

HOŠEK CONTEMPORARY

— EST. 2016 —

JOHN ASLANIDIS : SONIC NETWORK NO. 15

July - November 2016

Opening reception: 22nd July 2016

For over twenty years artist John Aslanidis has defined a space between sound and vision, through seeking to create “paintings you can hear and sound you can see”. His paintings take the form of numerous interlocking and exponentially expanding concentric circles that are painstakingly mapped and masked out, and evolve from an intersection between music and painting. This stream of artistic interrogation has a historical lineage that stretches back to the beginning of the 20th century and the birth of international modernism, yet the musical genre that Aslanidis responds to is rooted in the electronic music movement that came to prominence in the 1990s. Creating paintings of vibrational vibrancy that actively engage with the science and perception of sound – his work reflects a confluence of visual and aural stimuli that also mirrors the phenomena of synesthesia, where the senses become blended. These are paintings that are experienced by the body, and as such reclaim a contemplative awareness of the senses within the rush and tumble of the digital consumer age.

There are a number of analogies between music and the way Aslanidis constructs his paintings. The most obvious is his labour intensive process of masking out and exposing individual concentric circles, which are subsequently painted to create alternating curved lines of colour and tone. This results in a rhythmic oscillation between different colours that gives visual form to the pulse of a beat. The complexity is compounded when large masses of concentric circles overlap, perhaps suggesting the confluence of more than one bass line present in electronic music. This merge of larger forms often creates a *moiré* pattern in the work, which is an unpredictable outcome that in musical terms simulates the audible interference that occurs when two frequencies of a lower sonic register (like bass-lines) move in and out of consonance.

The aesthetic of Aslanidis’ work also draws upon physical phenomena present within nature. Much like the incursion of an object into water that creates infinitely expanding ripples, sound waves are essentially just vibrating air, and it is as if Aslanidis gives visual form to these invisible vibrations that cause auditory

experience. His paintings that theoretically could continue to grow infinitely following the repetition of the process as each circle is laid upon the next are limited only by the edge of the canvas. As such they seem to "capture a fragment of infinity", a conscious motive in his art (Excerpt from "Sound Spheres" by Marguerite Brown, for Art Monthly Australia).

List of exhibited works

Sonic Network No. 15, 244 x 305 cm, 2015

Sonic No. 23, 74 x 100 cm, 2012

Sonic Fragments No. 49 & No. 50, 66 x 81 cm, 2011

Sonic Fragment No. 13, 30 x 40 cm, 2011

Sonic Fragment No. 14, 30 x 40 cm, 2011

(all paintings are oil and acrylic on canvas)

Edition Sonic Network No. 15, 13, 12, 11, 9, 90 x 110 cm, Fine Art Pigment Print
Hahnemuehle Museum Etching Paper 350g, edition 25, 2015

The exhibition was made in cooperation with HILGEMANN PROJECTS

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