



High Notes

TJ 1974

Tom Johnson

Logical Music

14.02.24 > 20.04.24



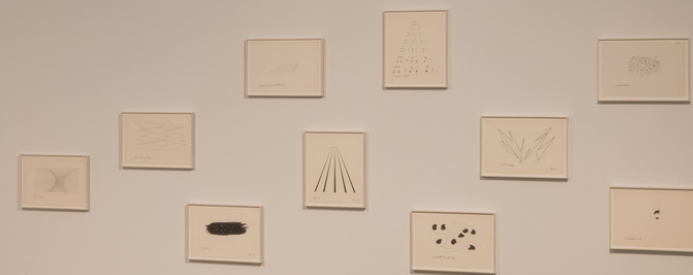
Logical Music explores the relationship between image and music in the work of Tom Johnson (Colorado, USA, 1939), a musician and composer who has tirelessly explored to expand the boundaries of the arts and pave new paths.

[Link to the sound piece Kirkaman's Ladies, 2009. Performed by harpist Manon Pierrehumbert playing in the hall.](#)



Tom Johnson's career spans over five decades. He is the author of a musical oeuvre that transcends the boundaries of mere sound to delve into the realms of the visual, the verbal, and mathematics.

The exhibition includes previously unpublished drawings from his series *Imaginary Music* (1974), along with a selection of drawings from the *Kirkman's Ladies* series, where mathematics and musical composition define the visual work.



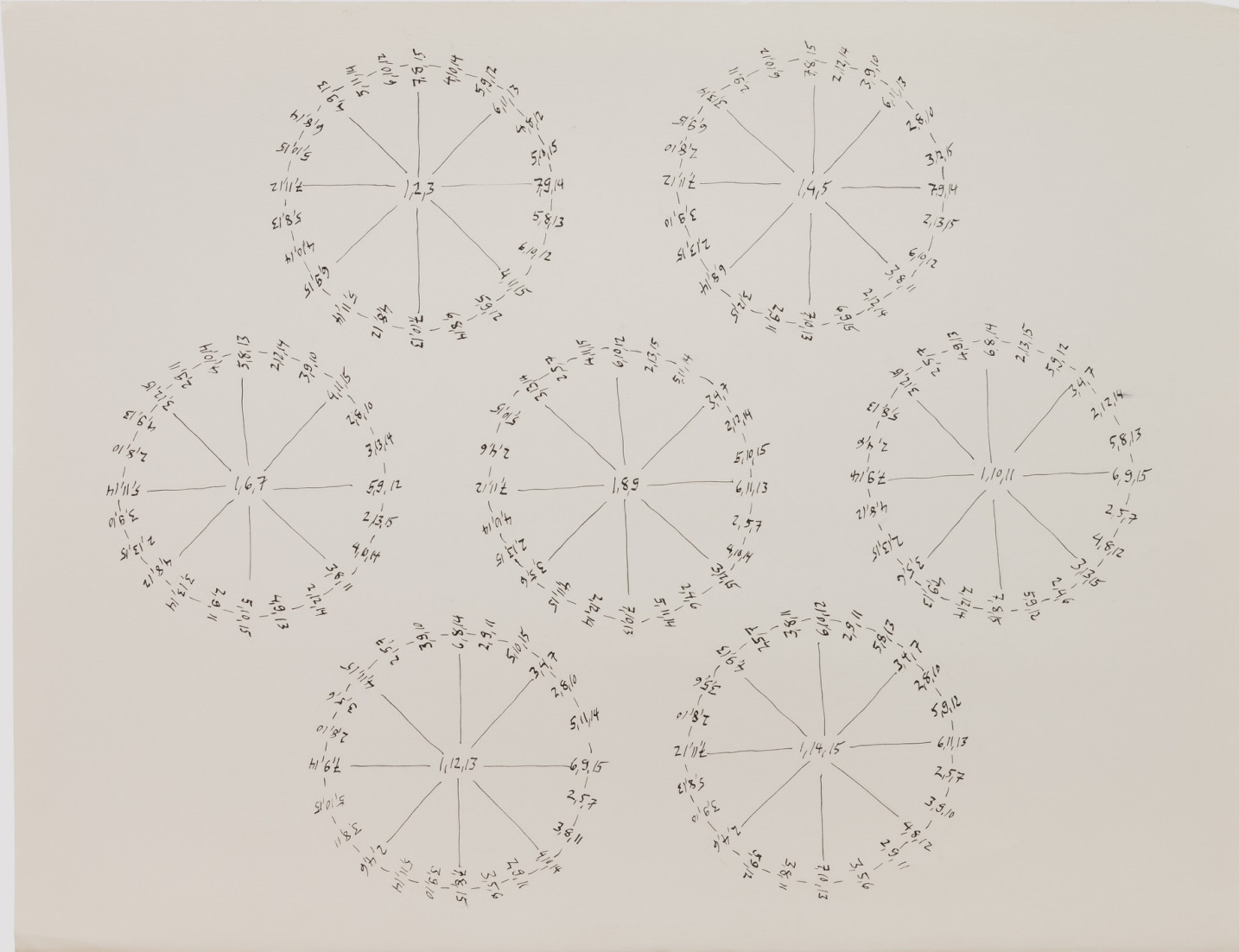


In the gallery's minicinema, there will be a screening of Tom Johnson's videos, "Illustrated Music," accompanied by commentary on his compositions.

["Link to YouTube channel where Tom Johnson explains his compositions and drawings."](#)

Selection of drawings from Kirkman's Ladies: a collection of musical compositions in three voices preferably for three flutes or a single harp.





