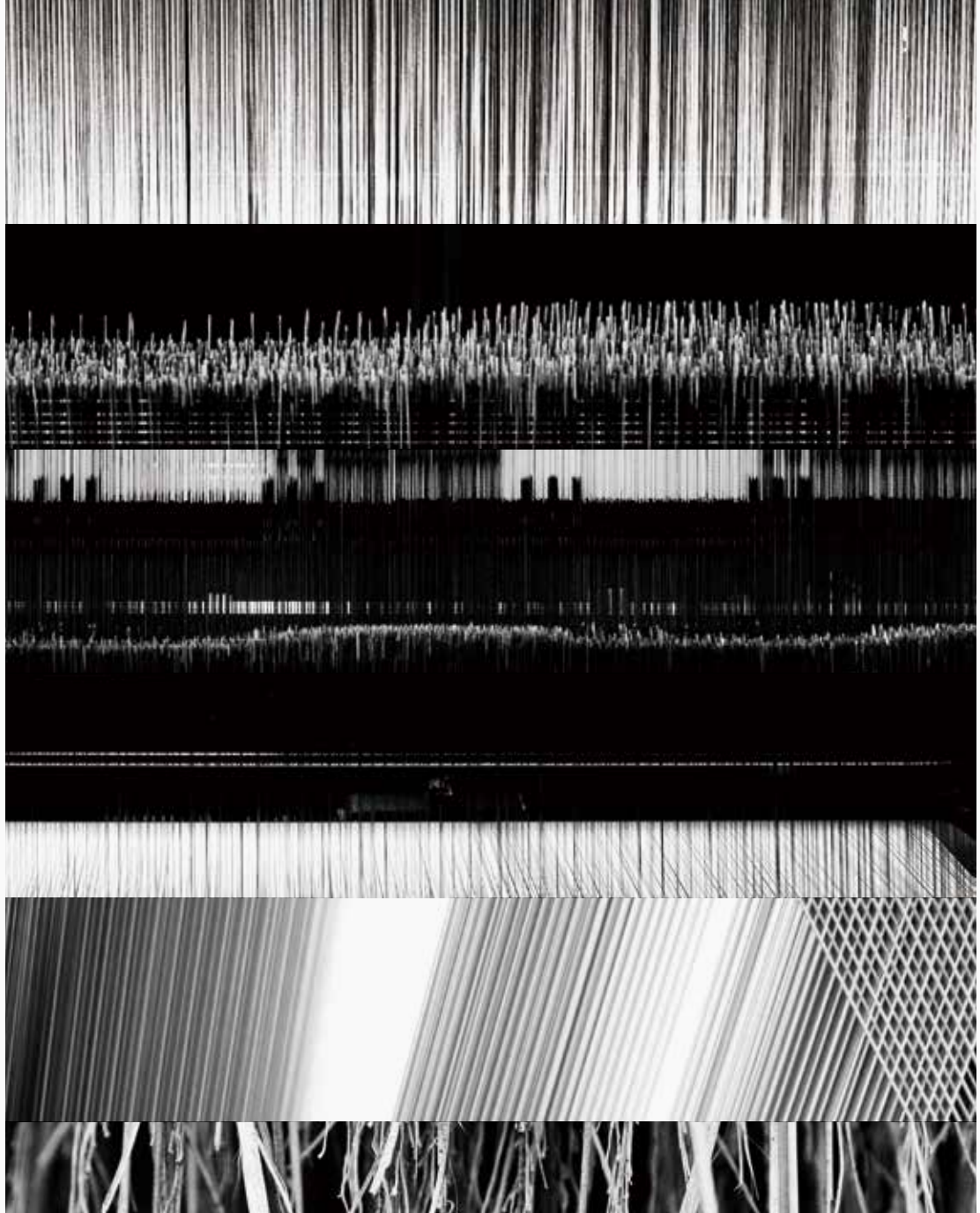
Carsten Nicolai

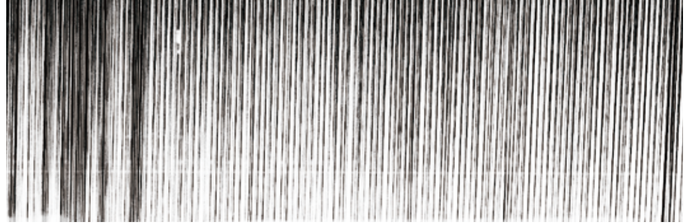
W A V E
W E A V E

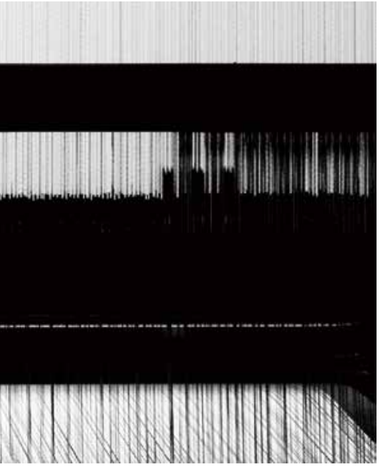
HOSOO GALLERY



Exhibition Overview

WAVE WEAVE: Fusion of Sound and Textile





Engaged in innovative textile production since its foundation in 1688 in Kyoto's Nishijin district, Hosoo is pleased to present its new installation *Wave Weave*, created in collaboration with internationally acclaimed artist Carsten Nicolai. This exhibition unfolds in two interwoven works: the film *Wave Weave* and the sound + textile work *Sono Obi Landscape*.

