

TRANSTONATIONS

In this exhibition *Étude #5* by Argentinian tango composer Astor Piazzolla (1921-1992) echoes about the possibilities and limits of sound.

Six international artists reflect on *Étude #5* by Astor Piazzolla using sound and images. They have been challenged by German artist / curator Tanja Isbarn, who also exhibits her work.

With the term transtonations Isbarn refers to transition and movement based on a musical exercise (etude). This international art project pushes the limits between resemblances and differences, between autonomy and conjunction. Each artist responds from his or her own identity using his or her own techniques. The central focus being the exchanges between the individual artists, but also with the audience. The project is divided into several stages: the first stage in Museum EICAS. Various works are to be found in the large room, the filmroom and the hallways. Overlapping and parallel to one another, you not only experience two and three dimensional work but also film, sound art, music and texts.

This PDF contains documentation from the exhibition at Museum EICAS in 2023.



Ingeborg Entrop

Entrop is interested in the nature of place, time and presence. She therefore listens to places: she records the sounds and searches for local stories and histories. All that material results in sound pieces, audio walks or scores. She considers the transformation of environmental sounds into cultural artefacts as a 'tonation'.

Because the starting point of Transtonation, the tango-based Étude #5, is an already existing cultural entity. Entrop turned her way of working into a 'transtonation'. She looked for a place from which the etude could have been derived. She found that place in and around the river IJssel, referring to the shores of the Rio de la Plata where the tango originates.

IJssel No 5, audio walk, poster, website, scores on musical stands, 1,5 km/40 min



Peter Aerschmann

Peter Aerschmann works as an artist in the fields of video, interactive computer installations and photography. On his travels he films people and objects in public space or uses found objects from nature, combines fragments of them as loops on the virtual stage and writes algorithms to control their movements and behavior. The resulting videos and interactive installations often show apparent banalities of everyday urban life, but address sociopolitical aspects such as globalization, mobility, communication and digital transformation.

~~PENDULUM is a site-specific installation created for Transtonations. The footage was filmed in nature, and animated based on the music of Étude #5 and reassembled into a virtual digital garden.~~