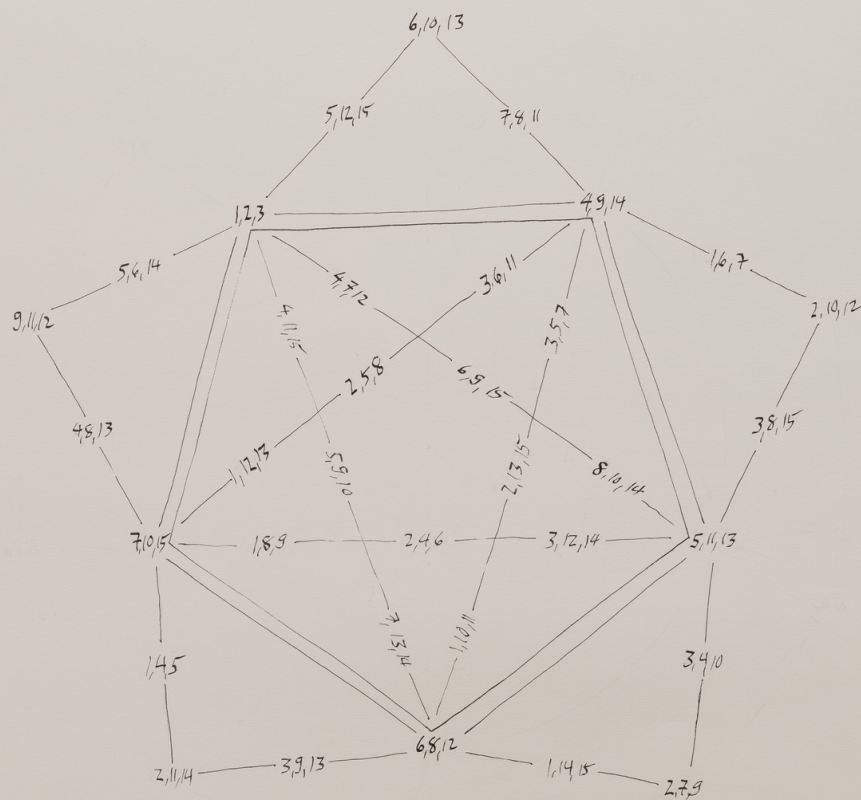
Kirkiman's Ladies #1, 2009

Ink on paper

49 x 65 cm

Signed and dated

1.500 € / 1.815 € (21% VAT included)



Kirkiman's Ladies #80, 2009

Ink on paper

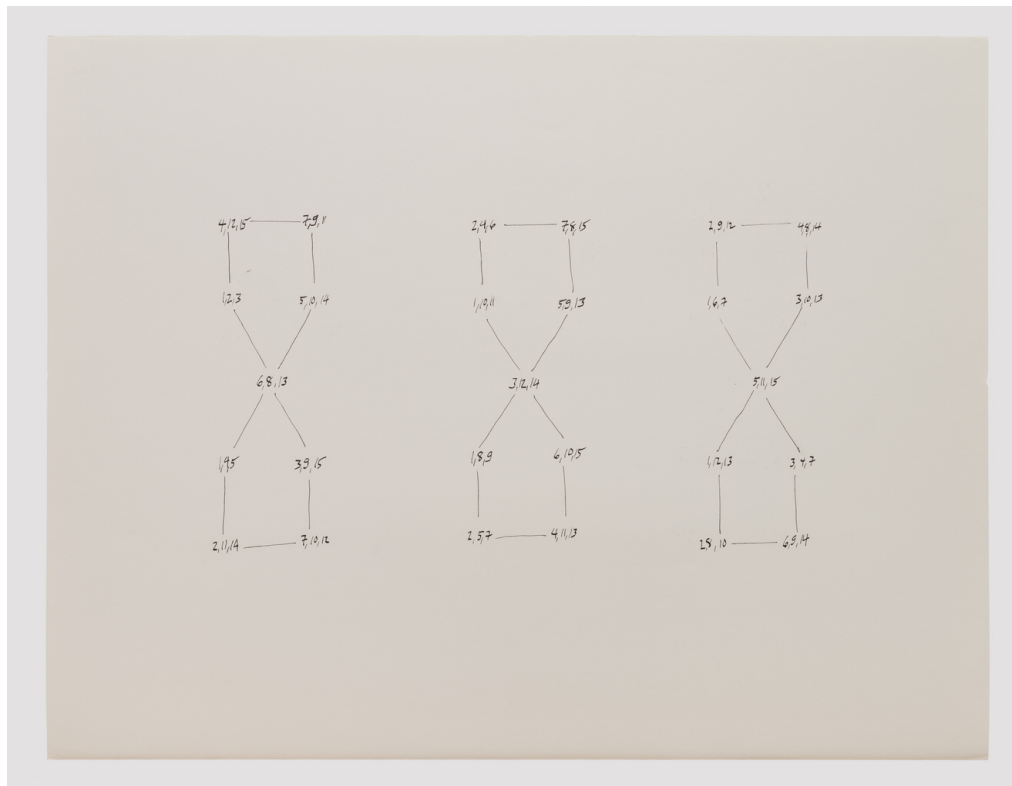
49 x 65 cm

Signed and dated

1.500 € / 1.815 € (21% VAT included)

In the last three decades, Tom Johnson has conscientiously dedicated himself to creating series of drawings primarily formed by numbers and lines, which take as their starting point his musical compositions. These drawings represent graphically the various possibilities of the different approaches that define each of these series. In other words, they represent the different solutions to the (mathematical) problems posed in each composition. In these works, mathematics and music define the visual piece, which can be interpreted musically, as an intellectual artifact, or as a simple diagrammatic image. One of these series is Kirkman's Ladies, presented here.