Carsten Nicolai (born in 1965 in Karl-Marx-Stadt, Germany; now Chemnitz) is widely celebrated not only as a visual artist but also as an electronic musician under the name of Alva Noto, notably for his numerous collaborations with the late Japanese composer Ryuichi Sakamoto. Born and raised in the epicenter of the textile industry in the former East Germany, Nicolai has long held a deep fascination for weaving techniques and their origins, as evidenced by his collection of over 1,000 textile patterns from the 1940s to 1960s.

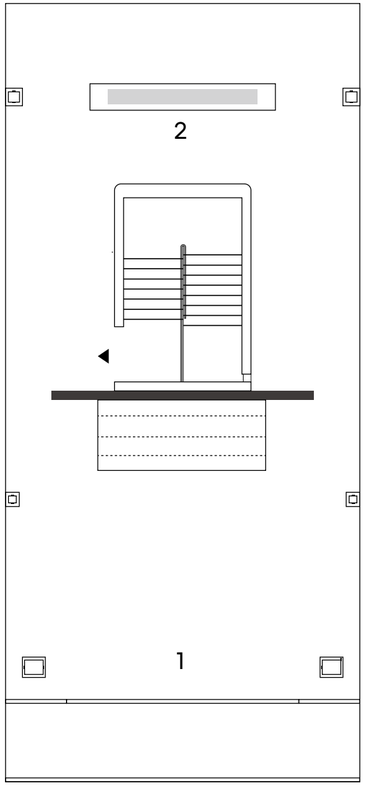
Nishijin-ori, silk textile initially developed for the elite, is renowned for its unparalleled degree of precision and extensive range of techniques. In the early 19th century, the advent of the automated loom, conceived by Joseph Marie Jacquard (1752–1834), marked a significant transformation in textile manufacturing. His innovation, which supplanted the traditional hand-operated looms, ushered in an era of unprecedented efficiency, facilitating the production of intricate patterns with remarkable speed. During the Meiji period, artisans in Nishijin brought the new loom from Lyon, catalyzing technical progress ahead of other prominent centers of textile production in Japan.

Jacquard's mechanism, which employed punch cards to mechanically control warp threads in accordance with pattern designs, established the groundwork for computer technology. This is why textiles are sometimes referred to as the progenitor of digital media. Hosoo is currently engaged in research and development activities aimed at exploring the potential for technological innovation through the digitalization of the twenty or more steps required for manufacturing a Nishijin-ori textile. Drawing attention to the fusion of traditional techniques and modern Western technology in Nishijin-ori, Nicolai states: "The loom is a symbol of cosmic creation and the structure upon which individual destinies are woven. In many cultures it is also common for time itself to be woven." His groundbreaking new work draws heavily from the notion that textiles serve as a medium that incorporates time.

This exhibition presents a novel form of musical expression that transcends multiple senses—visual, auditory, tactile, and more—by integrating electronic music with physical textiles organically and through digital technology. Oscillating between tradition and innovation, the two new installations thus generated will serve as a foundation for reimagining textile culture through contemporary art and technology.

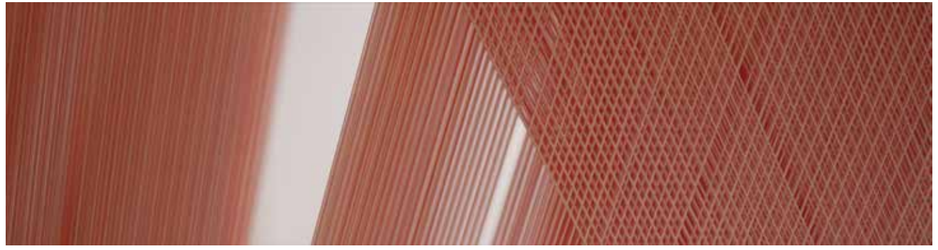
Kumiko Idaka (Curator, Hosoo Gallery)

