

Kory Reeder

# Untitled, 1959

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for pitch-pipes

(2020)

Always quiet.

Start anywhere, but always move adjacently: vertically, horizontally, or diagonally.

Engage in the silence; engage in listening; feel the spaces.

One tone

Very Long

Becomes two tones

Together

A breath

Again

With this piece, I'm more interested in creating a space, or a *place*. On some level, I have attempted to give a general direction to this space. "It's over there," the details are left for you. In this strange place, I'm reminded of Agnes Martin, whom this piece is named after.

*Written especially for Denis Sorokin*

*Written in quarantine.*

*www.koryreeder.com*

"Agnes had a tiny little garden of roses in front of her door. I remember once there was a very beautiful rose in a bud vase and my granddaughter Isabel was looking at it. Agnes took the rose out of the vase and she said to Isabel, 'Is this rose beautiful?' And then Agnes put the rose behind her back and said, 'Is the rose still beautiful?'"

So the beauty is not the rose, the beauty is within you and the rose just makes you recognize that beauty. She was a great philosopher, but not a mystic as people like to say. There was nothing mystical about the work; it was, in its own way, practical." - Arne Glimcher

"Of the genesis of her paintings, Martin said, "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do." Martin rendered fine vertical lines and lightly shaded horizontal bands in oil and pencil, softening the geometric grid, which in this case seems to expand beyond the confines of the canvas. For Martin the grid evoked not a human measure but an ethereal one—the boundless order or transcendent reality." - MOMA

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