In 1847, an English pastor and amateur mathematician named Thomas Pennington Kirkman posed the following problem: "Fifteen girls from a school go for a walk in groups of three for seven consecutive days; they must be ordered daily so that no two walk together twice in a row." Kirkman's girls can be considered the beginning of Kirkman's Ladies combinatorial designs (2005). It takes 35 blocks to solve the problem: five blocks per day for a week of seven days. And that is what this piece of rational harmonies proposes. Its visual translation is these drawings, which, based on an extremely rational approach, convey the beauty of numbers and sets.



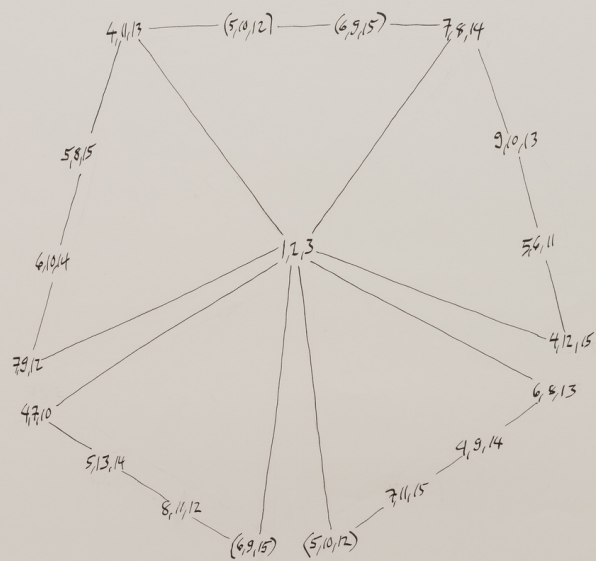
Kirkman's Ladies #17, 2009

Ink on paper

49 x 65 cm

Signed and dated

1.500 € / 1.815 € (21% VAT included)



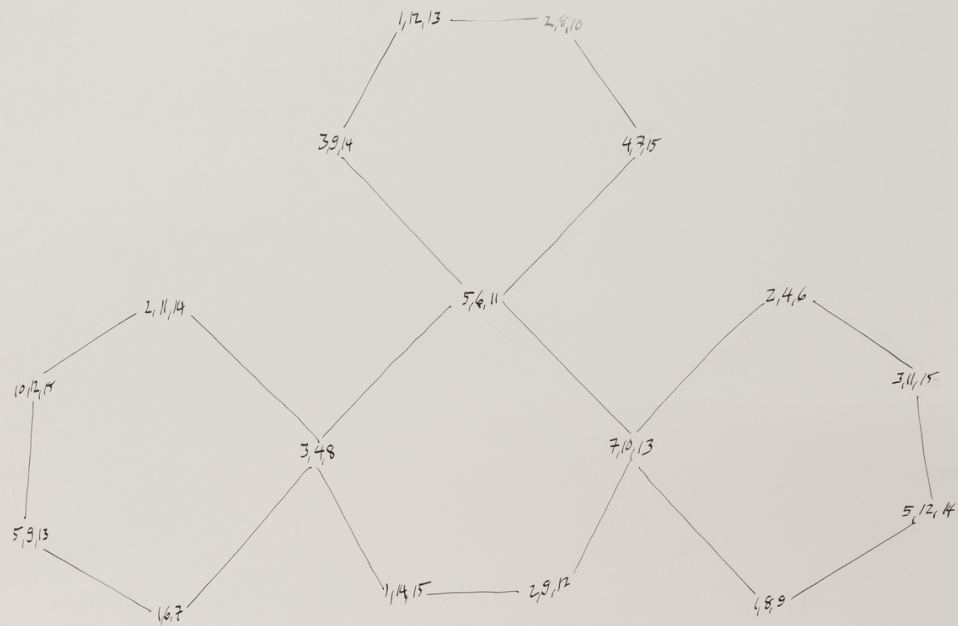
Kirkiman's Ladies #37, 2009

Ink on paper

49 x 65 cm

Signed and dated

1.500 € / 1.815 € (21% VAT included)



