

KEEPING

TIME

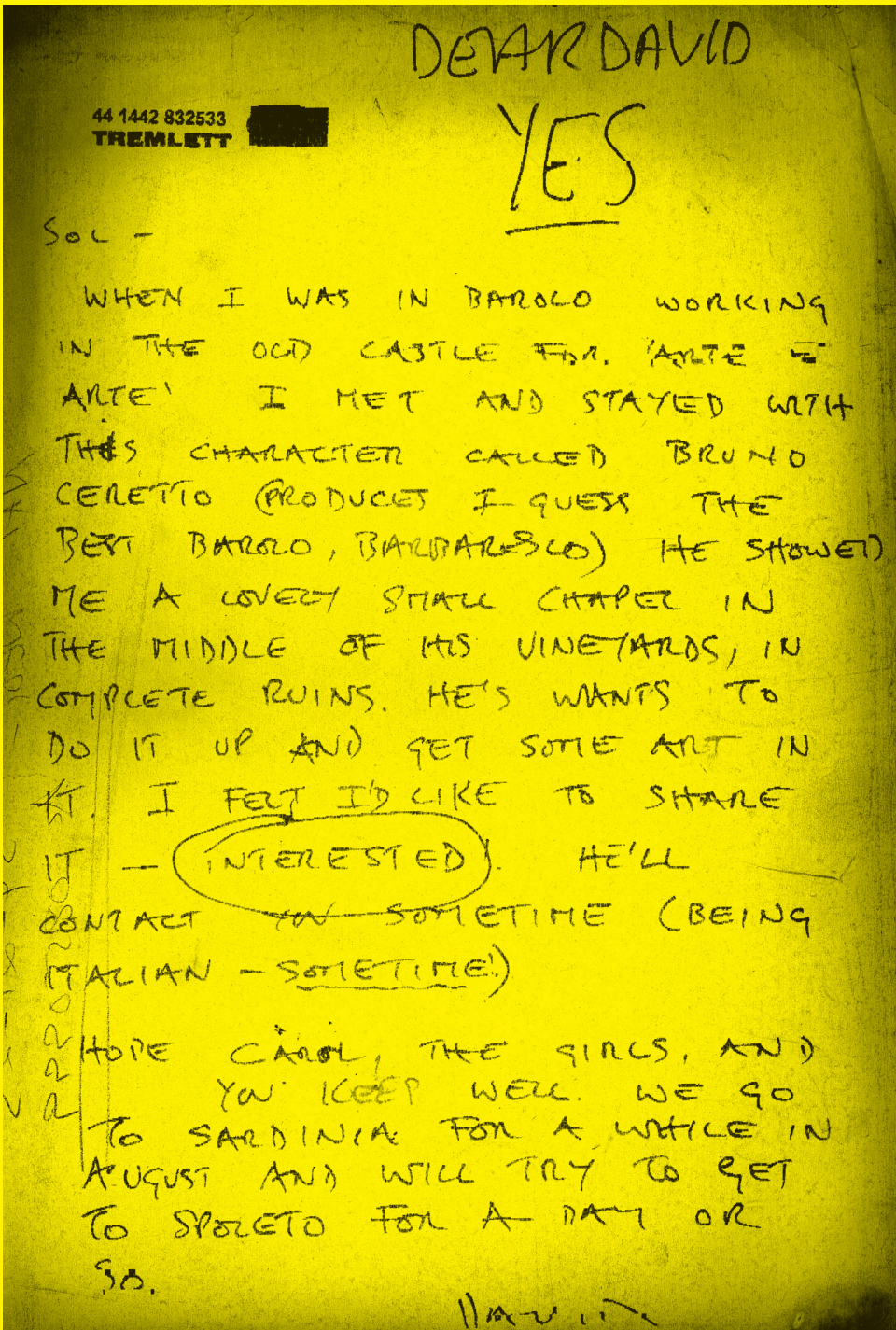
:

David Tremlett's initial invitation to Sol LeWitt to collaborate on the Cappella del Barolo, with faxback additions by LeWitt (1999)

KEEPING TIME :

Cappella del Barolo

1999–2019



KEEPING TIME

Tony Tremlett

& Guy Robertson

We begin with a chapel. It is found in a grid of vineyards, stitched to the rolling hills of the Langhe in Piedmont, Northern Italy. Although it looks baroque, the Cappella del Barolo was built in the early part of the twentieth century. It was never consecrated, and farmhands used it as a shelter from the elements. We can imagine that folk music and cattle bells would have met the ears of passersby more often than evensong. Over the course of the century the countryside depopulated and the chapel was left to ruin until it was restored in 1999 by Bruno Ceretto, a farmer and winemaker who had acquired the vineyards amongst which the chapel stood. Wishing to celebrate the land on which his business was dependent, whilst offering it something new and culturally meaningful, Ceretto decided to commission

an artwork for the restored chapel. It was through his invitation that Sol LeWitt and David Tremlett came to paint and pastel the chapel and start a new chapter in its history.

In contrast with the earthy palette of the landscape, LeWitt painted the exterior of the chapel in bold colours using geometric and curvilinear forms. Exuberant and joyful, it is a beacon for the tens of thousands who seek it out each year. The doors of the chapel are always open, and once inside, the visitor finds an intimate and reflective space whose colours echo those of the land. Its inlaid stone floor, stained glass windows, and pastel walls and ceilings were assembled by Tremlett. The chapel is unique in LeWitt's oeuvre as his only wall drawing to cover an entire building. For Tremlett it is significant as his most public-facing work in a country where he has exhibited widely and is well-loved.