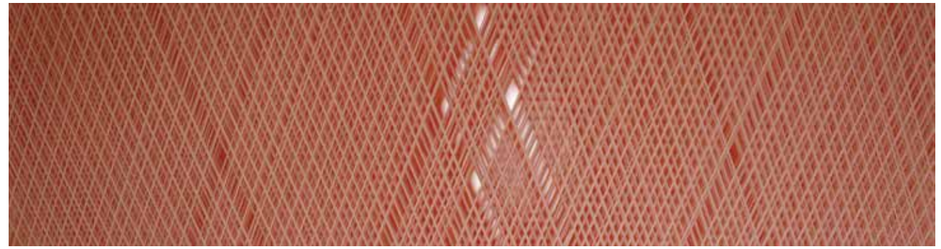
Floor Map

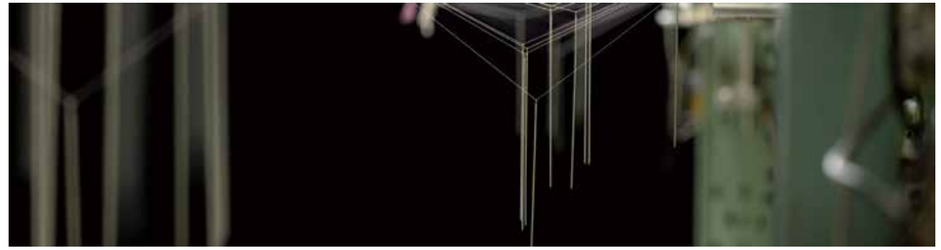


1. *Wave Weave* (Short film, 22 min, 2025)
This short video work centers on Hosoo's textile workshop and its looms. Under Nicolai's own direction, the details of the fabrics produced were shot and edited with the utmost precision. An original, synchronized electronic soundtrack accompanies the footage. This abstract imagery, composed of music and video, captures the textile production process by focusing on the binary mechanism of the loom with its weft and warp, revealing the algorithms and temporality embedded in textiles. By presenting how fabrics and their materials are actually produced, it creates a poetic and serene world of visual and auditory repetition and difference. Incorporating the full spectrum of Hosoo's textile expertise, this audio-visual installation is at once an actual obi and a musical archive.

2. *Sono Obi Landscape*
(Sound + Woven silk, 310 × 4400 mm, 2025)
This work was created by converting electronic music into sonograms (so-called echo images obtained through ultrasound) and constructing them into a textile. In principle, this process can represent music visually, with the possibility for the resulting fabric to be converted back into sound. In essence, the fabric functions as an analog recording medium for the musical performance, enabling the replay at a later time. Through this unique interpretation of musical notation, *Sono Obi* integrates the inherent texture of sound, distinguishing itself from conventional scores that prioritize melody and structure and opening up a new horizon for musical expression.







Wave Weave (Short film, 22 min, 2025) In Collaboration with HOSOO Supported by Acht Frankfurt Courtesy of Galerie EIGEN + ART Leipzig/Berlin

Artist's Note

Sound as drawn time
Drawing as sound

by Carsten Nicolai / Alva Noto

The title: *Sono Obi*—a fusion of "sonogram" and obi.

A sonogram (also known as a spectrogram) is a graphical analysis method that translates electromagnetic waves into a diagram representing frequencies and their intensity over time. Obi refers to the traditional belt for the Japanese kimono. Often, these sashes are intricately designed, elongated strips of fabric that are worn around the waist. The name *Sono Obi* highlights the connection between sonic structure and cultural tradition of textile, and between immaterial and material forms.

The term "Sono Obi" describes the woven belt (obi) and the composed piece that forms the basis for the design.

To better understand the basis of the musical composition, it is necessary to explain the technical principles of spectrography.

What is a spectrogram?

A spectrogram is a graphical representation of a signal's frequency spectrum over time. It translates acoustic information into a coordinate system where the horizontal axis represents time, the vertical axis represents frequency and the color or brightness represents amplitude, i.e. the energy or loudness of specific frequency components.

This creates a visual representation of sound, known as a sonogram, which allows sound structures to be seen as patterns. Low frequencies appear as broad bands in the lower range, high frequencies as fine lines in the upper range, noise as diffuse areas, and percussive impulses as vertical stripes.

Spectrograms were originally used for acoustic analysis in phonetics, music research and signal processing. Today, they are an integral part of many audio production tools, including mastering software such as iZotope Ozone and automatic pitch correction systems such as Auto-Tune and Melodyne. In these contexts, the spectrogram serves not only as a tool for visual monitoring, but also for the direct manipulation of sound: frequency ranges can be edited selectively, harmonics can be isolated, and sonic structures can be transformed precisely.

Remarkably, **the spectrogram is one of the few visual representations of sound that is reversible**—a drawn or modified spectrogram can be transformed back into audible sound using algorithms. This permeability blurs the boundary between analysis and composition.

Since the late 20th century, composers such as Gérard Grisey, Tristan Murail, Trevor Wishart and Curtis Roads have creatively exploited this visual dimension. The spectrogram has become a design space for spectral and textural structures, providing a graphical representation of sound.

With an understanding of these basic principles, the *Sono Obi* compositions were designed to function as both auditory pieces and graphic compositions. As their name suggests, the *Sono Obi*'s graphic sonograms were published not only as image files, but also processed further to create the patterns for the textile belts.

Making the *Sono Obi* compositions

Compositions begin as mental images of potential spectrograms, or imagined soundscapes, before any sound is produced. Decisions are guided by sonographic representations and mathematical analyzes of sound spectra, or by spectra that have been generated mathematically. Understanding how frequency ranges, intervals or timbres manifest visually enables the concept of music to be drawn.

In practice, a library of visual and acoustic elements is used—stored spectra, vector graphics, and previously created sonograms—which are embedded in new temporal contexts. The resulting compositions can be heard and seen simultaneously. The goal was to create a composition that exists both as an acoustic work and as a visual pattern that can be translated into a woven form.

Weaving the *Sono Obi*

In collaboration with Hosoo, a Kyoto-based weaving company with over 300 years of history, a series of fabrics was produced in which the compositions were translated into textiles on Jacquard looms. The graphic compositions of *Sono Obi* are prepared as fabric patterns for weaving, and since their control systems are based on digital raster data, spectrograms can serve almost directly as weaving templates.