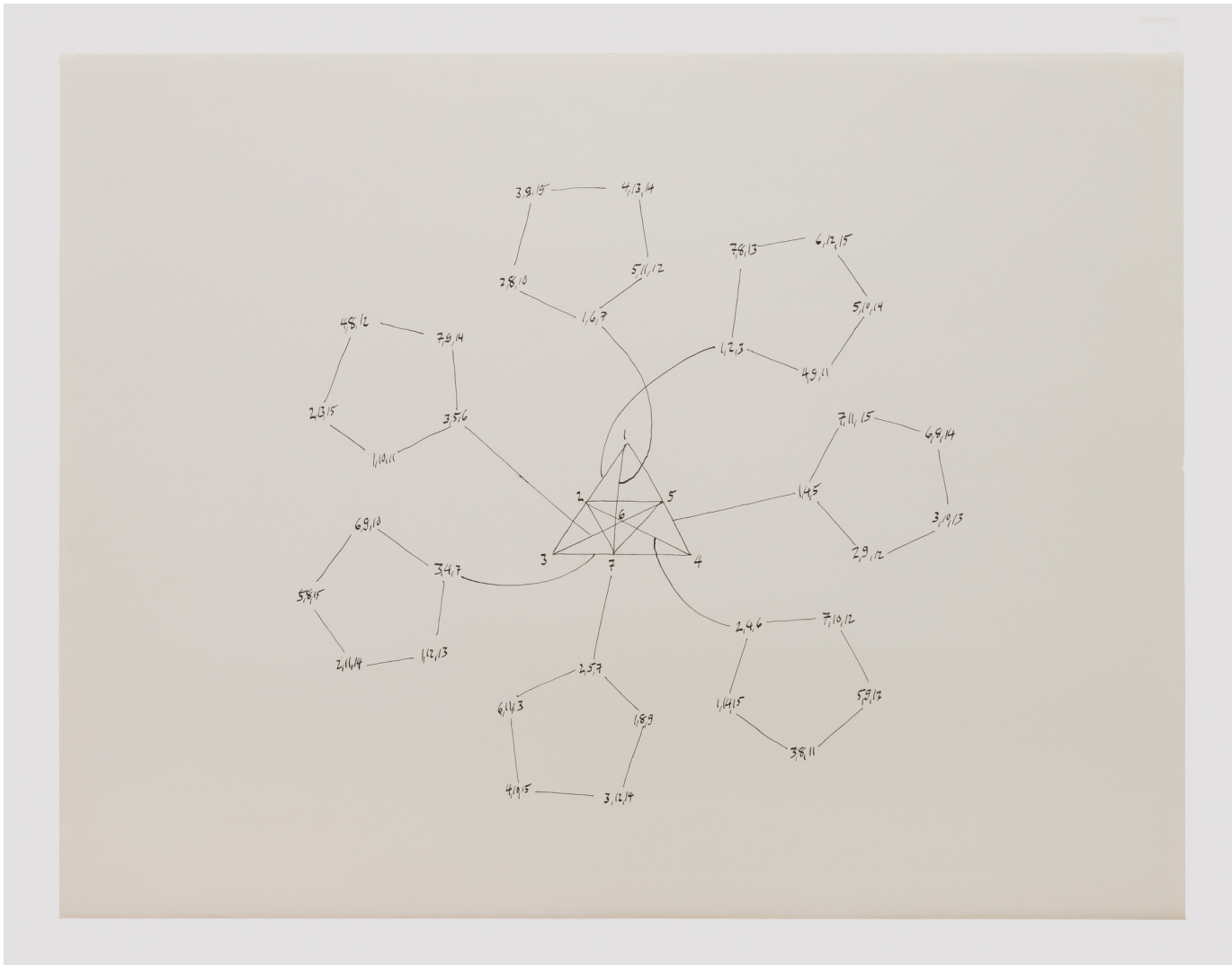
Kirkiman's Ladies #67, 2009

Ink on paper

49 x 65 cm

Signed and dated

1.500 € / 1.815 € (21% VAT included)