Keeping Time celebrates the unique story of the Cappella del Barolo twenty years after it was created. The idea of the chapel as a place intended for gatherings, hosting music and prayer, led us to consider LeWitt and Tremlett's appreciation of music and its relationship to their practices. The compilation of tracks on the first vinyl looks at their work in terms of musicality and, delving into their own extensive music collections, finds affinities with the work of their friends and contemporaries. The second vinyl provides a point of access to LeWitt and Tremlett for a younger generation of artists whilst providing a platform for their work. A number of these artists participated in a related residency programme, the Mahler

& LeWitt Studios in Spoleto; a town in Umbria where LeWitt lived throughout the 1980s, Tremlett visited, and both made work at the invitation of their Italian gallerist Marilena Bonomo. LeWitt's studio and the stone sculptor Anna Mahler's, as well as the Bonomo's Eremo and Torre, are today used by a growing community of artists, composers, choreographers and writers for research and residencies. Some of the artists we have chosen to work with on this project have responded directly to the chapel or the musical context of LeWitt and Tremlett. Others more broadly relate through their exploratory combinations of visual art and architecture with music and performance.

In the 1970s, Tremlett made a number of sound works. His friend Gavin Bryars introduced him to loop-tape recording in 1970 and he would later collaborate with the New Zealander Tim Bowman to form some of his loops into an album entitled *Hands up—Too Bad* (2002). Both composers feature on the record. Tremlett listened to music avidly and a number of his pastel works, such as *Drawings and Other Rubbish* (1970) and *Music to My* (1978), reference specific songs or auditory themes. In some early text-based pieces he worked directly onto manuscript paper. *The Spring Recordings* (1972) document his travels through all eighty-one counties of England, Scotland and Wales. In each he made a recording lasting approximately fifteen minutes. With the exception of Greater London, each recording was made in quiet rural locations and consists of whatever could be heard at that time (principally wind and bird song). Tremlett said that 'your

field, or your hill, or your landscape is your studio'. His work presented sound as a serial, sculptural intervention by mapping it onto the geography of the national landscape. His slideshow *No Title* (1982) uses over thirty backing tracks and shows the breadth of his musical influences: jazz, lullaby, country, blues, a cappella folk, rock, and percussive African songs like *Chemirocha III* (1954) by Chemutoi Ketienya with Kipsigis girls, which we have chosen for the vinyl. Music and its patterns are always close to Tremlett's work, expressed as perpetual feedback between the poetic potentiality of landscape and the structure of architecture.

LeWitt described listening to music as experiencing 'form in time'. Like Tremlett, he played music in his studio as he worked. He copied his vinyl collection to cassette so he wouldn't have to flip records with grubby hands. His extensive collection of cassettes, predominately classical, fills an entire room in his Connecticut home and is methodically catalogued in a hand-written logbook. He was vocal about the influence of music on his serial art and he listened attentively to different recordings of the same composition; his logbook has sixteen pages devoted to Bach. In reference to one of his earliest wall drawings, *Wall Drawing #26* (1969), a version of which we are installing for the *Keeping Time* exhibition, LeWitt, describing the relationship between his instructions and the drafters who execute them, said with characteristic generosity, 'I think of it more like a composer who writes notes, and then a pianist plays the notes, but within that kind of situation, there's ample room

for both to make a statement of their own.' LeWitt was friends with Steve Reich and Philip Glass and supported them before they came to recognition by purchasing their hand-written scores. One such acquisition by LeWitt allowed Reich to afford the drums for *Drumming* (1970-71). LeWitt and Glass worked together on *Dance* (1979), with Lucinda Childs. Both Reich and Glass appear on our first record, and the affinities between their work—in regard to repetition and variation within a self-imposed system—and that of LeWitt and Tremlett are evident.

With the chapel in mind, several tracks express the intrinsic and dynamic relationship that exists between sound and architecture. *Cage du Grand Escalier* (1993) by Gavin Bryars explores the acoustics of the vast spiral staircase in the Château d'Oiron in France: For the recording, he placed his musicians at intervals along the staircase from top to bottom. We felt that the materials Caroline Shaw references in *Limestone & Felt* (2012) neatly reflect the surfaces of the Cappella del Barolo: whilst LeWitt's variations of hard-edged, bold colours contrast with the landscape and proudly announce the chapel as an architectural surface, Tremlett's interior is of a softer nature. In places, the pastel work brings the landscape inside, dissolving the architecture.

All remaining tracks were specially commissioned for *Keeping Time*. James Cave's *The Point on the Arch Mid-Way Between the Two Walls* (2019) continues on the architectural theme and brings the Torre Bonomo and its artworks in Spoleto, where

he spent time as composer-in-residence in 2016, into dialogue with the chapel. *Appropriate Energy* (2019) by Keef Winter redeploys some of Tremlett's loop-tapes, manipulating them to find a twenty-first-century rhythm. By way of Tremlett, LeWitt and Laurie Anderson, Adam Gibbons's conceptual piece *Intro O* (2019) examines the nature of the loop and poses questions about the communicative capacity of art and language. From his Harlem home in New York, Jason Moran imagines a conversation with the landscape of La Langhe by sipping wine made from its grapes (*If The Land Could Tell*, 2019).

Moran's track sketches out a terrain for music which is inherently transgressive: by its nature, sound will not be constrained by borders, it is dynamic, relational and social. Following this train of thought, Hiba Ismail's tracks *SUNKAB* سنكاب and قهوہ examine the acoustics and architectonics of public space in Sudan. She finds a kind of sonic resistance in the cohesive, rhythmic sounds made by street protesters and the more domestic sound of a pestle and mortar grinding coffee beans. Similarly, Lydia Ourahmane's *Akfadou* (2019) compiles audio jottings from her daily life which pose questions about our sense of belonging in a global geography marked by the restriction of movement. Babatunde Doherty's *Itinerant's Creed* (2019) reworks loop-tapes by Tremlett whilst imagining the trials of a displaced maritime wayfarer.

