

Gallery 2 – Arturo Kameya, *Sonido Majestic III* and *Sonido Majestic*

Imagine you are standing before a quiet and empty stage, not in the moment of music, but in the breath before or after. This pair of paintings by Arturo Kameya captures this suspended moment where sound is not heard, but is remembered or anticipated.

The painting on the left, *Sonido Majestic III* is a fairly large painting at 120 x 120 cm.

In subdued greens and greys it shows an indoor space waiting to be filled with sound, perhaps a recording studio or a venue for band practice, now resting in quiet stillness.

At the centre front of the painting is a white plastic chair, sitting empty as though waiting for someone to return. Surrounding it are three metal microphone stands each topped with a red circular object reminiscent of a vinyl record or a cymbal, all being displayed at different angles and heights. Each red disc bears the block capitals text “SONIDO MAJESTIC” (in English “Majestic Sound”) boldly proclaiming the power of sound to make us feel monumental feelings. Set back either side of the chair are two speakers on stands, tools of sound currently sitting silent. Their presence suggests a feeling that we’ve either just missed a jamming session or are expectantly waiting for one to commence.

At the top of the scene, a wide window with 5 panes of glass looking onto a dimly lit space beyond lets in the faintest of lights to the wall below which holds two overlapped paintings on canvas sheets. The top painting in grey tones shows a man fishing, obscuring the painting underneath and leaving it somewhat of a mystery. From what we can tell of its yellow toned brushstrokes, it appears to be a large landscape painting, with a suggestion of rocky hills and canyons.

The space feels hushed and paused in time, waiting for human presence to activate it again with sound.

The painting on the right, *Sonido Majestic*, is significantly smaller, at 32 x 40 cm, around a quarter of the size of its companion. The painting is in subdued blues and greys giving a calm dream-like feel, perhaps

hazy with memory, and reminiscent of evening light just before darkness descends.

It shows an outdoor concert or event stage with 6 bright lights facing out from its canopied roof suspended on metal stage trusses.

Around and on the stage are large black speakers and subwoofers painted with broad brushstrokes which suggest their detail rather than showing each element as they lie dormant, waiting to be activated.

Hanging from the front of the stage is a yellow toned banner with text reading “Sucursal del Cielo” which translates to “Branch of Heaven” in English. As with the word “Majestic” in the title, there’s a suggestion here that there is a sacred element to these spaces of sharing music and dance together. There is a second line of text underneath but its singular word is not clearly defined enough to be legible, it’s just the suggestion of text.

To the right of the stage is a metal billboard-esque structure bearing a sign on which it is again hard to make out the text, but the words “Centro” and “majestic” are clearly visible. A third word is indecipherable.

Behind this billboard structure is the suggestion of a see through fence, perhaps made of mesh, through which a parked up silver car can be seen.

The foreground takes up almost a third of the image, an expanse of grey flooring leading us up to the stage ready to feel the power of shared experience. This pair of paintings by Arturo Kameya captures this suspended moment where sound is not heard, but is remembered or anticipated.

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