

An abstract painting with a complex composition. The top half features a large, vibrant red square with a textured, brushstroked surface. To its right, a vertical strip of gold leaf is visible. The bottom half is dominated by a large, light blue and white area with visible brushstrokes, suggesting a sky or water. On the right side, there's a dark, textured blue area. The overall style is expressive and painterly.

MINUTES

Guy Barash & Cornelius Dufallo

M I N U T E S

Guy Barash & Cornelius Dufallo

1-40

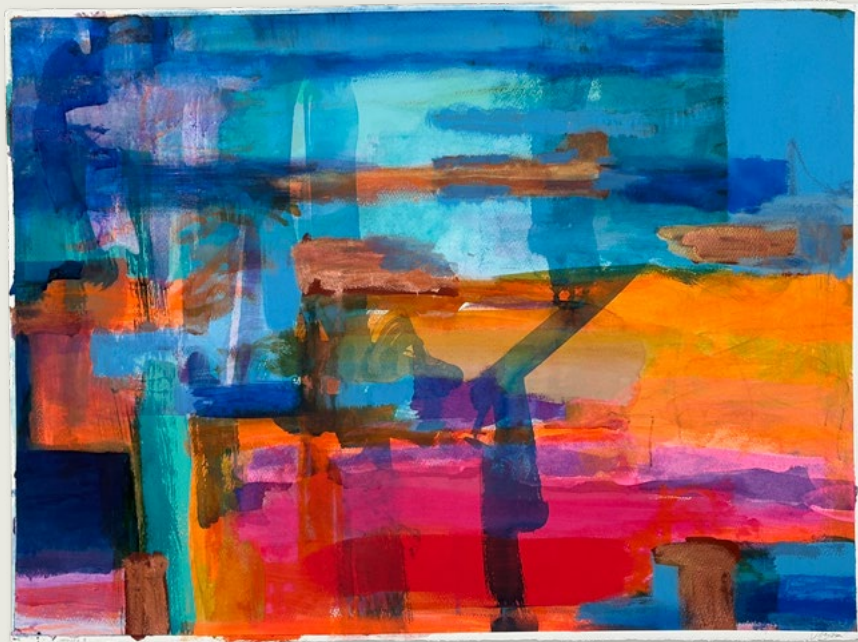
Minutes

(2023-2025)

Total: 41:55



Minute 1, 2024, 22 x 30, ink, acrylic, watercolor, charcoal, pencil and gold leaf on paper



Minute 5, 2024, 22 x 30, ink, acrylic, watercolor and pencil on paper

Minutes is a large-scale work built from a collection of forty miniatures, each approximately one minute long. The project began as we were coming out of the isolation of the COVID-19 pandemic, when we found ourselves in New York City unable to perform together. We reached out over email and began a musical correspondence through one-minute compositions.

Cornelius would record one minute of violin and send it to Guy, who would complete it with electronics. Then Guy would create a minute of electronic sound for Cornelius to respond to on violin. As the exchange developed, we invited visual artist Vezna Andrews to create a painting in response to each minute. Soon the process became circular: a minute of music inspired a painting, the painting suggested the next minute of music, and each new response became the starting point for another. What began as an exchange between two musicians gradually became an interdisciplinary conversation among three artists.

Our process came to resemble a kind of Talmudic debate: an ongoing exchange in which each contribution responds to, questions, and reinterprets what came before it. Rather than deciding in advance what *Minutes* should become, we created the pieces sequentially, continually asking what else could be discovered within the constraint of a single minute, and what larger form might emerge when those minutes were played in sequence.