From its indeterminate beginnings, the Cappella del Barolo found a new lease of

life as a site specific artwork: today its walls welcome all creeds and colours, reflecting the joie de vivre of a group of holidaymakers as readily as the reflective mood of a solitary pilgrim. It is a generative place. In compiling these records, we sought to follow the example of Bruno Ceretto's open-minded invitation to LeWitt and Tremlett in 1999. Woven through the work of those two artists and their contemporaries, a group of younger artists has been offered a space (minutes on the vinyl) and a context (the chapel) with which to work. Their free responses give form to a compilation full of new dialogues which create unexpected links across disciplines, generations and geographies. Buon ascolta.

Roberta Ceretto

Few of us could have imagined how a little chapel in the heart of the vineyards of Barolo would change our lives and the local approach to the area.

It was a lucky meeting, first with David Tremlett and later with Sol LeWitt. A friend had asked us to sponsor an exhibition in the castle of Barolo where David had been invited to realise a series of wall drawings. At that time, in 1996, the connection between art and wine was not as common as it has become now, but we were inspired by this interesting proposal and agreed to help. I would say this was the beginning of our friendship. David did more than just introduce us to his work; he also opened our eyes to a great passion for art which we have developed over the past twenty years parallel to our wine production. The Cappella del Barolo was a special gift

to the area. From the very beginning it captivated everyone in the district and became one of the most visited places around Alba. It is a true icon that is loved and preserved by everyone — as a private space to contemplate, as an object to be proud of, and as a secret for the many visitors in the Langhe area to discover.

I have always thought that something magical surrounds the chapel; for instance the way we met David Tremlett and how he involved Sol LeWitt, and the decisions they made together on how to cooperate on such a simple little building in a seemingly unknown place, surrounded by nothing but nature and vineyards. We, as wine producers, are very different to the great museums that the two artists were so used to dealing with. We paid them in wine — one bottle of wine for each week of the year.

I remember clearly the moment Sol and David got together in front of the abandoned building for the first time. It was a cold and grey day in fall, but they could already envision the colours they wanted to use on the chapel. When I first saw the completed chapel in September 1999, it was like love at first sight. A rainbow of colour on the hills of Barolo. It was something extremely modern in a land where traditions are rooted as deeply as the grape vines.

To us it is important that the chapel is shared with its visitors, such as the pilgrims who walk the two kilometres that separate it from La Morra. We as a family come from this land and our occupation is linked to it.

We have a debt of gratitude with the rich and generous hills that surround us, and we strongly believe that beauty creates more beauty: it opens minds and hearts. On the twentieth anniversary of this little chapel, we are proud that its story will continue.

REFLECTIONS

David Tremlett

The thought of working in the land of truffles and Barolo wine had never occurred to me when I first landed in Italy in 1975. That was my first exhibition with Marilena Bonomo in Bari, a very different part of the country compared to Piedmont. In 1989, Bruno Ceretto showed me what was just a shell of a building with a tractor parked inside. This eventually became the Cappella del Barolo. Transformed from a dusty brick shed back to its original use (a chapel), with the primary colours of Sol LeWitt on its exterior and my pastel colours inside. The project took a few months, was full of humour and good spirits, thanks to Ferruccio Dotta and Peter Smith my assistants and Anthony Sansotta on Sol’s behalf.

Sol and I had known each other since the early 1970s through group exhibitions and galleries where we worked (Konrad Fischer,

Marilena Bonomo, Alfonso Artiaco). He and I exchanged work on paper regularly and often wrote postcards as a means of communication, which many artists did at that time (I still try to). Faxes became more common in the 80s and 90s but sadly many have faded. Laure and I stayed in Connecticut with Carol and Sol and occasionally used their flat in New York: generosity was Sol’s great attribute. One common interest we had was to listen to music whilst working. This music was all on cassette and the consequence was many stacks of tapes. Our tastes, I think, were different, mine being blues, world music, quite a lot of country music and rock and roll, with classical music for the quieter times. Sol never showed me his collection in detail, but I remember seeing it at a distance and it was vast! Music was always in the background for me.

The *Loop Tape Recordings* from 1970 were made in the days when I had a studio in Camberwell, London. Gavin Bryars, whom I met at Leicester Polytechnic in 1970, showed me the way to make and use looped tape and with a musical interest in the likes of Steve Reich, La Monte Young, Terry Riley and Philip Glass, I started to make sound loops, which were always considered within a sculptural framework. The *No Title* soundtrack really reflects the scope of my musical taste, from world music to classical. *No Title* was a slide lecture I made between 1982 and 1990. The slides were of work, travel, exhibitions, postcards and other paraphernalia accompanied by the music, thus I never spoke about the work during the lecture, just let the music do it.

KEEPING TIME :

- Gavin Bryars**
- James Cave**
- Babatunde Doherty (Baba Ali)**
- Adam Gibbons**
- Philip Glass**
- Hiba Ismail**
- Chemutoi Ketienya with Kipsigis girls**
- Sol LeWitt**
- Jason Moran**
- Lydia Ourahmane**
- Steve Reich**
- Caroline Shaw**
- Three older female singers**
- David Tremlett & Tim Bowman**
- Keef Winter**

Gavin Bryars

Cage du Grand Escalier, 1993

8'03"

Sextet
Musicians from Gavin Bryars Ensemble
Bass Clarinet: Roger Heaton
Tenor Horn: Dave Smith
Double Bass: Gavin Bryars

Musicians from Oiron
Clarinet: Albert Chansault
Baritone: Joël Becot
Bass: Michel Morin

Sound Design: Chris Ekers
Sound Engineers: Chris Ekers
and Bob Burnell
Post-Production: Dave Hunt Studio, London

Cage du Grand Escalier comes from Gavin Bryars's 1993 album *A Listening Room (Chambre d'écoute)*. The album was recorded in the Château d'Oiron in France, when construction work was almost completed in converting it into a museum of modern art which was to later house *Wall Drawing #752* by Sol LeWitt. Some of the material was sketched out by Bryars, but almost all of the music was improvised, as it were in the 'Bryars style', as duos between clarinet/ bass clarinet and double bass (the latter played by the composer himself). The music was recorded in many different rooms in the Château, taking advantage of and using the unique acoustics of these spaces, and then later played as an installation in the 'chambre d'écoute' (originally one of the large ground floor kitchens), thereby giving an acoustic map of the building. *Cage du Grand Escalier* took place and was recorded in the great staircase of the Château. It has an acoustic space that passes up the full height of the building. Musicians were located at different levels on the staircase and recorded from a point halfway up.

