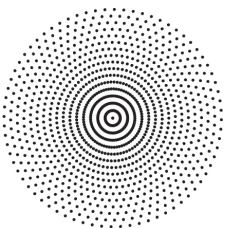


Open Sound 2009 Surrey Art Gallery



/ Featuring works by
Frederick C. Brummer
Lee Hutzulak
Ian Gregory James
Giorgio Magnanensi

Introduction Sound Art

Sound art is any art that puts focus on listening. It can be achieved using acoustics, electronics, music, field recordings, or any mixture thereof. Sound art is generally comprised of recording, cultivating, and organizing sonic elements.

Open Sound draws inspiration from the concept of “open source” by recognizing that any sound, once created, becomes part of a collective conscience of ideas.

As technology changes, so does art. It is an ongoing challenge for galleries to create opportunities for the public to experience what is new and important. In response to feedback from artists, visitors, and particularly youth, about the increasing importance of sound in digital culture, the Surrey Art Gallery is very proud to become the first art museum in Canada to launch an ongoing commitment to exhibiting sound as contemporary art.

Curated by sound artist Jean Routhier, this edition of Open Sound features work by Frederick C. Brummer, Lee Hutzulak, Ian Gregory James and Giorgio Magnanensi. James’ The Electrical Room and Hutzulak’s Pop Music react to the hidden mechanical sounds found within Surrey Arts Centre. Brummer’s Untitled and Magnanensi’s teatro dell’udito V playfully exhibit visual soundworks derived from outmoded technologies.

open
sound
surrey art gallery
audio projects



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH
COLUMBIA
ARTS COUNCIL



13750 88 Avenue, Surrey, BC V3W 3L1
Information: 604-501-5566
www.arts.surrey.ca
www.surreytechlab.ca
artgallery@surrey.ca

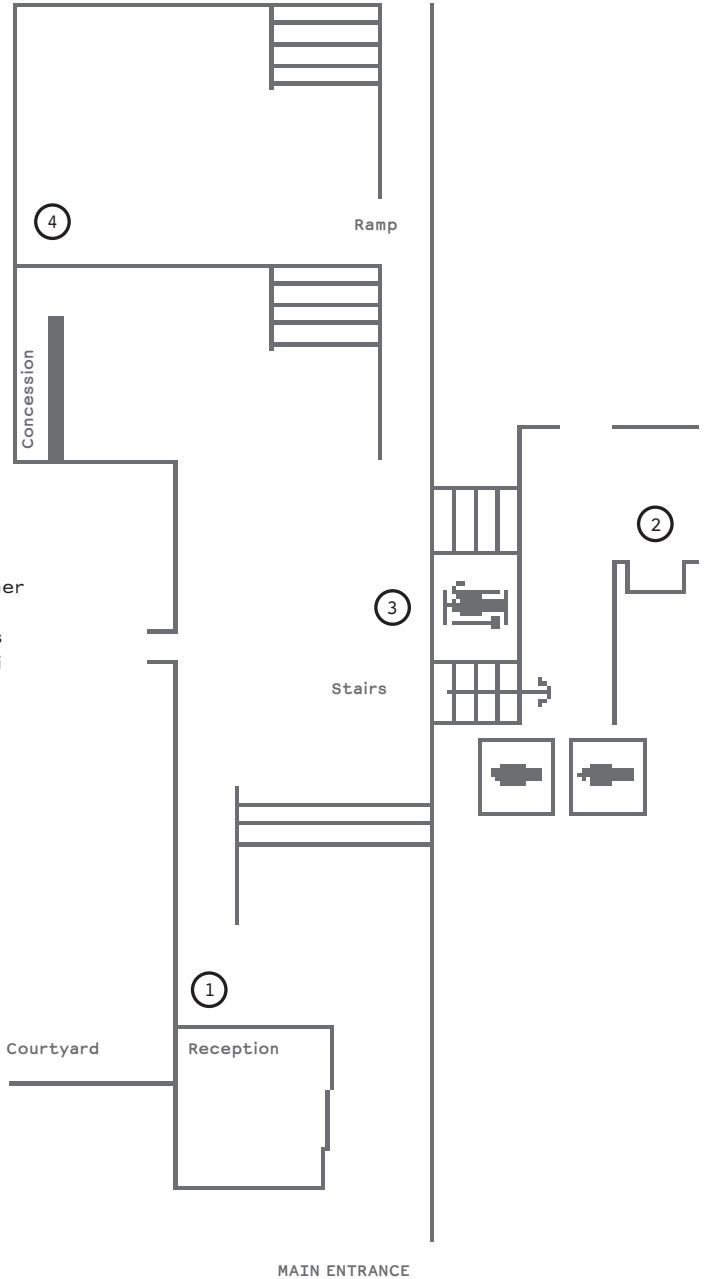
Open Sound was made possible with the ongoing support of the City of Surrey, the Canada Council for the Arts and the BC Arts Council.

