INDUCTION

TAUDA AUERBACH

ÉLIANE RADIGUE
INDUCTION: TAUBA AUERBACH
AND ÉLIANE RADIGUE

This exhibition brings together two artists working in different artistic disciplines. Tauba Auerbach (1981, San Francisco, CA) is a visual artist engaged in a variety of media, ranging from painting and photography to book design, weaving, glass, 3D printing, and musical instrument design. A student of classical music, Éliane Radigue (1932, Paris, France) is a composer of minimalist electro-acoustic music. This exhibition is the first iteration of a new series of two-person presentations at MOCA Cleveland called The Invitational, in which one artist invites another to collaborate. The format explores the relationships that exist between artists across disciplines, countries, and historical contexts. Auerbach has long been interested in Radigue's experimental music and shares many interests, from logic systems, to phenomenology, and Eastern philosophy. The two artists have been in dialogue over the past year over mail, email, and visits to Radigue's home in Paris. Together they have choreographed an immersive exhibition that includes a rarely exhibited sound installation by Radigue and a new body of work created by Auerbach for this exhibition.

OMNHT (1970) - an acronym for One More Night - is an early sound installation by Radigue that was intended to be felt, as much as heard. Presented for the first time in Galerie Rive Driot in 1970, this work has been installed only one other time, and never in the United States. The piece is designed in collaboration with sound engineer Bob Bielecki and uses more than sixty transducers (small speakers) positioned within the walls of the gallery to transmit sound. The soft murmur of Radigue's three-part looping composition can be experienced audibly and by touch: the transducers resonate within the architecture, creating a vibration that can be felt by leaning against the wall or sitting on one of the gallery benches.

In tandem with Radigue's sound installation, Auerbach has created an immersive environment. The gallery space has been painted in same indigo blue as the interior metal frame of the museum's main walls. Eschewing the traditional mode of hanging paintings on the wall, Auerbach has created a series of free-standing, double-sided paintings and a four-screen kaleidoscopic video installation that structure the experience of the room. At the center of the room is a massage table that displays an interlocking series of flame-worked glass sculptures. These forms suggest vertebrae, ribs, helixes, and the molecular composition of cells. Like an invisible shell, Radigue's composition echoes the sense of flow and movement of Auerbach's work.

This guide outlines the shared philosophical and conceptual interests shared between these artists and maps the ideas behind specific works. INDUCTION, as the title suggests, explores the potential of form and rhythm to induce altered states of consciousness.
EXPERIMENTS IN SOUND

Throughout the second half of the 20th century musicians and composers experimented with new technologies in ways that radically expanded ideas about sound, music and composition. Many movements emerged from this experimentation such as Musique concrete, Minimalism, Drone Music, Deep Listening and New Wave. Each school developed unique ideas and approaches to creating distinctive sounds and instrumentation such as tape delay machines, mixing consoles, computer software, and variety of synthesizers like the RCA Mark II Sound Synthesizer, and the Serge Modular synthesizer.

Éliane Radigue is a leading figure in the history of experimental music and sound art alongside avant-garde composers such as John Cage, Pauline Oliveros, Steve Reich and Phillip Glass.

Deeply interested in the soundscape of her everyday life, Radigue began experimenting with overlapping tape loops, microphone feedback, and eventually, modular synthesizers in the 1950's and 60's. Her work stands out for its deep engagement with Tibetan Buddhism, its focus on how the ways vibration and sound affect the body and consciousness, and Radigue's commitment to the ARP 2500 modular synthesizer and magnetic tape, which she used from the late 1960s to 2001, when she began, she has primarily composing for acoustic instruments.

EASTERN RELIGIONS AND PHILOSOPHIES

Both Auerbach and Radigue study Tibetan Buddhism, and Taoism, respectively. These Eastern traditions associated with meditation, the alleviation of suffering, and transcendence. Tibetan Buddhism asks adherents to follow the teachings and path of Shakyamuni Buddha — born in 5th century B.C.E India — and strives toward the cultivation of an inner Buddha and transcendental consciousness. Taoism, by contrast, has no central dogma, it is a spiritual path and attitude for daily life centered around how to think, not what to think. It is based on the writings of Lao-tzu (6th century BC) who advocated a life of complete simplicity and noninterference with the course of natural events.

