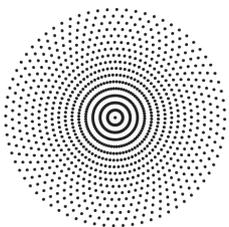


Open Sound 2008 Surrey Art Gallery



/ Featuring works by

David Grove

Brady Marks

Eric Powell

Jean Routier

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 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 “keep up,” and 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 on-going commitment to exhibiting sound as contemporary art.

Open Sound adds to existing support for screen-based art forms like REMIXX, and the TechLab, which has served as a studio and digital art exhibit venue since 1999. The Gallery hosted a consultation meeting in 2006 with audio artists, to determine the priorities for presenting sound within a contemporary museum context. Two strategies were identified. One was modifying the exhibit halls and air handling systems to make them “sound art friendly.” The other was developing of an ongoing program of “sound interventions” within the facility.

At the recommendation of Hildegard Westerkamp, one of Canada’s most important sound artists, the Gallery approached members of the Sound Walking Group in Vancouver to exhibit their work. Jean Routhier, Brady Marks, David Grove, and Eric Powell represent unique styles and methodologies of exhibiting sound as art. We look forward to adding to this exhibition over time.



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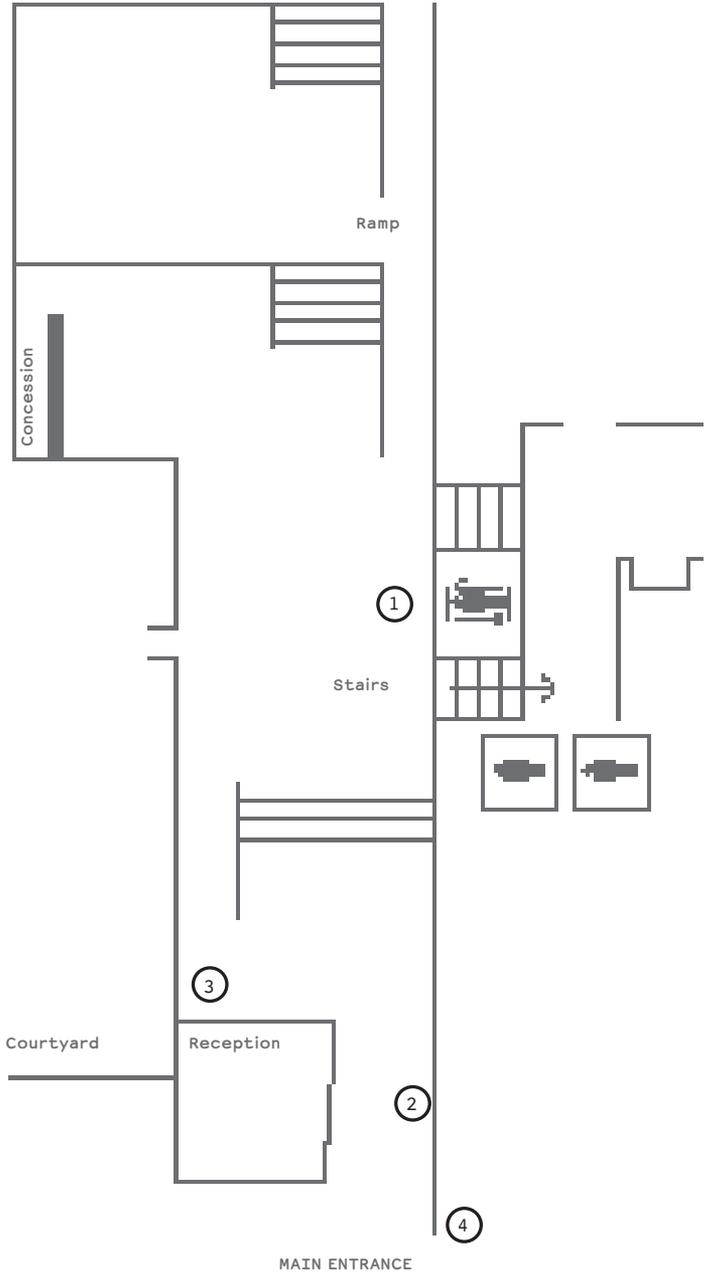
This exhibition was organized by Curatorial Intern, Joshua Bandy, with Liane Davison, Curator of Exhibitions & Collections. Open Sound was made possible with a grant from the Spirit of BC Arts Fund, a Young Canada Works Graduate Internship grant from the Canadian Museums Association, and ongoing support 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 David Grove
- 2 Brady Marks
- 3 Eric Powell
- 4 Jean Routier