Printed on 100% post-consumer waste recycled paper.

Map

/ Artwork location

- 1 Frederick C. Brummer
- 2 Lee Hutzulak
- 3 Ian Gregory James
- 4 Giorgio Magnanensi



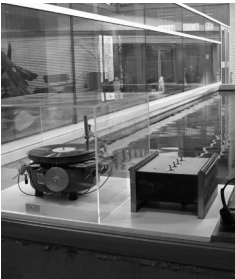
Frederick C. Brummer Untitled

/ About the artwork

In the sound work *Untitled*, a rotating piano hammer creates different sounds as it passes over a series of objects—a spring, guitar fretboard, 7" vinyl single, etc. The effect is something like a simplified record player, with the major difference being that the user can control the sound produced by the work.

/ Artist's statement

I am drawn to the depth and range of sound that can be created through electronic means. Over the past few years, I have been inspired by the challenge of creating systems that mimic the processes of digital sound synthesis by far more physical means. There's no denying the power or flexibility of computers as tools in the production process, however, they lack in a physicality that I am interested in achieving in my work. I think there is something intrinsically physical, even biological, about music.



Frederick C. Brummer has been playing and performing music since the age of 10, with a long-standing interest in building his own instruments. In 2005, he came up with the idea of building three-dimensional instruments that would produce the kinds of sounds he had been drawn to from his years working with electronic music production.

overmindproductions.com



Lee Hutzulak Pop Music

/ About the artwork

Pop Music is a 4-channel, site specific sound installation, drawing attention to and playing off of existing sounds, to subtly alter the experience of buying a drink from a beverage vending machine. To the unsuspecting, the piece will be invisible, perhaps even inaudible. The discreet placement of speakers behind the two dispensers are, at times, barely heard apart from the compressors in the back of the machine and ambient noise already present in the space. Loaded on two audio playback devices, Pop Music is comprised of over 100 tracks lasting more than 4 hours (including silences) that hum, rattle, drip and fizz along with the machines in a continuously shuffling loop.

/ Artist's statement

My first criterion in creating a sound installation was that it be part of the acoustic environment (using speakers, not headphones). Given the duration of the installation, and in consideration of gallery staff, the only feasible location accessible to all while disturbing none was somewhere by the pop machines and the machine rooms—a dynamic space filled with utilitarian noise. Pop Music becomes an invisible part of this environment, calling attention not so much to itself, as to the ambiance of the space.



Lee Hutzulak's music strikes a balance between electro-acoustic improvisation and acousmatic musique concrète, focusing on texture, tone and space. In folding the art of foley (movie sound effects) into music performance, Hutzulak explores all manner of extended technique. His more unusual instruments include a large metal shelf played with a scrub brush, Styrofoam and elastic bands.

leehutzulak.com



Ian Gregory James The Electrical Room

/ About the artwork

The Electrical Room is composed entirely of recordings from the electrical room in the basement of the Surrey Arts Centre. The work, which is fifteen minutes in length but is designed to be played in a continuous cycle, focuses on a few slow changes and subtle progressions that encourage attentive listening throughout its duration. It embraces and emphasizes the idea that sounds can be interesting on their own without having a specific meaning or greater context. The Electrical Room presents the listener with the sounds that are happening in the room directly below them, sounds that are not attempting to communicate an idea or intentionally produce an emotional response in the listener. The sounds of the room are merely the product of a function, but with open ears they may be enjoyed as an interesting interaction of frequencies. The composition was made using multi-track techniques and time edits in order to enhance the presence of certain tones and cycles that are occurring within the sound. The artist asks that the audience "picture themselves in the electrical room and as the electrical room."

/ Artist's statement

An interest in continuous sound has led me to creating extended "droning" works that examine sound perception. These discrete studies focus on slow, gradual changes and repeated patterns. It is possible that certain static sounds could seem to alter over time despite remaining as they always were. It is also possible that a sound work could change so slowly that this change could go unnoticed until you find yourself at a new place in the sound, unsure of how you arrived there.



