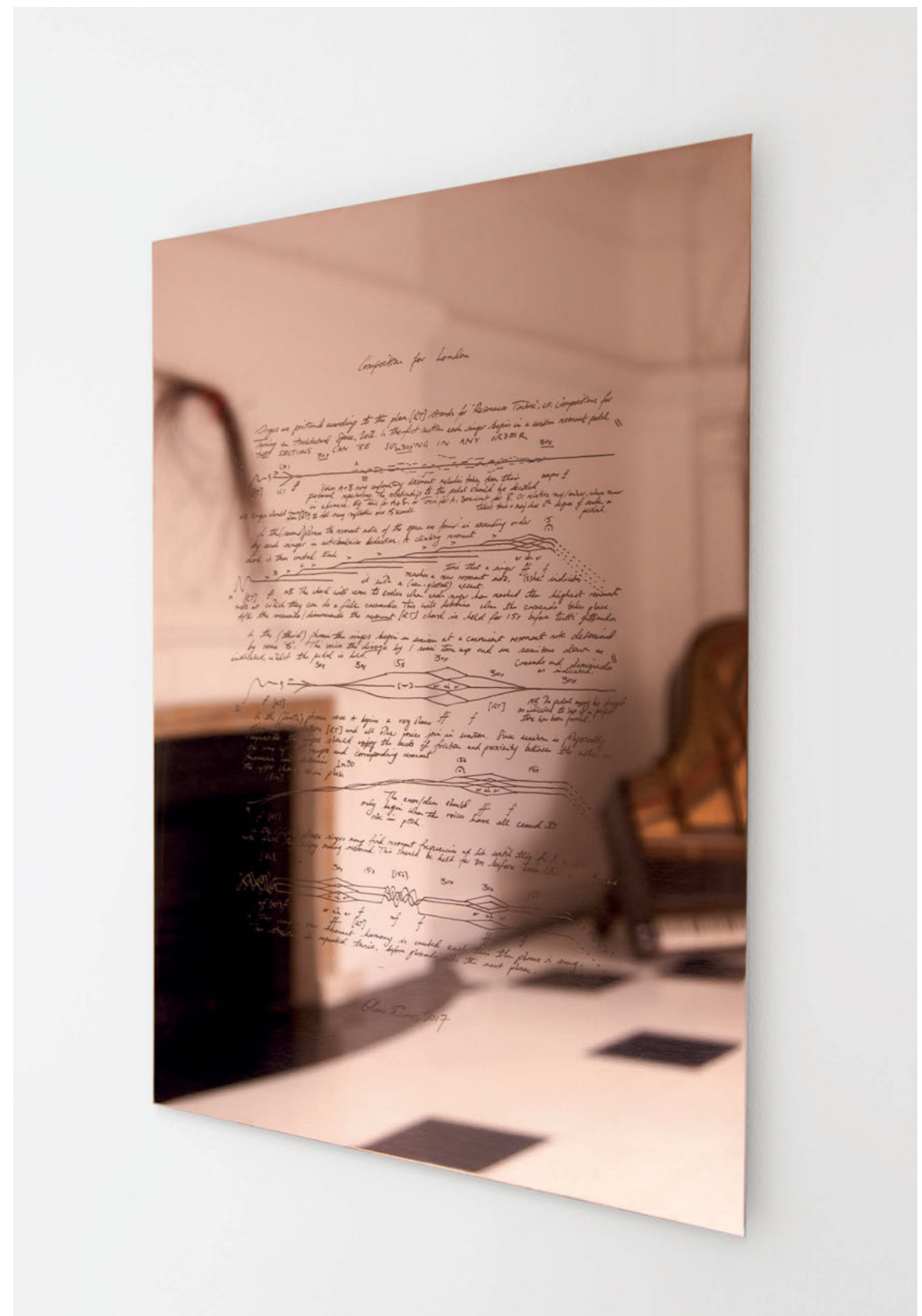


*The Resonance Project:  
Composition for London, 2017  
Architectural acoustic  
performance  
View of singer and  
Unsung Hero, 2017*



*The Resonance Project:*  
*Composition for London, 2017*  
Architectural acoustic  
performance  
View of singer

*The Resonance Project:*  
*Composition for London*, 2017  
 Architectural acoustic  
 performance  
 Installation view with  
 copperplate *Composition for*  
*London (Score II)*, 2017







# Composition for London

Singers are positioned according to the plan. [RT] stands for 'Resonance Time', cf. Composition for Tuning an Architectural Space, 2012. In the first section each singer begins in a unique resonant pitch. THE SECTIONS CAN BE SUBSTITUTED IN ANY ORDER.

Voices A+B may conjuncture different relative times than their scope of potential regarding the relationship to the pedal should be decided in advance. Eg. time for A+B, or time for A+B dominant for B, or relative maj/min, when minor thirds time may differ one 15 seconds.

In the (second) phase the resonant notes of the space are found in ascending order by each singer in antiphonal declination. A climbing resonant chord is then created. Each it with a reaches a new resonant note, (she) indicates time that a singer ff f

[RT] ff 15 The chord will cease to evolve when each singer has reached the highest resonant note at which they can do a full crescendo. This will determine when the crescendo takes place. After the crescendo/diminuendo the resonant [RT] chord is held for 15s before tutti glissando.

In the (third) phase the singers begin in unison at a consonant resonant note determined by voice 'B'. The voice then diverge by 1 semi tone up and one semi tone down as indicated, whilst the pedal is held. 30s 15s 30s 30s Crescendos and glissandos as indicated.

f [RT] ff f [RT] 15s 15s The pedal may be dropped or indicated to see if a perfect tone has been found.

In the (fourth) phase voice A begins a very slow ff f glissando over 150s [RT] and all other voices join in unison. Since unison is physically impossible the singers should enjoy the beats of friction and proximity between the notes in the way up. The range and corresponding resonant frequency will determine 150s the upper chord, as in plate (five).

The cresc/dec should only begin when the voices have all ceased to rise in pitch.

In the (fifth) phase singers may find resonant frequencies of lib. until they find a strong note which they enjoy noting rebound. This should be held for 30s before cresc/dec as indicated.

