

Test Tone – sound and image

As part of the SPOR festival

May 9 & 10th, 2008

Musikhuset Aarhus

Thomas Jensens Allé

8000 Århus C . Denmark

<http://www.spor-festival.dk>

The cinematic use of sound generally places emphasis on complementing the visual narrative through sound track, effect, and voice over, locating the sonic component as a surrounding contour. The Test Tone programme brings together contemporary artists working in the field of noise and sound art whose work collapses the distinction between sound and image. Opting for a more thorough integration, the works operate through contamination, digital error, and ambient portraiture to capture a dynamic sensory and processional experience. The programme brings together artists from the US, Australia, Scandinavia, Europe and South Africa, looping the festival's concept of time and duration through processes that make concrete an image and sound interplay. – Brandon LaBelle

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Works included:

Scott Arford, *The Song of the Station* (2005)

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Scott Arford is one of the leading figures of new media arts in the San Francisco Bay Area. He has produced numerous works for sound and video including multichannel installations, live performances, CD and DVD projects. He was awarded an Honorable Mention in the 2005 Prix Ars Electronica. Arford has shown in numerous venues including the San Francisco Museum of Modern Art; Dissonanze 7 in Rome, Italy; LUFF Festival in Lausanne, Switzerland; Observatori Festival in Valencia, Spain; the Sounding Festivals in Guangzhou, China and Taipei, Taiwan; the LEM festival in Barcelona, Spain; Liquid Architecture in Melbourne, Australia; the Festival de Video/Arte/ Electronica in Lima, Peru; Sonic Light in Amsterdam; and the Center for Contemporary Arts in Kitakyushu, Japan. Arford received a Bachelor of Architecture from the College of Architecture and Design at Kansas State University in 1991. He has taught courses in sound and media art at the California College of Arts in Oakland, CA. He is currently a Project Architect at EHDD Architecture. In 1995 Arford founded 7hz, a warehouse/ performance space. From 1995 to 2002, 7hz was San Francisco's leading venue for noise and experimental music featuring numerous international artists including Francisco Lopez, Kit Clayton, Blechdom from Blectum, Zbigniew Karkowski, The Haters, Mayuko Hino, and John Duncan. It still used as a studio and workspace for Arford and others.

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Carpets Curtains, *Have you ever?* Live Re-edit (April 21st, 2006)

Real-time image manipulation in interaction with sound

Sound: Ivan Palacky, visuals: Filip Cenek

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Carpets Curtains (Koberce, záclony) Combining live audio "micro-improvisations" (refined by architect Ivan Palacky) with live video manipulations (by visual artist Filip Cenek aka VJ Vera Lukasova), Carpets Curtains express an engaging and nuanced

interplay of audio and visual material. With live visuals being based on improvised memory re-edits in which emphasis is placed on ambiguous "narration" whilst VJ software errors are used to reach new amoebic image qualities, the result is a principle or method of remaining fixed to moving images while vacating the essential aspects for building concrete meaning. Such visual approaches find parallel in Palacky's delicate musicalities, in which found objects and minimal electronics are fused to create elegantly small sound mixtures. <http://carpetscurtains.fiume.cz>

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Nicole Cohen, *Out of Body* (2008)

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Born in Falmouth, Massachusetts on Cape Cod, Nicole Cohen lives and works in New York and in Berlin, Germany. She received her BA from Hampshire College in Amherst, Massachusetts and her MFA from the University of Southern California in Los Angeles. Her work has been exhibited at the Williams College Museum of Art (Williamstown, MA), the Fabric Workshop and Museum (Philadelphia, PA), the Los Angeles County Museum of Art, Paris, France; Shanghai, China and Harajaku, Osaka, Kobe, and Tokyo, Japan. Currently she has a commissioned solo exhibition at The J. Paul Getty Museum in Los Angeles, California on view until 2009.

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Leif Elggren, *TOO EARLY* (2008)

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Active since the late 1970s, Leif Elggren has become one of the most constantly surprising conceptual artists to work in the combined worlds of audio and visual. A writer, visual artist, stage performer and composer, he has many albums to his credits, solo and with the Sons of God, on labels such as Ash International, Touch, Radium and his own Firework Edition. His music, often conceived as the soundtrack to a visual installation or experimental stage performance, usually presents carefully selected sound sources over a long stretch of time and can range from mesmerizingly quiet electronics to harsh noise. His wide-ranging and prolific body of art often involves dreams and subtle absurdities, social hierarchies turned upside-down, hidden actions and events taking on the quality of icons. Together with artist Carl Michael von Hausswolff, he is a founder of the Kingdoms of Elgaland-Vargaland (KREV) where he enjoys the title of King. They both took part in the Nordic Pavilion at the Venice Biennale in 2001. Currently resides in Stockholm.

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Lawrence English, *Ghost Towns* (2004)

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Lawrence English is media artist, composer and curator based in Brisbane, Australia. Working across a broad range of aesthetic investigations, English's work is eclectic and characterizes a long-term exploration into various themes including audio/visual environments, found sound/vision, subtle transformation of public space and sonic art works that exist at the very edge of perception.