The starting point was the idea of using the visible sound image in the spectrogram—the graphic representation of pitch, frequency, and time—as a template for a Jacquard weaving pattern. In this way, the spectrogram becomes a matrix between sound and textile, a form of "woven music." The spectrogram functions both as an analytical tool and as a visual field of composition that unfolds like a landscape along a timeline. Forms such as mountains, flames, waves, and geometric structures become metaphorical sound forms.

The connection between the *Sono Obi* and the film *Wave Weave*

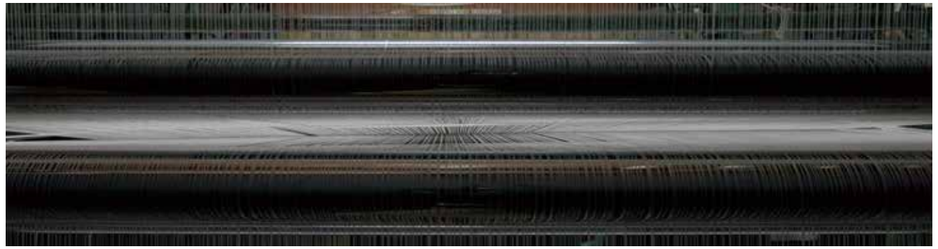
In parallel, a film and installation project titled *Wave Weave* was developed. The music in the film is based on the same compositional data that was used to generate the woven patterns of the *Sono Obi Wave Weave*, *Sono Obi Woven* and *Sono Obi Moiré*. Conversely, the woven textile visible in the film is a materialization of the accompanying sound.

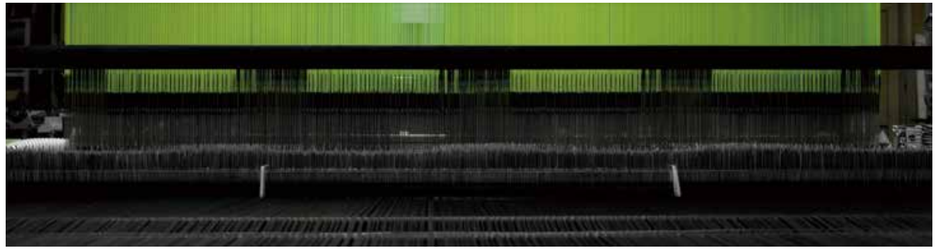
This is a cinematic exploration of the weaving process and its contexts in relation to spiritual and cultural connections with nature. The *Sono Obi* compositions feature in both the film's soundtrack and narration. The woven textiles in the film are sonograms of the soundtrack. Sketches of the *Sono Obi Wave Weave* appear twice in the film, and the weaving process is also demonstrated.

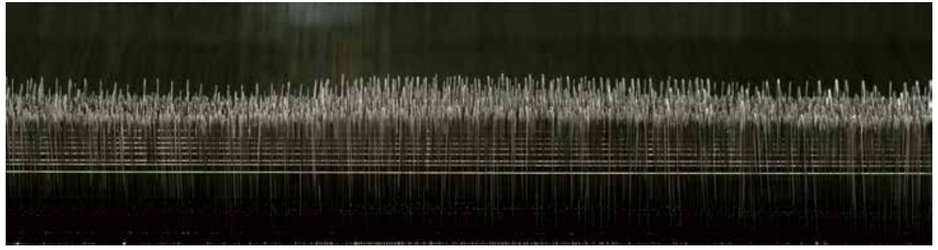
The result is a kind of loop, a feedback system in which visual patterns and sound condition each other and produce a time paradox, since the sound heard in the moment has already been processed and translated into the image in the past and is being woven together. The aim is not only to merge the audio and visual elements, but also to intertwine them, thus blurring the question of their respective origins. This naturally reflects the genesis of the composition, too.

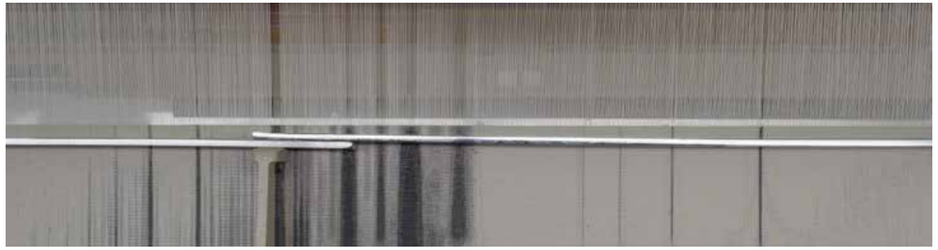
The work exists simultaneously as an acoustic composition, a visual score, a woven textile object and a film installation, where these dimensions intersect. The *Sono Obi* series is a trans-media research project that explores the intersection of auditory and visual perception, signal processing, and artisanal tradition. In this series, sound is not only heard, but also woven, shaped and observed—a trace of music that leaves the listening space and enters the material world. *Wave Weave* is an example of *Sono Obi*. It exists as a design, is realized as a woven obi during production, and reappears in the film.

