

THE SOUND  
OF CREATION



SOUND  
PAINTINGS



BY **BEEZY BAILEY** AND **BRIAN ENO**



PERVE GALERIA  
Stand P13 | Art Projects

[www.pervegaleria.eu](http://www.pervegaleria.eu)

**LON  
DON  
ART  
FAIR**



**Uncle Fester**

*Mixed media on MDF 60x31 cm | BeBzy53*

## THE SOUND OF CREATION SOUND PAINTINGS

*Held by Perve Gallery in 2016, it was created originally to be presented at the Music Conservatory of Venice and was showed during the last edition of Venice Biennale, in 2015.*

*The exhibition results from the creative collaboration between the amazing South African artist Beezy Bailey and Brian Eno, the well-known music composer and artist. It features a wide range of works of art in painting, accompanied by specific and original music sound tracks.*

*Through this production, three curators, Carlos Cabral Nunes, Luca Berta and Francesca Giubilei, along with the two artists, proposes a reflection about art, visual assimilation and interaction with senses of sight and hearing.*

Cover: **Shells**  
Mixed media on MDF 70x21 cm | BeBzy42



**Generals at the wall**, Mixed media on MDF 74x78 cm | BeBzy82



**Egyptian** Mixed media on MDF 23,5x50cm | BeBzy44



**International bird of paradise**  
Mixed media on MDF | 17,5x45 cm | BeBzy46

## INTRODUCTION FOR THE EXHIBITION ARTISTS' STATEMENTS

*Although Brian Eno and I have much in common, our painting techniques are very different.*

*While Brian is exacting, tidy and somewhat mathematical, mine is messy, spontaneous and goes from the abstract to figurative during the making of a painting.*

*It is perhaps these opposite approaches coming together that creates a powerful and dynamic collaborative process that is ongoing.*

*We have respect for what the other is doing, drawing out the best in each other in a harmonious way. Not unlike two musicians jamming. Aware of the marks the other makes in building each picture. Brian shares with me a certain ruthlessness necessary in art making that has no time for anything that is not working, thus we obliterate or dispose of any of our paintings that are not up to scratch. Working with Brian is one of my favorite things in life.*

**Beezy Bailey, Cape Town**

*Painting with Beezy is a complete adventure. We don't know where we're going to start, and even less where we're going to end. It's like musical improvisation except that we're working on many pieces at the same time.*

*Normally we'll have 30 or 40 pictures on the go at once, spreading them all over the floor of the studio, so each of us will be moving quite quickly from one picture to the next, adding, subtracting and riffing on what the other person left. It's a bit like playing 30 simultaneous chess games.*

*Working on something can include everything from scraping all the paint off it and starting again to taking it off the floor.*

**Brian Eno, London**



**Cubist Waiter**, *Mixed media on MDF*, 30x49 cm | BeBzy47



**Envy**, *Mixed media on MDF*, 29,5x33 cm | BeBzy29



**Passport Queues**, *Mixed media on MDF*, 72,5x28 cm | BeBzy63

# BEEZY BAILEY



**Beezy Bailey & Brian Eno**  
*doing the artworks of the exhibition*

— — — — — *Biography*

Born in Johannesburg, South Africa, in 1962. Has experienced many media in his artistic career, namely painting, sculpting, and drawing. Over the past thirty years he has had numerous solo shows, especially in London, Johannesburg and Cape Town, and group shows all over the world. Music has always been a key element of inspiration to him, as is notably demonstrated by the long-term collaborations with outstanding musicians such as David Bowie, Brian Eno and Dave Matthews. Improvisation is one of his favorite creative modalities. He often works simultaneously on different paintings, making them interact with each other on a mental but also physical level. The contamination between artworks and with other forms of art is one of the engines of his creativity. His works are usually dense and offer an engaging experience, meaning that they require a sensory immersion that goes beyond the sheer vision.

## SELECTED EXHIBITIONS

**2011** - ICON/ICONOCLAST, Everard Read Gallery, Johannesburg

**2010** - Dancing Jesus - Hava Nagila in We are not Witches' fund raiser exhibition, Saatchi Gallery, London; Graphic work shown at João Ferreira Gallery, Cape Town

**2009** - Notes from the Empire-curated by Christianne Mennicke, at the Kunsthaus, Dresden

**2006** - Zwelethu / Beezy Bailey collaboration work acquired by the Kunsthalle Vienna

**2005** - Exhibits collaboration with Zwelethu Mthethwa, Prague Biennale

**2004** - New Identities : Contemporary Art in South Africa, Bochum, Germany

**2003** - Beezy Bailey & Zwelethu Mthethwa, 'Ticket to the other side' at the 8th Cuba Biennial



**Olduvai Gorge**

*Mixed media on MDF*  
35,5x104,5 cm - 2013/2015  
BeBzy71



**Midnight Veld**

*Mixed media on MDF with  
original soundtrack to be heard  
with headphones, 10m,34s  
79x71 cm - 2013/2015  
BeBzy74*

# BRIAN ENO

- - - - - *Biography*



*Brian Eno (Woodbridge, UK 1948) is a musician, composer, music producer, singer, sound engineer, music theorist and philosopher. He has invented ambient music, and has anticipated music genres such as the new wave and new age.*

