

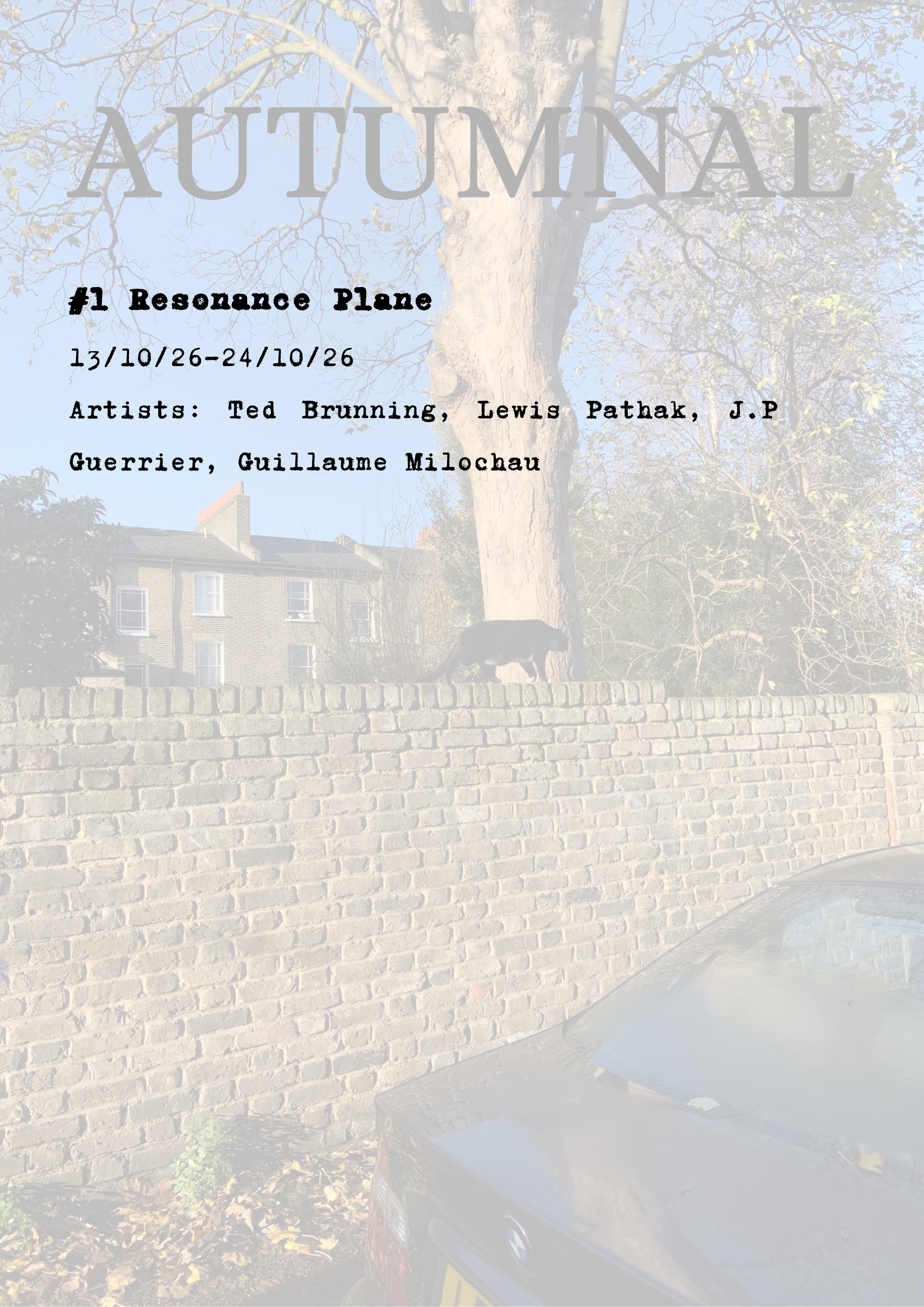
AUTUMNAL

#1 Resonance Plane

13/10/26-24/10/26

Artists: Ted Brunning, Lewis Pathak, J.P

Guerrier, Guillaume Milochau



MM: How did you meet and where are you all from?

