

ARTFORUM

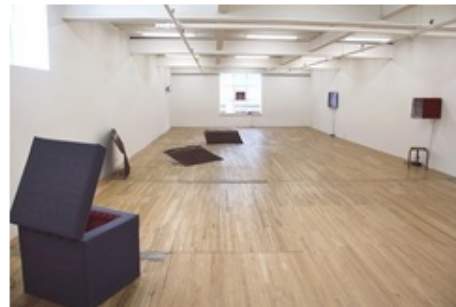
CRITICS' PICKS

New York

Sergei Tcherepnin

MURRAY GUY
453 West 17th Street
March 5–April 20

Composer and artist Sergei Tcherepnin fills open spaces with sounds while immersing each of us within the privacy of our own ways of watching and listening. Tcherepnin's current installation at Murray Guy, *Ear Tone Box*, 2013, floods the gallery with his recent electronic compositions, swelling into glittering mash-ups, which combine two tones to produce a third: an "ear tone" or "difference tone"—inside the listener's inner ear. Three "ear tone boxes" are designed to attune the listener to her own private difference tone. Inviting the listener to sit underneath some of the sculptures in relative isolation, Tcherepnin seems to be luring us away from the room as a whole.



View of "Sergei Tcherepnin: Ear Tone Box," 2013.

"Piper's Revenge," 2012, a series of photographs featured in his exhibition last summer at Audio Visual Arts, introduced the artist as the Pied Piper, sounding his pipe from a forest in upstate New York. In *Pied Piper Playing Under the Aqueduct*, 2012, a video in the current exhibition, Tcherepnin wanders shoeless in fishnet stockings through a public square in Rio de Janeiro, as seemingly unfazed locals pass by. Images from the video, in which Tcherepnin appears to fade into the architecture, are silk-screened onto the veils that cover two of the ear tone boxes. When a viewer looks through the silk scrim, the fibers take on the pixelated quality of a digital projection. One's breath silently blows the image in and out.

The boxes are seducing, inviting a different way of experiencing sounds and images. However, the Pied Piper is a meandering, even absent subject. He walks in circles through Rio, isolated like the listener. Inside the ear tone box, the city becomes a projection we can peer through—onto an image of ourselves. In between the movable layer of silk and the moving image of Rio, our privacy is made public.

— Jordan Lord