

Julius draws our attention, that is both our visual and aural attention, towards minimal things and events that we normally ignore or show only a passing interest in: dirt piled up in a corner, the surface of a pond at the point of freezing, blades of grass... But as we move towards that place, that thing, faintly irradiating sounds slowly become clearer until suddenly everything there has taken on a new importance, and even a sense of mystery.

There is no rational explanation for what occurs at the meeting point of that pile of dirt and those faint sounds emanating from an 'elsewhere', which in turn is rather ordinary: birds in a wood, insects in a field at night, indistinct electric noises... Indeed it is the synthesis of these disparate elements that renders the whole something exceptional and noteworthy, worthy of a closer look and a more carefully attuned ear. Yet a work by Julius always quite deliberately lacks a specific 'message', or a predetermined 'content'. It is rather a question of a few elements (often only two) being made to interact, or, one might say, such elements are given the potential to interact through the fact of being placed together. This is what counts, this is what occurs in our perceptive sphere when we encounter that phenomenon known as the synesthetic experience.

Julius often returns to circular, and particularly concave, forms. Forms, that is, that are welcoming and inviting, such as the open speaker (which Julius has been one of the very first to have used in such a fashion, just after 'pioneer' Takehisa Kosugi, and followed by the likes of Kubisch, Kuhn, Minard, Roden and others), or cups and vases, often used in couples. The circle is the form that best represents the idea of cycles, both in time and in space. Indeed this cyclical impression, which is also an impression of stasis, particularly in a temporal sense, is a recurrent theme in Julius, both in the sound installations, and in the musical compositions, the so-called 'small musics'. These last compositions begin unexpectedly and somehow elude the use of any introduction of progressive or crescendo effects, and yet they are caught up in a continual, albeit only just recognizable, dynamism. And then just as unexpectedly, they have ended. As if these sound works (field recordings from nature or complex elaborations from which unheard of and fascinating sonorities emerge) were cut out from living reality, or from a dimension of continuity and eternity that normally escapes us, so caught up are we in the networks of appearances. Those appearances that lead us to believe in a linear model of time, a model that isolates events and experiences (or even art works) from their context, and organises them according to an abstract subdivision into distinct consecutive parts: beginning, development, and end.

But that which best characterises the work of Julius is the perfect synthesis - perhaps one could even speak of osmosis - between what is seen and what is heard in his installations and in his sound works. These works come into being most fully when the two components are perceived together in the one instant by the spectator. That is, when it is no longer possible to distinguish between image and sound, since the visual and aural senses in that brief moment of perception exchange roles, and each is essential and complementary to the other.

Carlo Fossati, 2005 (translated by S. West)