

Press release

We are very delighted to invite you to the opening **DIE RELATION DER UNSCHÄRFE** by Melbourne based artist **MICHAEL GRAEVE**. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, the Australian Embassy in Berlin, the RMIT University and the Stiftung Kunst der Sparkasse in Bonn, whom we would like to thank.

## DIE RELATION DER UNSCHÄRFE

(The relation of the Unsharpness)

Michael Graeve (Melbourne)

January 23 – March 26, 2020



Australian Government

Australian Embassy



Australian Government



Stiftung Kunst  
der Sparkasse in Bonn

### Opening

**Thursday January 23, 2020, 19h**

With Soundinterventions by Michael Graeve

### Soundperformances

**Saturday January 25, 2020, 19h**

Miki Yui (Düsseldorf) and Michael Graeve

### Artist Talk

**Saturday March 21, 2020, 19h**

Christoph Dahlhausen, artist and curator (Bonn/Melbourne) talk with Michael Graeve, via skype

### Closing

**Thursday March 26, 2020, 19h**

Opening hours: Thursday and Friday 3 – 6:30pm | Saturday 1 – 5pm and by appointment  
(The room is closed February 20 – February 26, Visits by appointment only)

When Keith W. Clancy describes in his essay "...NICHT DIESE TÖNE": "To think of 'tone' is to think of stretching, binding, threading, joining, weaving, netting - in short, tone is the result of a force having been applied to matter.", he may speak of the musical tone, but he also shows the interface and *relation* of music and painting, because both work with exactly this.

Michael Graeve creates this point of intersection in his confrontation with Ludwig van Beethoven and his own artistic techniques, as a painter and as a sound artist. In this way he develops a tonal, painted and contemporary answer to questions arising from Ludwig van Beethoven's compositional work and thus refers to the *unsharpness* in his late work.

The exhibition, which has been created especially for the ESSZIMMER, ultimately focuses on three concepts that are significant for Beethoven's late artistic work:

> The Fragment > The Structure of Translation and > Memory and Remembering.

Beethoven serves as a starting point and the concept of fragmentation is used as a tool to redesign sonic and painterly motifs, in order to evade expectation and create surprising gaps and traps in the auditory spaces of acoustic stimuli and, when crossing visual spaces, of painting and installation.

Due to the composer's early hearing loss and later deafness, he faces the increasing challenge of (re)constructing the unheard tone of the composition from remembered sounds. The nonhearing of sound must be compensated by memory. The sound that was not heard, but only felt and remembered, needed to be translated into a real sound, which ultimately led to ever more fragmentation and altered tension in Beethoven's compositions.

The exhibition refers to this work of translation between the various concepts: remembered sound faces real sound - painting faces tone. Michael Graeve examines how sound can be translated into painting and the problems that arise. A *translation blur* seems unavoidable. What opportunities result from the equally subjunctive and disjunctive relationship between the different works and in the context of the two exhibition spaces – the experience of sound in the first exhibition space, the visual experience in the second – spatially separated from each other, but connected in terms of content.

To what extent can Beethoven's restriction – due to his increasing deafness – be regarded as a model/a method of contemporary artistic production? Furthermore, these elementary questions also refer to the opportunities and failures in the context of today's increasingly multicultural societies, in which translation work must be carried out continuously, although the awareness of different modalities of translation is not always known or clarified.

MICHAEL GRAEVE | [www.michaelgraeve.com](http://www.michaelgraeve.com)

Michael Graeve is a visual and sound artist based in Melbourne Australia. He exhibits, performs and teaches internationally, including at the RMIT University (Melbourne)

He works across painting and sound disciplines through easel painting, site-specific installation, painting and sound installation, sound performance and composition. By engaging painting and sound art practices in dialogue, he seeks to extend frameworks for their creation and reading into oscillations between conjunctive and disjunctive relations. The visual aspects of his work build upon non-representational and abstract traditions that are applied to canvas and walls, while the sound work is performed on, or composed from, record player and loudspeakers installations and improvisations. Installation space provides a playground for their overlap and juxtaposition, resulting in a suspenseful dialectic between causal relations and awkward un-relations.

Michael is committed to artist-run culture, and has been a board member of Liquid Architecture Sound Inc since 2007, and president and chair since 2011. He was a board member and program manager at West Space Inc (2000-2004) and founding committee member of Grey Area Art Space Inc (1996-1999).

Awards and residencies include Tonspur 19 in Vienna 2007, Australia Council residency at International Studio and Curatorial Program (ISCP) New York 2005, Samstag International Travelling Scholarship 2004, and Bundanon Trust Artist in Residence 2003.

He has held over 20 solo exhibitions, and his work has been included in curated exhibitions surveying practices of sound art and non-objective and abstract painting in cities such as Dunedin, Wellington, Hong Kong, New York, Chicago, Bonn, Osnabrück, Munich, Berlin, Würzburg, Vienna, Kortrijk, Turin, Seoul, Sydney and Melbourne.

He is represented by e/static in Turin Italy, and his works are held in public and private collections in Australia, Europe and the USA.

MIKI YUI | [www.mikiyui.com](http://www.mikiyui.com)

Artist / composer/musician from Tokyo, based in Duesseldorf, Germany.

With her background in fine art, Miki Yui explores the grey zones of our perception and imagination, in the fields of music, drawing, installation and performance.

Since 1999 she is known for her unique minimalistic and organic approach towards music. From a delicate tiny hiss to a distant hum, electronic sounds and field recordings are woven into music with a narrative tension.

Her 6th solo album MILLS was released from Manchester Label CUSP EDITIONS in May 2018. She plays sampler, synthesizer and solar oscillators.

*"Miki Yui's creations emulate nature's own structures, and they go well beyond trying, they succeed where others fail. Her music is not a river, in fact it overflows in all directions imaginable, and it seems like the sounds and their interaction describe a kind of natural evolution. It's like watching a web woven in time-lapse, or mushroom or butterfly. Instead of the camera or the microscope it's the microphone capturing the proceedings from close-up. Thus we experience the energy and life itself, unbridled and unrelenting." - Toulouse Lowtrax*

CHRISTOPH DAHLHAUSEN | [www.christoph-dahlhausen.de](http://www.christoph-dahlhausen.de)

Christoph Dahlhausen, is a Bonn and Melbourne based fine artist and teacher.

His working techniques stretch across painting, sculpture, installation and light-based artistic forms. – Including his light installation STABILIZING LIGHT here at the ESSZIMMER.

He has exhibited and curated extensively both in museums, institutional and commercial spaces in Europe, USA, Mexico, Brasilia, Australia and New Zealand and received multiple grants and art awards, including the highly regarded BONN ART AWARD.

Next to his artistic work he is Adjunct Professor of Fine Art at the School of Art, RMIT University in Melbourne.