Gavin Bryars and David Tremlett first met each other at Leicester Polytechnic in the UK in 1970. It was at that time that Bryars introduced Tremlett to reel-to-reel tape machines. Inspired by the work of Philip Glass, Steve Reich, La Monte Young and other contemporaries, soon afterwards Tremlett made reel-to-reel tapes a new medium. He used them in a number of works including *The Spring Recordings* (1972).

James Cave	‘Much of my recent work has addressed the relationship between landscapes and their inhabitants, from the climate-affected ecology of Iceland (in <i>Latrabjarg</i> , 2014), the war-ravaged landscape of Iraq (my opera <i>Returns</i> , 2015–18), or the area affected by the 2016 central Italian earthquake. The earthquake was the subject of a recent collaborative work, <i>Eonsounds: Fiamignano Gorge</i> (2017), composed with electronica artist Ben Eyes. The work drew on my own personal experience of the event, which took place whilst I was a resident at the Mahler & LeWitt Studios, Spoleto, and wove melodic fragments derived from geological field data specific to the area into its sound-tapestry.	them. I was also struck by the way in which one of LeWitt’s texts from the Torre — <i>The Point on the Arch Mid-Way Between the Two Walls</i> — could apply to both buildings, the intimacy of the Torre’s inner spaces reflected in the way in which the Cappella’s arches invite the viewer into a contemplative space.	the countertenor voice are also suggestive of the relationship between the two buildings and their surrounding landscapes.
The Point on the Arch Mid-Way Between the Two Walls, 2019		My piece, like the works of LeWitt and Tremlett, explores the idea of variation within a framework of apparent repetition and continuity of line. I make almost continuous use of <i>tremolo</i> (fast repeated notes) and trill effects, which the violist plays with minute, almost imperceptible variation in speed and tone quality. The solo viola represents a solitary figure, regarding a landscape that is subtly varied beneath its apparent continuity. The brief echoings of the viola’s melody by	I was fortunate to work with two regular colleagues: I have worked with Morgan Goff for many years as part of the Gavin Bryars Ensemble. He is a violist of singular expressiveness: his nuanced playing is perfectly suited to the evocation of the subtle variations of Tremlett and LeWitt’s art. I have collaborated with Ben Eyes (electronics/production) on a number of projects including <i>Eonsounds: Fiamignano Gorge</i> . In this instance, his studio expertise was invaluable in bringing to life a large-scale musical landscape.’
5’57”	<i>The Point On The Arch Mid-Way Between The Two Walls</i> considers the relationship between buildings and the landscapes that they occupy. It draws its inspiration from the Cappella del Barolo in La Morra — and the Torre Bonomo in Spoleto, which contains wall drawings by LeWitt and where Tremlett was once a resident. I was struck by the ways in which Tremlett and LeWitt’s artistic interventions into these buildings resonate with their respective landscapes in different ways. LeWitt’s bright geometric forms boldly announce themselves on the exterior, whilst the fluid forms used by Tremlett on the interior ally themselves with the contours, colours and materials of the surrounding countryside.		
Viola: Morgan Goff Countertenor/Double Bass: James Cave Electronics/Production: Ben Eyes	The interior of the Torre, in contrast, is decorated in an intimate style, with expansive webs of monochrome pencil tracings and a series of texts forming a commentary upon	James Cave is a composer and singer based in York, UK. In 2015 he was composer-in-residence at the Banff Centre, Canada. In 2016, he was the first composer-in-residence at the Mahler & LeWitt Studios, Spoleto. He sings in the York Minster Choir and Il Cor Tristo, and has toured Ireland, France and the Netherlands with the Gavin Bryars Ensemble. He has performed live on BBC Radio 3 and NPO Radio 4 (Netherlands). Cave has received the Terry Holmes Award, and Sir Jack Lyons Celebration Award for composition; he won ‘Best Use of Sound’ at ICAD 2017 at Penn State University. His work has been performed in the UK, Canada, the United States, Italy and Norway. He is an Artistic Associate of the South Asian arts organisation Manasamitra, and holds a PhD in Composition from the University of York.	

Babatunde Doherty (Baba Ali)

Itinerant’s Creed, 2019

4’58”

Babatunde Doherty (b. 1989, USA) is a Nigerian-American multi-disciplinary artist based between London and New York. Doherty works in sound, painting and performance and is interested in the notion of hybridity and its relevance to diasporic and transnational identity. Since 2017, Babatunde has been releasing music under the alias ‘Baba Ali’. The music fuses elements of funk, blues, and post-punk, with lyrics that drift between social commentary and the surreal.

Babatunde Doherty’s *Itinerant’s Creed* is a response to a recording of a tap dancer named Karen Barnard. The recording of Barnard was made by David Tremlett and is one of forty-four loop tapes he made between 1969 and 71. Doherty applied time and pitch-shifting effects to the sample to create visceral sounds which resemble murky, oceanic rhythms. Acoustic guitar and lyrics were also added.