[15s] 30s 30s 15s [15s] 30s 30s 15s

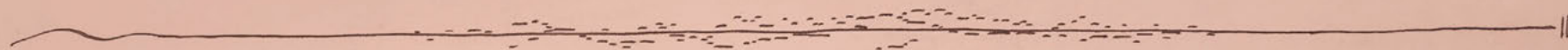
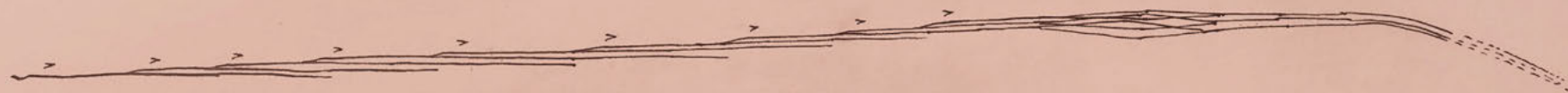
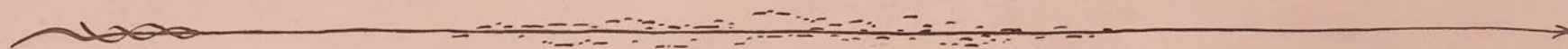
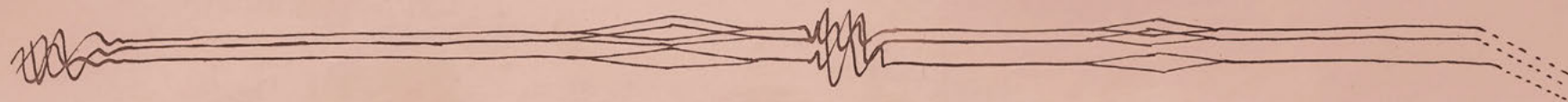
of [RT] f or 2h or f of f ff f

In this way a new resonant harmony is created each time the phase is sung. This structure is repeated twice, before glissando into the next phase.

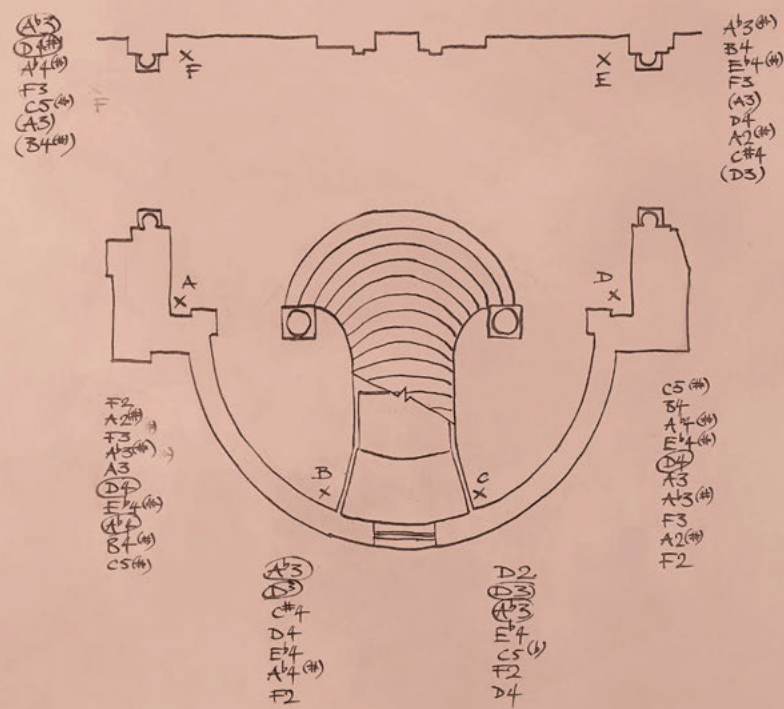
Oliver Baer, 2017

Composition for  
London (Score II), 2017  
Copperplate  
56.5 x 42 cm  
22 1/4 x 16 1/2 in.

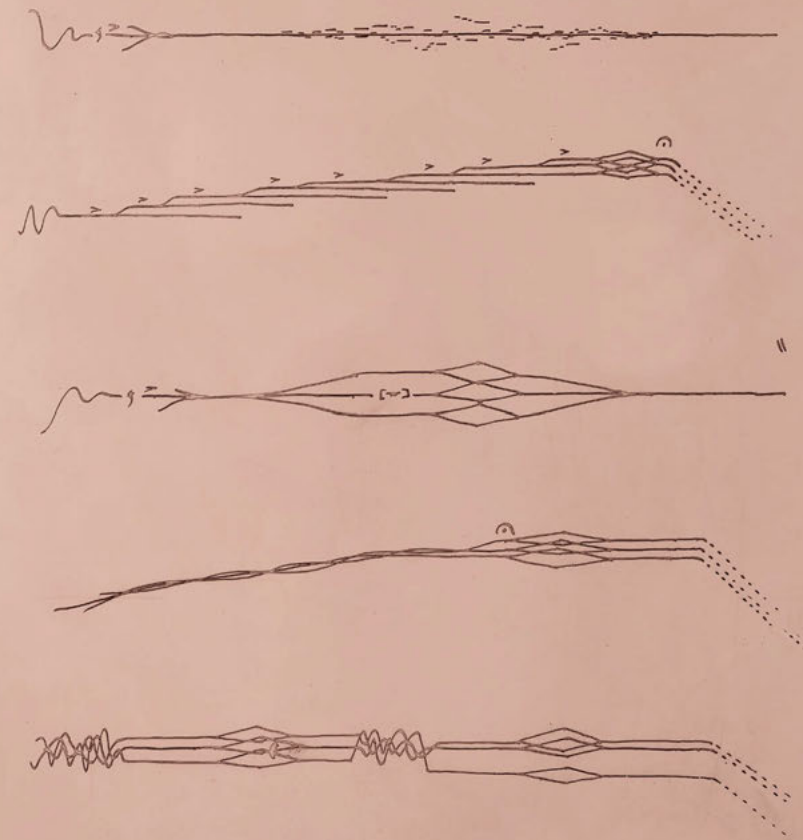
pp. 50-51:  
Composition for  
London (Score III), 2017  
Copperplate  
56.5 x 42 cm  
22 1/4 x 16 1/2 in.



37 Dore Street



Composition for London



Oliver Baser, 2017



pp. 52-53:  
*Composition for  
London (Score I)*, 2017  
Copperplates  
Each plate: 56.5 × 42 cm  
Each plate: 22 ¼ × 16 ½ in.