INVISIBLE, HD video, no sound, 10 min

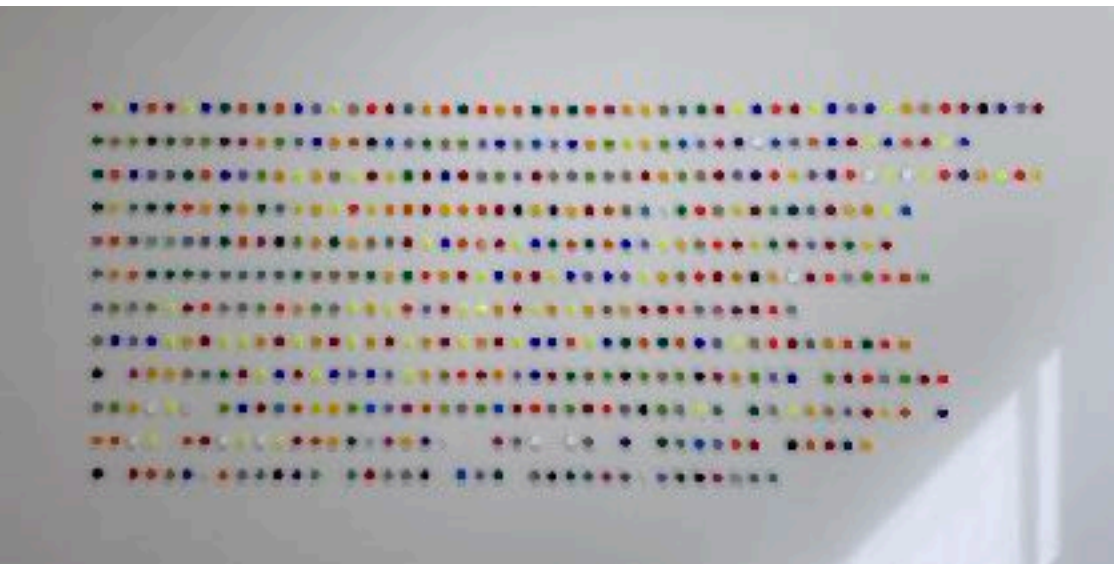
Tanja Isbarn

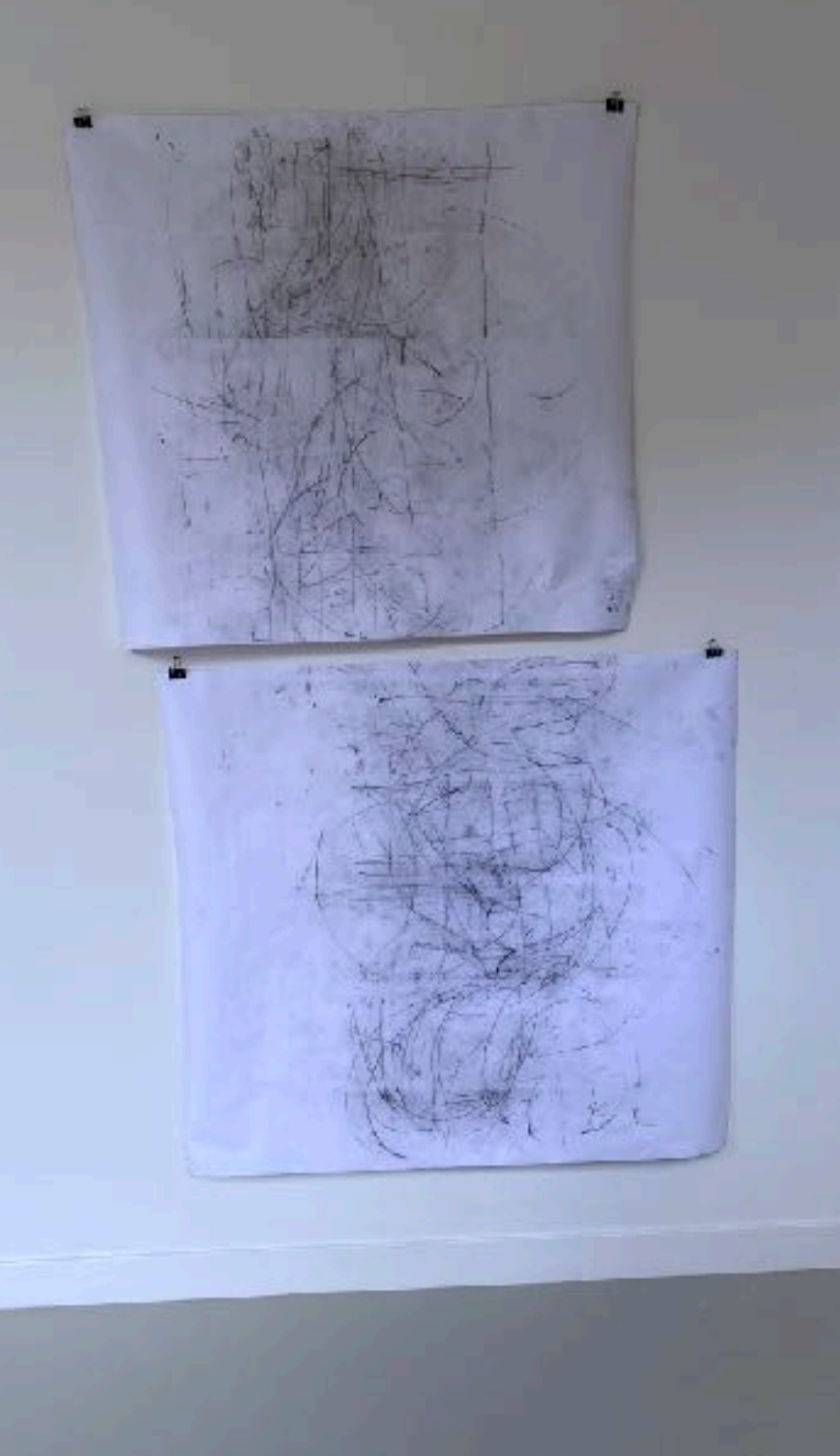
Notions of time perception and spatial dimensions are essential elements in Isbarn's working process. For *Transtonations (phase 1)*, Isbarn transfers the classical notation of the *Étude #5* into a color system. Ovals become circles in a geometrically outlined frame. Her memory of the 'excited' sound of Piazzolla's exercise is transmitted through the brush style and the choice of colors that Isbarn uses in her paintings. Reflective plates leaning on the canvases mirror and at the same time include the viewer in a dialogue with the multimedia echo space built by the total group of colleagues.