Sono Obi Landscape Sonogram









Wave Weave (Short film, 22 min, 2025) In Collaboration with HOSOO Supported by Acht Frankfurt Courtesy of Galerie EIGEN + ART Leipzig/Berlin

Curator's Note

In The Beginning Was Vibration

Kazunao Abe (Curator)

Carsten Nicolai's new video work *Wave Weave*, produced in collaboration with Hosoo, opens with two circles of light emerging in symmetry as the intricately layered sound slowly comes on. Soon, however, we begin to sense that the symmetry is not perfect. Its form is distorted, an image without substance generated by optical effects, blurry and shifting. When the image slowly comes into focus, the source of the light is revealed: rice straw burning in morning mist, with a barn in the background. In a few sequences that last less than a minute at the outset of *Wave Weave*, Nicolai discloses the core of his worldview.

It is a world created by the abstract moiré pattern of the geometric shape, the circle, and its blurring. Then a leap from there, connecting to the world of physical generation, where sparks and ashes scatter in minute fragments. The worldview Nicolai has explored is one that shuttles between these polar opposites. Furthermore, they do not form a binary relation. They exist in inherently asymmetrical positions between entities that are external and inconceivable to each other.[1]

The rice straw is used as a mordant in the process of dyeing. Since natural dyes do not easily adhere to fabric, straw is burned to create an alkaline lye that fixes the color. The barn is part of the Historical Dyeing Research Lab. at Hosoo's Tamba Workshop. This unique facility conducts research to recreate natural dyeing techniques that were practiced in Japan over a thousand years ago. The opening sequence shows a part of the process by which straw ash is made.

Fire Retracing Origins | At the Kasuga Wakamiya On-Matsuri Festival

In all ancient civilizations, fire has been regarded as a primordial material reaction, beginning with the Greek theory of the four elements. At the same time, combustion is a phenomenon that generates vibrations or waves from static matter: from visual perception of shapes to tactile vibrations to auditory stimuli.

A crucial event in Nicolai's relationship with fire occurred before filming began in spring 2025. As 2024 came to a close, marking the beginning of Nicolai's collaboration with Hosoo, he and us curators—myself and Kumiko Idaka—visited the Senkō no gi [Torch Fire Ritual] of the Kasuga Wakamiya On-Matsuri festival at Kasuga Grand Shrine in Nara Prefecture during the week of the new moon near the winter solstice. The ritual procession takes place in the profound darkness and stillness as the city of Nara below turns off all its lights for the occasion. After waiting for more than an hour for midnight, when our sense of time was beginning to blur, a faint, indescribable sound started emanating from the gloom behind the second *torii* gate. For about half an hour, the enigmatic voice uttered by a group of priests encircling the divine spirit with *sakaki* branches—"Woo-woo-woo"—gradually drew nearer. Suddenly, a large burning torch was dragged along the ground and passed slowly before us through the second *torii* along the approach, descending toward the *otabisho* [sacred temporary stop]. This is the procession in which the divine spirit of Wakamiya moves from the main shrine to the temporary sanctuary. Here, only the pure darkness, the trail of fire, the collective voice, the sound of the torch scraping across the ground, and the footsteps exist, as intensities. The fire splits into two vibrations—visual and auditory—to strike our bodies and senses directly. I believe that the opening of *Wave Weave* clearly reflects the experience of that night. Rather than a completely new experience opening up, it would be more accurate to say that we were given the key to consciously reveal and bridge the multiple essential poles that had always been inherent in Nicolai's work.

Architect Arata Isozaki once discussed the concept of *kunimi*, as described in the *Kojiki* [the oldest surviving chronicle of Japan from the 8th century]. It designates the Emperor's practice of surveying his land at dusk from a high place, such as a mountaintop. Rather than visually assessing the terrain and territory under his rule, Isozaki suggests that the emperor observed where smoke rose from thatched-roof hearths. He would have perceived his people's lives as dispersed flickering flames. Isozaki concludes thus: "*Kunimi* must have begun by sensing where humans actually lived."[2] This is precisely the sentiment that marks the origin of crafts. (In the seventh and eighth centuries in Japan, a chain communication system using beacon fires—a series of smoke signals lit sequentially along mountain peaks—is said to have been operational from the western tip of mainland to Nara. Fire was both vibration and communication.)

Textiles as the Retracing of Origin

Wave Weave marks a wholly new chapter in Nicolai's work, in that it is created through forging a relationship with textiles. This association may appear incongruous with his previous oeuvre based on intricate geometric patterns and electromagnetic interference. Even before curating the present exhibition, however, I sensed a certain affinity between Nicolai and Hosoo's exquisitely precise work at its textile studio (though this may also be because the head of the company, Masataka Hosoo, is an electronica artist). For this reason, I almost intuitively proposed to serve as a bridge between them. Yet it was only on this occasion that I learned how deeply Nicolai had been influenced by and remains respectful of the textile industry in his childhood hometown of Karl-Marx-Stadt in the former East Germany, to the point of amassing a large collection of fabric designs produced there. This collection later became a significant impetus that led him from landscape architecture to sculpture and then to electronic sound art. What an incredible coincidence!

