



The Glass Track, 2005 (installation view, BüroFriedrich, Berlin), sound installation, 10 min loop

HER NOISE: SUSAN PHILIPSZ

Susan Philipsz relishes the directness, the intimacy, of sound. 'Music', she notes in a statement on her work, 'can transport you to another place and time, to some far off distant land, without having to leave your room. However, hearing someone singing privately can have the opposite effect. It can heighten one's sense of self while making you more aware of the place you're in.' Philipsz has used this quality of the unaccompanied voice to startling effect in some unlikely places. She cranks up the impact by appropriating pop music with strong cultural resonance. In *Filter* (2004), for example, shoppers in East London heard her sing Radiohead's *Airbag* (1997) over a supermarket PA system. Philipsz throws a spotlight on a paradox in popular culture: what is on the one hand shared by millions can at the same time be a completely individual experience.

Her first installation in Japan, *Did I Dream You Dreamed About Me* (2007), is at the Mizuma Art Gallery, Tokyo, until 14 April. In it, she marries Tim Buckley's *Song to the Siren* (1968) with the clear, ringing tones of a vibraphone. The importance Philipsz attaches to location is clear in her choice of instrument for the Mizuma site. The vibraphone recalls the temple bells and wind chimes that provide a constant reminder, amid the noise and bustle of twenty-first-century Japan, of the country's traditions. There's also the added emotional charge of a solitary voice, untrained and ordinary. *David Shariatmadari*

SUSAN PHILIPSZ: *DID I DREAM YOU DREAMED ABOUT ME*, TO 14 APRIL MIZUMA ART GALLERY, TOKYO
WWW.MIZUMA-ART.CO.JP

BUY IN, SELL OUT: JUDE TALLICHET

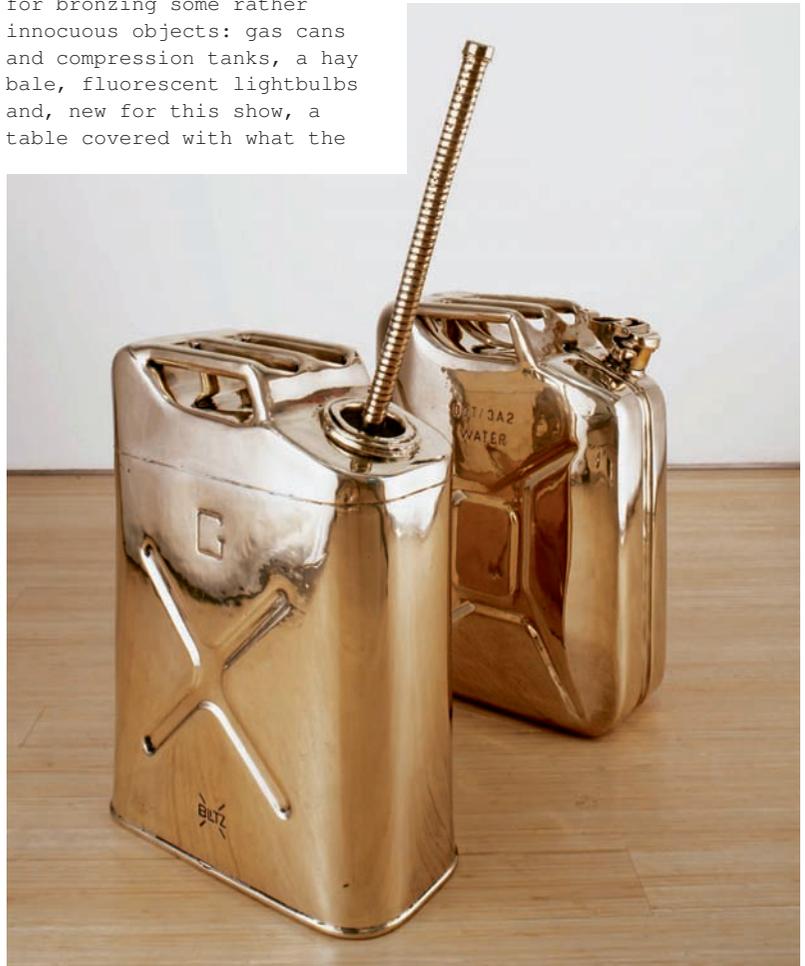
It is safe to say that 'consumption' is a concept that deserves, or rather demands, some sort of renewed critical treatment at the moment. Within popular political discourse, the debates over climate change, energy and the increasing gap between not just the rich and the poor but the super-rich and the (disappearing) middle-class could benefit from a deeper historical and material understanding of how (dare I say *the dialectics of*?) consumption has come to fuel the engine of capital.

Lucky for us, then, that Jude Tallichet's newest show at Sara Meltzer Gallery offers the willing (and hopefully able) critic, theorist or historian a perfect occasion to open a few notebooks and begin spilling some ink. For the last few years Tallichet has left behind her fascination with noisy architectural icons and opted for bronzing some rather innocuous objects: gas cans and compression tanks, a hay bale, fluorescent lightbulbs and, new for this show, a table covered with what the

artist calls a 'fossilised feast' and a corner-stack of muffins. Such material transformations recall certain Fluxus productions by Robert Watts (who was more partial to chrome) and other, more-visible art historical icons (corner pieces by Roberts Morris and Smithson; Dan Flavin following Vladimir Tatlin). As an artist of the late 1950s and 60s, Watts targeted the commodity 'object' and its associated 'new' culture of consumerism: surely a first stop on the track of what we might as well call consumption theory. Working much further on within that same historical trajectory, Tallichet expands the horizon to include the tricky idea of 'commoditisation' and the excesses (or is it scarcity?) that it inevitably breeds.

Jonathan T.D. Neil

JUDE TALLICHET: *SAVE IT FOR ME*, TO 28 APRIL, SARA MELTZER GALLERY, NEW YORK
WWW.SARAMELTZERGALLERY.COM



from left: *Jerry Can: Love Gasoline* (animating elements), 69 x 38 x 14 cm, and *Jerry Can: Water* (animating elements), 9 x 38 x 14 cm. Both 2006, polished bronze, edition of 3