

Carpenter Center

JACQUELINE KIYOMI GORK:
POEMS OF ELECTRONIC AIR

February 2–April 7, 2024
Levels 1 and 3

Jacqueline Kiyomi Gork (b. 1982, Long Beach, California) creates environments and objects that operate at the collaborative intersections of sound, communications technologies, sculpture, architecture, and performance. With a background in digital music composition and acoustics, and involvement in noise, electronic, and dance music scenes, Kiyomi Gork presents recent sculptures alongside a newly commissioned, site-specific installation made for the Carpenter Center's outdoor concrete plaza, colloquially known as "the Pit." *Poems of Electronic Air* draws upon the artist's wide-ranging interests, including the sonic histories of club culture and the concert hall, protective qualities of clothing, and the resonances of Brutalist architecture.

All works are courtesy of the artist, François Ghebaly, and Empty Gallery.

LEVEL 3

FRONT GALLERY

- A. *Sound Blanket No. 15*, 2022
Hand-felted wool, human hair, synthetic hair, satin lining, and steel hardware
- B. *Sound Blanket No. 8*, 2022
Hand-felted wool, human hair, synthetic hair, satin lining, and steel hardware

- C. *Sound Blanket No. 9*, 2022
Hand-felted wool, human hair, synthetic hair, satin lining, and steel hardware
- D. *Sound Blanket No. 7*, 2022
Hand-felted wool, human hair, synthetic hair, satin and mesh lining, and steel hardware
- E. *Sound Blanket No. 13*, 2022
Hand-felted wool, human hair, synthetic hair, satin lining, and steel hardware

Made from hand-felted wool, the artist's own hair, synthetic hair, satin and mesh lining, and steel hardware, these "sound blanket" sculptures function as massive outerwear, referencing overcoats, puffer jackets, and kimonos. They absorb and redirect sound through their materiality and warp the experience of space with their confounding scale—absurdly large if worn yet just big enough to effectively change the acoustics of the space. With a longstanding interest in clothing design and a background in sound design, Kiyomi Gork constructs each sculpture's shape from enlarged patterns of jackets from the artist's own closet. As a group, they buffer sound while offering forms that are simultaneously welcoming in their softness and confrontational in their role as oversized body doubles.

CORRIDOR GALLERY

- F. *Noise Blanket No. 17*, 2023
Poured silicone, cotton, polyester, and metal snaps
Collection of Margaret M. Wang, A.B.'09
- G. *Sound Blanket No. 16*, 2022
Felted wool, wool batting, and satin

for the Visual Arts

In *Noise Blanket No. 17*, Kiyomi Gork employs silicone as an additional sound-buffering material. Its heavy mass, textured surface, and complexity not only block sound from penetrating space but also enact the sonic quality of diffusion.

CENTER GALLERY

H. *Attenuator No. 2*, 2021

Felted wool and polystyrene foam
Collection of Wendy Lee

I. *Attenuators Nos. 9, 10, 11, 12, 13, 14, 15*, 2024

Armature wrapped in felted wool, with compressed fiberglass and rebar

J. *Solutions to Common Noise Problems*, 2021–ongoing

Stones, 6 condenser microphones, 16 contact microphones, electronics, SuperCollider software, and 12 speakers
Software designer: Marcus Pal

Within the Carpenter Center’s central gallery, Kiyomi Gork has created a new, site-specific iteration of her installation *Solutions to Common Noise Problems*. A rippling, suggestively corporeal wall sculpture made of felt joins a dense cluster of colored wool and fiberglass columns that mimic the Carpenter Center’s existing concrete columns. Each further acts as a bass trap (used in music studios to absorb bass frequencies that collect in corners), where sound determines a kind of functional aesthetics.

