

Between Penises and Snakes, 2012, borrowed from the Zabłudowicz Collection, and one of John Gerrard's real-time 3D simulations, *Sun Spot Drawing (Guantanamo City)*, 2012, which uses a magnifying lens set-up to track the sun for a constructed year.

Breese Little bill **All Together Now!** as a celebration and summary of the first anniversary of a move to new premises, and it is accompanied by a 96-page e-publication covering the year's action. This good reason and obvious effort can't disguise how much closer we are to the traditional summer show model, with no 'outsiders' and no thematic intent. Eighteen artists are reprised, of unsurprisingly variable quality, including all of the six represented by Breese Little – which is some 20% of the number dealt with by each of the three much larger operations above. The title invites us to see the show – mainly painting and photography – as a gathering of characters. That obviously plays well with several figure works but also with the Belgian photographer Jan Kempenaers, whose Yugoslav monuments form a family group of sorts; and with the promising recent graduate Katie Schwab, who gives her stoneware pieces Christian names as titles and recalls her own family through spontaneous geometric embroideries with just enough of a nod to Alighiero Boetti. Such a multitude also presents the challenge of identifying a common thread. What gets an artist shown by Josephine Breese and Henry Little? There is a strong tendency to look through or represent the surface of one world to read it as another: Kempenaers and Shwab fit that, and Tom Hackney turns chess into an abstraction, Rowena Hughes finds patterns hidden in found illustrations, Robert Nicol paints history for today. Twenty photographs by William Anders, however, flip the approach by showing men in space and the earth as seen by them.

Elsewhere, there is something of a fad this summer for setting up the gallery space as a house or hotel: Modern Art, Stephen Friedman, Faggionato, Hollybush Gardens and Pi Artworks have all gone down variants of that route. Gimpel Fils – despite its exhibition title – has not. And on the evidence of this summer's engaging and far from lazy shows, there is no need to be embarrassed to be a gallery. ■

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London Round-up 3

Fold Gallery • Wilkinson Gallery • Legion TV • Chisenhale

When a tree falls in the woods, and there's no one there to hear it, does it still make a sound? I always felt a personal affinity towards this philosophical conundrum: when I was a child I was napping with my father on an old pier in the middle of Ontario's vast Algonquin Park, when somewhere in the surrounding wilderness we heard one of the enormous virgin-growth spruce trees fall. The noise it made, cutting its way down through the brush and finally hitting the ground, was something between gunfire, thunder and horses' hooves. I thought I had solved the puzzle – yes, unheard trees falling do make a noise. I guess I wasn't as smart as I felt I was at that moment.



Una Knox
Sounding out – plant hunters, space seekers, listeners, fakers, keepers
2014 video

Some 15 years later and I'm watching a film of a woman walking through what looks like a Victorian conservatory, one of those enormous cast iron and glass structures where botanists used to keep their collections of rare tropical plants safe from non-tropical climates. The woman is following a winding path through this imitation rainforest and all the ambient sounds – parrots, finches and cockatoos chirping, a distant waterfall – are crisp and audible. The woman keeps her eyes up and her gaze is drawn to each noise. She is singing and humming and crooning back to the birds, and they back at her. The woman is a speech pathologist who is using her voice to 'sound out' and understand the inner and outer atmospheres of the glass house, and the film is **Una Knox's** *Sounding out – plant hunters, space seekers, listeners, fakers, keepers*, 2014, at Fold Gallery. The audible sounds in the recording make reference to 'room tone' – the filmmaking term given to the ambient silence (or lack thereof) recorded in a location or space. The question gnaws at the audience's mind: can the noises in an entirely artificial environment really be considered ambient? Encouraging viewers to interrogate their relationship to architecture and environment through visual perception, in parallel with aural perception, are three C-type prints from Knox's 'Tric Switch Taw Hitch' series. The images comprise an array of garish colours, all achieved through the layering of red, green and blue. With effects produced entirely in-camera, the prints bracket the video, ushering the viewer in and out with an invitation to consider the scientific parallels between sound and light.

Travis Jeppeson purportedly removes the visual component of exhibiting art entirely in his '16 Sculptures' at Wilkinson Gallery. At least, that is the work's premise. Sixteen seats surround the large, high-ceilinged gallery space and, wall mounted above them, are 16 corresponding sets of audio players, headphones and blackout glasses. The gallery-goer is invited, by inference, to sit on the seats in turn, don the glasses and headphones, and listen to Jeppeson's aural interpretations of famous artworks. Jeppeson's oeuvre endeavours to integrate writing as a practice into contemporary art and here his writing has been transformed, through collaboration with musician and producer Paul 'Snax' Bonomom, into abstract audio guides to the works they respectively describe. Jeppeson's focus is on the notion of the

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