Sound needs a body to exist. For Isbarn, sound is always a sort of collaboration. In addition to her art, Isbarn initiates international art projects. She is driven by a keen interest in bringing creators together on international stages. Isbarn seeks collaboration with makers around the world to broaden and strengthen networks of creation.

sound - colour system, 345x145 cm

signal in resonance (leaning about, listening), 270x175 cm



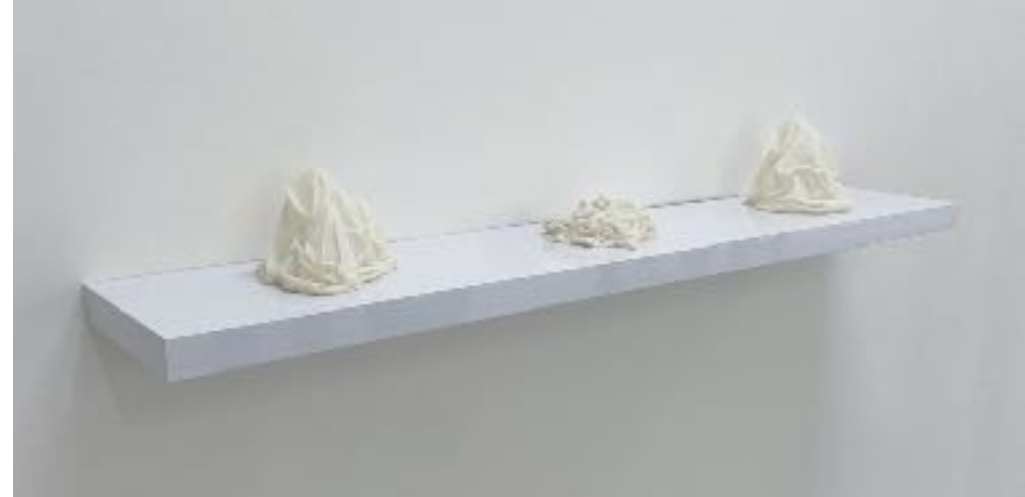


Daniela Ehemann

Inspired by the piece of Piazzolla, she researched 2022 during a residency in Buenos Aires, reflecting the roots of Tango, its music, rhythm and movement. The work 'Trying to find a way to connect' reflects Daniela Ehemann's experience with Étude # 5 in the form of a sound installation.

'I am fascinated in finding out what happens in our brains when we listen and feel music. I am interested in our perception to create something new, pure and direct. Therefore I use sound perception as a central method versus to the sense of sight. Therefore the sense of sound seems to me to capture authentic emotions. I am interested in finding new working methods to design and construct space as architectural space'.

Trying to find a way to connect, installation, various size coal in the feet, drawing, 103x140 cm