David Grove Stops Starting (C0.05)

/ About the artwork

In the piece Stops Starting (C0.05) I built three tape loops each with recordings of continuous 130Hz, 135Hz, and 140Hz sine waves. The ambient light in the room controls the motion and speed of these loops. As each loop is slightly "out of phase" from each other oscillations occur at random intervals. All these factors combined create sounds that are ever changing. There are also changes that occur at a much slower rate compared to those described above as the magnetic tape and their corresponding heads start to take on new qualities due to their continuous use over the course of the installation period. This kind of change to the organic material is completely unknown and unpredictable to me. My goal was to make a piece that can be listened to for any length of time. Be that 30 seconds or 30 hours. I thought the best way to achieve this was with sound that is always changing to a small extent and therefore is always the same. Easy Listening.

/ About the Artist

David Grove creates electronic sound sculpture for performance and installation. Moving backwards as opposed to forwards in terms of technology, archaic methods are employed to create these soundscapes with a conscious resistance to modern, digital methods of sound creation. With this strict analog approach, inherent random and unforeseen elements enter these pieces. As well, there is a characteristic of the labour and physicality involved with analog devices that emerges. David has performed his synthesized music solo and in duets at venues including the artist run centre VIVO, 1067Granville, and Blim in Vancouver, and at festivals in the United States including NoWest, which specializes in improvised music. He studied visual arts at Langara College, but is self-taught in audio artforms.

He teaches workshops on electronics and circuit bending. He is based in Vancouver.



Brady Marks I Am Listening

/ About the artwork

I Am listening. Are you? Unlike our eyes our ears have no lids. We are always listening. Even when we are asleep we are listening. I am listening is a listening machine. It practices synesthesia, misinterpreting sound into light, but the lights move as sound moves: a wave of still lights. Is I am listening a good listener? What do you hear? What does it?

I Am Listening is an audio-responsive interactive listening machine. Hanging from each of strand is a microphone and 8 white LED lights. When the microphone is stimulated by sound, the LED light animates upward in response. Louder sounds make the animation go faster. When the top LED is lit and more sound is detected, the light jumps back to the bottom and the cycle continues.

/ About the Artist

Brady Marks is a digital media artist and holds a Masters of Science in Interactive Art. She is attracted to the ephemeral nature of sound and the virtual. Only quite recently has she begun to find the relationship between this ephemeral media and the body. The affective allure is now in full effect.



Eric Powell Floating on Clouds Like Gelatin

/ About the artwork

Eric Powell wants listeners to be open to sensation and allow their minds to wander wherever that may take them. His work requires no contextualization, no immediate cognition. Powell encourages listeners think of the indirect nature of time when experiencing his piece. Powell says, "Floating on Clouds like Gelatin exists in this non-linear temporal plane with overlapping sound fields extending, twisting, and undulating within and without their accompanying fields far into the linear past and future." Powell advises listeners "Above all - Relax. Sink into the sound, and allow thought to float freely."

/ Artist's statement on the practice of experimental music: "There should be no fear or loathing of boredom in contemporary or electro-acoustic music. The audience should feel free to allow their minds to drift and wander to wherever the sensations they are experiencing take them. To feel the need to contextualize and cognitively process, dissect and examine every part of the experience removes the Magic from the Art, leaving only a pale, academically massacred representamen. If anyone experiences a need to have their mental wanderings directed, dwell upon the non-linear nature of Time. I believe that all moments in the past, future, and the 'Now' exist in a single, all-encompassing 'Now'. This 'Now' contains all possible pasts and futures. We impose an artificial, metered conception of time upon this singular 'Now' as a navigational tool."