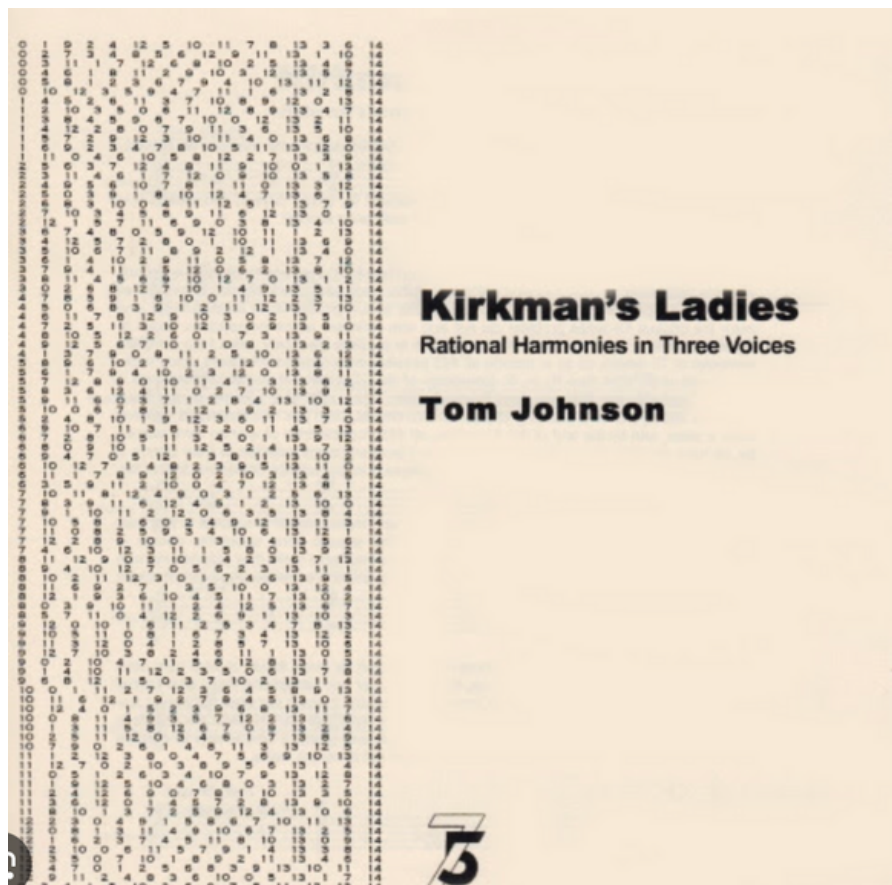
Kirkiman's Ladies #61, 2009

Ink on paper

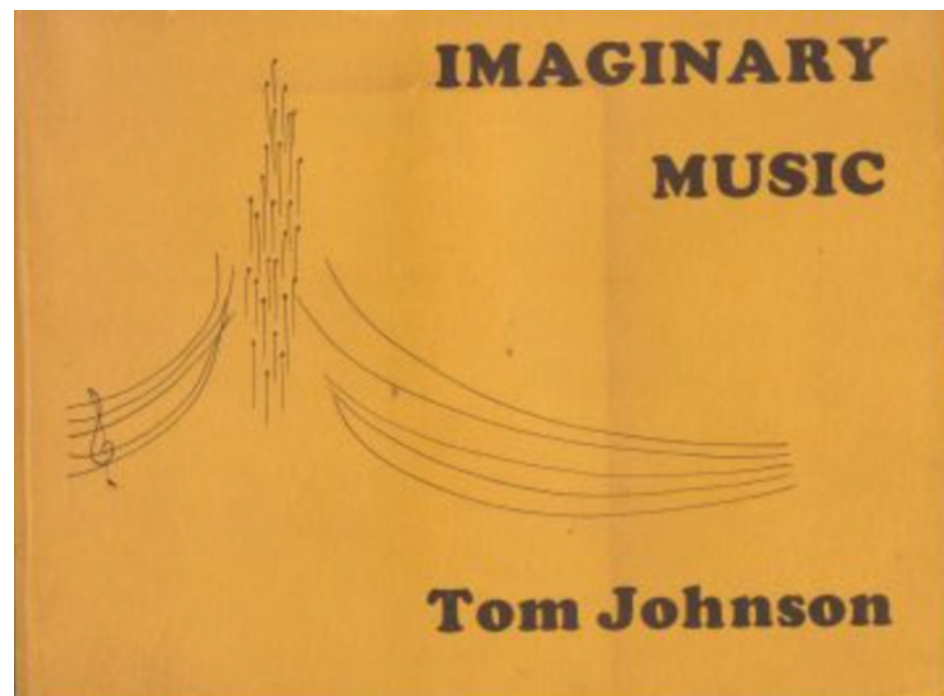
49 x 65 cm

Signed and dated

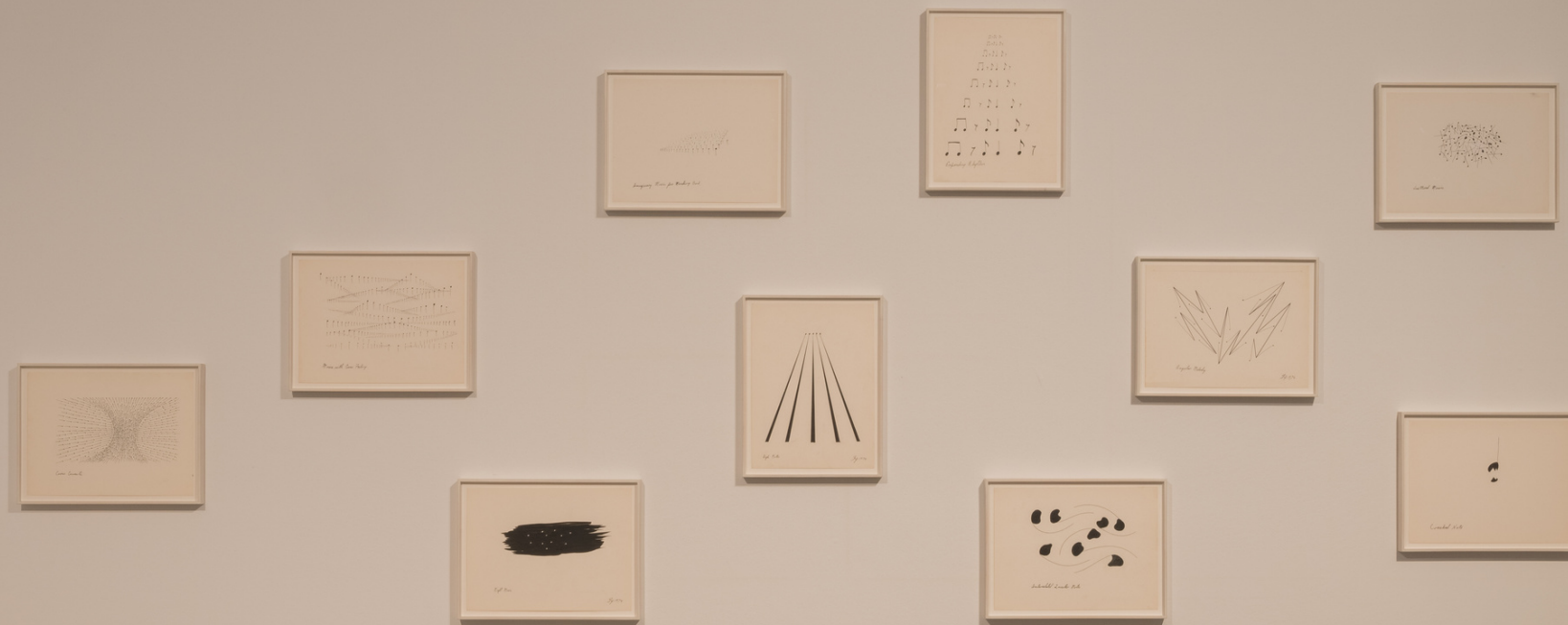
1.500 € / 1.815 € (21% VAT included)



Kirkman's Ladies' music sheet, published by Editions 75



published cover for Imaginary Music, 1974.
Published by Two-Eligteen Press. Room 218, NY



