

DARIA GABRIEL - KASPER T. TOEPLITZ

# VENUS BLUE

Pictorial concert

To be premiered in 2025

an Art Zoyd Studios production, with support from the Drac and the  
Hauts-de-France Region, Valenciennes Métropole and the City of  
Valenciennes.

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[www.artzoydstudios.com](http://www.artzoydstudios.com)  
[www.gallery.artzoydstudios.com](http://www.gallery.artzoydstudios.com)





VENUS BLUE

Duration: 1 hour

A musician and projection.

Concert adaptable to the venue.

By Kasper T. Toeplitz (music) and Daria Gabriel (paintings)

Images: distribution in progress

With Kasper T. Toeplitz (electric bass and electronic)

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## I A HYBRID WORK

Venus Blue is a hybrid work combining painting and electronic music, devised by composer and musician Kasper T. Toeplitz and American painter Daria Gabriel. This pictorial and musical project is inspired by the planet Venus, both for its symbolism and its environmental connotations. The original painting, executed on aluminium panels, is characterised by complex textures obtained from a variety of materials. It becomes a moving score during performances where the filmed visuals of the works interact with the musical composition to create an immersive experience.

The musical and visual composition is performed live by Kasper T. Toeplitz on electric bass and electronics.

Venus Blue does not merely juxtapose music and painting, but seeks to merge these two art forms. The work is conceived simultaneously with its two media: painting influences music, and vice versa.

This constant dialogue gives rise to a new way of interpreting the connections between these two arts. The show also tackles pressing environmental issues, such as climate change and greenhouse gas emissions, by integrating them into the artistic discourse.

The planet Venus has often been seen as a warning for the future of the Earth, and is here used as a metaphor for the dangers of environmental degradation.

One of the central points of the project is temporality: whereas music unfolds a structure that evolves over time, painting is often perceived at a glance.

Venus Blue offers a new approach: the painting is revealed slowly through video projections that allow viewers to immerse themselves in its details, textures and layers of colour.

This gradual visual exploration is accompanied by music that reflects the same principle, playing on accumulations of sound and complex polyphonic structures.

By fusing auditory and visual perceptions, Venus Blue seeks to create a coherent, self-contained work in which painting and music come together to create an immersive, poetic experience.



# LETTER OF INTENT BY KASPERT T. TOEPLITZ

" While the relationships and correspondences between painting and music have often been put forward and referred to (Kandinsky, Scriabin, Cage, etc.), most of these relationships are analogical in nature: a work in one artistic medium is cited as having been the inspiration for a work produced by an artist in another medium. Yet it is difficult, if not impossible, to perceive Beethoven's Fifth Symphony (or Schoenberg's Opus X) in Kandinsky's pictorial works, just as it is to see Marcel Duchamp's work in John Cage's music.

Even for composers - such as Messiaen or Scriabin - who have asserted a certain correspondence between colours and sounds (both being produced by measurable vibratory frequencies), it has to be said that these equivalences are not transmissible to the audience, and most of the time the painting that served as inspiration is only present to the listener as an illustration on the cover of the record, while the painter recounts in the interview how they listened to such and such music 'over and over again' while working on their latest canvas.



Painter Daria Gabriel and composer Kasper T. Toeplitz, after a few 'conventional' attempts in which a painting by Daria became the cover - albeit in 'poster' format - for a CD by Kasper (AMAS), decided to proceed differently for the VENUS BLUE project:

On the one hand, both creative processes (musical composition and painting) are being undertaken at the same time, feeding off each other (instead of one finished work inspiring the other), but above all the desire is to inject into each approach the essence of the work in the other field.

\_So time, or duration, is a definition, or at least an essential fact of musical composition, while it is known that the average time a museum visitor pauses in front of a painting is 15 seconds (!!!)

So we have come up with a device that will force the viewer to examine the details of the painting slowly and gradually build up an idea of its totality and only discover it in its entirety after an hour or so of 'paused' - or at least slowed down - time. To achieve this, the triptych will be filmed in detail, under the direction of the painter, and the resulting projection will be a journey through its textures, its layers of materials and colours.

\_Similarly, in order to translate this idea of multiple layers (of colour and matter) into the musical realm, and although this is a composition for a solo instrument (the electric bass), the idea is to produce (with the help of computer music applied in real time) a highly polyphonic and multi-timbral music in which the use of various 'temporal accumulation' devices will allow us to toy with different listening paths.

And so, although it is made up of elements that appeal to different, even contradicting perceptions (in painting, one perceives a 'whole', whereas in music, one focuses on the unfolding of the structure), we hope that VENUS BLUE will be experienced as a single entity, an autonomous artistic object that is as much painting as it is music."