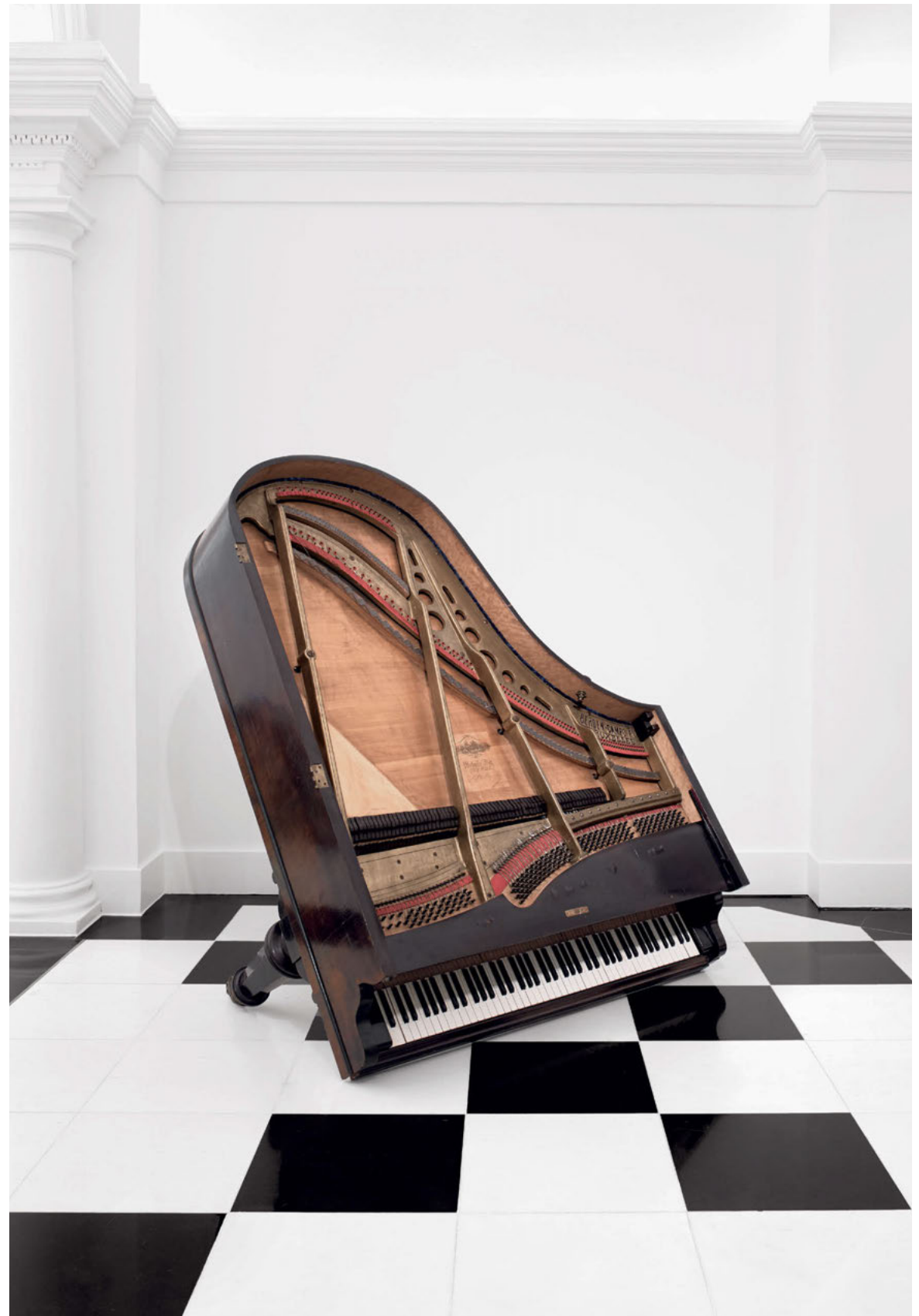
Right:  
*The Resonance Project:  
Composition for London*, 2017  
Architectural acoustic  
performance  
View of singer







ALL  
THE NOTES

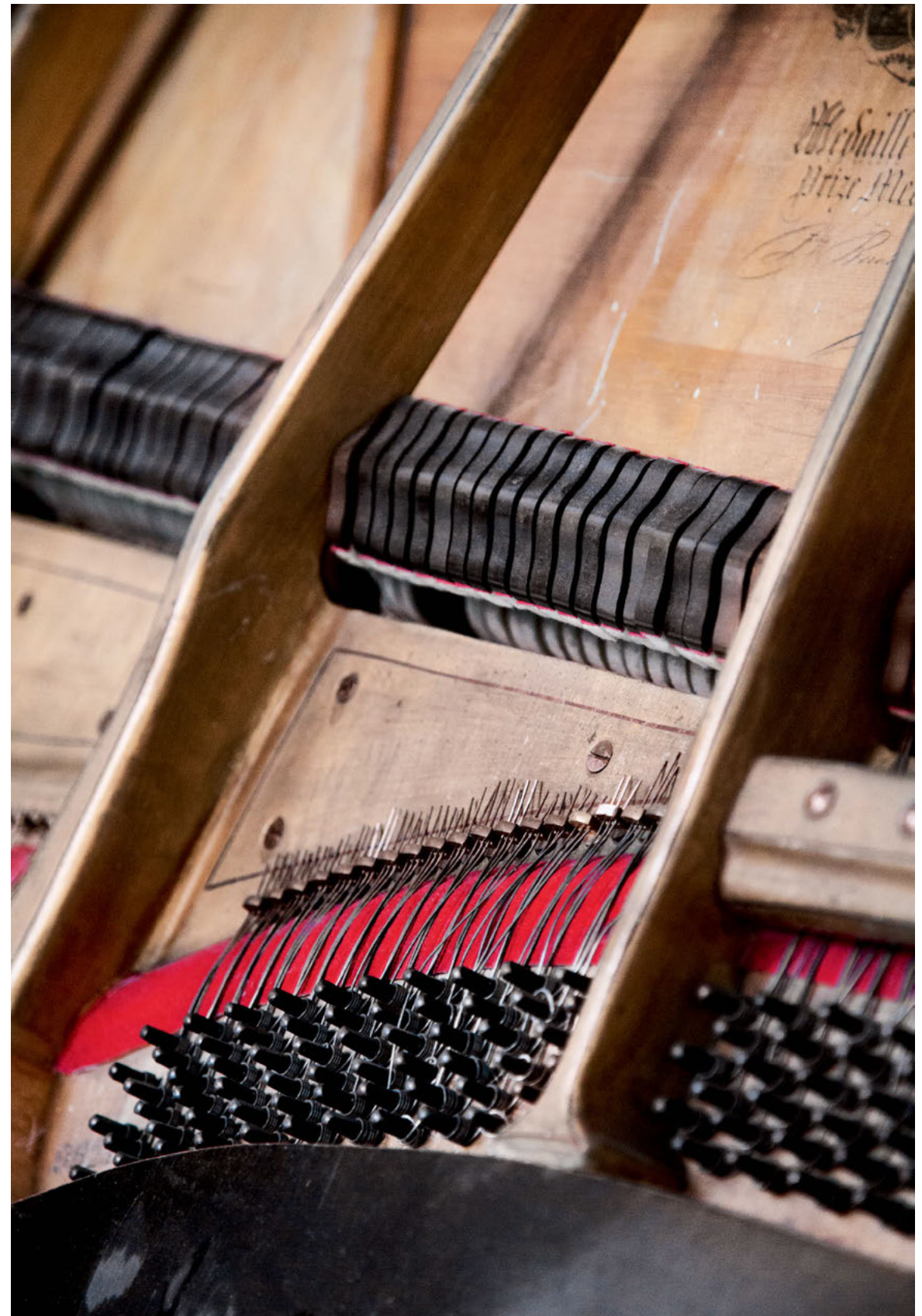






pp. 59-61:  
*All the Notes*  
 (For Pompidou), 2016  
 Installation with  
 Berden-Campo grand piano  
 and cut strings with piano felt  
 Piano: 163 × 141 × 159 cm  
 64 1/8 × 55 1/2 × 62 5/8 in.  
 Strings: 110 × 110 × 40 cm  
 43 1/4 × 43 1/4 × 15 3/4 in.