Wave Weave is composed of three parts, A, B and A'. A is the prologue, while A' serves as the epilogue. The first part features the Tamba workshop, followed by images of the nearby mountain range, before the third part shows the centuries-old Hosoo residence in Kyoto. The end of A' harkens back to the beginning of A, as two circles of light reappear, linking origin and conclusion into a cyclical structure. The brief sequence of shots of the Tamba mountain range in morning mist is the actual landscape around the Hosoo Workshop, filmed using a drone. Closer inspection reveals more than just Japanese *yūgen* [mystique]: transmission towers carrying high-voltage power lines are clearly visible at regular intervals through the haze. Such human-made structures and objects are often perceived as visually unappealing due to their interference with the picturesque and verdant mountain landscape of Japan. But here, how beautiful these towers are, shrouded in the morning mist of Tamba—they seem almost a necessity. This, I believe, points to one of the key aspects of *Wave Weave*.

Symbiosis

An audio-visual architectural installation, one of Nicolai's largest to date, was unveiled at the international project *syn chron*, a joint production between Berlin's Neue Nationalgalerie and the Yamaguchi Center for Arts and Media [YCAM] in 2005–2006, which I co-curated. The work explored "symbiosis of light, sound, and architecture."[3]

Nicolai has since advocated "symbiosis" in various forms as the core principle of his work, later augmenting it with the concept of *crystallization*. A crystal is a solid in which the constituent elements are arranged in a periodic, three-dimensional pattern. In Nicolai's *syn chron* installation, time, light, sound, frequency, and space can all be understood as "symbiosis," namely crystallized extensions into various substances/phenomena originating from the same numerical analytical data. Crystals, the poet Paul Valéry once noted, "present us with a strange union of ideas: order and fantasy, invention and necessity, law and exception." It is such union, rather than a rational process of integration, that we find in the formative power of Nicolai's *crystal*. Although *Wave Weave* is a video work and not an installation like *syn chron*, the new work, too, combines primordial elements such as fire and water, mountain ranges, morning mist, transmission towers, courtyards, textiles, Jacquard looms, and communication equipment in a process that is both flexible and inevitable. The process amounts to transition, or the organization of elements, akin to weaving. Nicolai's is a crystallization that shifts and fluctuates.

Creation of the World = Warp and Weft

Part B, the intermediate section of *Wave Weave*, focuses on the aspects of the Jacquard loom in the Hosoo Workshop, more precisely on the warp and weft threads stretched across it. The raw materials and rotating machinery at the Historical Dyeing Research Lab. are more than just objects. Each is assigned its own space and related to the waveform. Then, the intricate spatial features of the warp threads begin to emerge. Slow tracking shots go on tracing the spatial aspect and geometric configuration of the threads, until the loom finally begins to move, revealing the process of weaving. As long as fabric is being woven, the loom continues its repetitive movement like a perpetual motion machine. The focus now shifts to the border where the warp and weft meet. This marks the midpoint of the work and its zenith. The camera gradually zooms out. Although looms have been captured on film numerous times, this particular instance appears to be the first of its kind. We are presented with an experience not unlike that of gazing into the cleft at the Oracle of Delphi in ancient Greece: we are witnessing the emergence of a world that is the fabric.

From this point onward, the up-and-down motion of the loom gradually transforms into a wave-like undulation. We see the components of the Jacquard loom vibrating. The physical world—straight threads, mechanical structures—intervenes in and transfers to the moving waveforms. It is swallowed up by Nicolai's distinctive sound, which is organized by first decomposing sound waves into frequencies via a Fourier transform and then recombining them into a com-

plex whole in layers. Nicolai describes *Wave Weave* as a new experiment that applies pattern analysis from spectrography (spectral analysis) to the image-sound score of the textile *Sono Obi*.

Sound as Vibration-Textile

The subtitle of the current exhibition is *Fusion of Sound and Textile*. Here, "fusion" does not refer to a subjective, analogical amalgamation, but rather a data-based, mathematical unification. The production process consists of a merological sharing of the overall mathematical system among the creators, while Nicolai, based on traditional Japanese kimono obi production, converts into images the expression by electronic sound as a physical waveform and its score. The digital images are in turn converted into a warp-weft weaving system, to be automatically woven into a fabric on the Hosoo Workshop's Jacquard looms. *Wave Weave* consists of footage of the generation of that sub-organism, with newly synchronized sound. In the future, a cyclical structure [sound obi sound] will be established. The core remains constant while details change. The data obtained by optical scan of the physical textile, *Sono Obi*, is reduced back into sound in various modes.

In a phase distinct from this mathematical transformation of sound/textile (matter), Nicolai links in his work the aforementioned physical world-geometric forms of objects with their fluctuation (moiré). Nicolai has been deeply committed to the subject of moiré for quite some time, even compiling an extensive catalog of his own collection.[4] The ubiquity/uneven districution and misalignment of continuous patterns: moiré properly speaking cannot occur unless at least two patterns overlap through movement, creating the misalignment and blur. In other words, it is a geometric image.[5] However, it stems from the physical interface, which involves friction and tactile elements, requiring mediation. The opening sequence of *Wave Weave* reveals the root cause of Nicolai's fixation on the moiré pattern.

