

Here I work with a series of paintings developed in dialogue with Morton Feldman's percussion solo *The King of Denmark*. Feldman wrote the piece in August of 1964 in Coney Island. The life on the beach had inspired him to compose for a solo percussionist. Feldman drew a graphic score for fingers, hands and arms leaving the notation open and prevented for repetition. In relation to other percussion solo these soft sounds are entirely different.

The piece is about Christian X who during the Nazi occupation of Denmark carried the yellow Star of David. Feldman would call this expression silent resistance, with reference to the power of military music.

Constantly the sound of Feldman in the studio and the rhythm of the laying of paint is affected by the way in which the accords arrive, and interlaced with silence. The rhythms are irregular, overlap and pass, independently of any hierarchy. Focus shift, something ugly appears, a collage of trash, incite a leap, the ethics of the continuous aesthetic judgements.

The paintings inhabit their own individual score, each piece express something that cannot be repeated. What happens next? Does death allow for movement? Is death silent?

/ Erik Jeor, Stockholm 2010