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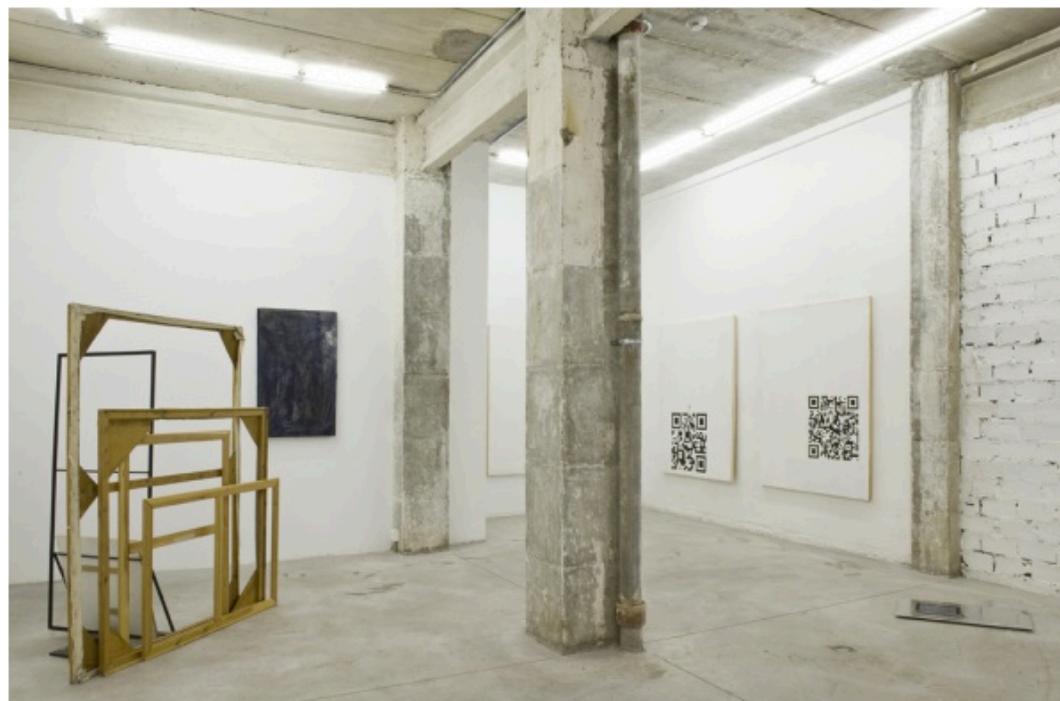
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"Can't hear my eyes" at NoguerasBlanchard, Barcelona / Madrid

May 18-2013



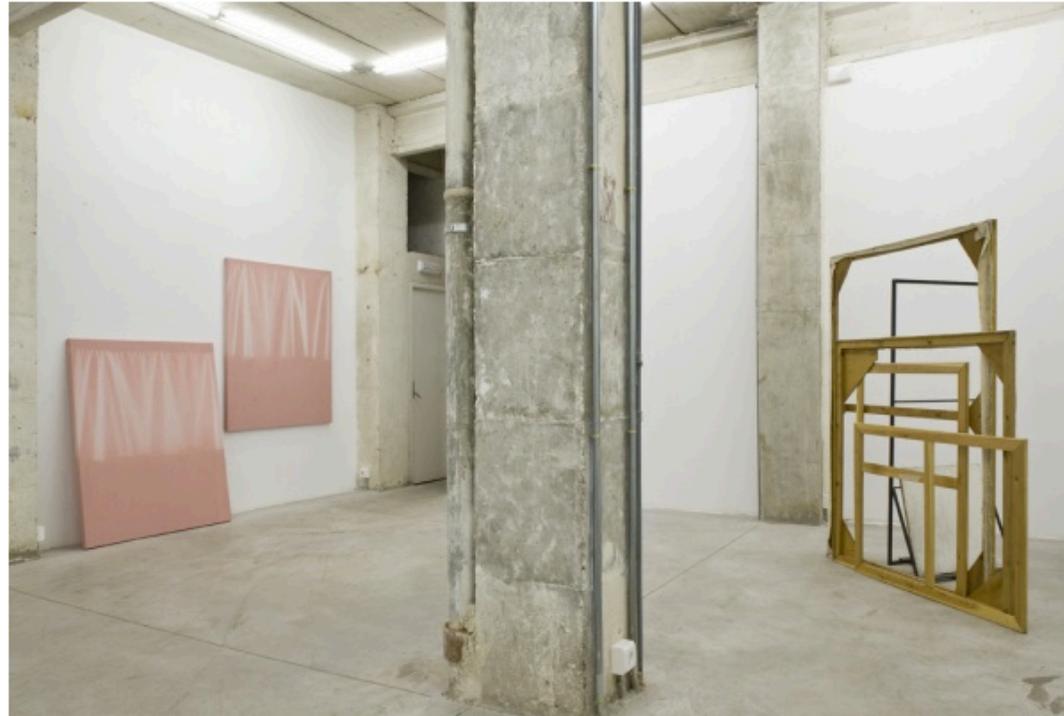
**piktogram**

**GIÓMARCONI**

**SUPER  
WINDOW  
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**MAUREEN PALEY**



*Can't Hear My Eyes* shows a number of works with sculptural and painterly connotations, dimensions and properties: to evoke their seemingly static nature and surface in light of the work's inherent – and consequently invisible and not directly sensible – dynamics, through the format of an exhibition, in two given spaces. It does so in order to test the potential of the work of art in the key of current tendencies within our information culture. The given fact that we have grown more and more accustomed to hard facts as based on transparent, ascertainable ('checkable') and 'democratic' sources of information and modes of communication; and the surge for clear-cut definitions to indicate the parts that surround us, has led to, one could argue, an incongruity between works of art and the way we generally organise and conceive of our lives.

The exhibition *Can't Hear My Eyes* proposes to assess the viewer's position – the witness and perceiver of the event: the space, the exhibition, the artworks – by foregrounding the potentiality of perception and the distribution of the sensible by means of 'showing, not telling'. In so doing, it avoids didactic and explanatory devices in order to emphasize, and hopefully stimulate modes of perception and awareness for the artworks' surfaces, tactility, their material qualities and characteristics, and moreover to think the inherent processes of application, the mental and physical application of the possibilities and languages of painting and sculptural elements as allocated to physicalities; the performative and dynamic parts that have become part of the works by preceding actions and that are evoked through the act of making.

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Ultimately, the exhibition implies a certain movement – albeit its seeming tranquility and delay – towards an understanding of material as information: it is an invitation to engage in a close reading of surfaces, of speaking through volumes and images rather than ‘know-what’ (facts). In that, as one might sense at this point, the exhibition is not structured around a specific theme, but is rather an analogy of artistic approaches and practices in which the artworks shape the exhibition through internal self-organisation, the process mostly coming from the artworks and the spaces themselves.

With Elena Bajo, Michiel Ceulers, Lydia Gifford, Marie Lund, Magali Reus, Artie Vierkant

at NoguerasBlanchard, Barcelona/Madrid

until 18 May 2013



Michiel Ceulers, *Spirit Paintings*, 2012–2013. Courtesy: Schau Ort, Zürich



art : concept



{ MDC }

**PETER AMBY**