The Jungius Workshop

In his manuscript *Texturæ contemplatio* [*Contemplation of Weaving*] and *Texturarum theoria modo sciendi physico inserviens* [*Theory of Weaving as a Method of Physical Knowledge*], 17th-century Hamburg scholar Joachim Jungius (1587–1657) sketched out his unique view that links mathematical and geometric structures with physical observations of textiles and the weaving practices in which such structures are implemented.[6] Jungius's originality lies in his classification of the materiality of a fabric into two structures of parts, namely "hypostatic parts," ones that can exist outside a body after its decomposition, and "synhypostatic parts," ones that cannot exist or persist independently once a body is decomposed. Furthermore, he relates this classification to mathematical abstraction. There are elements here that resonate with Nicolai's "symbiosis." Leibniz is known to have taken a special interest in Jungius's research and attempted to obtain all of the Hamburg scholar's writings for publication. That there is a kinship between the warp-weft dual structure of textile and the 0/1 binary of digitization is intuitively evident. Leibniz's extraordinary interest is an indication of that.

Piranesi as Generation-Disintegration

The leap that connects the numerical and the mystique of the physical world: it provides a pathway to diversity, as Deleuze and Guattari have famously demonstrated in their reflections on textiles (quilt, felt) as a "striated" (as opposed to "smooth") space.[7] As another example of such affinity, quite distinct from the Japanese *yūgen*, I want to draw from the late Italian Baroque. Giovanni Battista Piranesi's "Imaginary Prisons" ("Carceri d'invenzione") is a series known in two editions, the first (1745–50) comprising 14 etchings, and the second (published in 1761) significantly revised to include 16 prints.

These etchings differ significantly in style from Piranesi's breakthrough work, "Views of Rome." In contrast to the earlier series, the "Prions" weave together images done in a sketch-like, unfinished manner, without indicating any specific place. Is this a subterranean prison—an underworld that seems almost otherworldly? There is no contrast that the sun would create between the beings (figures within the landscapes). Light and darkness are intricately intertwined. The beings cannot grasp which phase of the space they inhabit, which layer they exist on. Here, several architectural motifs appear in fragmented patterns, with geometric motifs such as distorted semicircles and spirals reminiscent of waveforms peeking through in places.

In her text "The Dark Brain of Piranesi," Marguerite Yourcenar mentions the "Prisons" series, quoting De Quincey's recollection in *Confessions of an Opium-Eater* of Romantic poet Samuel Taylor Coleridge describing the prints: *... the unfinished stairs and the hopeless Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in dreams.*[8] In my view, Piranesi's "Prisons" is more than just an infinitely proliferating world of relentless expansion. Though it is architectural, generation and disintegration, rising and falling appear to occur simultaneously there, in a state of equilibrium that exceeds imagination. If all these "Prisons" were to be learned by a generative AI, a diverse, multilayered moiré space would emerge.

Brian Ferneyhough, a contemporary British composer renowned for his Total Serialism and New Complexity theory, wrote an ensemble series titled *Carceri d'invenzione* (1981–86) after Piranesi. Identifying in the etchings "the masterly deployment of layering and perspective which gave rise to this impression of extraordinary immediacy and almost physical impact," Ferneyhough remarks that multiple lines often collide in the details, sometimes even extending beyond the edges of the picture plane, carried by the viewer's imagination, and connecting with each other.[9] In Nicolai's *Wave Weave*, the world is in a state of equilibrium, with generation and perpetual repetition proliferating along the horizontal axis. Here I see a *Kunstwollen* (artistic volition) that shares the same roots as Piranesi's Prisons.

Nicolai's *Wave Weave* is an astonishing work that pushes the meticulous observation of the physical world of weaving to its very limits. In so doing, it moves from the mathematical and geometric aspects of textiles into a world governed by vibration (waves and oscillations, or perhaps a manifestation of their intrinsic nature), resulting in a reciprocating motion. Ultimately, the work even invokes the primordial elements such as fire and water. I had no idea what kind of work it would eventually become during production, but the finished piece far exceeded my expectations.[10] While fully in line with the components common to the vast body of Nicolai's previous work, and with several of the artistic strands he has pursued, *Wave Weave* can be characterized as a seminal piece representing a new direction for the artist himself.

Wave Weave is expected to be presented in various accessible media formats in the future, including an installation at the Hosoo Gallery, screenings on large displays, streaming, and vinyl.

Notes

1. In *Timaeus*, Plato develops the stupendous theory that links fire to the regular tetrahedron, a Platonic solid (a chain of right-angled triangles), to corroborate his idea that the elements turn from one into another. Nicolai by contrast seeks to approach not the universality of geometric solids, but the moiré patterns arising from the overlapping and blurring of forms. See Plato, *Timaeus*, trans. Donald J. Zeyl (Indianapolis: Hackett, 2000), 49a ff.

2. *Isozaki Arata to Fujimori Terunobu no "niwa" kenchiku dangi* (Rokuyō-sha, 2017), 11.

3. See *carsten nicolai syn chron*, exhibition brochure (not for sale) (Yamaguchi Center for Arts and Media, 2005).

4. See Carsten Nicolai, *Grid Index* (Berlin: Gestalten, 2009).

5. Carsten Nicolai's older brother is Olaf Nicolai, also an artist. A member of the New Conceptualism movement, Olaf is known for his method of transforming various visual references into installations. His installation at the 2002 Venice Biennale featured the 16th-century painting The Flagellation of Christ by Jan Baegert (1507–13), depicting Jesus with numerous identical drops of bloody sweat erupting from all over His body—a highly unusual representation of the Lord. The artist extracted the pattern of those drops from the painting, expanding and transforming the identical shapes in five sizes. Olaf then transferred an immense number of the resulting shapes onto all the walls of the installation as wallpaper, creating an all-over pattern display space. In other words, he proposes through representation that continuous geometric patterns (though here organic shapes) reminiscent of moiré may be intrinsically and deeply connected to corporeality. See Olaf Nicolai, *«REWIND» FORWARD* (Ostfildern-Ruit: Hatje/Cantz, 2003).