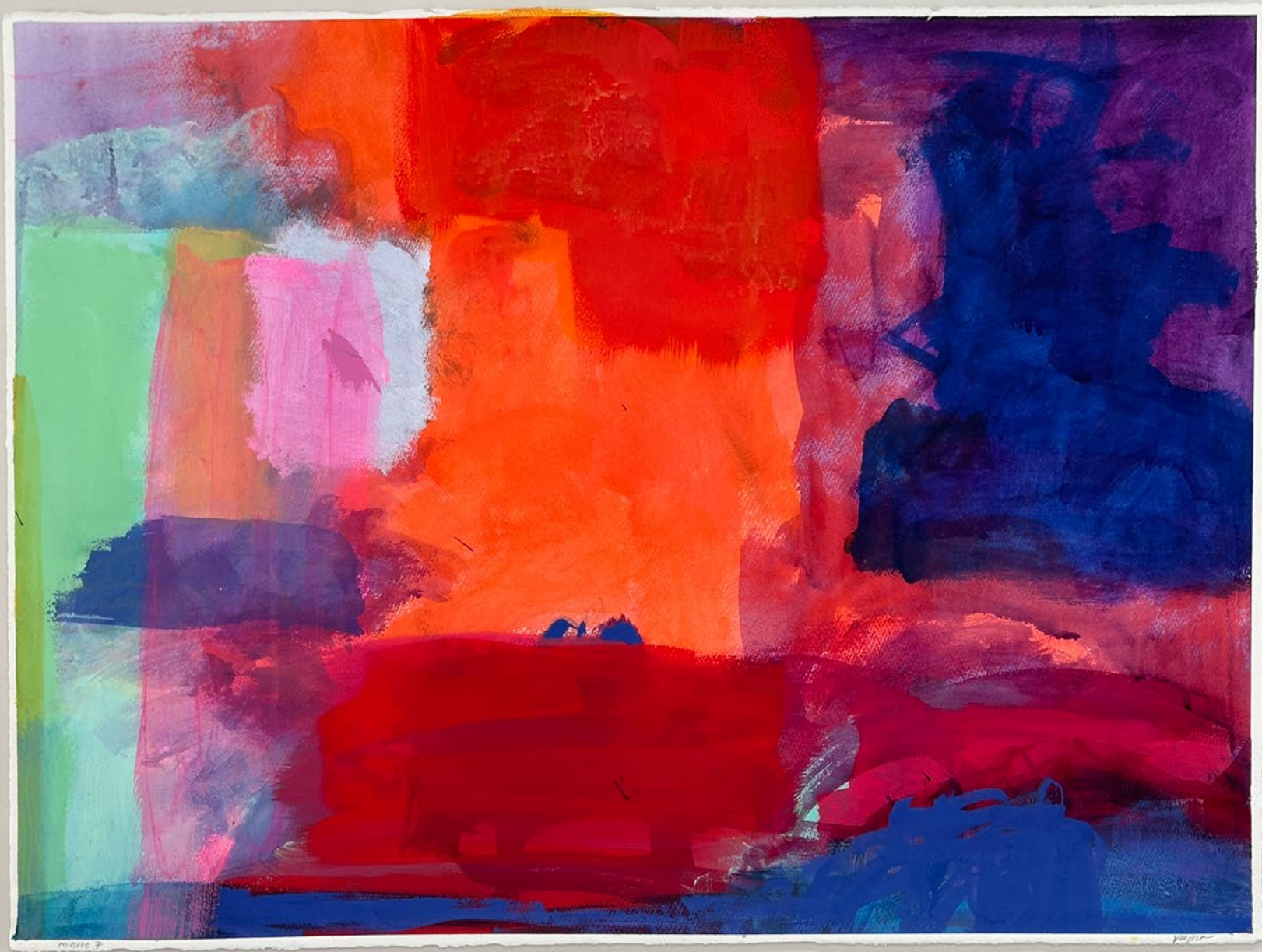
Across its forty minutes, the work moves through uncertain beginnings, tentative and sometimes stuttering explorations, and a persistent search for form. The individual minutes are fleeting and self-contained, yet heard together they begin to accumulate memory. A gesture heard much earlier may suddenly reappear in another form. A texture may seem strangely familiar without revealing exactly why. The boundaries between the separate miniatures gradually become less certain, and a larger structure emerges from their succession. What begins as forty one-minute pieces becomes a single journey, wandering through irrational and dreamlike spaces and arriving, unexpectedly, at moments of stillness and peace.