Right:  
*All the Notes*  
 (For Pompidou), 2016 (detail)









pp. 64-65:  
*All the Notes*  
(*For Pompidou*), 2016 (detail)

*All the Notes*  
(*For Pompidou*), 2016

OUTSIDE-IN







*Outside-In*, 2013  
 Lead crystal, produced  
 with the support of Fondation  
 d'entreprise Hermès  
 35 × 29 × 36 cm  
 13 ¾ × 11 ⅞ × 14 ⅛ in.

pp. 73-75:  
*Outside-In*, 2013

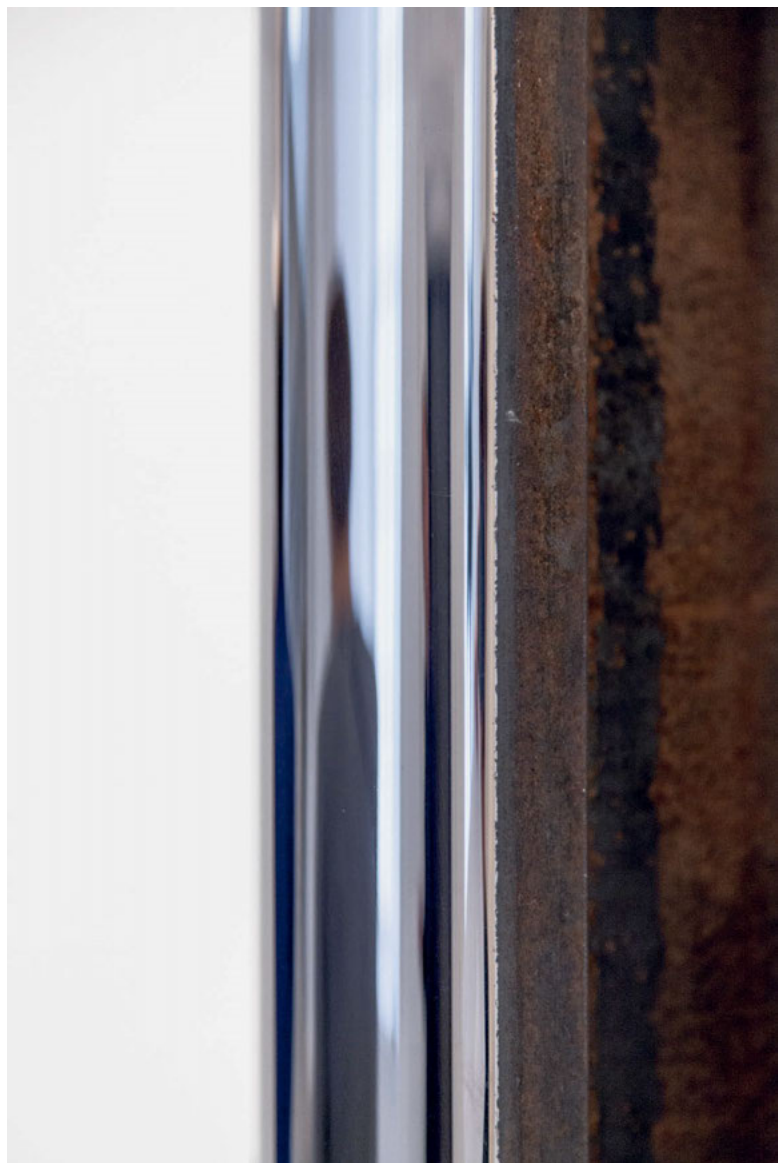






UNTITLED  
(SELF-PORTRAIT)





pp. 77:  
*Untitled (Self-Portrait)*, 2017  
 British train rail, cut  
 and mirror polished  
 175 × 14 × 15.5 cm  
 68 7/8 × 5 1/2 × 6 1/8 in.

*Untitled (Self-Portrait)*, 2017  
 (detail)





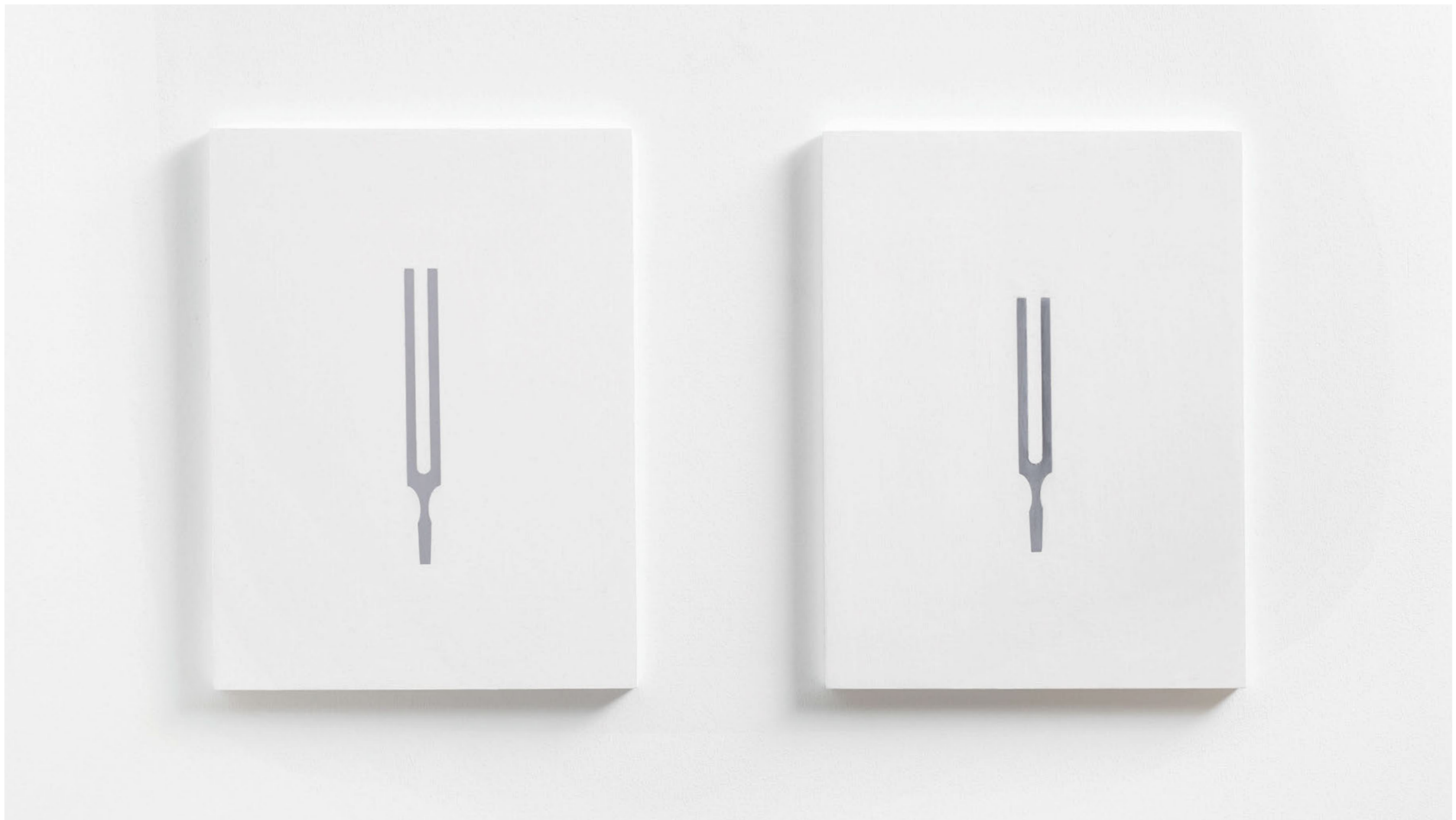


*Untitled (Self-Portrait),*  
2017



TWO  
DIMENSIONAL  
SCULPTURES





p. 83:  
*Recomposition (Phoebe Apollo)*, 2017  
Violin, sectioned  
and set in resin; gesso  
39.8 × 29.7 × 0.8 cm  
15 5/8 × 11 5/8 × 1/4 in.