These works, which soften and recast the concrete stability of Le Corbusier’s modernist architecture, rise from a layer of gray river stones covering a platform raised above the gallery floor. Visitors are encouraged to walk across the stones, under which contact microphones pick up footsteps that are fed through

signal-processing software and amplified back into the gallery environment. Like many of Kiyomi Gork’s works that research feedback systems and acoustics within built environments, this installation casts the viewer in the role of an embodied, participating element of the installation. Here in particular, the artist is interested in the different ways—whether expressive of personality or sociocultural expectations and conventions—that participants self-regulate when they hear their movements and choices reflected back to them.

LEVEL 1

K. *Variations in Mass Nos. 5, 6, 7*, 2024
Vinyl, blowers, electronics, and speakers

Collaborators

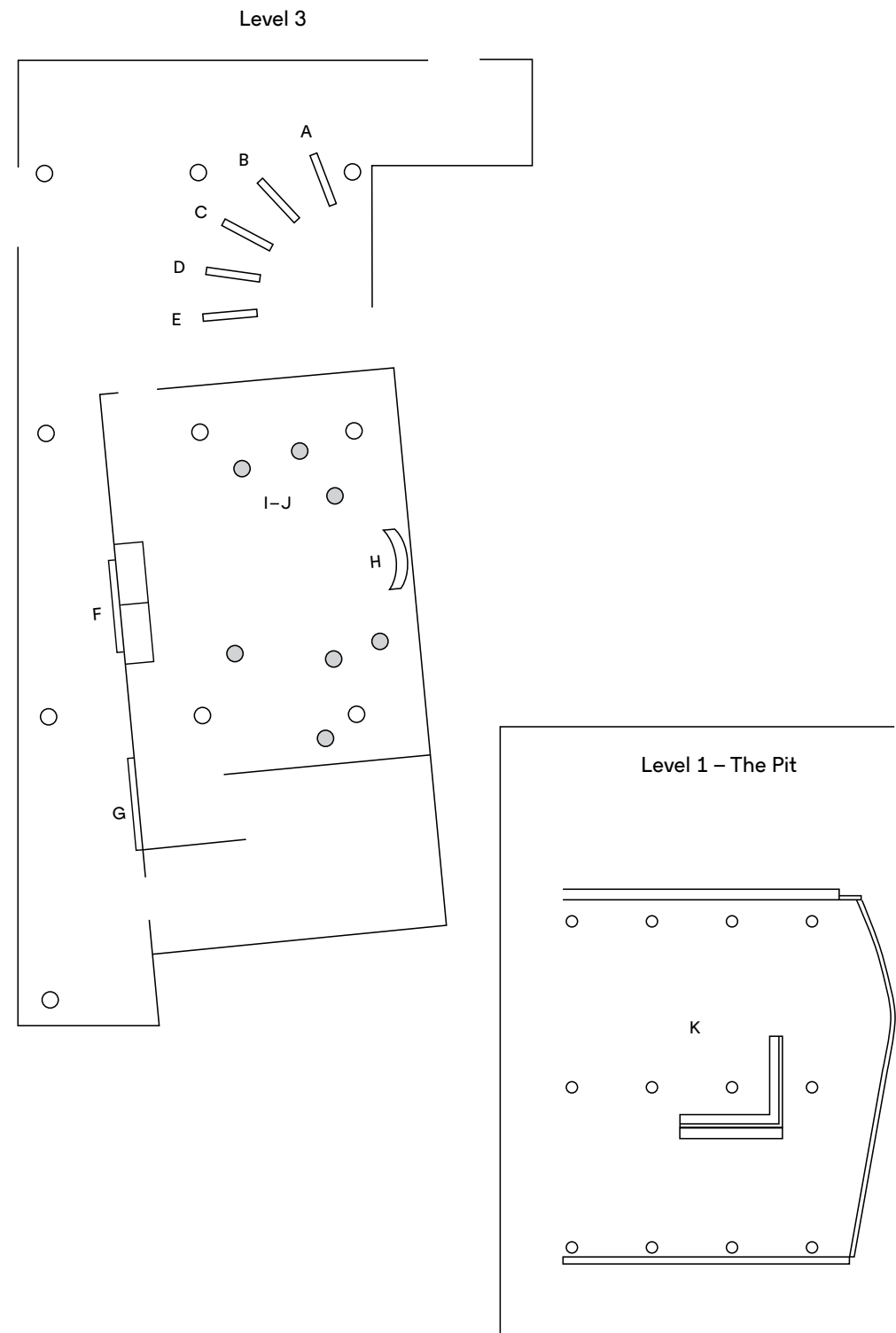
Viola and violin: Daniel Jacobs

Cello: Zack Reaves

3D design: Rhett LaRue

This new work features soft architecture that inflates and deflates, accompanied by a new musical composition. The kinetic sculptures create a playful architectural choreography set to the sounds of an orchestral warm-up intertwined with improvisations reminiscent of Romantic-era music and the mechanical tones of air blowers, keyed to the acoustic qualities of the space itself.

Opened in 1963, and designed by architect Le Corbusier, the Carpenter Center was the second non-brick building on Harvard’s campus and one of the first Brutalist buildings constructed in the Boston area. *Variations in Mass Nos. 5, 6, 7* deflates the elitism that has accrued around the worlds of classical music and modernist architecture, creating a form that plays with the impulses of adolescence, naivety, and



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nostalgia, as well as early approaches to building structures. Each inflatable wall—adorned in brick patterns rendered from surrounding Harvard buildings—references children’s log cabins, tubes of clay, bowl-making, and bounce houses, and remains in constant flux. Kiyomi Gork’s manipulation of air creates forms that conceptually soften the plaza’s hard seriousness, filling up empty “open” space that is highly valued yet inaccessible. Concrete melts into air with the reverb of its own sound.