Auerbach's interests in meditation, consciousness and anatomy play an important role in shaping her artistic practice; she is a student of Qigong, an ancient Taoist practice of breathing, movement and meditation. Interested in visualizing the nature of energy flow and the forms it produces, Auerbach's new works emerge from an inquiry-based process and self-experimentation, focusing on the relationship between vibration and induced states of consciousness or change. These range from, hypnotic induction and trance states, and growing to other systems that make use of frequency and flow including acupuncture, Eye Movement Desensitization and Reprocessing (EMDR), Trauma Release Exercises (TRE), and Frequency-Specific Microcurrent.

Radigue converted to Tibetan Buddhism in 1974. Her study of Buddhism has profoundly influenced her work, compositions such as *Les Chants de Milarepa* (1983) and her widely praised *Trilogie de la Mort* (1998) are widely noted their minimalist and meditative approaches. The meditative ambiance of *Trilogie de la Mort* – composed of *Kyema* (1988), *Kailasha* (1991), and *Koumé* (1993) – was inspired by the Tibetan Book of the Dead, a legendary six-stage journey towards consciousness. The piece also draws on the artists' own experiences, including the untimely death of Radigue's son and the passing of her spiritual mentor and Buddhist, Lama Kunga Rinpoche. *Les Chants de Milarepa* drew inspiration from the life of Milarepa, an 11th century Tibetan poet known for his enlightened style of teaching, singing, and composing music; in Radigue's composition, artist's friend, American composer Robert Ashley, recites the teachings of the Lama Kunga Rinpoche, a disciple of Milarepa.
The idea that energy flows throughout the body via a network of pathways or meridians is a central tenet of many Eastern philosophies is the idea that energy flows throughout the body via a network of pathways or meridians. This energy, called Qi or Chi in traditional Chinese medicine, is said to be blocked in times of physical or mental sickness or pain, and practitioners use massage, acupuncture, and meditation to release the flow of this energy to activate healing. As students of Qigong and Tibetan Buddhism respectively, Tauba Auerbach and Éliane Radigue are both interested in harnessing energy.

Both artists imbue a sense of energetic flow is present in the lines, curves, shapes and sounds of their work. Auerbach’s four-channel video, Pilot Wave Induction (2018) oscillates with rhythmic pulses of a droplet of oil bouncing on its own wave. Similarly, the murmuring sounds of OMNHT suggest a river’s flow – a movement of water that does not repeat. Radigue has long been interested in the constant nature of change, and recalls Paul Verlaine’s poetic words, “I often have this dream, strange, penetrating, ‘Of a woman, unknown, whom I love, who loves me / And who’s never, each time, the same exactly, / Nor, exactly, different; and knows me, is loving.”

INDUCTION encourages slow, meditative movement through the gallery; it offers an opportunity to reflect upon the flow of energy moving through the body and the flow of ones movement through the room.

Throughout her work Auerbach explores topology - a branch of mathematics concerned with the properties of geometric configurations and connectedness. She frequently grounds her work in the notion that topology is “at the root of everything: our networks of relationships, the structure of a thought, an idea or an argument, the geometry of the brain and all the chemical reactions that take place in the body, the architecture of space itself.”

Auerbach’s interest in topology takes many forms – from the modeling of 4-dimensional objects, to the study of ornamental motifs in architecture that model wave forms, fluid dynamics and growth patterns.

The artist has a special love for the helix - an elliptical wave. The shape can thread through itself, creating an interlocking fabric. The most familiar example of a helix is the double helix of DNA – two smoothly curved lines that wind around one another to form protein-producing gene pairs. Collagen, the main element in fascia, is a triple helix, composed of three individual helixes wound together into a larger helix. Many of Auerbach’s paintings, sculptures and books begin with an exploration of helical structures and end with forms that challenge human perceptions of time and space. The oscillating and intertwining gestures in paint, video and glass echo the patterns of sonic waves and particle vibrations, calling attention to the way sound is created as a result of energy through space, displacing matter and creating waves that can be audible, tactile, and at times, imperceptible.
SYMMETRY AND ASYMMETRY

Asymmetry is an unconscious, but fundamental quality of life. Auerbach is deeply fascinated with the phenomena of chirality – or “handedness.” Just as the body often favors one side, living matter is composed mostly of “left-handed” molecules. When a living entity dies half of these chiral molecules reconfigure to become right-handed, indicating that —— mirror symmetry is actually a hallmark of death.