*Broken Chord (D and A<sup>b</sup>)*, 2017  
2 tuning forks, sectioned and  
set in resin; gesso  
Each: 32 × 24 × 1.4 cm  
Each: 12 5/8 × 9 1/2 × 1/2 in.



*Autoportrait 50mm*  
(*Leg Side*), 2017  
Camera, halved and set  
in resin; gesso  
24 × 24 × 8 cm  
9 ½ × 9 ½ × 3 ⅛ in.



*Autoportrait 50mm*  
(*Offside*), 2017  
Camera, halved and set  
in resin; gesso  
24 × 24 × 8 cm  
9 ½ × 9 ½ × 3 ⅛ in.





*Self-Portrait (Leg Side)*, 2017  
 Camera, halved and set in  
 resin; gesso  
 16 × 21 × 8 cm  
 6 ¼ × 8 ¼ × 3 ⅛ in.



*Self-Portrait (Offside)*, 2017  
 Camera, halved and set in  
 resin; gesso  
 16 × 21 × 8 cm  
 6 ¼ × 8 ¼ × 3 ⅛ in.

p. 90:  
*Spruce, Maple, Ebony*, 2017  
 (recto)  
 ¾ size violin, sectioned and  
 set in resin; gesso  
 74 × 47 × 0.7 cm  
 29 ⅞ × 18 ½ × ¼ in.

p. 91:  
*Spruce, Maple, Ebony*, 2017  
 (verso)  
 ¾ size violin, sectioned and  
 set in resin; gesso  
 74 × 47 × 0.7 cm  
 29 ⅞ × 18 ½ × ¼ in.





*Pearl Rough Service*  
rooW, 2017  
Light bulb, sectioned  
and set in resin; gesso  
30 × 23 × 1.5 cm  
11 3/4 × 9 × 5/8 in.



*A Deep Breath In*, 2017  
Tobacco pipe, sectioned  
and set in resin; gesso  
23 × 30 × 1.5 cm  
7 7/8 × 11 3/4 × 5/8 in.





*Unsung Hero*, 2017  
Viola, sectioned and set  
in resin; gesso  
95.8 × 63 × 2 cm  
37<sup>3</sup>/<sub>4</sub> × 24<sup>3</sup>/<sub>4</sub> × <sup>3</sup>/<sub>4</sub> in.

*Clear Rough Service*  
*rooW*, 2017  
Light bulb, sectioned and set  
in resin; gesso  
24 × 24 × 0.8 cm  
9<sup>1</sup>/<sub>2</sub> × 9<sup>1</sup>/<sub>2</sub> × <sup>1</sup>/<sub>4</sub> in.

*Virtuosity With Ease*, 2017  
1/8 size child's violin, sectioned  
and set in resin; gesso  
67.5 × 43 × 2 cm  
26 5/8 × 16 7/8 × 3/4 in.



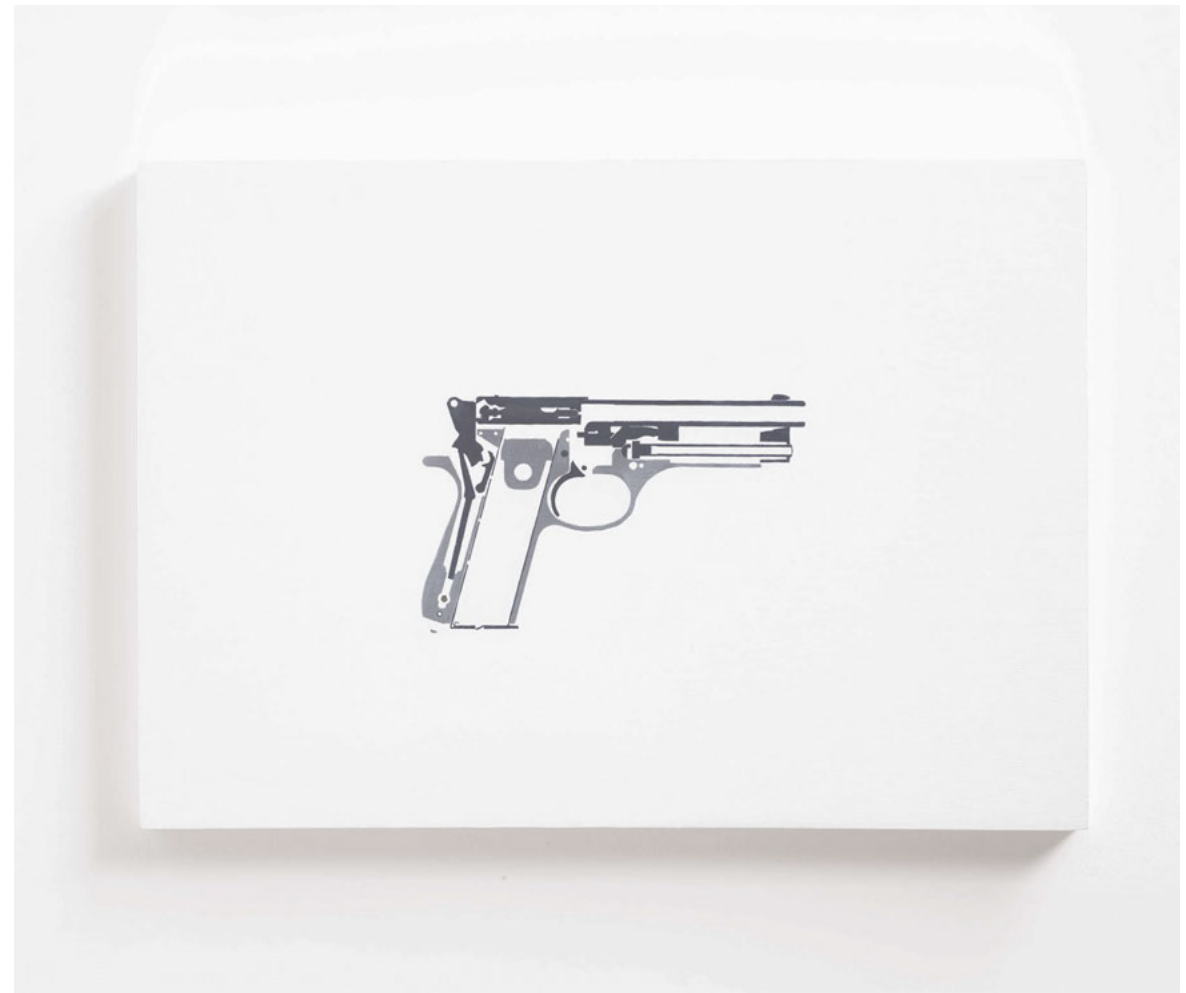
*Beautiful Continuity*, 2017  
Violin, sectioned  
and set in resin; gesso  
88 × 58 × 2.5 cm  
34 <sup>5</sup>/<sub>8</sub> × 22 <sup>7</sup>/<sub>8</sub> × 1 in.







