



MAP of the
Interior World.

The Sound of P' (Chapter II)

Believed in times past to consist of a void, the center of the earth revealed itself once looked at from the perspective of waves. Traveling through space and matter, waves of energy proved to reach beyond our hold, accessing by way of oscillation this inner core where all sort of wonders (and wonderings) happened to be projected over the centuries.

Equally aimed at gaining access to the object of their parallel desires, cartographers, early sci-fi authors, scientists and hollow earth believers came to articulate a common search: via different means and methods yet resonating with one another, scientific explorations and imaginary mappings of both the Earth and the Moon laid out a same field of possibilities, animated by the specular purpose of defining our relationship to this magnetic core that we point at—as a matter of gravity.

In 1936 Danish seismologist Inge Lehmann – *the master of a black art for which no amount of computerizing is likely to be a complete substitute* – published an article bearing the one letter title “P’.” Drawing on her study of the seismograms of an earthquake occurred in New Zealand in 1929, she was the first researcher to present evidence of the Earth’s firmer inner core: Acting discontinuously due to the diverse densities of the internal layers—as she figured and eventually found out, a particular type of seismic waves named P’ carried a message delivered to her attention from the center of the Earth.

Adjacent to and intertwined, as they are in history, with Lehmann’s scientific mappings, suggest that the Earth could have either been hollow or containing a substantial – inhabited – interior space.

On Sunday the 19th of May between 2 and 6 pm an acoustic universe translating into sound the curves registered by Lehman’s original seismograms will bring the Earth’s innermost voice in the space of the Emily Harvey Foundation—the search into mythical and scientific mappings having as well been rendered tangible.

A seismographic gesture – as a warburghian attitude towards images can be – **Nanna Debois Buhl**’s temporal and spatial constellation will eventually light up a hole in the ground—possibly hinting at the ever absent center of our own desiring capability.

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Nanna Debois Buhl is a Danish visual artist based in New York. Her work combines a poetical, visual language with theoretical and literary references, often making use of formats such as maps, atlases and travelogues. Buhl's projects examine historical and cultural knowledge through plants, animals, images, and architectural components and are realized through a combination of installation, drawing, film, text, photography and sound. Buhl received her MFA from The Royal Danish Academy of Fine Arts in 2006 and participated in The Whitney Independent Study Program, New York in 2008-09. She has been artist-in-residence at Lower Manhattan Cultural Council and International Studio & Curatorial Program (ISCP), New York. Recent shows include: El Museo del Barrio, NY; Art in General, NY; The Studio Museum in Harlem, NY; Bureau, NY; Lunds Konsthall, Sweden; Kunsthallen Brandts, Denmark; Aarhus Kunstbygning, Denmark; Ar/Ge Kunst, Italy; Westfälischer Kunstverein, Germany. Her work is in the collections of the Museum for Contemporary Art and The National Museum of Photography in Denmark. Buhl's artist's books *A Journey in Two Directions*, *City Grammar* (with Liz Linden), and *Atlas of Anatomy* (forthcoming) are published by Revolver Publishing. Her work has recently been discussed in Art in America, Flash Art, Artforum, and The New York Times.

The Sound of P' (Chapter II) is curated by **Chiara Vecchiarelli**

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The Emily Harvey Foundation

Sunday, May 19, 2013

2 – 6 pm

537 Broadway

10012 New York

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from the series:

Lea Porsagher

Friday, May 17, 2013, 7:30 – 9 pm

Nanna Debois Buhl

Sunday, May 19, 2013, 2 – 6 pm

Kristina Buch

Tuesday, May 21, 2013, 7:30 – 9 pm