TB: I posted on instagram a story saying I was thinking of putting on an exhibition in October and looking for artists to get involved, and Lewis replied. We both work at Tate and we got to know each other primarily when we went on strike, and not that long ago we got talking, and realised we were both from the North West of England. We were both heavily involved in psytrance music when we were teenagers, and part of the same scene.

LP: It was like a small world meeting.

TB: Lewis was in the audience during a gig I played. I got Lewis involved and then we met up and started talking and working out how to get other artists involved. Lewis already knew JP and Guillame.

LP: I met Guillame a couple of years ago. We were part of a small show in Woolwich at a place called cable depot gallery, that's no longer in the UK anymore. The theme of the group show was about conspiracy and post truth, almost. I met JP through an Open Studio when I visited my friend. I saw him again at the same open studio this year.

JPG: Yeah, I met Lewis through the open studio.. Lewis introduced me to Ted and it's been a really lovely process getting to know everyone better.

LP: You're actually based in Paris aren't you Guillaume

GM: Yes, I'm calling from Paris now. I'm very much involved with sound and I met a very good friend of Lewis', MoOgzy, at a festival. We connected so much that we did some performances and group shows together. He invited me to come to London and this is where I came to know Lewis and now when I come to London, we meet.

RL: Is this the first time your works will be meeting in one space?

TB: Very much. It's actually pretty much my first proper exhibition. My work's been in the window of the space and that's why I originally wanted to put on the exhibition because I wanted it to coincide with the deinstallation of the piece. So when I met with Lewis in the beginning, that's how I explained the exhibit to him, that I had my piece, Silent Forms, in the window of hartslane.

RL: Hartslane is very weather dependent and light dependent. You're exhibiting in October, just as it starts to get cold and dark. I'm wondering how much you are predetermining beforehand? Is there a master plan?

LP: My work is dependent on the light. I was actually going to blackout the skylight in the back area. My piece works with fluorescent lighting, I need to black out all the white light. In the daytime it would have been problematic. It's the kind of work that should be seen in the dark, but I have to work with the daylight.



Resonance Chamber (2024), Lewis Pathak.
Acrylic paint, Phosphorescent and
fluorescent pigment, Wood, Ultraviolet LEDs.

JPG: All of our pieces need to be out loud. There's this trend that sound artists in exhibitions with other artists get put on headphones. I, personally, am so against that. It takes away the soul of sound art, and the experiential quality of a lot of our practices.

TB: I very much envisaged us doing a lot of adaptation and kind of adjustment whilst installing.

LP: The worry was that the bleed of the pieces would overwhelm each other, we'd have disharmony. It's going to be part of the process of the install to get the levels right.

TB: Sound has the capacity to make people want to exit a space. Like being by a pneumatic drill in the street, or a really loud bus, there are certain sounds that make you want to kind of move away from the sound. I think we wanted to avoid all making our art then getting into the space and it being really unpleasant and making people want to get out of the gallery space.

JPG: It's interesting thinking about noise that makes people want to leave a space. I agree that that happens. Noise can be abrasive and almost hostile. Certain noise is hostile. At the same time something you get with sound art and pieces that have a sonic element is that they can also hold people in a space.

JPG: Yeah, you get people like in a zen meditative state when you've got pieces that might just have a tiny sonic element. There's something about that that really draws people in to the rest of the artwork, that is a really special thing.

LP: Another thing with sound is that you can never really truly hear a piece until you have put it in the space. That means listening to the acoustics of the environment. We won't be able to do that properly until we get to the space. When we came to the space to do a walk around, we bought a speaker just to test the echo and sound bleed. It seemed like the sound would work well in there without being too echoey, we were confident. We won't know fully until we get our own pieces in there.