INDUCTION explores how symmetry and asymmetry create striking patterns and repetitions in the universe and how these forces shape our experiences. Radigue’s OMNHT is inherently asymmetrical. It utilizes three distinct looping parts with differing durations. It would take 48 years for someone to hear the piece repeat itself. Auerbach’s choreography of the space begins with a meandering pattern projected at the end of a narrow hallway that leads to the center of the gallery. Creating a distinct architectural frame within the gallery, Auerbach’s videos, paintings and sculptures are aligned at specific meridians and suggest notions of symmetry and asymmetry that work both with and against the “handedness” of our experience of the space. Each free-standing painting is paired with another and positioned back-to-back. In dialogue with four hanging video screens; together they form an asymmetrical path of encounter through symmetrical modules.

THE BODY AND ANATOMY

While their work is characterized by abstraction and experimentation both Radigue and Auerbach ground their practice in the fabric of lived experience. The anatomy of the body is central to this exploration.

Each work was realized by the artists through choreography of physical gestures and inspired by an interest in the body as a powerful vehicle for transcendental experience. The frequencies and tones of Radigue’s OMNHT invite us to both hear and feel sounds, creating a sense of intimacy and interiority as the vibrations resonate through the body from deep within the gallery walls.

The glass sculpture on view was hand-formed by Auerbach from borosilicate glass in reference to neurogenic tremors and the much overlooked fibrous connective tissue, also known as fascia, which runs throughout the human body. The artist is deeply invested in the study of anatomy and how the body reacts to its environment and sites of trauma. In addition to observing human dissection as part of her process, Auerbach has conducted research on new models for understanding how the body works such as the biotensgrity model. Many scholars from medical and psychological fields have studied the effects of trauma on the body level and have suggested that traces of trauma remain in our bodies at a cellular level far longer than we are aware, and can even effect our genetic make-up.
MY FAMILIAR DREAM

I often have this dream, strange, penetrating,
of a woman, unknown, whom I love, who loves me,
and who’s never, each time, the same exactly,
or, exactly, different: and knows me, is loving.
Oh how she knows me, and my heart, growing
clear for her alone, is no longer a problem,
for her alone: she alone understands, then,
how to cool the sweat of my brow with her weeping.

Is she dark, blonde, or auburn? – I’ve no idea.

Her name? I remember it’s vibrant and dear,
as those of the loved that life has exiled.
Her eyes are the same as a statue’s eyes,
and in her voice, distant, serious, mild,
the tone of dear voices, those that have died.

PAUL VERLAINE

GESTURE

Gesture is one of the most primal and complex ways that we communicate ideas and emotions. In painting, gesture can refer to color, brushstroke, composition, and style. In our everyday lives, we use gesture to communicate ideas, feelings and desires – a small wave of the hand, a stance, a pointed finger. According to art historian Michael Fried, in order for an object to be considered a work of art, it must gesture, or express meaning to the viewer through its anthropomorphic qualities.

In this way, gestures in art are both visible and invisible; they can be understood in the physical gestures of the artist in making the work, and also in the ideas and sensations the work expresses. When speaking of painting in the 15th century, Renaissance philosopher Leon Battista Alberti reflected that gestures are “the movements of the soul made known by movements of the body.”

In Auerbach’s work, gesture take many forms: folding, pleating, oscillating, rotating, parsing and branching. The paintings included in this exhibition are part of her ongoing Grain series (2016–present), that explore the relationship between gesture and the fine scale architecture of space. In each work a ghostly form seems to emerge from inside or behind the surface of the canvas. To make these works, Auerbach creates a set of custom designed tools which she uses to remove layers of wet paint from the canvas. Dragging layers of paint across the surface of the picture reveals the speed, steadiness, strength of each gesture. Notably, these works are exhibited here for the first time as free-standing objects.

Radigue’s approach to composition also explores the notion of gesture in sound. She made many of her works, including OMNHT, by experimenting with synthesizers, microphones and magnetic recording tape that can be manipulated, looped, and overlaid to create unique sounds. By manipulating the sonic feedback created between microphone and speaker, each composition contains traces of the artist’s embodied gesture. Radigue reflected on the sensitivity of gesture in making OMNHT, stating, “When one maintains the balance between a microphone and a loudspeaker, there is a very precise limit in order to make it change ever so slightly. If you go too near to the speaker, everything collapses. If one moves too far away, it disappears. It was a technique that not only required the ability to listen, but gestural patience.”