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CM von Hausswolff / Thomas Nordanstad, *Hashima* (2002)

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Since the late 1970s, Carl Michael von Hausswolff has worked as a composer using the tape recorder as his main instrument. He has collaborated with numerous other artists such as Erik Pauser, Leif Elggren, Andrew McKenzie, Zbigniew Karkowski, Graham Lewis, David Jackman and Kim Cascone. His works have been presented at biennials in Istanbul (TUR) and Johannesburg (RSA) and also at Manifesta 1 in Rotterdam (NED, 1996), Documenta X in Kassel (GER, 1997) and the Venice Biennials in 2001 and 2003 (ITA). In 2004, he participated in the Liverpool Biennial (GBR). Hausswolff lives in Stockholm, Sweden. Filmmaker Thomas Nordanstad has directed features, documentaries and short films since 1999. His films include "Painting Pol Pot" (2000), "Anastasia in Love" (2004), "Snow White and the Ambassador" and the feature "Going Astray" (2006-7). His films have been selected for festivals such as IDFA, Amsterdam, Raindance, Docurama, Documenta, and have been aired on TV in several countries. He lives in Stockholm and Bangkok, Thailand.

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Jacob Kirkegaard, *AION* (part 1) (2006)

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Jacob Kirkegaard is a sound artist with an interest in the scientific and aesthetic aspects of resonance, time and hearing. His performances, audio/visual installations and compositions deal with acoustic spaces and phenomena that usually remain inaccessible to sense perception. A graduate of the Academy for Media Arts in Cologne, Germany, Kirkegaard has given workshops and lectures in academic institutions such as the Royal Academy of Architecture in Copenhagen and the Art Institute of Chicago. During the last ten years, he has been presenting exhibitions and touring festivals and conferences throughout the world. He has released five albums (mostly on the British label "Touch").

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Brandon LaBelle, *Noise Media Language* (2006)

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Brandon LaBelle is an artist and writer working with sounds, places, bodies, and cultural narratives. He presented a solo exhibition at Singuhr galerie in Berlin (2004), an experimental composition for pirate drummers as part of Virtual Territories, Nantes (2005), and his Prototypes for the Mobilization and Broadcast of Fugitive Sound was exhibited at the Enrico Fornello gallery, Prato, in 2007. His ongoing project to build a library of radio memories was presented fall 2006 as part of Radio Revolten, Halle, Germany and will be installed at the Casa Vecina, Mexico City, 2008. He is the author of *Background Noise: Perspectives on Sound Art* (Continuum 2006) and co-editor of *Radio Territories* (Errant Bodies press, 2007).

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Steve Roden, *anything else &/or nothing at all (drawing circles for jackson mac low)*, (ink, scratching, and tape on pre-existing 16mm film; 2006)

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Steve Roden is a visual and sound artist from los angeles. his work includes painting, drawing, sculpture, film/video, sound installation, and performance. roden's working process uses various forms of specific notation (words, musical scores, maps, etc.) and translates them through self invented systems into scores; which then influence the process of painting, drawing, sculpture, and sound composition. these scores, rigid in terms of their parameters and rules, are also full of holes for intuitive

decisions and left turns. the inspirational source material becomes a kind of formal skeleton that the abstract finished works are built upon.

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Annette Stahmer, *J'aime ma caméra, parce que j'aime vivre* (2006)

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Annette Stahmer is a designer and researcher in the field of language and the relation between the speaking and writing. She is co-founder of the design office »fliegende Teilchen« in Berlin (www.fliiegendeteilchen.com) and editor of a series of scripts revolving around a materiality of language, which are based on her research at the Jan van Eyck Academie in Maastricht. The first issue »The Body of the Voice / Stimmkörper« will be published in June at the Salon Verlag, Cologne.

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Tanja Vujinovic, *EXTAGRAM / OSCILO - Discrete Events in Noisy Domains* (compilation of video works: 1. *Extagram-2*, 2. *Extagram-5*, 3. *Extagram-ST807*, 2007)

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Tanja Vujinovic is a visual and sound artist. She graduated from the Faculty of Fine Arts in Belgrade in the year 1999 and has been a guest student at the Kunstakademie in Düsseldorf. At the moment, she is pursuing postgraduate studies in Philosophy and Theory of Visual Culture at the University of Primorska Faculty of Humanities Koper. Her work includes multimedia objects and sound and video pieces. She works within the non-profit multimedia art production and research institution Exstat (Zavod Exstat). It continues the work of institute Automata, which Vujinovic co-founded in 2002 and reorganized in 2006 as Exstat together with Jan Kusej. Her audio-visual works and installations have been exhibited at numerous galleries and festivals, including the Museum of Contemporary Art, Denver; Kunst Palast Museum Düsseldorf; the Museum of Modern and Contemporary Art, Strasbourg; Kunsthaus Meran in Italy; and the Medienturm International Forum, Graz, Austria. Her works have been included in numerous collective exhibitions such as the Madrid Abierto, Euroscreen21 project, Ctheory Multimedia NetNoise and Web Biennial Istanbul.

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James Webb, *There are far too few Friday nights left in the world* (2007)

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Notable recent projects of James Webb (1975) include "Autohagiography," whereby the artist taped himself speaking under hypnosis, "The Black Passage," a recording of the empty elevator cage descending 3,5km to the bottom of the world's deepest goldmine, and "There's No Place Called Home" an on going, world-wide intervention using incongruous foreign birdcalls broadcast out of speakers concealed in local trees, for example the calls of South African summer birds installed in Japanese trees during midwinter. Webb has recently curated South Africa's first festival of 'extreme listening' called Fear of the Known, a 3-city international concert series and symposium featuring adventurous sound art and theory from around the world.