Ian Gregory James is a Vancouver-based artist focused on sound recording, performance and installation. He is interested in the infinite and the absurd. Using synthesizers, field recordings and other sources he crafts repetitious and slow-moving works that hark back to the early minimalist pioneers of sound art. He has studied music privately and is self taught in art and sound.



Giorgio Magnanensi teatro dell'udito V

/ About the artwork

teatro dell'udito V is part of a series of projects in which Giorgio Magnanensi experiments with sound ideas of gesture and figure. The gestures are basic waveforms produced by various kinds of sound waves. He uses sine waves, sawtooth waves, square waves, triangular waves, and feedback in various combinations and modulations. The figures are composed of groupings of basic electronic waveforms as displayed on a cathode ray oscilloscope. For this specific installation the artist used a Tektronix dual channel oscilloscope fed by a stereo audio track.

/ Artist's statement

The oscilloscope allows me to experiment with and visualize a wide variety of design and through the layering of controlled effects such as delay, chorus and phase shifting, to produce newer forms and designs. These forms might be considered as a kind of visual music. A possible meaning of this work relies on the redistribution of sound, on rendering the sound available to a re-creation on a perceptive level. Working with sound in this way gives me a potentially limitless space which belongs wholly neither to the sound nor to the imagination but it is dependent on both—a place for things just to be and become as they are—panels, mirrors, forms—gesture and figure. The sound texture is not merely the addition or subtraction of a number of isolated sound events, but is a more complex combination of sound events that works in a strategy of an imaginary scenography: theatre for the ears.



Giorgio Magnanensi's diverse artistic practice includes composition, conducting, improvisation, circuit-bending and video art. From the early 1980s he has worked as a composer, conductor, teacher, and performer in Europe, Japan and Canada. He is Artistic Director of Vancouver New Music and a lecturer in the School of Music at the University of British Columbia and Vancouver Community College.



SURREY ART GALLERY
PRESENTS

CONVERSATIONS ON RADIOPHONIC
SPACE, THE NATURE OF HEARING &
NEW APPROACHES TO TRANSMISSION
IN SOUND ART

SATURDAY 28 FEBRUARY
NOON-5PM—FREE

Presenters include

/ Anna Friz
internationally renowned
sound & radio artist;

/ Heidi Grundmann
former producer of
Kunstradio (ORF), Austria;

/ Alison Miller
audiologist and professor
of audiology, UBC;

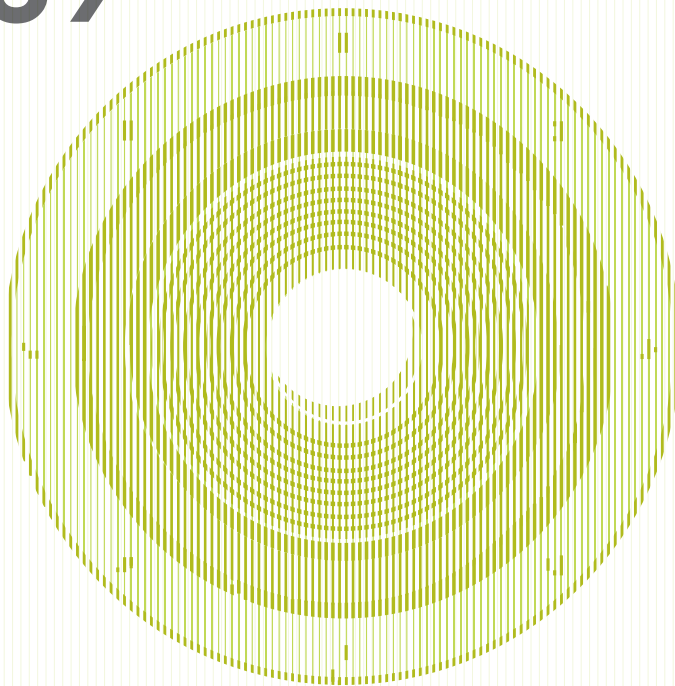
/ John Wynne
Canadian sound artist
based in London, U.K.;

/ David Jaeger
CBC radio music producer,
composer and broadcaster;

The event will begin with
a performance by Anna Friz

/ Full event schedule at arts.surrey.ca

SOUND THINKING 2009



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH
COLUMBIA
ARTS COUNCIL



13750-88 Avenue, Surrey, BC Canada V3W 3L1
Information 604.501.5566
T 604.501.5197 / F 604.501.5581
www.arts.surrey.ca / www.surreytechlab.ca

Sound Thinking 2009 is part of Open Sound, Surrey Art Gallery's ongoing series of sound art exhibitions.