Doherty has made a series of works about migration, drawing on his experiences as a child of Nigerian immigrant parents and encountering immigrant communities in his native USA and later whilst resident in the UK. *Itinerant’s Creed* adds to this body of work: maritime terminology and aquatic motifs illuminate fragmentary narratives about communities and cultures affected by trans-global movement.

Adam Gibbons

Intro O, 2019

0’49”

‘There are around six or seven ways to alter the playback of a vinyl record using only a record player. You can play a record at 33 rpm or at 45 rpm. You can start and you can stop the record suddenly with the start/stop button. You can stop the record incrementally by switching the record player off using the power button. You can alter the pitch up and you can alter the pitch down.

At the start of a record such as *O Superman (For Massenet)* (1981) by Sol LeWitt’s close friend Laurie Anderson, there is a period of about five or six seconds before the song begins to play. This is a recording of those seconds. The record was played at 33 rpm instead of 45 rpm, and the recording has been looped.

⌋ O Superman, O judge, O mom and dad ⌋

In Anderson’s song, the capital O is invoked, calling on authorities of guidance, protection, or punishment. Though the message is dispatched, it isn’t answered directly. The answering machine takes the call:

Hi, I’m not home right now. But if you want to leave a message, just start talking at the sound of the tone.

In the course of the recording, Anderson’s voice changes as it is fed into the Vocoder. It splits into polyphonic octaves, becomes multiple and splintered, simultaneously deeper and higher, a shift in the register of gender and a departure from the specific nature of one individual, human voice, becoming inhuman, superhuman, daunting, omnipotent:

*Hello? Is anybody home?
Well, you don’t know me, but I know you.
And I’ve got a message to give to you.*

There is no message without a recipient. A message is not a message without an address. The message addresses us, it reaches us because it knows where to find us. That discovery may be one of care, or it may place us under fire.

Language, fed through the Vocoder, the harmonizer, transatlantic phone lines, or answering machines, is no longer a fundamentally human faculty. It is a kind of utopian, transgressive parasite to its acoustic medium. The authority of the voice

can be made to travel, from vocal cords to sonar signals to encrypted messages to algorithms to networks to bots to echo chambers. It can be alienated from its body, liberated, it can appear in drag, it can come back to haunt you.

None of this is audible in the forty-nine seconds of the recording. The track ends where the song begins — just before a single syllable is looped rhythmically on a harmonizer, the beginnings of a word, an exhalation at the threshold of language, repeated as one would when offering soundings to a child.

||: ha-ha-ha-ha-ha-ha-ha-ha :||

The origins of this recording are vocal warm ups, in mind of the voices that have, metaphorically, left messages on the answering machine, in mind of mum, and dad, and son, and daughter, and kindred spirits, and strange relationships, and absent and present.’

Adam Gibbons and Eva Wilson

Adam Gibbons is an artist, writer and lecturer based in London. His practice often manifests as more or less tactful impingements on the work of other artists or their exhibitionary surroundings. Gibbons is co-commissioning editor, with Eva Wilson, of the publication “ ”, an ongoing series of books about art, publishing and dissemination. He is a founding member of the artist group Am Nuden Da, who have been exhibiting internationally since 2008.

Philip Glass

Part I, Music in Twelve Parts, 1971–1974

16’06”

Music in Twelve Parts, written by Philip Glass between 1971 and 1974, is a compendium of techniques of repetition the composer had been developing since the mid-1960s. ‘I had a specific didactic purpose in mind when I set to work on *Twelve Parts*’, Glass said in 1990. ‘I wanted to crystallise in one piece all the ideas of rhythmic structure that I had been working on since 1965.’

Glass wrote *Part I* in early 1971. ‘The first movement was originally intended to stand on its own and the “Twelve Parts” in the title referred to twelve lines of counterpoint in the score,’ he explained in 1993. ‘I called it *Music in Twelve Parts* because the keyboards played six lines, there were three wind players involved, and I had originally planned to

augment the ensemble to bring in three more lines, for a total of twelve. I played it for a friend of mine and, when it was through, she said, “That’s very beautiful; what are the other eleven parts going to be like?” And I thought that was an interesting misunderstanding and decided to take it as a challenge and go ahead and compose eleven more parts.’

By the time of *Music in Twelve Parts*, the Glass Ensemble had solidified into an aggregate of two electronic keyboards (Farfisa organs in the early years), wind instruments and voice, amplified and fed through a mixer by Kurt Munkacsi, who was considered in every way a full member of the group. When *Music in Twelve Parts* was completed, the lineup was Glass and Michael Riesman on keyboards; Richard Landry, Jon Gibson and Richard Peck playing winds; soprano Joan LaBarbara and Munkacsi at the mixing desk.

There are many beauties in the score but *Part I* — the original *Music in Twelve Parts*, from which the other eleven sprung — remains some of the most soulful music Glass ever wrote. And yet it is also one of his most determinedly reductive compositions: at any place in the music, reading vertically in the score, one will find both a C sharp and an F sharp being played somewhere in the instrumentation. Through skillful contrapuntal weaving, Glass creates, paradoxically, a drone that is not a drone — an active, abundant, richly fertile stasis.

Hiba Ismail

SUNKAB سنکاب, 2019

0’45”

٤٥٥٥, 2019

2’16”

‘One day in February and everything is at a standstill. Today is the high school graduation of Halima’s youngest but it has been called off. The city is on strike along with the workers at the main gateway that feeds the country’s imports and exports. The entry point for eighty-five percent of all imported goods. A contract has been signed to sell the rights to the South Port Container Terminal to a Philippine port operator under a twenty-year concession.