View of unpublished drawing from the *Imaginary Music Series*



Imaginary Music Series

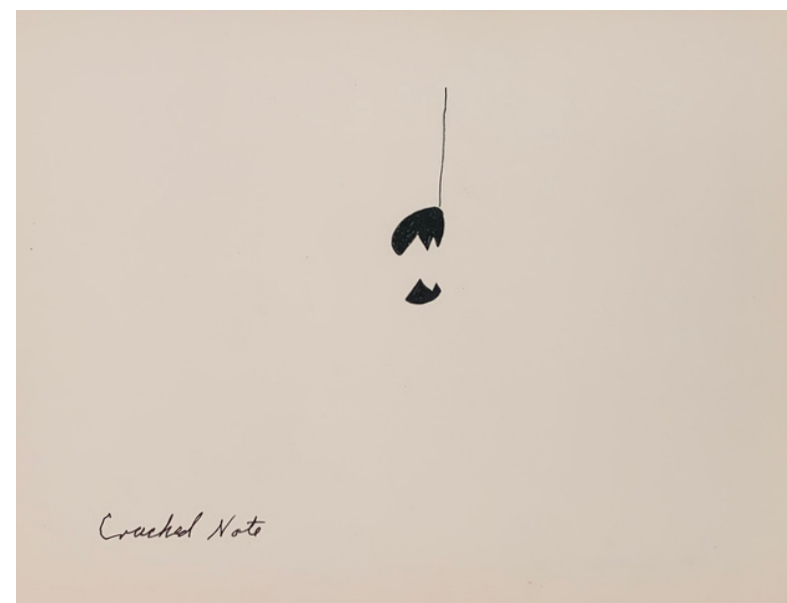
Night Music, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

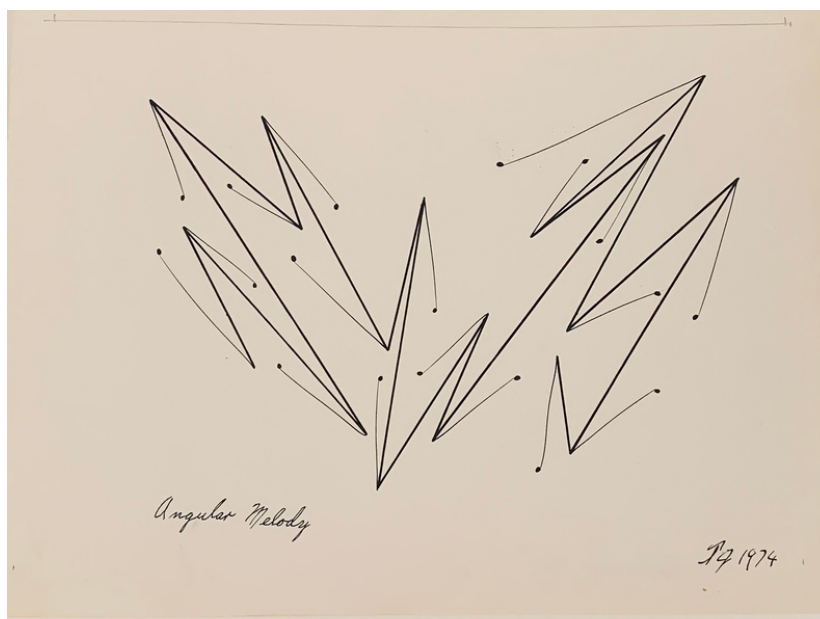
Crushed Notes, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

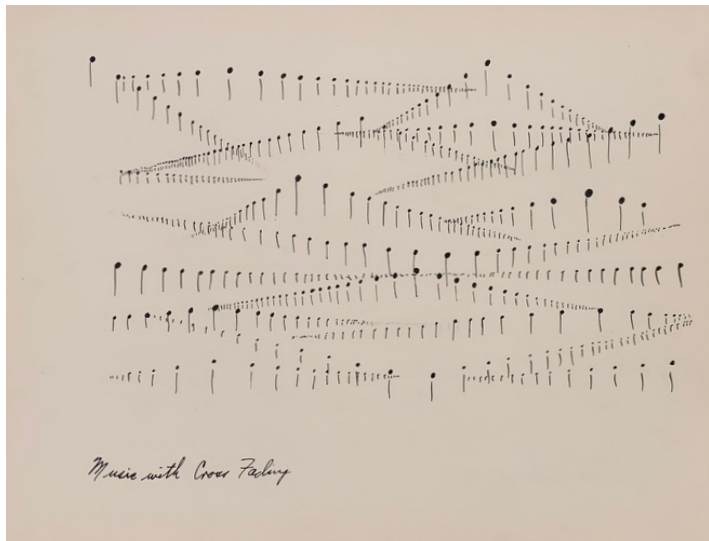
Angular Melody, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

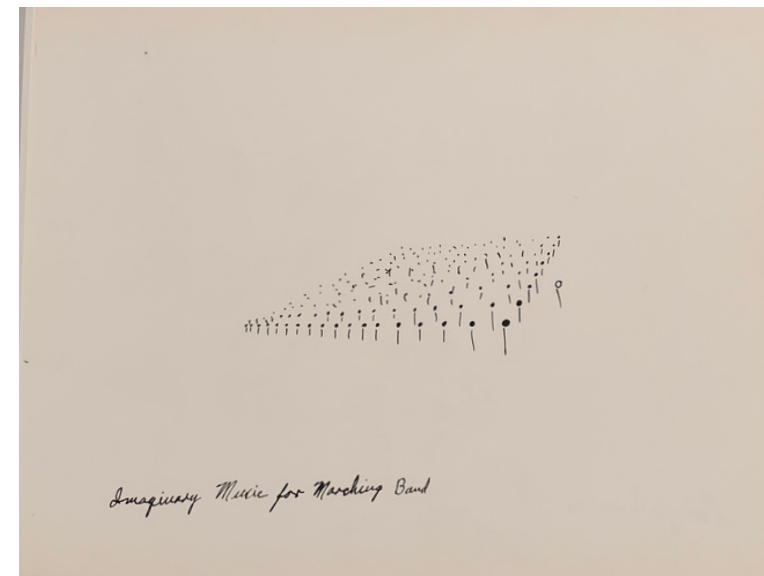
Music with Cross Fading, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

