

Silence Is Still Our Best Chance

Curated by Atul Giri
June 5 - July 25, 2026

Atul Giri, *Maun: Field Recordings*, 2026, Spatial sound installation

The playback installation is a compilation of Atul's field recording works from the last five years, from different parts of the world. One can listen to these sound recordings over the gallery speakers. Some of these recordings feature water bodies, religious events, public transport, people, and sounds of daily life in cities and regions across Europe, Argentina, India, and elsewhere, including New York, Buenos Aires, Mumbai, London, and so on. Other sounds include vibrations from objects and surfaces that we encounter every day around us but usually listen to only passively, such as rumbles from a subway, creaking trees, high-tension cables, etc. The playback also features a few musical interpretations, regular silences, and pauses between the recordings.

Carolina Boettner, *Displaced Sound I*, 2026, Immersive installation 12 frames on textile, sublimation, 78.7" × 68.9" × 118.1"



Twelve transparent microtulle (incredibly fine, lightweight, and sheer netted textile) hang sequentially from a high ceiling and are arranged parallel to one another in a dense row. Each fine mesh panel is secured at the top by a horizontal wooden bar and binder clips. The large, rectangular sheets are arranged parallel to one another. Printed across the translucent material are horizontal gradients of warm, earthy colors—ranging from pale cream and soft orange to deeper amber and muted violet tones. The bottom corners of the panels feature bold, black text labels: FRAME 01-12. The artist used microtulle frames to print movements from the Paraná Delta, Argentina.

Carolina Boettner, *Displaced Sound III*, 2026

Film frames printed on transparent material, acrylic, 16.5" × 11.7"



A rectangular artwork consisting of three layered film frames printed on transparent material is mounted flat against a white wall. The transparent layers feature a horizontal composition of blurred, muted gradients. Dark brown and amber tones dominate the bottom edge, transitioning upward into a hazy ocher center, and fading into a translucent grey at the top. *Displaced Sound III* is an invitation to pause within visual silence.

The artist captured the movement from the Paraná Delta, Argentina.

Carolina Boettner, *Displaced Sound V*, 2026

Film frames printed on transparent material, acrylic, 23.4" × 16.5"



A multi-layered rectangular artwork is mounted on a white wall: a collage composed of two layers of acrylic printed in color and black and white. The left one features a gradient transitioning from a dark amber-brown at the top into a hazy cream center, ending in a dark, mottled brown base. The right one displays a darker, solid brown bottom edge that fades into a soft, blurry gold and white top section.

In this work the layers of sound from the collective boats of the Delta are dismantled, disappear, and reconstruct themselves within the silence of a collage composed of two layers of acrylic printed in color and black and white.

Carolina Boettner, *Displaced Sound IV*, 2026

Film frames printed on transparent material, acrylic, 16.5" × 11.7"



Ten transparent microtulle (incredibly fine, lightweight, and sheer netted textile) hang sequentially from a high ceiling and are arranged parallel to one another in a dense row. Printed across the overlapping, translucent layers is a horizontal gradient composition. Deep blues dominate the top and bottom sections, while a bright, blurry yellow and ochre band runs through the center, creating a layered visual effect when viewed together.

The artist used microtulle frames to print movements from the subway train in Buenos Aires, Argentina. .

Carolina Boettner, *Displaced Sound VII*, 2026

Film frames printed on transparent material, acrylic, 33.1" × 23.4"



A multi-layered artwork is mounted flat on a white wall. The base layer is a wide, transparent rectangular sheet showing a sepia-toned, blurred photograph of people standing on a transit platform next to a train. Superimposed over the center is a taller vertical transparent panel featuring horizontal gradients of grey and dark amber, partially obscuring the imagery underneath. Two smaller transparent rectangles are layered on the far left and far right edges, each showing blurry silhouettes of figures, held in place by additional hardware.

In this work the deafening sounds of the Buenos Aires subway are dismantled and reconstructed within the silence of a collage composed of four layers of color-printed acrylic.

Carolina Boettner, *Displaced Sound II*, 2026, Immersive installation

10 frames on textile, sublimation, 68.9" × 78.7" × 118.1"



A multi-layered rectangular artwork is mounted flat on a white wall. The wide background layer consists of a transparent rectangular sheet printed with a sepia-toned, blurred photograph of a subway platform filled with figures next to a train car. Overlapping the center is a vertically oriented transparent panel with a dark brown and grey gradient that partially masks the imagery underneath. Attached to the left and right sides are two smaller transparent acrylic plates, each featuring blurred silhouettes of standing crowds, secured in place by additional corner hardware.

In this work the layers of the deafening sound of the Buenos Aires subway are dismantled and reconstructed within the silence of a collage composed of two layers of color-printed acrylic.

Atul Giri, *Urmiphone II: Absence of an Epoch*, 2026, Interactive sound sculpture



Urmiphone II: Absence of an epoch is a free-standing water-string instrument made with wood, rope, strings, wires, and a shallow copper plate. Four long wooden dowels rise from a rectangular wooden base and are tied near the top with thick rope. A circular copper platter hangs from the frame and holds water. The strings are bowed gently to firmly, but not aggressively, to make the metal, wood, and water vibrate together. These vibrations may appear as ripples, tremors, or cymatic patterns on the water surface. The instrument is amplified and connected to an effect unit to enhance the sustain and delay of the vibrations.

Šárka Benedová, *Quiet Circle*, 2026, Video and mirror fragment installation



The work is composed of three parts: a suspended balancing sculpture consisting of wood, 14 circle mirrors and nylon thread, a film projection, and the expansion of space through mirror reflection.

The freely revolving sculpture is suspended in the middle of the room, reacting to the movement of air around it, rotating around its multiple axis. The projection is passing through the mirrors which are reflecting fragments of the film footage on the surrounding walls. The film shows the artist in various environments in serene movement while the space rushes around her in fast motion.