We sit down and conversation is already flowing. I realise that assimilation can be my only mode of action; a muscle I have been using from an early age. And I relax my bulging eyes. I remember Meiling Jin’s words “One day I learnt / a secret

art, / Invisible-Ness, it was called”, but it never fooled anyone.¹ I remain an observer. Halima starts to grind the coffee. It is damp and the beans take a little longer than usual to fragment. A track. Suddenly, the sound asserts an agency of its own. I stop this thought in its tracks. Tracking. More furnishings. Leave it alone. It remains somewhere between artefact, relic, and event. An anonymous material, keeping time.’

“Don’t you want cardamom?
No we don’t
Nice, I poured it in
I won’t pour it out for you yet
Best we put some cinnamon in
I put the cinnamon in too
No no no no no no no
No no he’s lying
Nice, I poured it in
Best we put some cinnamon in
I put the cinnamon in too”

— Anonymous, Port Sudan, February 2019

Hiba Ismail (b. 1992), draws on the vernacular and addresses the ways in which events are mapped on architecture and material culture. Her interests lie in unearthing the external influences acted upon localities through sound, often recording various soundscapes in Sudan, from the grinding of coffee beans with a pestle and mortar to the rhythms found amongst street protesters. Her work seeks to harmonise these recordings and locate the pulse that keeps communities moving forward.

¹ Jin, Meiling. Strangers in a Hostile Landscape. Osnabrück, Germany, Druck- & Verlagscooperative, 1993

Chemutoi Ketienya with Kipsigis girls

Chemirocha III, 1950

1’29”

Chemirocha III is a song about a creature called Chemirocha, a mystical half-man, half-beast figure. The singers are from a rural Kenyan tribe called Kipsigis who adore the creature for his maniac chanting and dancing. The girls are assisted by a lone kibugandet, a four-stringed lyre, played by Ketienya, and they sing in Kipsigis, the Nilo-Saharan language native to the region. One female voice sings the melody on her own, while at least one other woman provides backing vocals. Every so often, for a note or two, she and her backer sink into perfect harmony. The more the Kipsigis girls sing the song’s title over and over, the more we are made aware that the Kipsigis girls were in fact chanting the name of the American country singer Jimmie Rodgers (incidentally,

a musician Tremlett listened to regularly). Some time between 1927 and 1950, a small quantity of records consisting of songs sung by Rodgers was transported to East Africa. Locals played them on portable turntables left behind by Christian missionaries. Rodgers’s ‘blue yodels’, in which his voice rises and falls rapidly, were hugely popular.

David Tremlett, who has travelled and worked in Kenya extensively, used *Chemirocha III* as one of over thirty backing tracks for his 1982 slideshow *No Title*, which consisted of 162 slides on two carousels. Using photographs and postcards, which read as generative notes and sketches, *No Title* documented Tremlett’s travels as well as his artworks, which at the time were often ephemeral interventions. Ry Cooder, Little Willie Littlefield, The Tallis Scholars, Sam The Sham & The Pharaohs, Jimmy Rodgers, amongst others, were also included on the soundtrack. Tremlett would play the slideshow and accompanying soundtrack when asked to lecture on his work.

Sol LeWitt	avoiding all blueprints and written plans. After six weeks, all of the works were either destroyed or disposed of by the museum.	Jason Moran	<i>‘If The Land Could Tell</i> was inspired by countless conversations with family and friends. These conversations occurred at our home in Harlem, New York and centered on sipping Ceretto Arneis and Barbaresco. When everyone departed, I found my way to the Steinway and began scribbling down notes and these themes emerged. From Piedmont to Harlem, we tell the stories of our land.’
Art by Telephone, 1969	LeWitt contributed <i>Wall Drawing</i> #26 to the exhibition, a black pencil grid which was to be filled with lines in four different directions (vertical, horizontal and the two diagonals) according to the drafter’s wishes. MCA produced a vinyl record catalogue which compiled Katzive’s telephone conversations with the artists and here we reproduce LeWitt’s.	If The Land Could Tell, 2019	
1’32”	When it was installed in 1969, the drafters decided to fill each of the 3600 squares in the designated sixty by sixty-inch grid of one-inch squares, with all four lines. They presumably arrived at their interpretation in order to save time; it was a large-scale exhibition and the installation team were responsible for the fabrication of many artworks. They could use a ruler to draw long lines through multiple squares indiscriminately. Appearing as a uniform, hatched grid, the musicality LeWitt had intended, which he references in his conversation with Katzive and is based on variation in repetition, was shortcircuited. As a result, in his 1972 article ‘All Wall Drawings’, LeWitt edited the title of the work to specify a thirty-six-inch square, and to include only one of the four line directions in each one-inch square.	8’09”	
Inspired in part by Laszlo Moholy-Nagy’s <i>Telephone Pictures</i> (for which the artist dictated his design for works over the phone to a fabricator, emphasising the fact that an intellectual approach to the creation of art was not inferior to an emotional approach), Art by Telephone was an extremely influential conceptually driven exhibition hosted by the Museum of Contemporary Art Chicago in 1969. Occurring at a time when the art world was moving away from minimalism and in a more conceptual direction, Art by Telephone asked artists from the United States and Europe to communicate their ideas for artworks over the telephone to MCA curator David H. Katzive. MCA staff then executed the works based on the artists’ oral instructions,		Jason Moran (b. 1975) is a musician and visual artist. His experimental approach to art-making embraces the intersection of objects and sound, pushing beyond the traditional in ways that are inherently theatrical. Among the many artists with whom Moran has collaborated are Joan Jonas, Kara Walker, Lorna Simpson, Glenn Ligon, Stan Douglas, Carrie Mae Weems, Adam Pendleton, Theaster Gates, Julie Mehretu, Ryan Trecartin, and Lizzie Fitch. Grounded in jazz composition, his music also references minimalism, amongst other genres. He has cited the work of Sol LeWitt as a significant inspiration and and has performed in LeWitt’s <i>Wall Drawing Retrospective</i> at MASS MoCA, Massachusetts.	

