

Colleen Asper: to catch the sounds that she can then give back with her own voice

Opens March 9th at New Media Artspace,
Baruch College, CUNY



Colleen Asper, *Echo: Anticipatory Mouth, Answering Ear, 2021, performance.*
Image courtesy of the artist.

NEW YORK, NY - February 27, 2026 – The New Media Artspace is proud to present the solo exhibition *Colleen Asper: to catch the sounds that she can then give back with her own voice*, a video performance in four acts. *to catch the sounds that she can then give back with her own voice* will be on view from March 9 through May 1, 2026 at the New Media Artspace website, tinyurl.com/to-catch-the-sounds, and at the New Media Artspace gallery in Baruch's Library and Information Building, 151 E. 25th Street.

The New Media Artspace will host Colleen Asper for a public artist lecture on Wednesday, April 29, from 6:00–8:00 p.m., location to come. The event is free and open to the public. [Please register here to attend.](#)

The New Media Artspace will host casual discussions with the artist for Baruch students from 1:45-2:45pm on March 11, 10-11 a.m. on March 16, and 11:30am-12:30pm on March 24 in the New Media Artspace and room 415 in the Library and Information Building. A virtual discussion will be held via Zoom from 1:30-2:30pm on March 16. Members of the

public who wish to attend may RSVP to newmediaartspace@gmail.com.

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The title, drawn from Ovid's *Metamorphosis*,¹ refers to the mythological plight of Echo, a character Asper investigates in this work. In myth and textual interpretations, Echo's significance is often relegated to second seat, after the more famous object of her love, Narcissus. But Asper's feminist intervention revivifies Echo's role. Echo is elevated as the sonic counterpart to Narcissus's visual repetition. Lacing tragedy through comedic misunderstanding and cruel deception, might Echo be a female protagonist film noir detective traversing loyalties to operate on her own terms? Or could she be a foil for psychoanalytic structures of subject-formation that lean too heavily on visual mimesis (notably, the mirror stage and Narcissus complex)? Vitally, as her figure bounces between playing these parts, Echo becomes an allegory for Noise: a cast-out other who doesn't occupy the position of speaking subject, but who is nevertheless necessary to substantiate information circuits, particularly those of digital media. As Noise, we find Echo echoing forth into the present day.

Combining performance, painting, viola, video, writing, and a zine, *to catch the sounds* consolidates Asper's interdisciplinary practice while troubling the distinctions between these mediums and the sense-worlds they enfold. Asper's compact script deploys words with energetic elasticity to probe Echo's tragic situation, while her artwork's striking visuals complicate the scene. The performance *Echo: Anticipating Mouth, Answering Ear* transpires behind a wall supporting two paintings, of a mouth and an ear, that literally set the stage. Before the wall, a visible violist (Lauren Siess) performs an atonal composition written for the performance by Julie Harting, marking the intervals between acts. But throughout, Asper remains visible only in fragments glimpsed through holes in the paintings' oddly-shaped surfaces. Just as Ovid's myth portrays a sonic failure of communication that comes about when Echo's speech is limited to repeating the last thing said by someone else (her curse is not silence, but the inability to initiate speech on her own), Asper's performance construes the communicative conundrum visually by reversing painting's representational function twice-over. Indeed, where the painting is present it hides: Asper's live body is always obscured by its partial portraiture. Moreover, where the painting is absent it distracts: the paintings' holes house an optical illusion. Dramatic, color-clashing moiré effects "fill in" their negative space, rendering the visual as vibratory as sound itself. Oscillating between presence and absence, like Echo must, the image renders noise.

to catch the sounds that she can then give back with her own voice centers on Asper's new four-part work, *Echo*, which remediates a 2021 performance. At the New Media Artspace, reedited video documentation is displayed as four acts in the four screening rooms, intended to be viewed sequentially. Additionally, Asper produced an exhibition-specific zine that shares the exhibition's title. Inspired by Echo's repetition, Asper invited 22 practitioners from different disciplines to respond to the prompt "How do you think about repetition in your work?" The in-person exhibition is contextualized by enlarged prints highlighting several interior pages. Zines are available in-person to borrow or as edited takeaways. The virtual version of the exhibition also includes supplemental images from this body of work and a zine download.

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1 Ovid, *Metamorphosis*, translated by Allen Mandelbaum (Harcourt, 1993) 92.

Artist Bio:

Colleen Asper is a painter, writer, and performer based in Brooklyn, NY. She has had solo and two person exhibitions at galleries that include 17Essex, New York, NY; On Stellar Rays, New York, NY; P!, New York, NY; Art Production Fund Lab, New York, NY; The End, Atlanta, GA; Gallery 650, Georgia State University, Atlanta, GA; and Steven Wolf Fine Arts, San Francisco, CA. Her work has been included in numerous group exhibitions in the United States and abroad at institutions that include The Drawing Center, New York, NY; Art in General, New York, NY; Queens Museum, Queens, NY; The Luminary, St. Louis, MO; New Galerie, Paris, France; OED Gallery, Cochin, India; Kunstverein Langenhagen, Hanover, Germany; and Lošinj Museum, Mali Lošinj, Croatia. Her work has been reviewed in publications that include *Artforum*, *Art in America*, *frieze*, *The New York Times*, and *The New Yorker*. Additionally, she has contributed writing to publications such as *Art Practical*, *The Brooklyn Rail*, *Lacanian Ink*, and *Paper Monument*. Asper has been a resident at Skowhegan School of Painting and Sculpture, Wendy's Subway (with the Art Workers' Inquiry), Elizabeth Murray Artist Residency, and the Jentel Artist Residency.

Gallery Location: New Media Artspace at Baruch College, Library and Information Building, 151 E. 25th Street, New York, NY 10010

Gallery Hours: The New Media Artspace is open to the CUNY community during regular library hours. Members of the public may visit the virtual exhibition on the gallery website, www.newmediartspace.info, or contact newmediartspace@gmail.com to arrange an in-person visit by appointment. For updated information, please check the gallery website or dial a docent at 646-312-1664.

The New Media Artspace is a teaching exhibition space in the Department of Fine and Performing Arts at Baruch College, CUNY. Housed in the Newman Library, the New Media Artspace showcases curated experimental media and interdisciplinary artworks by international artists, students, alumni, and faculty.

About Baruch College:

[Baruch College](http://www.baruch.cuny.edu/) is a senior college in the [City University of New York \(CUNY\)](http://www.cuny.edu/) with a total enrollment of more than 17,000 students, who represent 160 countries and speak more than 100 languages. Ranked among the top 15% of U.S. colleges and the No. 4 public regional university, Baruch College is regularly recognized as among the most ethnically diverse colleges in the country. As a public institution with a tradition of academic excellence, Baruch College offers accessibility and opportunity for students from every corner of New York City and from around the world. For more about Baruch College, go to <http://www.baruch.cuny.edu/>.

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