Minutes also reflects a lineage of musical thought about brevity, form, and attention. Anton Webern created works of extraordinary concentration and elegance, and his music deeply influenced composers of the New York School, including John Cage, Morton Feldman, Earle Brown, and Christian Wolff. It was partly through this musical lineage, and through our colleague Joan La Barbara, who worked closely with Cage, that we met and began collaborating.

In that sense, *Minutes* looks back toward artistic traditions that shaped us while remaining rooted in the circumstances from which it emerged: two musicians separated from one another, exchanging sounds at a moment of profound uncertainty, and discovering that a minute could be both a limitation and an opening.



Minute 24, 2024, 22 x 30, ink, acrylic and watercolor on paper



Minute 7, 2024, 22 x 30, ink, acrylic, watercolor and pencil on paper

“A risk-taker, willing to pull ideas from all disciplines as he jumps into the unknown” (*icareifyoulisten.com*), **Guy Barash** commonly applies electronic processing to acoustic instruments and employs microtonality to create psychologically disorienting atmospheres. His series of compositions for solo instruments and real-time digital signal processing, *Talkback*, was hailed as being “at once divine, serene and haunting” (*The Queens Chronicle*). Developing innovative, multidisciplinary projects, Barash collaborates with an array of poets, video-artists, musicians and choreographers. His collaboration with Nick Flynn has produced a number of provocative works: *Proteus*, *Blind Huber*, *Alice Invents a Little Game* and *Alice Always Wins*, and most recently, *Killdeer*, which was released as an album on New Focus Recordings. Barash’s music has been heard in Belgium, London, Japan, and Israel, as well as at New York’s The Stone, La MaMa Theatre, and National Sawdust.

Cornelius Dufallo is an innovative and versatile musician known for his captivating work as a violinist and composer. With a distinctive approach that defies genre boundaries, Dufallo creates immersive sonic experiences that blend classical training with contemporary electronic elements. His performances and compositions often push the envelope, incorporating cutting-edge technology and intricate soundscapes that challenge conventional norms. As a sought-after collaborator in both classical and experimental music circles, Cornelius Dufallo continues to redefine the possibilities of sound, captivating audiences with his adventurous and boundary-pushing musical explorations. His *Journaling* project, commissioning new music for solo violin, received praise from *The New York Times* and *Washington Post*. Dufallo has been a member of several notable ensembles, including the Flux Quartet (1996-2001), Ne(x)tworks (2003-2011), and ETHEL (2005-2012). He holds a doctoral degree in music from the Juilliard School.



Guy Barash & Cornelius Dufallo



Artist **Vezna Andrews** “is cracking the code of abstraction because she is painting the canvas via a process of cultivating her emotional energy and felt experiences in that phase of life” (Tom Scanlon, Essay from *All We Cannot See* Show Catalog, 2026). Vezna studied life drawing and painting at The School of Visual Arts and with Aaron Kurzen, who taught her the methods of Henri Matisse passed down through his teachers at the Art Students’ League in New York in the 40’s; Cameron Booth, Václav Vytlacil and Hans Hoffman. Vezna went to RISD on scholarship, graduating in 1992. In the late-nineties she ventured into non-figurative work for the first time while studying Sogetsu Ikebana with Judith Setsuko Hata. A move to Los Angeles in 2002 led to representation with George Billis Gallery LA and recently a solo show at Ellie Mayer Gallery this year. Vezna’s paintings have exhibited at museums and galleries including LACMA’s Sales Gallery, the San Luis Obispo Museum of Art, The Bolinas Museum, Terrance Rogers Fine Art and Lauren Clark Fine Art. Her work is commissioned and collected globally.

Recorded by Guy Barash and Cornelius Dufallo
Mixed by Guy Barash
Mastered by Scott Hull, Masterdisk

Paintings: Vezna Andrews, *vezna.net*

Front cover: *Minute 1*, 2024,
ink, acrylic, watercolor, charcoal, pencil and gold leaf on paper, 22 x 30 in.

Back cover: *Minute 30*, 2025,
watercolor, acrylic and ink on paper, 22 x 30 in.

Photos:

Cornelius Dufallo and Guy Barash: © Michael Rabin

Vezna Andrews: © Eric Schmidt

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