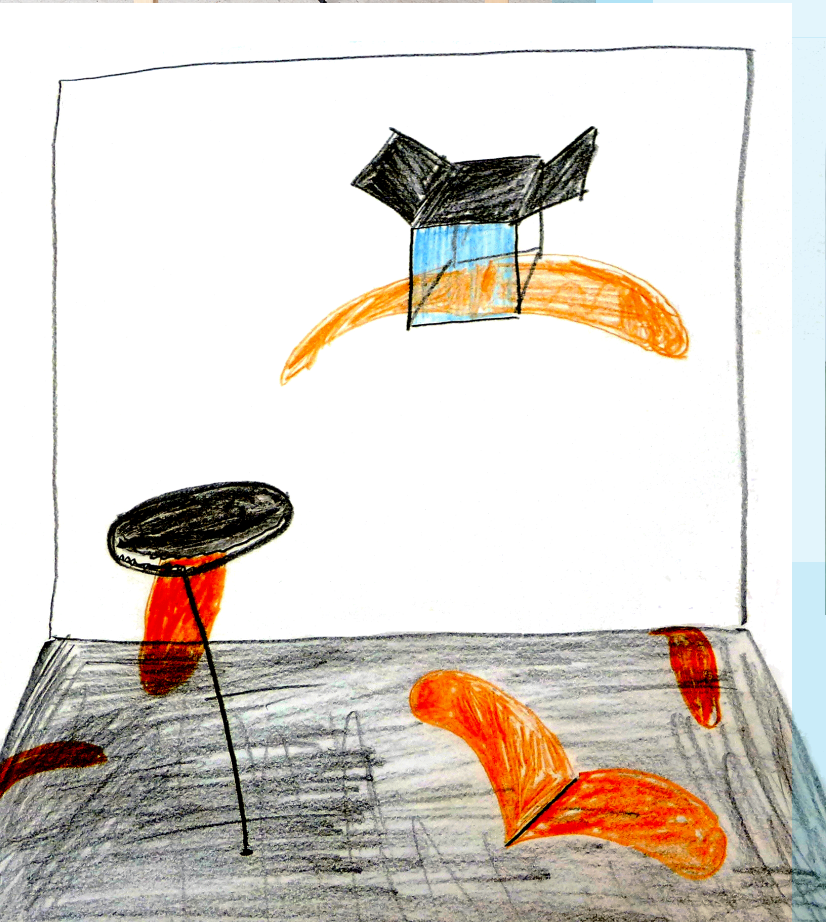


# [LIST PROJECTS]

## Sergei Tcherepnin



July 15 - Oct. 19



## SUPPORTED BY

Support for the List Center is generously provided by the Council for the Arts at MIT; the Office of the Associate Provost at MIT; the Massachusetts Cultural Council; TOKY; the MIT List Visual Arts Center Advisory Committee; and the Friends of the List. Special thanks to Murray Guy, New York.



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Above Image: Ei Arakawa and Sergei Tcherepnin, *ARCHICACTUS (outgrow/autogrow)*, 2012, Performance at 30th Bienal de Sao Paulo. Courtesy: Murray Guy, New York. Photo: Leo Eloy.

Interior Images:  
(Above title) Sergei Tcherepnin, artist's sketches, 2014.

(Below title, clockwise)

Ei Arakawa, Gela Patashuri, and Sergei Tcherepnin, *Baknell Archive*, 2012. Courtesy: Museum of Modern Art, Warsaw.

Sergei Tcherepnin, *Pied Piper, Part 1*, 2012 Installation at AVA Gallery. Courtesy: AVA Gallery, New York and Murray Guy, New York.

Ei Arakawa and Sergei Tcherepnin, *Looking at Listening*, Taka Ishii Gallery, Tokyo, 2012. Courtesy: Taka Ishii Gallery, Tokyo, and Murray Guy, New York. Photo: Kenji Takahashi.

Ei Arakawa and Sergei Tcherepnin, *Looking at Listening*, Taka Ishii Gallery, Tokyo, 2012. Courtesy: Taka Ishii Gallery, Tokyo, and Murray Guy, New York. Photo: Kenji Takahashi.

Sergei Tcherepnin, artist's sketch, 2014.

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## [LIST PROJECTS] SERGEI TCHEREPNIN

Bakalar Gallery: July 15 - October 19, 2014

Sergei Tcherepnin composes sound pieces that are actualized through sculptural forms, things which exist simultaneously as speakers and instruments. He explores the visitors' capacity to affect and be affected by sound through their bodies as much as through their auditory systems, and his environments allow for sonic discords and dissonances as well as emergent unities that nevertheless support the heterogeneity of their components.

