

LEILA HELLER GALLERY.

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This Season, Art Gets Noisy

By ALINA COHEN

Exhibitions from Florida to Cleveland this winter are asking visitors to consider the affinities between sound and visual art — and the way we see (and hear) artwork.



Rudolf Bauer's "Symphony," 1919-23. © Rudolf Bauer Estate and Archive, San Francisco

Another "Symphony" hangs at New York's [Leila Heller Gallery](#) as part of an exhibition that celebrates the birth of the Guggenheim Museum. This early 20th-century painting, by the German artist **Rudolf Bauer**, similarly connects principles of musical arrangement with the organization of bright, exuberant shapes on his canvas. "The idea of composition is a double entendre," affirms curator Brooke McGowan Herzog. She points out that concepts such as balance and rhythm also structure an abstract painting. In 1939, Solomon Guggenheim opened his Museum of Non-Objective Painting on Manhattan's West 54th Street. According to Herzog, the curator and artist Hilla Rebay ensured that both Bach and Beethoven played in the space, creating a contemplative atmosphere. The Leila Heller exhibition includes works from artists who impacted the Guggenheim Foundation collection at its incipient stages, including the famed synesthete **Wassily Kandinsky** (who heard color and saw sound). The art invites visitors to imagine the days before the Frank Lloyd Wright space opened and classical music stopped flowing through the galleries.