*Beretta 92 (Offside), 2017*  
 Beretta pistol, halved  
 and set in resin; gesso  
 54 × 37.8 × 1.8 cm  
 21 ¼ × 14 7/8 × ¾ in.



*Beretta 92 (Leg Side), 2017*  
 Beretta pistol, halved  
 and set in resin; gesso  
 56 × 38 × 2 cm  
 22 × 15 × ¾ in.





pp. 102-103:  
Installation view with  
*A Shoe I Wore*, 2017; *Man's  
Struggle for Peace and Freedom  
from Superstition*, 2017  
and *Beretta 92 (Offside)*, 2017

*Man's Struggle for Peace and  
Freedom from Superstition*, 2017  
Folded triptych  
Violin, sectioned and set  
in resin; gesso  
Overall: 60.5 × 42 × 8.2 cm  
Overall: 23 7/8 × 16 1/2 × 3 1/4 in.



*Man's Struggle for Peace and  
Freedom from Superstition*, 2017  
Violin, sectioned and set  
in resin; gesso  
Folded triptych  
Overall: 60.5 × 42 × 8.2 cm  
Overall: 23 7/8 × 16 1/2 × 3 1/4 in.

pp. 108–109:  
*One Body in Three  
Movements*, 2017  
Violin, sectioned and set  
in resin; gesso  
Side panels: 74 × 23.5 × 2.5 cm  
29 1/8 × 9 1/4 × 1 in.  
Central panel: 74 × 47 × 2.5 cm  
29 1/8 × 18 1/2 × 1 in.







*The Height of  
Elegance (left)*, 2017  
Women's shoe, sectioned  
and set in resin; gesso  
56.5 × 56.5 × 1.8 cm  
22 1/4 × 22 1/4 × 3/4 in.



*A Shoe I Wore*, 2017  
Oxford shoe, sectioned  
and set in resin; gesso  
29.7 × 42 × 1.5 cm  
11 3/4 × 16 1/2 × 5/8 in.

pp. 112–113:  
Installation view with  
(from left to right):  
*Recomposition (Phoebe Apollo)*,  
2017; *Recomposition (Little  
Hallucination)*, 2017; *Cello  
Drawing*, 2017; *Double Bass  
Drawing*, 2017; *Recomposition  
(Lovers)*, 2017; *Recomposition  
(Nude Descending a Staircase)*,  
2017 and *Soviet Shotgun  
(Offside)*, 2017





*Double Bass Drawing*, 2017  
Double bass, sectioned  
and set in resin; gesso  
225 × 80 × 2.5 cm  
88 5/8 × 31 1/2 × 1 in.



*Cello Drawing*, 2017  
Cello, sectioned and set  
in resin; gesso  
139 × 44 × 2.2 cm  
54 <sup>3</sup>/<sub>4</sub> × 17 <sup>3</sup>/<sub>8</sub> × <sup>7</sup>/<sub>8</sub> in.







*Recomposition (Lovers)*, 2017  
Violin, sectioned  
and set in resin; gesso  
47 × 74 × 2 cm  
18½ × 29½ × ¾ in.

*Recomposition (Nude  
Descending a Staircase)*, 2017  
Violin, sectioned  
and set in resin; gesso  
74 × 48 × 1.8 cm  
29½ × 18⅞ × ¾ in.



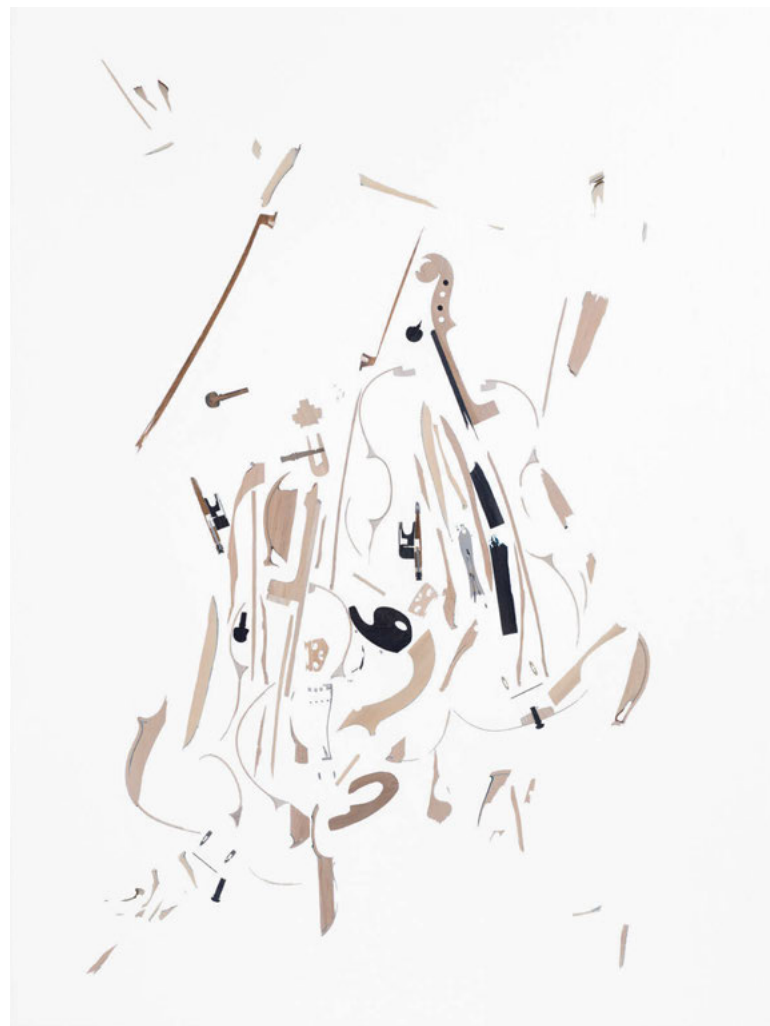


*Recomposition*  
*(Little Hallucination)*, 2017  
 Light bulb, sectioned  
 and set in resin; gesso  
 28 × 25 × 1.8 cm  
 11 × 9 <sup>7</sup>/<sub>8</sub> × <sup>3</sup>/<sub>4</sub> in.