ÉLIANE RADIGUE (b. 1932, Paris, France) is a French electronic music composer. She studied under Pierre Schaeffer and Pierre Henry (1957-58), who oversaw her early exploration in microphone feedback and long tape loops. Over the course of her career, she has developed a unique sound influenced by Tibetan Buddhism. Her masterpiece, Trilogie de la Mort (1998), follows the path of six states of consciousness as interpreted by the Tibetan Book of the Dead, Bardo Thodol. After 2000, Radigue began working in acoustic sounds, as demonstrated in her Occam cycle. She has collaborated with the improvisation group La Petites on the album Before the Libretto (2005). She has had residencies at the New York University School of the Arts in 1970-71, at the University of Iowa, and at the California Institute of the Arts since 1973. Performances of her music have taken place at galleries and museums such as the Great Masson Cave, Matlock, United Kingdom (2017); The Kitchen, New York (2016, 2017, and 1973); Mills College, Oakland (2014 and 1980); Issue Project Room, New York (2010); Experimental Intermedia Foundation, New York (1991); New Langton Arts, San Francisco (1988); San Francisco Art Institute (SFAI), San Francisco (1984); Experimental Intermedia Foundation, New York (1982); Theater Vanguard, Los Angeles (1973); Salon des Artistes Décorateurs, Paris (1972-71); Théatre de la Musique, Paris (1972), and The New York Cultural Center, New York (1971). Her work has been performed at festivals including The Ultima Oslo Contemporary Music Festival, Emanuel Vigeland Museum, Oslo, Norway (2017); The San Francisco Electronic Music Festival, San Francisco (2013); The NEMO Festival, Chicago (1996), and Festival d’Automne, Paris (1974).

WORKS IN THE EXHIBITION

Éliane Radigue
OMNHT, 1970
Microphone feedback on tape
Courtesy of the artist

Where there had once been a snap in the fabric, 2018
Borosilicate glass on cushioned table
Courtesy of the artist and Paula Cooper Gallery, New York

Silt Pendulum I, 2018
Single-channel video loop
Courtesy of the artist and Paula Cooper Gallery, New York

Pilot Wave Induction I, 2018
Four-channel video loop
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Mandelbrot Quartet (Ventrella Variation), 2018
Acrylic and paste on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Branching Fret Arc, 2018
Acrylic and paste on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Meander Arc, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Meander Gate, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Branching Fret Leveler, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - 3rd Order Sierpinski Flight, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - 4th Order Sierpinski Flight, 2018
Acrylic and paste on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Branching Fret Sweep, 2018
Acrylic and paste on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Meander Gate, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - Branching Fret Leveler, 2018
Acrylic on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York

Grain - 4th Order Sierpinski Flight, 2018
Acrylic and paste on canvas, wooden stretcher and metal frame
Courtesy of the artist and Paula Cooper Gallery, New York
IN THE GALLERY THIS SEASON

TALKS

ARTISTS ON ART: EMILY DUKE ON INDUCTION: TAUBA AUERBACH AND ÉLIANE RADIGUE
Saturday, March 17 | 2:30 – 3:30pm
Sculptor and ceramic artist Emily Duke discusses INDUCTION as it relates to her interest in the architectural features of industrial cities and spaces.

ARTISTS ON ART:
TOM LOPEZ ON OMNHT
Saturday, March 31 | 2:30 – 3:30pm
Sound artist and composer Tom Lopez discusses Radigue’s early composition through the lens of sound’s physical properties.

PERFORMANCE

SELECTIONS FROM ÉLIANE RADIGUE’S OCCAM OCEAN: CAROL ROBINSON AND NATE WOOLEY IN CONCERT
Thursday, April 6 | 8pm
A special in-gallery concert of Éliane Radigue’s acoustic compositions performed by world-renowned musicians Carol Robinson (Paris) and Nathan Wooley (New York), who are longstanding collaborators of Radigue.

Zs IN CONCERT
Friday, June 8 | 8pm
Experimental band Zs—Sam Hillmer, Patrick Higgins and Greg Fox—collaborate with Tauba Auerbach for an immersive, in-gallery, exhibition-closing concert.

ACTIVITIES

RESTORATIVE YOGA
Saturday, Feb 24; March 24; April 28; May 26 | 9:30 – 10:45am

YIN YOGA
Saturdays, March 10, April 14, May 12, June 9 | 9:30 – 10:45am
In partnership with Abide Yoga

MEDITATION
Saturdays, March 17 and March 31
9:30 – 10:30am
In partnership with Pink Lotus Yoga

COMMUNITY ACUPUNCTURE
April 21, May 19 | 10:00 – 10:45am
In partnership with Acupuncture First
Published on the occasion of the exhibition

**INDUCTION: Tauba Auerbach and Éliane Radigue**

February 16 – June 10, 2018

Curated by Andria Hickey, Senior Curator, Museum of Contemporary Art Cleveland

Designer: John Young

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