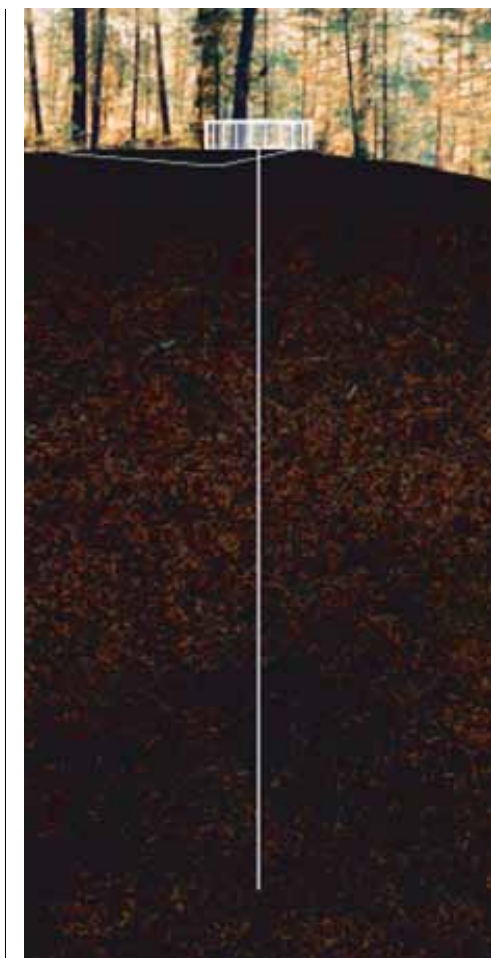
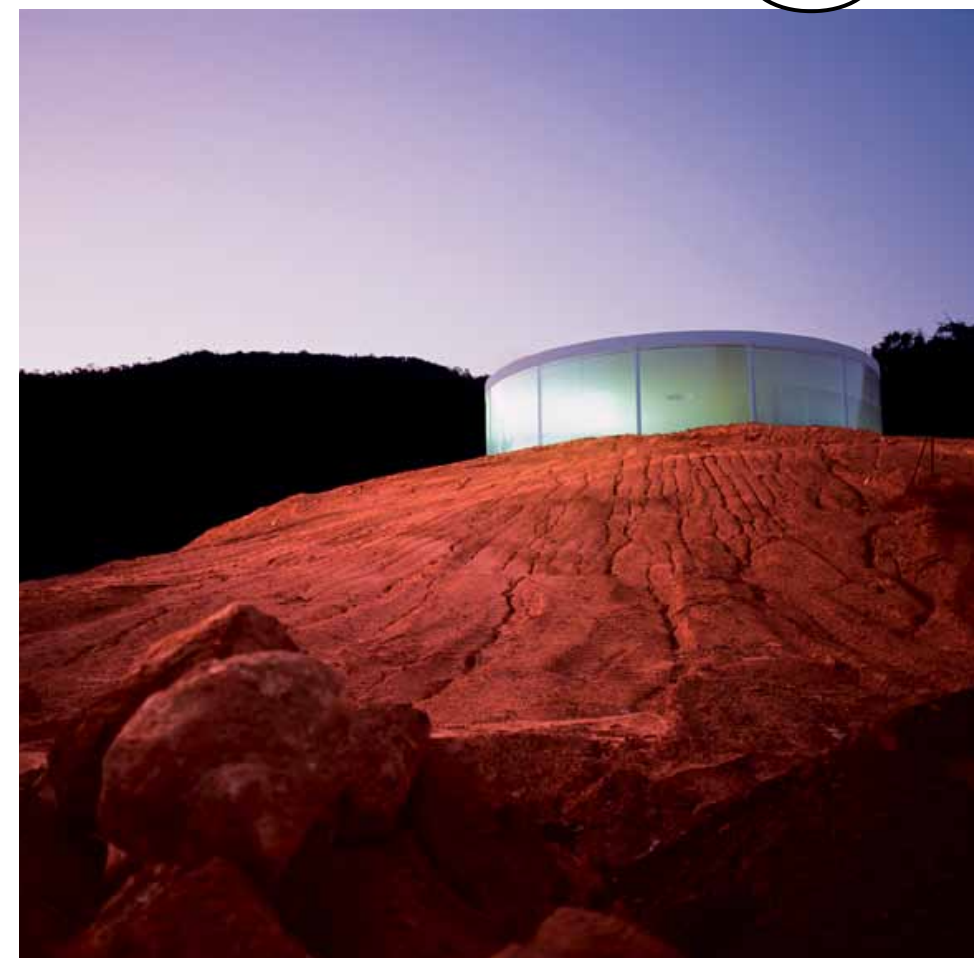


Text **Shonquis Moreno**Photo **Doug Aitken / 303 Gallery, New York**listen
to

doug aitken



Sonic Pavilion may represent a fresh take on Land Art, no longer ephemeral, no longer rejecting the man-made, and a lot deeper – 200 m deeper, in fact. With it, Los Angeles artist Doug Aitken has framed nature with architecture and sound with silence, inaugurating a new series of permanent site-specific works at the Inhotim Cultural Institute, a museum of contemporary art, complete with sculpture garden, in Brumadinho, Brazil.

Atop a swagging mountain on Inhotim's lush 1200-hectare grounds, visitors hike up a ferrous-red earth path to reach the spiralling walkway that marks the beginning of Aitken's sound installation. Winding into the entirely glazed cylindrical building, a hardwood ramp rises to meet a circular room at ground level, which surveys a 360° panorama of the terrain. Coated with lenticular film, the windows blur peripheral views into abstracted and glowing fields

of colour, focusing attention on columns of slope and sky directly ahead.

The vista, however, is only half of the meditation: the architecture serves as a jewel-like setting for the auditory gem. Aitken, who has been making films, photographs, installations and videos since the 1990s – including the silent 2007 *Sleepwalkers*, projected across the façade of New York's Museum of Modern Art – has threaded a 200-m-deep hole at the heart of the pavilion with high-sensitivity geological microphones set to capture and amplify various sound frequencies emanating from the bowels of the earth. While gazing at its surface, visitors listen, in real time, to what's going on inside the belly of the planet. 'It's a sonic geyser coming from the inner earth,' Aitken says, 'In essence, the work is alive.'

www.dougaitkenworkshop.com