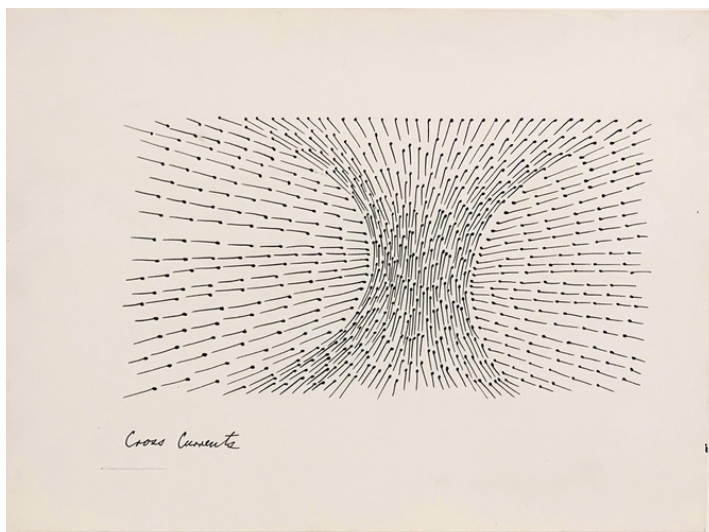
Imaginary Music for Marching Band, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included))



Imaginary Music Series

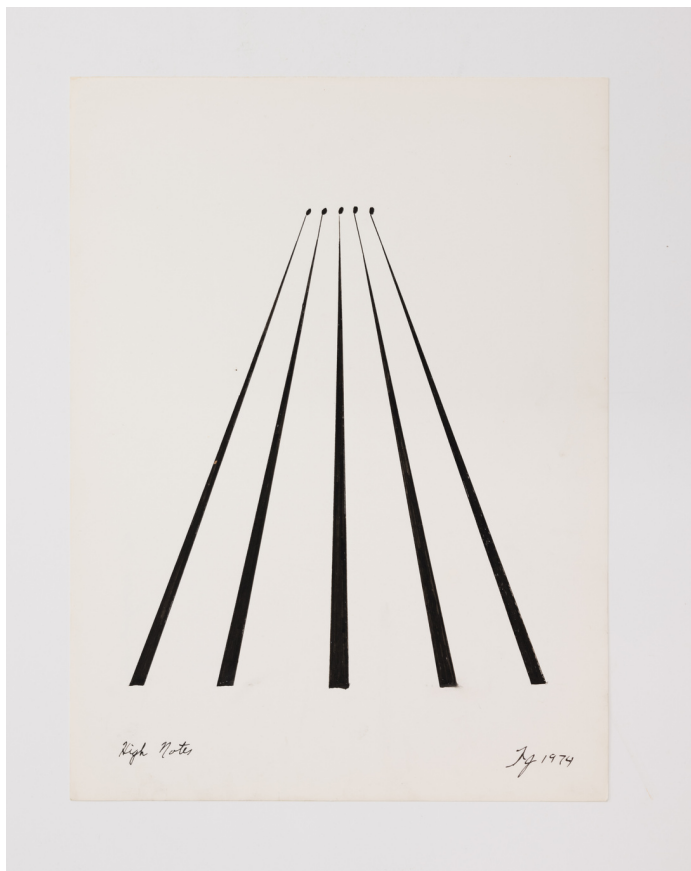
Cross Currents, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

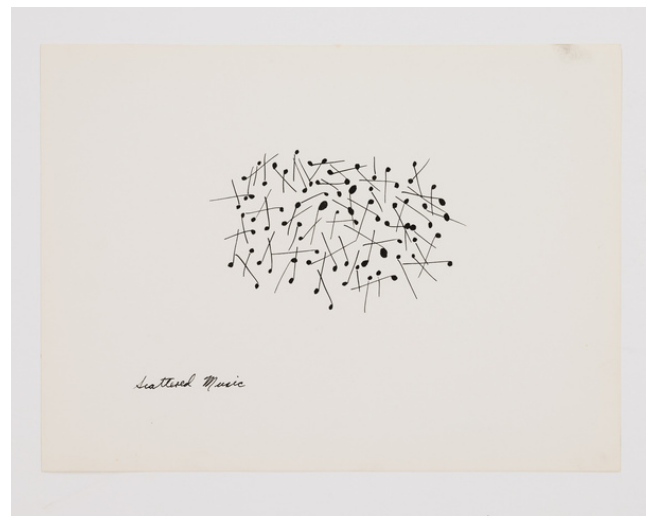
High Notes, 1974

Ink on paper

31 x 23 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

Scattered Music, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

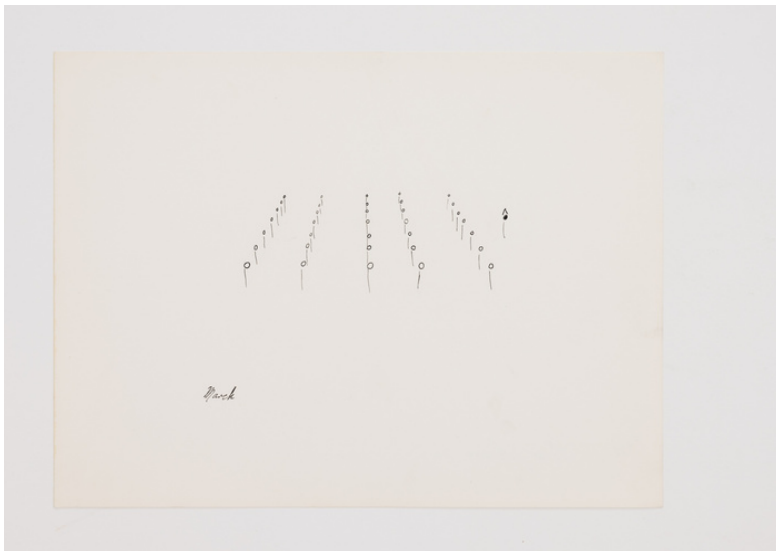
Interrelated Quarter Notes, 1974

Ink on paper

23 x 31 cm

Signed and dated (framed)