*Soviet Shotgun (Offside)*, 2017  
 Soviet shotgun, halved and set  
 in resin; gesso  
 122 × 20 × 1.5 cm  
 7 <sup>7</sup>/<sub>8</sub> × 48 × <sup>5</sup>/<sub>8</sub> in.





pp. 122–123:  
Installation view with  
*Recomposition (We Two  
Boys)*, 2017; *Recomposition  
(Together Clinging)*, 2017  
and *Recomposition (Sunny  
Boys)*, 2017

*Recomposition  
(We Two Boys)*, 2017  
Two violins, sectioned  
and set in resin; gesso  
133 × 100 × 2 cm  
52 <sup>3</sup>/<sub>8</sub> × 39 <sup>3</sup>/<sub>8</sub> × <sup>3</sup>/<sub>4</sub> in.

*Recomposition  
(Together Clinging)*, 2017  
Two violins, sectioned  
and set in resin; gesso  
133 × 100 × 2 cm  
52 <sup>3</sup>/<sub>8</sub> × 39 <sup>3</sup>/<sub>8</sub> × 1 in.

*Recomposition  
(Sunny Boys)*, 2017  
Two violins, sectioned  
and set in resin; gesso  
133 × 100 × 2 cm  
52 <sup>3</sup>/<sub>8</sub> × 39 <sup>3</sup>/<sub>8</sub> × 1 in.





*Recomposition  
(Beautiful Hallucination), 2017*  
Violin, light bulb, sectioned  
and set in resin; gesso  
175 × 100 × 2 cm  
68 7/8 × 39 3/8 × 3/4 in.



*Amphora Drawing (Bb 4), 2017*  
4<sup>th</sup> century BC Greek amphora,  
sectioned and set in resin; gesso  
49 × 40 × 2 cm  
19 1/4 × 15 3/4 × 1 in.

DEVILS













p. 129:  
*Devils*, 2017 (detail:  
 Etruscan head of a youth,  
 3<sup>rd</sup>/4<sup>th</sup> century BC)

pp. 130-131:  
*Devils*, 2017  
 Live sound installation:  
 16 antique and modern  
 vessels, 16 plinths with  
 microphones and associated  
 audio equipment  
 (see full list of objects p. 137)  
 Dimensions variable

*Devils*, 2017 (detail:  
 ceramic cat teapot, Britain,  
 20<sup>th</sup> century)

Right:  
*Devils*, 2017 (detail: jug,  
 western Anatolia, Yortan,  
 early 3<sup>rd</sup> millennium BC)



*Devils*, 2017 (detail: mixer)

pp. 130-131 (full list):

*Devils*, 2017

Live sound installation:  
16 antique and modern vessels,  
16 plinths with microphones,  
speakers and associated  
audio equipment. Including  
(from left to right):

Tribal Songye Kifwebe wood  
mask, Congo, 20<sup>th</sup> century

Hervé Van der Straeten  
bronze, *Coupe Graine No.127*,  
France, 21<sup>st</sup> century

Roman bronze beaked  
oinochoe, 1<sup>st</sup> century

Painted steel tin, unknown,  
20<sup>th</sup> century

Shipwrecked amphora,  
Corinth, Greece, early 3<sup>rd</sup>  
century

Ceramic cat teapot, Britain,  
20<sup>th</sup> century

Aladdin paraffin tin, Britain,  
20<sup>th</sup> century

Ceramic cockerel, Central Asia, circa 12<sup>th</sup> century

Porcelain vase, Japan,  
19<sup>th</sup> century

Bronze Buddha head,  
Thailand, 19<sup>th</sup> century

105mm tank gun shell, Britain,  
20<sup>th</sup> century

Amphora, Greece,  
3<sup>rd</sup> century BC

Ceramic camel, unknown,  
20<sup>th</sup> century

Ceramic toad-shaped  
money box, Majapahit, Java,  
circa 15<sup>th</sup> century

Etruscan head of a youth,  
3<sup>rd</sup>/4<sup>th</sup> century BC

Burnished pottery jug,  
Western Anatolia, Yortan,  
early 3<sup>rd</sup> millennium BC

*Devils*, 2017 (detail:  
Hervé Van der Straeten  
bronze, *Coupe Graine*  
No.127, 21<sup>st</sup> century)

pp. 140-141:  
*Devils*, 2017 (detail)







LIST OF WORKS

*The Resonance Project:*

*Composition for London*, 2017  
Architectural acoustic performance  
ill. pp. 6, 22, 35-37, 39-40, 42-43,  
45-46, 55-57

*Composition for London (Score II)*, 2017  
Copperplate  
56.5 × 42 cm  
22 ¼ × 16 ½ in.  
ill. p. 49

*Composition for London (Score I)*, 2017  
Copperplates  
Each plate: 56.5 × 42 cm  
Each plate: 22 ¼ × 16 ½ in.  
ill. pp. 52-53

*All the Notes (For Pompidou)*, 2016  
Installation with Berden-Campo grand  
piano and cut strings with piano felt  
Piano: 163 × 141 × 159 cm  
64 ½ × 55 ½ × 62 ¾ in.  
Strings: 110 × 110 × 40 cm  
43 ¼ × 43 ¼ × 15 ¾ in.  
ill. pp. 59-61, 63-66

*Outside-In*, 2013  
Lead crystal, produced with the support  
of Fondation d'entreprise Hermès  
35 × 29 × 36 cm  
13 ¾ × 11 ¾ × 14 ½ in.  
ill. pp. 69-71, 73-75

*Untitled (Self-Portrait)*, 2017  
British train rail, cut and mirror polished  
175 × 14 × 15.5 cm  
68 ¾ × 5 ½ × 6 ½ in.  
ill. pp. 77-79, 81

*Recomposition (Phoebe Apollo)*, 2017  
Violin, sectioned and set  
in resin; gesso  
39.8 × 29.7 × 0.8 cm  
15 ⅝ × 11 ⅝ × ¼ in.  
ill. p. 83

*Broken Chord (D and Ab)*, 2017  
2 tuning forks, sectioned and set  
in resin; gesso  
Each: 32 × 24 × 1.4 cm  
Each: 12 ¾ × 9 ½ × ½ in.  
ill. pp. 84-85

*Self-Portrait (Leg Side)*, 2017  
Camera, halved  
and set in resin; gesso  
16 × 21 × 8 cm  
6 ¼ × 8 ¼ × 3 ⅜ in.  
ill. p. 88

*Self-Portrait (Offside)*, 2017  
Camera, halved and set in resin; gesso  
16 × 21 × 8 cm  
6 ¼ × 8 ¼ × 3 ⅜ in.  
ill. p. 89

*Pearl Rough Service 100W*, 2017  
Light bulb, sectioned and  
set in resin; gesso  
30 × 23 × 1.5 cm  
11 ¾ × 9 × ⅝ in.  
ill. p. 92

*A Deep Breath In*, 2017  
Tobacco pipe, sectioned and  
set in resin; gesso  
23 × 30 × 1.5 cm  
7 ⅞ × 11 ¾ × ⅝ in.  
ill. p. 93