ABOUT THE ARTIST

Jacqueline Kiyomi Gork (b. 1982, Long Beach, California) earned a BFA from the San Francisco Art Institute and an MFA from Stanford University. She has presented solo exhibitions at François Ghebaly, New York; Empty Gallery, Hong Kong; 356 Mission, Los Angeles; Western Front, Vancouver; and Yerba Buena Center for the Arts, San Francisco; among others. Her recent group exhibitions include the Hammer Museum’s *Made in L.A. 2020*, Los Angeles; SculptureCenter, New York; SFMoMA, San Francisco; Berkeley Art Museum; and V-A-C Foundation, Moscow. She is the recipient of awards from the VIA Art Fund and Joan Mitchell Foundation and has participated in a number of prestigious residencies, including Schloss Solitude, Skowhegan School of Painting & Sculpture, and Bemis Center for Contemporary Arts. Her works can be found in the permanent collections of the Walker Art Center; Hammer Museum; San Francisco Museum of Modern Art; K11 Art Foundation, Hong

Kong; and Berkeley Art Museum. She lives and works in Los Angeles.

EXHIBITION CREDITS

This exhibition is curated by Dan Byers, John R. and Barbara Robinson Family Director, and Danni Shen, Senior Curatorial and Public Programs Assistant, and is organized by Maria Gonzalez, Gallery and Bookshop Attendant; Matt Murphy, Exhibitions Assistant and Preparator; Sophie Pratt, Gallery and Bookshop Attendant; Nanase Shirokawa, Interim Communications and Administrative Coordinator; and Francesca Williams, Director of Exhibitions and Registration.

Jacqueline Kiyomi Gork: Poems of Electronic Air is made possible by Teiger Foundation. Additional exhibition funding is provided by Wendy Lee, the Harvard University Committee on the Arts (HUCA), and Girlfriend Fund. Generous support for Carpenter Center programming is provided by the Friends of the Carpenter Center. Special thanks to Empty Gallery, Hong Kong; François Ghebaly, Los Angeles and New York; Margaret Wang; and Meyer Sound.

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