1.400 / 1.694 € (21% VAT included)



Imaginary Music Series

March, 1974
Ink on paper
23 x 31 cm
Signed and dated

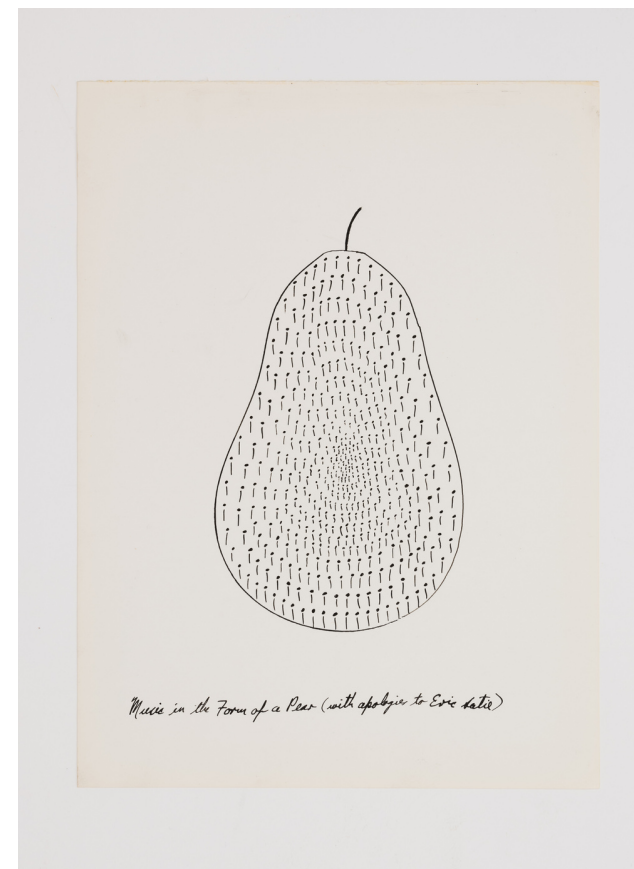
1.300 € / 1.573 € (21% VAT included)



Imaginary Music Series

Half Note Composition, 1974
Ink on paper
23 x 31 cm
Signed and dated

1.300 € / 1.573 € (21% VAT included)



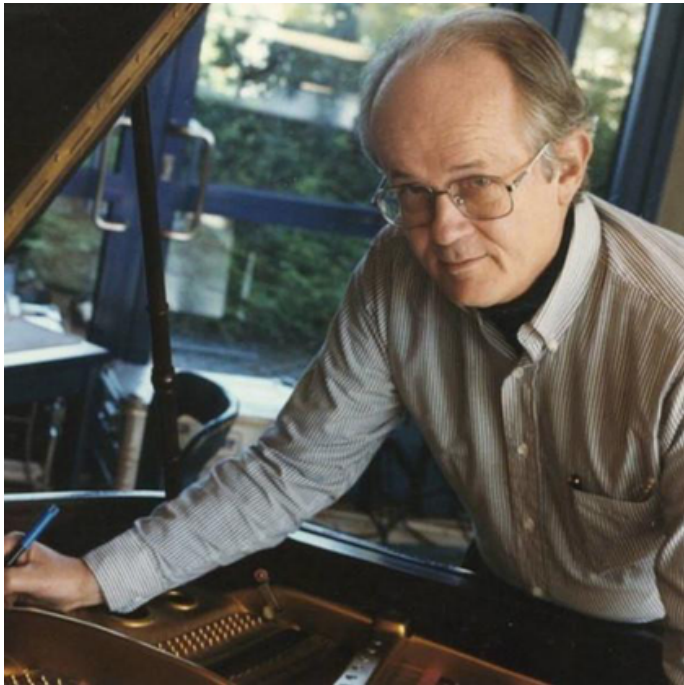
Imaginary Music Series

Music in the Form of a Pear (with Apologies to Eric Satie), 1974
Ink on paper
31 x 23 cm
Signed and dated

1.300 € / 1.573 € (21% VAT included)

Tom Johnson

(Colorado, 1939)



He is a composer and former student of Morton Feldman. He is considered a minimalist musician, as he works with simple forms, limited scales, and, in general, reduced materials. However, his work unfolds in a more logical manner than most minimalists, often using formulas, permutations, predictable sequences, and various mathematical models.

Johnson is known for his operas: *The Four Note Opera* (1972), which continues to be performed in many countries. *Riemannoper*, which has been staged over 30 times in German-speaking countries since its premiere in Bremen in 1988. His major composition, *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, choir, and soloists, with text by the German theologian Dietrich Bonhoeffer, premiered in Maastricht in 1996, and has since been performed in Berlin and New York. Johnson has also written numerous radio pieces, such as *J'entends un chœur* (commissioned by Radio France for the Prix Italia, 1993), *Music and Questions*, and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996.

Among his recent projects, we highlight *Tilework* (2003), a series of 14 pieces for soloists, *Galileo* (2005), a 40-minute piece written for a percussion instrument created by the author himself, *Slight Variations* for piano (2015), *Sept septuors* (2016), *Knock on Wood* (2018), and *Illustrated Music* (all pieces currently available on his YouTube channel). His music is published by Editions 75 (www.editions75.com).

He recently had his first retrospective exhibition in Spain at the José Guerrero Center in Granada, "Illustrated Music," curated by Eduard Escofet. It includes an exhibition catalog.