TB: We are doing performances on Saturday 17th, and Saturday 24th. The performances will be different each time. We have two slots on both days. 1pm and 6pm. 17th its me, JP and Guillaume, and 24th its just me. There will be an element where the performances respond by the nature of performance to the gallery, with the space and light and sounds going on in or around the gallery.

MM: Will the performances change the works that are permanently in the exhibition. Will the works evolve?

TB: Definitely in my performance I'm going to be using different versions of some of the sounds playing through the sculptures. People that have already been to the exhibit will hear a different perspective on those sounds. An evolution of the sounds they've already heard.



Under a Rattling Sky (2026), JP Guerrier.
Ceramic, Steel, Transducers.

JPG: My performance is very much linked to the sculptural works that I will have in the exhibition. While things might not change physically or sonically with sculptures that are in the exhibition, definitely contextually it will provide more of an understanding.

GM: My work is sculpture and building an instrument. I already performed with it last week in London. I was supposed to play for half an hour and I played for 2 hours. It has a strong meditative part that makes people pause and get a sense of time. There are three gongs that are like metal speakers, and metal is resonant at different pitches. The sound could be quite dull with the speaker but with the metal going on it can go in many directions. It's not music that we are used to hearing but it is music in a different way. That's why for my performance I normally kneel on the floor with my small equipment a bit like praying. So I think I will record what I play from the performances, which could become part of what will play in the exhibition.

MM: I heard you say the word resonance there, so to point that to the title, resonance plane, it would be nice to hear a little bit from all of you about what that title is to you.

GM: I don't know who chose the name but it's good.

TB: Lewis and I sat down and we came up with a list. I usually just make a massive list and I couldn't find one, so JP came up with Resonance Plane.

JPG: We've all got different perspectives on it. To me it encompasses so many things that we're doing in the exhibition, and materials that we are working with. It could be a concept that resonates or a line of tone also. These are all things we are playing with with our pieces and the space as well.

RL: I'm enjoying it as a title as it's where you have to try and put language on sound, and how to transcribe a sound show, and how sound practice naturally feeds into language and description.

JPG: Yeah, that kind of ethereality and difficulty to pin down, it is one of the best and most interesting things about sound. In that way it attracts linguists and it attracts painters and sculptors, it's kind of trying to find a new interpretation of it, of a way of describing it and encapsulating it.

LP: It's a coming together of different perceptions from different schools of thought. And spiritualism as well.

MM: You said about how the sounds are overlapping in the show, which really makes sense with the title.

GM: Sound is time but you are also in space and space and time becomes one thing. So you forget what time is and you stop time and you are in space and sound. That's why I like the title, it's the idea of being in the physical in different levels.

TB: Kind of also fits with my practice, I focus primarily on loudspeakers. I give loudspeakers equal rights with all materials in artmaking, and see the cone of a loudspeaker as a resonance plane. I'm interested in how it's possible to take this plane that resonates and combine it with any conceivable materials.

LP: I'm also a painter, I come from a background painting. My work has evolved from a more flattened surface of the painting to more sculptural forms that occur in the spaces rather than just canvas. It's expanded beyond that plane, where I make objects that are both sculpture and painting. I'm working on the evolution of how I make them more immersive and I've made a piece with sound and I've actually built the paintings as speakers themselves. They are planes of resonances within themselves.



Silent Forms (2025), Ted Brunning.
Jesmonite on Painted Plywood.

JPG: In a similar way, I make my sculptures into speakers with transducers that I attach to ceramic pieces. They become those planes. Sometimes I search for the sound and sometimes I embrace it, and the way it speaks for itself. I see that as the materials voice. If you're playing something through that material it's going to add its own element to the conversation.

RL: Sound art often comes with quite clanky elaborate equipment and set up. I wanted to ask about how you feel when this hits a d i y structure like hartslane? Like how do you feel when you have something that's quite mechanical by nature in a d i y context?

