

## Kommentar von Ben Richter:

„I've long admired Bernhard Paul's work as well as the music of each of these composers. What I love so much about this series is how, even contained absolutely within his individual abstract style of pillar "units", Paul sees a whole unique visual world in the sound-world of each composer.

In the Haas series, each unit (pillar, line, stroke) contains many colors or jointed limbs, like Haas's microtonal system which offers six different shades of F or C-sharp or A ... but there is also a consistency, a harmony, among all the units/pillars, in that an overall symmetry emerges, vivid in color, looking something like a synesthetic harmonic spectrume ... the structure's sturdy complexity and clarity create a beautiful crystalline form.

In the Cage series, by contrast, chaos comes in, fading, pointillizing, mirroring, shimmering as pillars and structures fade into one another ... the discrete units themselves are much less clear, and much of the beauty of this series comes from those liminal zones where they dissolve into one another, the horizons at which that foggy haze creates a tremulous, uncertain space.

The series of Schweinitz-inspired paintings is particularly fascinating in how the also-dissolving, texturally varied units can combine into a beautifully structured lattice like in the Haas paintings — perhaps Cagean units creating a more Haas-like "situation"... whether black and white or incredibly vivid colors, hidden behind darker pillars as if behind curtained windows, overall creating structures not fully visible and not fully symmetric or "sensible", but suggesting the always partially incomprehensible beauty of nature.„