Lydia Ourahmane

Akfadou, 2019

4'11"

‘i remember being in that room, everyone rolled out a picture of the (then) president and covered him in prayer, hands hovering over the image of his face, his hand held hi, in greeting of a loving crowd who waited hours in the sun just to watch him pass. fleets of black mercedes benz, c class, engines run the same as their a’s and you gotta eat, so. its all an epitaph anyway, who’s to know. they said that it was a done deal, but between you and i it was a fluke, cowering figures face to the floor in this experimental assemblage of something. on real; lately i don’t know. everything seems to level because i cant decide anymore and someone will always have something to say so why not deal with something else and somewhere amidst

the chaos you will know. last week i penned scrappy filling a whole page as one arm hung out a moving car ‘our first night in hell’, we descended into the lake to bed down on a dirt floor but morning rose, one petal at a time. i send a text ‘water run dry’ message failed to send so i don’t bother again

...waiting for a real emergency

i think about binding most of the time, between things, their need for each other, another luxury. someone told me they found a roman shield while working the field, it disintegrated in their hands as soon as it left the earth and touched naked air again, the power of leaving, can you imagine the moment your body’s like — stop. soul rises and you choke. lately i meet people, beating the same dirt path, a thousand years, timeless figure indexing passing as soon as it happens. like words that are written for no one to read, so instead i send a friend; this is you, warping as a shadow on my ceiling as i sleep under the night sky of your birth’

Lydia Ourahmane (b. 1992, Algeria) lives and works in Algiers. Taking cues from everyday encounters, her work often addresses the usurpation and dislodgement in the socio-political framework. Her practice, which incorporates found objects, sculpture, video and sound, uses movement as an antithesis to the lack inferred by restriction as a mode of control.

Steve Reich

Clapping Music, 1972

3'37"

Clapping Music finds its roots in ideas explored in Steve Reich’s earliest acknowledged work, *It’s Gonna Rain*, a seventeen-minute composition for magnetic tape composed in 1965. In this seminal work Reich discovered the techniques that became the kernel for his entire body of work to the present day, and some of the defining features of the minimalist aesthetic — repetition, pulse, a preoccupation with speaking patterns, and variation by a process known as ‘phasing’.

Clapping Music was composed during a period when Reich was systematically stripping his musical language back to its bare essentials. In his own words, the work was conceived with a desire to create a piece of music ‘that would need no instrument beyond the human

body’ — to this end, it is performed (as the title implies) entirely by clapping. The basic material for the whole work is a single rhythmic cell consisting of twelve beats. This rhythm is modelled on the African bell-rhythms Reich encountered during his studies of African drumming in Ghana, in 1970, and is ambiguous in that it can imply a number of possible overarching time-signatures. The entire span of *Clapping Music* is an exploration of this basic rhythmic unit using a variation of the phasing technique. Both performers initially clap the rhythm out in unison, then after eight to twelve repetitions one performer shifts their pattern by a single beat whilst the other remains fixed. This process continues until it has come full circle and the music returns to the original unison pattern.

Clapping Music is the most refined example of phasing in Reich’s output and neatly encapsulates two of his main musical concerns: clarity and economy of means, and the idea of a systematic process as the basis of a long-term musical structure.

Caroline Shaw	‘ <i>Limestone & Felt</i> presents two kinds of surfaces — essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and — for me — sound (reverberant or muted). In <i>Limestone & Felt</i> , the hocketing pizzicato and pealing motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.’	Three older female singers	‘In an isolated mountain village in Piedmont, three old women sing an epic-lyric ballad employing occasional chords in an ancient manner.
Limestone & Felt, 2012		Piedmont: Nen Maria nostra frighietta, 1954	Between the Alps and the Appenine Massif, the gentle Po threads through the jewelled cities of the north from Turin and Milan to Bologna and Ferrara. This great green valley of the north has nourished a cultural tradition belonging more to the centre of Europe than to the Mediterranean. It is a world of communal dances, of voices blending in harmony or equitable relationship between sturdy men and independent women, of non-pushing sexual mores, and of a democratic and equalitarian political tradition.’
5’42”		2’00”	

Caroline Shaw is a New York-based musician — vocalist, violinist, composer and producer — who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning vocal ensemble Roomful of Teeth, of which she is a member. The piece was inspired by *Wall Drawing #305*, a geometric instruction-based location drawing by Sol LeWitt which is installed at MASS MoCA, Massachusetts, until 2043.

Folklorists Alan Lomax and Diego Carpitella collected the selections on the album ‘Italian Folk Music, Vol. 1: Piedmont, Emelia, Lombardy’, and this excerpt from their liner text provides a historical introduction to the northern Italian regions, represented on the album by their rural singers and bands — and even cattle (the first track features ‘a whole orchestra of bells’ sounding around the necks of cows as villagers move the animals to mountain pastures for the summer). Love songs, lullabies, tarantellas and waltzes, patriotic songs, ballads, yodelling, and drinking songs capture life marked by community and tradition.