/ About the Artist

Eric Powell is a multidisciplinary artist working with integrating sound-scapes, live musical composition, theatre and dance. He has performed as an actor, musician, and improviser. He has also created sound and music for a several theatrical productions and gallery installations, including Critical Distance's 2007 Fringe show Free Range, and Minneapolis artist Margaret Pezalla-Granlund's installation Sub-Theory: Iceberg Sculptures. Recently, Eric installed SoundGardenScape,



an interactive short-range FM piece in Montreal, as well as presenting a lo-fi cassette tape loop entitled Tides: The World Within, as a part of Crossfiring 2006, a multidisciplinary, community-based, cross-cultural site-specific performance event at the Claybank Brick Factory in Southwest Saskatchewan. Currently, Eric is working towards an MFA from Simon Fraser University's School for the Contemporary Arts. His research is made possible through the generous support of the Social Science and Humanities Research Council.



Jean Routhier

Ethereal Interference

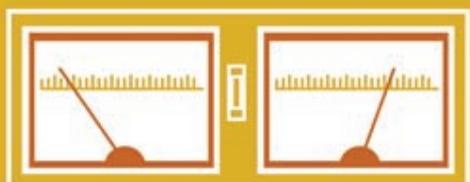
/ About the artwork

Breathing pulses hover above shallow radio transmissions. The Ethereal Interference is an arbitrary radar for the re-tuning of the brain's auditory receptors. This composition was originally commissioned by the Vancouver New Music Society. It was created for radio broadcast during a soundwalk on a nursery farm in the town of Sechelt, BC. As the artist led listeners on the walk, he carried a radio transmitter. As the group approached radio receivers hidden along the path, they would hear the broadcast. As they moved out of range, this sound would fade until they entered the broadcast range of the next site. Here at the Surrey Art Centre the sound composition can be experienced from a distance as it blends with the surrounding soundscape, or it can become the focus of the listening. The source material came from the breath of Shakuhachi flute player Alcvin Takegawa Ramos, as well as segments of vocal improvisations by singer and harpist Wendy Humphreys.

/ About the Artist

Jean Routhier finds inspiration in everyday situations and is curious about the gaps and gasps in sounds conducive to the transmission of tales he hears in the ether. Routhier is an audio wrapper, his approach similar to a store clerk, bagging everything into their sonic essence. His work has been presented internationally including at the Silence Festival, ISEA 2006, Overgarden Festival (Denmark), DLux Media Arts Festival (Melbourne), Global Mix Festival (Cracow), Signal & Noise, 1994 ICMC, La Panderia (Mexico City), École des beaux-arts (Aix-en-Provence, France), Studio Cormier (Montréal), Artspace (Peterborough), Article (Montréal), Kunstradio (Austria), CBC and Radio-Canada, and New Forms Festival (Vancouver). He completed a BFA at Concordia University and is presently based in Vancouver. He has received support from the Canada Council for the Arts and the Conseil des Arts et Lettres du Quebec, and commissions from the Community Radio Education Society (Vancouver), Kunstradio (Austria).





SURREY ART GALLERY PRESENTS...



MARCH

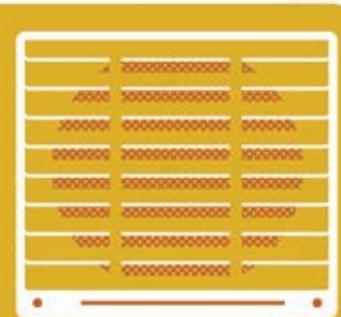
FIRST

NOON-5PM



SOUND THINK ING

CONVERSATIONS
ON AUDIO ART



Current sonic art encompasses a wide array of practices, from unaltered field recordings to re-edited pop songs, from gallery installations (like *Forty-Part Motet*) to radio specific broadcast, from film soundtracks to live performances, the "art of noise" has come a long way from its avant-garde roots in the 20th century. Join us for entertaining and educational exchanges with practicing artists who will share reflections on these different perspectives. *(you don't have to use this if you don't want to)...*

KEYNOTE SPEAKER:

GIORGIO MAGNANESI

UNCOVER NEW MUSIC

ROUNDTABLE PANELESTS INCLUDE:

KEN GREGORY

>WINNIPEG / CHEAPEAT.NET

HILDEGARD WESTERKAMP

>WORLD FORUM FOR ACOUSTIC ECOLOGY

KENNETH NEWBY

>COMPUTATIONAL POETICS

PHILIPPE PASQUIER

>SIMON FRASER UNIVERSITY / SIAT

SEAN HORTON

>SEATTLE / DECIBEL FESTIVAL / PLAYNETWOR

TREVOR CHAN

>NO LUCK CLUB

RECEPTION AT NOON / KEYNOTE ADDRESS AT 1PM

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