6. Michael Friedman, *On Joachim Jungius' Texturæ Contemplatio: Texture, Weaving and Natural Philosophy in the 17th Century* (Cham: Springer, 2023).

7. "... the fabric can be infinite in length but not in width, which is determined by the frame of the warp: the necessity of a back and forth motion implies a closed space (circular or cylindrical figures are themselves closed)" (Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi [Minneapolis: University of Minnesota Press, 1987], 475). Deleuze further points out in his *Cinema 1* that Hitchcock's image-movement unfolds based on this "finite/infinite framing" determined by the process of textile manufacturing.

8. Marguerite Yourcenar, "The Dark Brain of Piranesi," in *The Dark Brain of Piranesi and Other Essays*, trans. Richard Howard (New York: New York: Farrar, Straus, Giroux, 1984), 126.

9. *Brian Ferneyhough: Collected Writings* (London: Routledge, 1995), 131.

10. This new work by Nicolai originated from a commission by the Japanese curatorial team, conceived within the context of Hosoo's ongoing investigation into the relationship between sound and textile. Before formulating the conceptual framework, extensive preparatory research was conducted, including a comprehensive review of the Hosoo archives, intensive fieldwork at the production facilities in Kyoto and Tamba, and environmental site surveys. Following this preparatory phase, the artwork was produced, with principal filming completed in March 2025.

Kazunao Abe

b. 1960, Nagano Prefecture, Japan. Freelance curator and producer. Professor at Tokyo Polytechnic University. Abe began his career as a curator at Canon Artlab in 1990–2001. From 2003 to 2017, he served as chief curator, artistic director and deputy director at the Yamaguchi Center for Arts and Media [YCAM], where he oversaw the overall direction and supervision. His major projects include Carsten Nicolai's *syn chron* (2005–2006), *LIFE—fluid, invisible, inaudible...* with Ryuichi Sakamoto and Shiro Takatani (2007), Yoshihide Otomo's *ENSEMBLES* (2008), Seiko Mikami's *Desire of Codes* (2010), Moon Kyungwon's *Promise Park* (2013–2016), and *Vanishing Mesh* (2017). He curated *Otherly Space / Knowledge* at Asia Culture Center [ACC] in Gwangju, Korea (2018), and *continuum resonance* with Daito Manabe at VS. Grand Green Umekita, Osaka (2024).

Carsten Nicolai
b. 1965, Karl-Marx-Stadt, Germany. Since 2015 Professor of Digital and Time-Based Media at Dresden University of Fine Arts. Carsten Nicolai is a Berlin-based artist and composer whose work bridges visual art, science, and sound. Drawing on mathematical systems, error, and self-organisation, he expands the boundaries between artistic genres. His work has been presented at "documenta X" (1997), the "Venice Biennale" (2001, 2003), and in major solo exhibitions at Schirn Kunsthalle Frankfurt, Neue Nationalgalerie Berlin and Haus der Kunst München. Under the pseudonym Alva Noto, he is a leading figure in electronic music, performing worldwide and collaborating with artists including Ryuichi Sakamoto, with whom he composed the Golden Globe–nominated score for *The Revenant*.
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Carsten Nicolai
Wave Weave
2025

Director: Carsten Nicolai
Music: Alva Noto

Director of photography: Kotaro Tanaka
First assistant camera: Tomoki Furukawa
Second assistant camera: Ryosei Takahashi
Lighting: Kiyoshi Murakami
Assistant lighting: Hiroyuki Mori
Assistant lighting: Akira Amemiya
Digital imaging technician: Yutaka Suzuki
Field recording: Takeshi Azuma

Editor: Krsn Brasko
Postproduction: Simon Mayer
Postproduction: Axel Klostermann
Technical assistant and design: nibo

Curator: Kazunao Abe
Curator, HOSOO GALLERY: Kumiko Idaka
Production manager: Rina Watanabe

In Collaboration with HOSOO
Supported by Acht Frankfurt
Courtesy Galerie EIGEN + ART Leipzig/Berlin

Carsten Nicolai
Sono Obi Landscape
2025

Technical assistant/Design: nibo

Curator: Kazunao Abe
Curator, HOSOO GALLERY: Kumiko Idaka
Production manager: Rina Watanabe

In Collaboration with HOSOO

Courtesy Galerie EIGEN + ART Leipzig/Berlin

WAVE WEAVE: Fusion of Sound and Textile [World Premiere]
November 13 , 2025–March 8, 2026

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Cooperated by Studio Carsten Nicolai, Galerie EIGEN+ART Leipzig/Berlin
Editorial cooperation: Rurihiko Hara
Guest curator: Kazunao Abe
Exhibition supervisor: Kumiko Idaka

Promotional design: Akihiro Morita
Project management: Rina Watanabe
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JAPAN CULTURAL EXPO 2.0