*His musical education was influenced by the contemporary music scene of the Fifties and Sixties: John Cage, LaMonte Young, Terry Riley.*

*He claims that music transcends the concrete musical event, and reaches the pure sound of the psyche. His famous experiments with generative music are a landmark in the history of music composition, as they enabled human creativity and intuition to interact with the stochastic practice of improvisation implemented by computer software.*

*Since the Eighties he has experimented with painting, sculpting and video making, without letting any form of art preclude the others. The contamination of visual works with musical atmospheres creates auditory landscapes that release the power of improvisation.*



## **Neapolitan**

*Mixed media on MDF with original soundtrack to be heard with loudspeakers, 7m,00s  
122 x26,5 cm - 2013/2015  
BeBzy76*

## **Neapolitan**

*back of the artwork*



**Candied**

*Mixed media on  
MDF with original  
soundtrack to be heard  
with headphones,  
2m,59s  
24,5x38 cm -  
2013/2015  
BeBzy26*



Portuguese Newspaper "I"

## THE AGNOSTIC ASCETICISM

### or The Libertarians' revolt

*A time - that time – with no time, where there is little room for cultivation the being, of being there, of the magic and determined feeling - things within things, inside of us.*

*In a place with coiled stairs, I found the works of Beezy Bailey, first. And then, at the top, at the end of the long staircase adorned with diamonds, populated paints and smells, I've found the musicality of the sounds of Brian Eno, bright magician of the ancestral nights, experience of my old days, when youngster.*

*On this site, there is, contrary to all the rules and dictates, a kind of tomb lit by a late afternoon where we were ready to be sanctified. We, belonging there as landscape components, levitating. I saw/heard the creation going on and I experienced a sweet sensation, an alchemical suspension of the imbalance. All becoming something else, another matter settled, another same contradiction.*

*Forcing space and time for contemplation. The selfless dichotomy of believers, dispelling misconceptions of primordial nature. Gnosis feeding its own contradiction, as wanted by Haroldo de Campos in his poem "World Machine rethought."*

*There, in the domed top of the Conservatory of Venice, could alienate me unrepeatably of all that impelled movement, the movement's voracity, analytical quickly in the fingers, in the eyes. The nerves infiltrated by successive series of events, festivities, aqueous channels pouring people in all directions. The biennial event making justice to the scrolls, generating enthusiasm and light, bright toxicity, but shamelessly toxic toxicity, no time or place to be and be. Only there, in that moment of indefinite duration which still remain in me, I could go out, standing. I could live, stopping.*

*And now, here, I regain this experienced emotion, renewing it for sharing. Will be, at the end, a deep memory, of course. But it will be. It will be a something unspeakable, this magnificent and pure experience to elevate ourselves at the precipice. We say: we are, we are. To affirm the recreation of the world according to new codes, other wills, better universal resolution where we all fit in and there is a permanent music creation - becoming being.*

**Carlos Cabral Nunes**

February 2016



Portuguese Newspaper "SOL"

Photo: RTP Journalism team and Carlos Cabral Nunes

## SOMETHING ABOUT

by Francesca Giubilei & Luca Berta

*There is something about Bailey's and Eno's paintings that became clear to us only after completing the setup of The Sound of Creation at the Venice Biennale 2015. Something that we used to refer to as the "in-betweeness" of their works. Of course, the paintings are evidently in between abstraction and figuration. In some cases, there is only a field of colours, shapes and brushstrokes. Sometimes human figures, animals and plants are depicted, even though in way far from any realistic mood. Most of the times the two souls overlap in the same painting, triggering a powerful interaction. This feature probably originates in the method Bailey and Eno have found for their collaboration. They work simultaneously on several paintings laying on the floor, walking around and superimposing new layers and details to what the other has done. It's like a live performance that leaves traces on the wooden boards scattered around the room. When the traces talk to each other in a meaningful way, they have a painting.*

*It's not the first time that an artist paints horizontally. There are famous examples such as Jackson Pollock, or Andy Warhol with his Oxidation Paintings (even though it was not paint, but urine in his case). We are not sure, though, this has ever happened with two artists working together. And working on a horizontal plane means that each of them can approach the painting from a different direction. For this reason, in some works there are figures sticking out from opposite sides, or heads upside down. There is no permanent verse in Bailey's and Eno's works. It's a matter of gravity or, to put in better words, of absence of gravity. This is what we could only understand when the setup was finalized, and the missing element finally in place: the sound. Once you look at the works with the headphones on, or surrounded by the sound diffused by the speakers, the perceptual relationship with the paintings changes. A sort of bubble envelops your senses together with the colours and shapes. You lose the verticality of the viewing subject and are absorbed in a spherical space that has its own laws. The sound makes all the spatial references fade away, and even time flows at a different pace. In the paintings, you start seeing landscapes where up and down, foreground and background can swap. It might be like experiencing art in the outer space. The Sound of Creation is a journey you won't easily forget.*



Sally Ann, Mixed media on MDF 30,5x60,5 cm | BeBzy43

**Concept & Curator**

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**Production & Communication**

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**Production & Communication**

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**Print and Copyright**

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**Blue Bird Green**

*Mixed media on MDF*  
23,5x39,5 cm | BeBzy39