*Unsung Hero*, 2017  
Viola, sectioned and set in resin; gesso  
95.8 × 63 × 2 cm  
37 ¾ × 24 ¾ × ¾ in.  
ill. p. 94

*Beretta 92 (Offside)*, 2017  
Beretta pistol, halved and  
set in resin; gesso  
54 × 37.8 × 1.8 cm  
21 ¼ × 14 ⅞ × ¾ in.  
ill. p. 100

*Man's Struggle for Peace and Freedom  
from Superstition*, 2017  
Folded triptych  
Violin, sectioned and set in resin; gesso  
Overall: 60.5 × 42 × 8.2 cm  
Overall: 23 ⅞ × 16 ½ × 3 ¼ in.  
ill. pp. 104-105, 107

*One Body in Three Movements*, 2017  
Violin, sectioned and set in resin; gesso  
Side panels: 74 × 23.5 × 2.5 cm  
29 ⅞ × 9 ¼ × 1 in.  
Central panel: 74 × 47 × 2.5 cm  
29 ⅞ × 18 ½ × 1 in.  
ill. pp. 108-109

*A Shoe I Wore*, 2017  
Oxford shoe, sectioned  
and set in resin; gesso  
29.7 × 42 × 1.5 cm  
11 ¾ × 16 ½ × ⅝ in.  
ill. p. 111

*Double Bass Drawing*, 2017  
Double bass, sectioned and  
set in resin; gesso  
225 × 80 × 2.5 cm  
88 ⅞ × 31 ½ × 1 in.  
ill. p. 115

*Cello Drawing*, 2017  
Cello, sectioned and set in resin; gesso  
139 × 44 × 2.2 cm  
54 ¾ × 17 ⅜ × ⅞ in.  
ill. p. 117

*Recomposition (Lovers)*, 2017  
Violin, sectioned and set in resin; gesso  
47 × 74 × 2 cm  
18 ½ × 29 ⅞ × ¾ in.  
ill. p. 118

*Recomposition  
(Nude Descending a Staircase)*, 2017  
Violin, sectioned and set in resin; gesso  
74 × 48 × 1.8 cm  
29 ⅞ × 18 ⅞ × ¾ in.  
ill. p. 119

*Recomposition  
(Little Hallucination)*, 2017  
Light bulb, sectioned and  
set in resin; gesso  
28 × 25 × 1.8 cm  
11 × 9 ⅞ × ¾ in.  
ill. p. 120

*Soviet Shotgun (Offside)*, 2017  
Soviet shotgun,  
halved and set in resin; gesso  
122 × 20 × 1.5 cm  
7 ⅞ × 48 × ⅝ in.  
ill. p. 121

*Recomposition (We Two Boys)*, 2017  
Two violins, sectioned and  
set in resin; gesso  
133 × 100 × 2 cm  
52 ¾ × 39 ¾ × ¾ in.  
ill. p. 124

*Recomposition (Together Clinging)*, 2017  
Two violins, sectioned and  
set in resin; gesso  
133 × 100 × 2 cm  
52 ¾ × 39 ¾ × 1 in.  
ill. pp. 124-125

*Recomposition (Sunny Boys)*, 2017  
Two violins sectioned and  
set in resin; gesso  
133 × 100 × 2 cm  
52 ¾ × 39 ¾ × 1 in.  
ill. p. 125

*Recomposition (Beautiful Hallucination)*,  
2017  
Violin, light bulb, sectioned  
and set in resin; gesso  
175 × 100 × 2 cm  
68 ⅞ × 39 ⅞ × ¾ in.  
ill. p. 126

*Amphora Drawing (Bb 4)*, 2017  
4<sup>th</sup> century BC Greek amphora,  
sectioned and set in resin; gesso  
49 × 40 × 2 cm  
19 ¼ × 15 ¾ × 1 in.  
ill. p. 127

*Devils*, 2017  
Live sound installation: 16 antique  
and modern vessels, 16 plinths  
with microphones and associated  
audio equipment  
Dimensions variable  
ill. pp. 13, 129-136, 139-141

*Works not exhibited*

*Composition for London (Score III)*, 2017  
Copperplate  
56.5 × 42 cm  
22 ¼ × 16 ½ in.  
ill. pp. 50-51

*Broken Chord (D and Ab)*, 2017  
2 tuning forks, sectioned  
and set in resin; gesso  
Each: 32 × 24 × 1.4 cm  
Each: 12 ¾ × 9 ½ × ½ in.  
ill. pp. 84-85

*Autopportrait 50mm (Leg Side)*, 2017  
Camera, halved and set in resin; gesso  
24 × 24 × 8 cm  
9 ½ × 9 ½ × 3 ⅞ in.  
ill. p. 86

*Autopportrait 50mm (Offside)*, 2017  
Camera, halved and set in resin; gesso  
24 × 24 × 8 cm  
9 ½ × 9 ½ × 3 ⅞ in.  
ill. p. 87

*Spruce, Maple, Ebony*, 2017  
¾ size violin, sectioned  
and set in resin; gesso  
Double sided  
74 × 47 × 0.7 cm  
29 ⅞ × 18 ½ × ¼ in.  
ill. pp. 90-91

*Clear Rough Service 100W*, 2017  
Light bulb, sectioned and set in  
resin; gesso  
24 × 24 × 0.8 cm  
9 ½ × 9 ½ × ¼ in.  
ill. p. 95

*Virtuosity With Ease*, 2017  
⅞ size child's violin, sectioned  
and set in resin; gesso  
67.5 × 43 × 2 cm  
26 ⅞ × 16 ⅞ × ¾ in.  
ill. p. 97

*Beautiful Continuity*, 2017  
Violin, sectioned and set in  
resin; gesso  
88 × 58 × 2.5 cm  
34 ⅞ × 22 ⅞ × 1 in.  
ill. p. 99

*Beretta 92 (Leg Side)*, 2017  
Beretta pistol, halved and set  
in resin; gesso  
56 × 38 × 2 cm  
22 × 15 × ¾ in.  
ill. p. 101

*The Height of Elegance (left)*, 2017  
Women's shoe, sectioned and  
set in resin; gesso  
56.5 × 56.5 × 1.8 cm  
22 ¼ × 22 ¼ × ¾ in.  
ill. p. 110

*D and Ab*, 2017  
2 tuning forks, sectioned and  
set in resin; gesso  
34 × 26.5 × 1.5 cm  
13 ⅜ × 10 ⅜ × ⅝ in.  
not ill.

*Smooth Transition*, 2017  
Transition train rail, cut and mirror  
polished  
241 × 15 × 17 cm  
94 ⅞ × 5 ⅞ × 6 ¾ in.  
not ill.

*Up to and Including My Limits*, 2017  
Train rail, cut and mirror polished  
241 × 15 × 17 cm  
94 ⅞ × 5 ⅞ × 6 ¾ in.  
not ill.

Oliver Beer  
*New Performance and Sculpture*  
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Hervé Veronese: p. 21

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