

PRESS RELEASE

GRANULAR SYNTHESIS

Kurt Hentschläger – Ulf Langheinrich

Lux

Wednesday 5 March 2003 7:00 p.m., Galleria Lia Rumma Milan, Via Solferino, 44

Tel.+39.02.29000101, Fax +39.02.29003805 e-mail liarumma@tin.it web: www.gallerialiarumma.it

The Gallery is open to the public from Tuesday to Saturday from 11.00 a.m. to 1.00 p.m. and from 3.30 p.m. to 7.30 p.m.

The Lia Rumma Gallery in Milan will inaugurate the first exhibition in Italy by Granular Synthesis on March 5.

The name Granular Synthesis was chosen by Kurt Hentschläger and Ulf Langheinrich in 1991 when they began working together. The two artists create multimedia installations that consist of large video projections of images and lights completed by musical arrangements.

Exploring the potential of software has always been at the heart of their artistic quest. The term Granular Synthesis refers to a technique generally used to synthesise small audio samples which are then assembled digitally.

With the aid of technology, the two artists examine the relationship between image and sound by analysing the impact that these elements have upon sensory perception. This line of research had already manifested itself in the Venice Biennial where Granular Synthesis represented the Austrian pavilion with their video installation “Reset”. The spectator was asked to enter inside a technological environment and confront it. Digital images and sounds formed a barrier to be broken down but, at the same time, represented new horizons that the spectator was forced to watch.

Granular Synthesis will present a completely new project at Milan entitled: “LUX”.

The gallery space will be transformed into a claustrophobic and obsessive cavern. The images, which are entirely abstract and lack any kind of narrative intention, follow on from each other by means of an alienating sequence of electromagnetic waves while the vibrations produced by the software generate sounds that are both primordial and technological.

Granular Synthesis is a radical work which uses video and digital prints – the latter presented for the first time in Italy for this exhibition and produced separately by Kurt Hentschläger and Ulf Langheinrich – to release a new and hitherto unexplored source energy.

The machine, which has finally become autonomous, invites Mankind to form part of the technological universe that Mankind itself has created in order to teach it to decipher perceptions.

The language of visual arts thus marks a further step forward: technology can recount its own existence by means of a romantic and sentimental confession made to its ancient creator.