LP: Working with sound you always have that, you're always finding new ways. Specifically with sound you're always working in a d i y way because you're always trying to get the most out of your materials and out of equipment. I suppose you just want a sound piece that does what it's supposed to without any interference, once you get to the format you want to deliver, it's about bringing it to the space, without using too much power. This is what you have to think about when making sound art. Once you get your process down it should be pretty easy in the space.

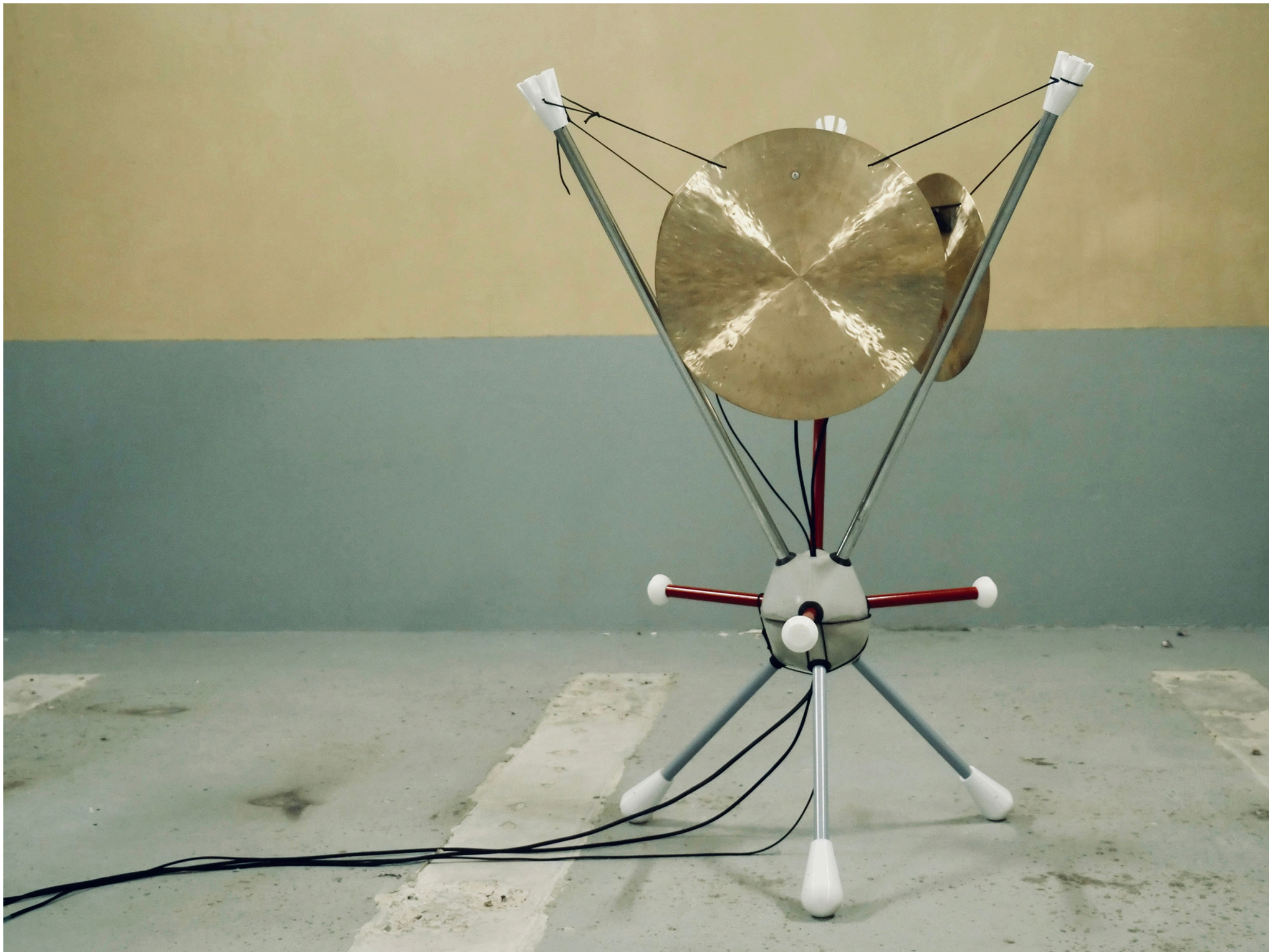
JPG: I trained as a sound designer for theatre so I was used to high tech systems like massive speaker systems and programming. I was used to high tech systems with massive speaker systems, big sound desks, and lots of composition and programming on computers.. Nowadays I do very little of that. A lot of my practice has become about sticking stuff together and seeing how it sounds, rather than getting something to sound good.