David Tremlett & Tim Bowman	understanding of its narrative — a beginning, an end and the variation therein. The loop tapes condense this. Initially, we hear the same thing over and over. Eventually, however, its sameness is transformed. Repeated playing blurs auditory boundaries and we question our own ears, picking up new rhythms and feelings in the process. Sometimes the feeling is unsettling, there being no conclusive arrival, but more often, in the loop tapes as with the wall drawings, repetition translates to a kind of prevailing temporariness	Keef Winter	melody and replicating it through other sound generators such as synths and drum machines, I was interested to see the potential a singular musical refrain might have in creating a context to frame the entire tape loop.
Prelude, 2002			
2’15”			
Still Life, 2002		Appropriate Energy, 2019	<i>In this room we had volume, it is an art to fool someone therefore to fool someone is art, a constant energy always exists hahahahaha</i>
3’32”			<i>It is an art to fool someone therefore to fool someone is art. In this room we had volume, a constant energy always exists hahahahaha</i>
Pastlude, 2002	Little was known or heard of the recordings until he met New Zealand musician Tim Bowman in 1998. Bowman had expressed great interest in using the loop tapes to formulate new compositions for an album. He blended percussion, trombone, guitar, digital sounds and other noises with the various loop tapes. In 2002 the album <i>Hands up</i> — <i>Too Bad</i> was released.		
2’00”		3’38”	<i>A constant energy always exists hahahahaha; it is an art to fool someone therefore to fool someone is art ... in this room we had volume.’</i>
From 1969 to 1971, David Tremlett made field recordings and experiments on a UHER reel-to-reel tape machine, a format he had been introduced to by Gavin Bryars. Taken together they are known as <i>Recordings on Loop Tape</i> and they capture a variety of sounds locked into three to ten-second loops: people speaking and singing, friends tap dancing, noises from his studio and the streets, the artist humming to himself whilst working and recordings played in reverse.	The first track, <i>Prelude</i> , incorporates two of Tremlett’s loop tapes with a guitar and digital samples played by Bowman. The seventh track, <i>Still Life</i> , merges another two loops with the sound of water dripping and an onion frying in a pan served by Bowman. The last track, <i>Pastlude</i> , consists of an accompanying guitar played by Bowman and a single loop made for a film Tremlett produced in 1969 entitled <i>Hot, Cold Art</i> .	‘ <i>Appropriate Energy</i> might be described as a sculptural assemblage made using synthesisers and voice samples. It is constructed in a looping fashion evocative of the early sound-works of David Tremlett. In Tremlett’s <i>Recordings on Loop Tape</i> from 1969–71 he treats sound recording as a kind of raw material by collating seemingly intentional statements with more arbitrary field recordings. I imagine he allowed for a certain measure of accident or chance to play a role in how the resulting sound bites flowed.	Keef Winter is a Northern Irish artist currently living and working in London. His interests in sound, art and architecture are explored through an unconventional fusion of performance, sculpture and installation. He says, ‘I produce music as a sculptor would carve an object’. He creates sound using electronics, the reverberation of sheet steel, vocal samples and drumming. He completed a PhD in philosophy and sculpture entitled ‘The Handyman Aesthetic’ at Ulster University in 2013. He has toured globally as a musician over the last two decades with instrumental band Tracer AMC and thrash-dance band Not Squares.
Tremlett’s loop tapes function in a way which is comparable to the variations of repetitive forms seen in his wall paintings. The inherent musicality we see in his art stems from its seriality which in turn depends on our		I have incorporated several of Tremlett’s loops in my piece. One of them, <i>In This Room We Had Volume</i> , has an underlying melody of unknown origin. By extracting this	

CREDITS

Clapping Music is reproduced under licence from London Symphony Orchestra Ltd taken from the LSO Live release LSO5073 Reich: Sextet, Clapping Music, Music for Pieces of Wood, performed by the LSO Percussion Ensemble. Visit lsolive.co.uk for more information



Chemirocha courtesy of SWP Records, from CD SWP 030 ‘Kenyan Songs and Strings’



Part I, Music in Twelve Parts by Philip Glass © 1974 Dunvagen Music Publishers, Inc. Used by permission. Courtesy of Orange Mountain Music.

Philip Glass, programme notes abridged from a text by Tim Page.

Piedmont: Ninì, mon pupôn (lullaby) by Maria Glany from the recording entitled Italian Folk Music, Vol. 1: Piedmont, Emelia, Lombardy, FW04261, courtesy of Smithsonian Folkways Recordings. © 1972. Used by permission.

Sol LeWitt, *Art By Telephone*: Excerpt from ‘Art by Telephone’ (exhibition catalogue), 1969 33 3/8 rpm LP, Collection Museum of Contemporary Art Chicago Library and Archives, Audio © MCA Chicago

COLOPHON

Published to accompany the exhibition ‘Sol LeWitt and David Tremlett: Keeping Time’ curated by Guy Robertson and Tony Tremlett at the Ceretto Grapperia, La Morra CN, Italy.

The Mahler & LeWitt Studios, run by Eva LeWitt and Guy Robertson, hosted Babatunde Doherty, Adam Gibbons, Hiba Ismail, Lydia Ourahmane and Keef Winter for an affiliated residency session guest curated by Tony Tremlett, 19 August–30 September, 2019.

Editors: Guy Robertson and Tony Tremlett
Design: Jena Myung
Edition: 500
Printing and mastering: Deep Grooves

The editors would like to thank the Ceretto family for their generosity in providing a platform for a new generation of artists, whilst celebrating the Cappella del Barolo. Our thanks also go to the LeWitt and Tremlett families for their support and knowledge: our researches for this record only scratch the surface of an important topic of conversation. Additional thanks go to Annalisa Praitano, Valentina Bonomo, Babatunde Doherty, Ferruccio Dotta, Laure Genillard, David Gothard, Marina Mahler, Jo Melvin, Jena Myung, National Gallery of Art Washington, Anthony Sansotta, Drew Smith (Dunvagen), Eva Wilson and all the artists for their contributions and enthusiasm.

The Cappella del Barolo can be found at the following co-ordinates: GPS 44°37’41.312”N 7°56’41.824”E

All rights reserved. No part of this publication or vinyl record may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission.

All artworks and texts are © the artist/writer.

ceretto.com

CERETTO

Carol LeWitt, Sol LeWitt and David Tremlett, 1995



Sol

David

LeWitt

&

Tremlett