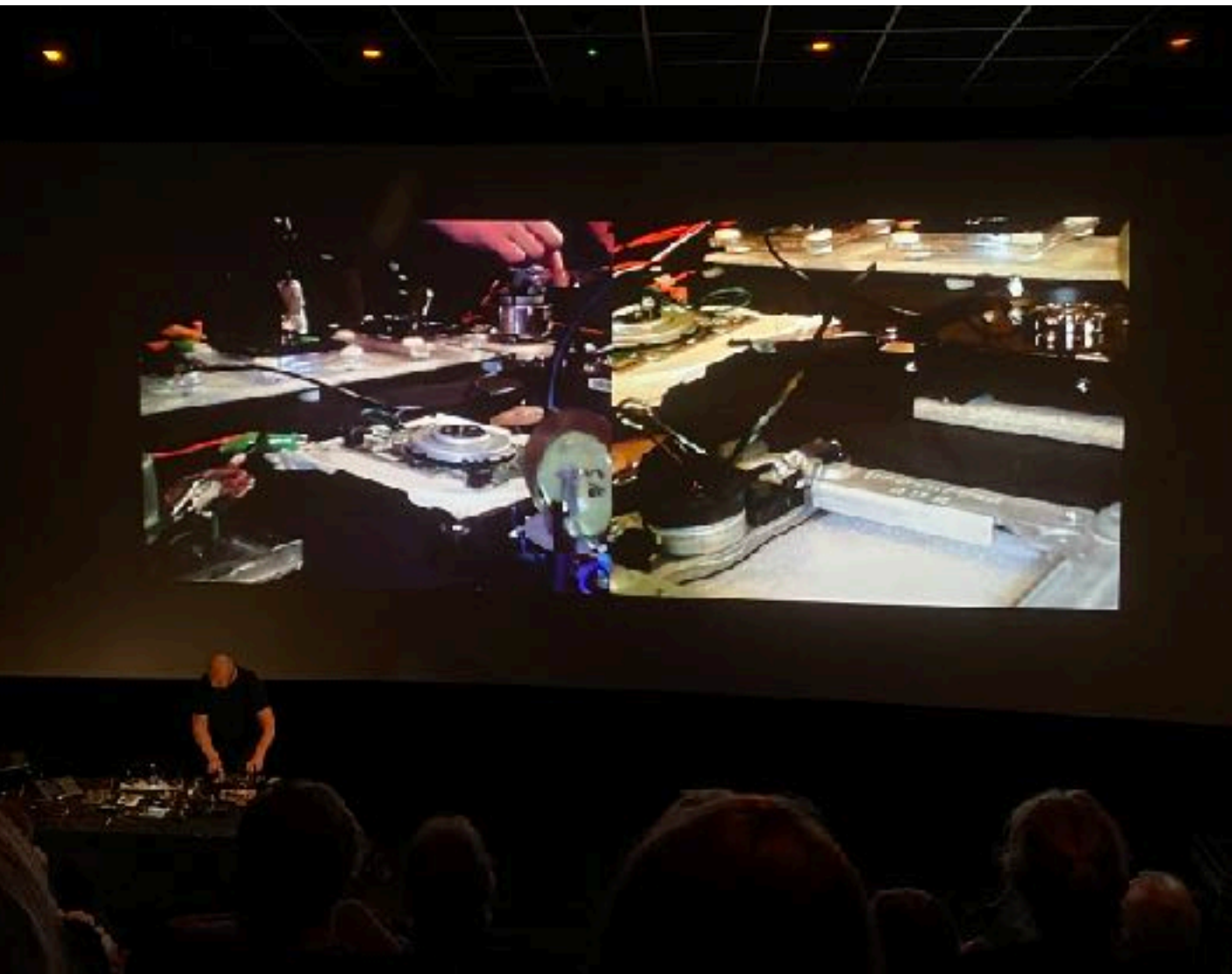
Marcus Appelberg

In recent years Appelberg has referenced contemporary avant-garde fashion and biblical scenes from the Renaissance. Two separate modes, brought together by the fold. The fold acts as symbol for transformation and metamorphosis - as a boundary between inside and outside, depth and surface, and thus wants to challenge internal and external boundaries.

In the cyanotypes *Folds* - cyanotype is an ancient photographic technique - abstracted seas of folds and drapes are created as photograms, like light paintings developed under the sun. They are presented together with 3D-printed sculptures, digitally scanned mountains of fabric modified in a 3D software and printed in plastic.

Folds, cyanotype, 140x200 cm

Heavenly body, 3D-print, 15x15x15 cm



Simon Whetham

Whetham is interested in the effects produced by sound: physical sensations, acoustic phenomena, recording and playback processes, energy transduction and audio technology. For Transtonations Simon Whetham will channel various versions of and sounds derived from Étude #5 through various motor devices salvaged from discarded and obsolete consumer technology. In this way the sound is channelled and processed mechanically and in an analogue way, with the devices responding to the music and creating their own sounds and rhythms.

Channeling Piazzolla, HD Video, 18 minutes
Performance off-site