TB: I'm similar to JP, for 13 years I worked primarily as an electronic music producer. My art practice is very much completely diy, I only had formal training in electronic music. For me it's been a complete process of self directed development.

GM: I have my studio in an old building that used to be a factory, with a lot of basements. We used to do performances open to the public and so outside and we always adapt to our environment, but then people don't see it's very diy and the last minute decisions. In the end they see the art, they don't see the little things around, because what you do is strong enough that people are going to abstraction. We go to see a play sometimes with a very elaborate setup, but sometimes there is just a table and a chair and one light, and they are able to bring you to some different places and space. So it's kind of the same, that's always the way I work, you have to adapt.

LP: I'm working with paintings, the space these paintings occupy is a massive part of how they formulate in the end. I like to hang them not just from the walls but from above. I like to interact with the architecture as much as possible, hang from height when I can, protruding from the walls, make the paintings as immersive as possible. Space is very much an element to my installation.

RL: I wanted to ask if there's any artwork that has informed the work that you're bringing into the show? If it's music or a book or a film or anything significant.



Système gong, Guillaume Milochau (2026).
Three gongs, transducers, concrete, stainless steel, TPU, sound, size variable. Structure designed by Christian de Chavagnac.

TB: I mentioned that Silent Forms is the reason I brought this show together in the first place, it was really influenced by John Cage and his piece for 4'33". I began really thinking about what loudspeakers are and realised in a musical setting we ignore the physical form of the speaker and focus only on the sound it's producing, we pretend that the speaker is invisible or we ignore it. I wanted to embrace the speaker as a physical object. I feel this has parallels with 4'33" by John Cage. He subverts the hierarchy between composer, performer and listener by asking a performer to make no sound. The score for his piece 4'33" has only one instruction which is make no sound. I believe the term is tacet, which means 'make no sound'.

LP: The human experience is something that exists in 4D temporally in time. I'm currently looking at ways I can explore that more in installation. I started looking at Brion Gysin's Dream Machine from the 60s which creates this resonance which is supposed to match the beat frequency the brain creates. The brain makes these waves when you go into dream states and you hallucinate. You experience sound and light in a different way.

JPG: In terms of an artist for the work I'm showing, maybe Richard Serra. I remember when I was really young and going to Bilbao and going to the Guggenheim and being in the coils of his huge metal wall sculptures. The biggest thing that stood out to me was how you could hear people's footsteps and voices reverberating all across these sheets of metal and you would be held in it, like cradled in it, this kind of space of metal and noise. I like to make structures that encapsulate you, like they kind of wrap around you or you might be able to step into them. I wonder if it stemmed from this experience I had as a child to an extent.

GM: I am a classical guitar player, but I can't play for two months because of my hands which is a pity because I'm used to composing on the guitar. Very recently I came to a French artist who was one of the pioneers in Musique Concrete, and then electro acoustic music and later on with synthesisers. Her name is Eliane Radigue and she has worked for 30 years with one synthesiser with no keyboard. She was just creating the sound and shaping the sound very slowly with her hands, recording it and then putting things together with tapes. So that's my main influence. Lately, I've read things about her in a lot of interviews, even tried to think I could build the same synthesiser she had. It's impossible, but hey.

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