Sound in Tcherepnin's work is not given as a pre-determined set of discrete possibilities for visitors to experience. Rather, he looks to the creation of sound and potential listening experiences, those coextensive with the experience itself (rather than being located at an origin point.) This is similar to Henri Bergson's philosophy of time, in which the possible does not precede but only follows. As Bergson articulates in *The Creative Mind*,

As reality is created as something unforeseeable and new, its image is reflected behind it into the indefinite past; thus it finds that it has from all time been possible, but it is at this precise moment that it begins to have been always possible...The possible is therefore the mirage of the present in the past.

*Subharmonic Lick Thicket*, the title of Tcherepnin's work for the List, incorporates sound recordings emanating from a floor built above the List's existing Bakalar Gallery floor. This becomes a physical music: through transducers, Tcherepnin's composition transforms the floor itself into a vibrating speaker. Sound is sensed through one's bone, skin, and body-mass, and the body becomes a reservoir of potentials for different patterns of listening. In turn, the gallery is transformed into a space of overlapping physiological registers: the floor becomes a "bone" that speaks in tones, thumps, and creaks, its voice transmitted not through the air but directly from floor to human, from "bone to bone." Fabric elements turn into skins that mediate sound, and metal forms derived from the shape of the tongue and mouth emerge from the floor and walls. These forms are physical sound systems that speak, characters that at times invite, at times rebuff, interaction, with each state a point of departure for other trajectories of listening.

Tcherepnin composes on an analog modular synthesizer—a Serge synthesizer, first developed by Serge Tcherepnin, Sergei's uncle, at CalArts in the early 1970s—and the scenes that comprise the piece played through the gallery are themselves modular, having neither beginning nor end. In *Francis Bacon: The Logic of Sensation*, Gilles Deleuze (for whom Bergson's thought was formative) distinguishes between analog and digital synthesizers:

Analogical synthesizers are "modular": they establish an immediate connection between heterogeneous elements, they introduce a literally unlimited [occasion] of connection between elements, on a field of presence or finite plane whose moments are all actual or sensible. Digital synthesizers, however, are "integral": their operation passes through a codification, through a homogenization and binarization of the data, which is produced on a separate plane, infinite in principle, and whose sound will only be produced as the result of a conversion-translation.

Tcherepnin records and plays his analog compositions digitally, although moves back to the analog by creating a space of potential, in which visitors actualize the room's accumulating and dissipating, multiple and serial sonic intensities by listening through the specificities of their bodies and their positions in space—activating the mouth-forms, sitting on the ground and interacting with the tongue-shapes, walking on and off the fabric skins. In creating an order of coexistence and succession, he introduces not quantitatively infinite but rather qualitatively unlimited ways in which things and bodies can be constituted through sound.

### ABOUT THE ARTIST

Sergei Tcherepnin was born in Watertown, MA in 1981, and currently lives and works in New York. His performances and exhibitions include: Roulette, New York; The Museum of Modern Art, New York; Pavilion of Georgia at the 55th Venice Biennale; Murray Guy, NY; The Kitchen, NY; Karma International, Zurich; Guggenheim Museum, NY; and the 30th São Paulo Biennial, Brazil. He participated in the 2014 Whitney Biennial and is a recipient of 2014 Villa Romana Fellowship in Florence, Italy. The List's presentation of Tcherepnin's work will be the artist's first solo museum exhibition.

List Projects: *Sergei Tcherepnin* is curated by List Assistant Curator Alise Upitis.

### PUBLIC PROGRAMS

#### JULY 19, 2 PM

Curator's Tour

#### AUGUST 16

1 PM - Exhibition tour with Curatorial Fellow Jeff De Blois

2 PM - Film Screening of *Maximum Overdrive*, Dir. Stephen King, 1986, 97 min. Bartos Theater (E15 Lower Level)

*Maximum Overdrive* is Stephen King's only directorial effort and a cult-favorite horror film loosely based on King's short story, "Trucks." Bill Robinson (Emilio Estevez), a truck driver and ex-con, rallies survivors after machines and inanimate objects begin to come to life and assault humans.

#### AUGUST 23, 12-4 PM

Family Day: Sculptural Sound Workshop

#### SEPTEMBER 20, 12-4 PM

Family Day: Foil Repoussé Workshop

#### SEPTEMBER 26, 12 PM

Curator's Tour, offered in conjunction with *Seeing / Sounding / Sensing*, a symposium presented by MIT's Center for Art, Science & Technology (CAST)