## LETTER OF INTENT BY DARIA GABRIEL

"Many painters have created works inspired by music. Many musicians, conversely, have been inspired by paintings. Russian abstract artist Wassily Kandinsky's work was inspired by his synesthesia, a rare neurological condition in which one sense triggers another. In Kandinsky's case, he saw colors when he listened to music. He used his condition to create beautiful and unique paintings that he then named after musical terms. American composer Morton Feldman (1926-1987) was drawn to abstract expressionist painting. He included Mark Rothko, Philip Guston, Jackson Pollack, and Robert Rauschenberg among his friends and associates. When he was in Houston in February 1971, for the Rothko Chapel opening, the chapel donors asked him to compose a tribute to Rothko, who had killed himself in 1970 after completing a suite of fourteen large paintings for the inside of the octagonal chapel that bears his name. Feldman accepted, and his contemplative score was premiered in the Chapel in April 1972.

Gerhard Richter's series, The Cage Paintings was conceived as a single coherent group and displayed for the first time at the Venice Biennale in 2007. Their titles pay homage to the American avant-garde composer John Cage (1912–1992). In his "Lecture on Nothing," Cage famously declared "I have nothing to say and I'm saying it." Richter is equally suspicious of ideologies and prefers to allow viewers to make up their own minds.



Painters and musicians have influenced their respective creative energies. Thus, Daria Gabriel, a visual artist, and Kasper T. Toeplitz, a musician, thought to compose a duet, effected by coalescing images, musical scores, and ideas. Venus Blue, the painting, was inspired by initial sound sketches by Kasper Toeplitz and visual references to the planet Venus.

Painted on aluminum panels with oils, wax, marble dust, sand and glass, the richly textured and reflective surface acts both as a mysterious space in which to float and a topography to explore.

Less a tableau than an imaginary environment, the filmed visuals act as a changeable score to be performed live. Kasper T. Toeplitz performs electric bass live enhanced with real time electronics. Both precomposed and reconstructed, the performance is always slightly different in symbiosis with the visual presentation. While the visuals slowly traverse the painting's details, the musical composition responds with a quasi-orchestral polyphony of timbres enabled by custom software.

Beautiful and deadly, Venus (96.5% carbon dioxide) sends a message of no little consequence; her carbon dioxide atmosphere displays a future of accelerating greenhouse gas emissions: a dense, toxic, harsh environment. The Earth's rapid warming caused by carbon emission is pushing the great systems of the natural world toward collapse.

These systems are so vast that they are able to maintain a degree of balance even as temperatures rise . . . only to a point. Once we warm the planet beyond acceptable levels, the effects will be sweeping and difficult to reverse. The effects cascade and multiply.

The thaw of permafrost releases more greenhouse gasses which worsens the heat and the fire and the rain, which intensifies the thawing."





## KASPER T. TOEPLITZ

As a composer and electric bass player, Kasper Toeplitz has developed his work in the no man's land between "academic" electronic composition (orchestra, ensembles, opera) and noise music. He works as much with major state institutions (GMEM, GRM, IRCAM, Radio-France) as with experimental or unclassifiable musicians such as Eliane Radigue, Zbigniew Karkowski, Dror Feiler, Phill Niblock, Z'ev or Vomer, among others. He often collaborates with contemporary dance and his music is performed - whether in solo concerts or by various ensembles - throughout Europe, North and South America, Asia and Australia. Since 2019 he is Associate Composer at Art Zoyd Studios.

>>[sleazeart.com](http://sleazeart.com)

>>[kaspertoeplitz.bandcamp.com](http://kaspertoeplitz.bandcamp.com)

## DARIA GABRIEL

Daria Gabriel is a visual artist who has worked in the areas of painting, photography, film, video, sound, installation, set design and performance. She holds an MFA from Claremont Graduate University in Los Angeles and has exhibited internationally in Los Angeles, San Francisco, Mexico City, Paris, Berlin, New Orleans, Chicago, Amsterdam and New York City.

## ART ZOYD STUDIOS

Based in Valenciennes, Art Zoyd Studios is a Centre for Musical Creation.

Through residences, the centre encourages the conception and realisation of new musical works, ensures their dissemination, and contributes to the development of musical research. Playing new instruments, discovering new musical forms, creating, listening, and exploring sounds are the core of Art Zoyd Studios.

It was founded in 1999 by Gérard Hourbette and Monique Hourbette-Vialadieu. It bears the name of Art Zoyd, a progressive rock band that Gérard Hourbette led until his death in 2018 (with Thierry Zaboïtzeff as joint leader until 1997). Drawing on the infinite sound resources of electronic instruments, Art Zoyd mixed the influences of rock and electroacoustic music to bring out music's phantasmatic and evocative powers.



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