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:: **espaceSONO :: audio.lab** ::
listening.lab of the sonic.arts

SAT[GALERIE]. 1201 St. Laurent.
05th September – 05th October 2007
upgradeMTL.org / sat.qc.ca

: **curator** :
tobias c. van Veen

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: **curatorial statement** :

How does one exhibit the unseen? Can sound, too, be experienced as an art, or is it always submitted to the sign of music?

To expose the non-visual is an aporia. For sound cannot be hung on a wall. Nor are minimalist assemblages of speakers *enough*. The experience of sound requires a supplementary *environment*: the concert hall, broadcast booth, club….

espaceSONO :: audio.lab is a laboratory for audio environments. We offer a few hypotheses in how to engage sound with your body. Sound that *is not music*. Thus the vague concept of 'sound-art' being applied here: sound-art as '*not-music*.'

The *espaceSONO :: audio.listening.lab* is a global curatorial project that reflects the diversity of approaches and practices in sound-art today.

Some fourty artists from ten countries are represented, each offering a unique foray into sound. The works are designed to be heard in a focused listening environment over headphones. Two installations open new ways of containing sound-art while a series of performances demonstrate the versatility of artists engaged in sound exploration as they shift from composition to performance.

Many of the artists are affiliated with a local node of the international Upgrade network, an organisation of artists and practitioners in the technology and media arts. As a global curatorial project, the audio.lab reflects the themes of self-organisation and DiY (Do-It-Yourself) that drives the Upgrade network.

As a collection of sound works, the audio.lab enters into a world of challenging listening that touches upon a multiplicity of practices, from electro-acoustic to field recordings and microsound, contact microphones to remixes, sine waves to granular synthesis, home-built turntables to circuit-bending, customized software patches to noise, explorations of the body to abstract principles, found sounds to interventions in video gaming and the political sphere….

   - tobias c. van Veen, August 2007

: **énoncé du conservateur** :

Comment présenter l'invisible ? Peut-on faire l'expérience du son comme celui des arts visuels, où est-il toujours perçut dans un contexte musical ?

L'exposer est une aporie visuelle. Faire voir un mur de son est impossible et aucun assemblage de haut-parleurs ne peut suffire ; l'expérience acoustique requière un environnement supplémentaire : la salle de concert, le studio de diffusion, le club…

espaceSONO est un lieu d'essais où nous élaborons quelques hypothèses sur l'implication du son et de votre corps. Du son qui est «anti-musical». Donc le concept d'art sonore ici énoncé est celui d'un art sonore non musical.

Ce laboratoire.audio est un projet d'envergure international qui reflète la diversité des approches et des pratiques d'aujourd'hui en art sonore.

Quelque quarante artistes de dix pays sont représentés, chacun proposant une approche sonore unique avec des œuvres produites pour une écoute attentive en casque. Deux installations présentent de nouvelles approches pour circonscrire l'art sonore, et une série de performances démontrent la polyvalence des artistes engagés dans l'exploration sonore, alors qu'ils progressent du rôle de compositeur à celui d'interprète.

Plusieurs de ces artistes font partie d'un chapitre local du réseau international Upgrade, un organisme d'artistes et d'individus impliqués dans le milieu des arts médiatiques et des technologies. Ce projet reflète les thèmes de l'autogestion et l'approche DIY(Do It Yourself – à faire soi-même) qui régissent le réseau Upgrade.

La collection d'œuvres sonores du laboratoire.audio présente un défi à l'écoute. Sa palette d'approches va de l'électroacoustique aux prises de son d'ambiance, de l'acousmatique aux délicates sonorités du micromontage, du microcontact aux remixages, de l'onde sinusoïdale à la synthèse granulaire, des tables tournantes faites maison à la flexion de circuits *(circuit bending)*, de logiciels faits sur mesure au bruitisme, de l'exploration du corps à des principes abstraits, du matériel sonore trouvé aux interventions dans l'arène des jeux vidéos et de la sphère politique . . . .

—tobias c. van Veen, août 2007

espaceSONO PERFORMANCES

espaceSONO vernissage:
september 5th 2007. 5@7 w/ music @ 8pm.
SAT MAIN ROOM, FREE.

Jim Bell & Katherine Liberovskaya (NYC/Montreal)
Celine Beyond & Scant Intone (Montreal)
Esther Bourdages (Montreal)
FISHEAD (Montreal)
tobias.dj (Montreal)

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deep.listening.session
september 14th 2007, 8pm.
SAT MAIN ROOM, $10 @ door.

Martijn Tellinga / BOCA RATON (Netherlands)
o.blaat (NYC)
Mike Hansen (Toronto) & Martin Tétreault (Montreal)
Nathan McNinch (Montreal)
tobias.dj (Montreal)

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sound.walk with Andra McCartney (Montreal)
20th September, 2007, 6:30pm. FREE.
rendez-vous @ SAT

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gallery.performance
September 27th, 2007, 6:30pm.
SAT Gallery, $5 @ door.

Anna Friz (Toronto)
Mankind (Alexis O'Hara & D.Kimm) (Montreal)
Kathy Kennedy (Montreal)

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: **exhibition artists** :

Alexis O'Hara (MTL)
Andra McCartney (MTL)
Andrew Brouse (UK)
Anna Friz (TO)
Carrie Gates (SK)
Charles Stankievech (MTL)
Doug Van Nort (MTL)
ERUPTION (SP)
Esther Bourdages (MTL)
FISHEAD (MTL)
Francisco Lopez (ES)
HarS / ookoi (NL)
Helen Thorington (MA)
hellothisisalex (NL, CA)
I8U (MTL)
Jamie Allen (NYC)
Jim Bell (MTL)
Katarina Zdjelar (NL)
Katherine Liberovskaya (NYC)
Kathy Kennedy (MTL)
Marlena Corcoan (DE)
Martha CC. Gabriel (BR)
Martijn Tellinga / BOCA RATON (NL)
Martin Tétreault (MTL)
Mike Hansen (TO)
Nathan McNinch (MTL)
Nebojsa Andjelkovic (SP)
o.blaat (NYC)
onetoofreefor (BE)
Phill Niblock (NYC)
Scant Intone & Celine Beyond (MTL)
Shona J. Dietz & Eveline Boudreau (SK)
Silvester Stöger (AT)
sound_00 (MK)
Tim Hecker (MTL)
tobias c. van Veen (MTL)
tomas phillips (US)

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Alexis O'Hara, *Sailorcide* (2006) 5'01"
Montréal, Canada, dyslex6.com

artist statement
i made this whilst in a cabin surrounded by tall pines. i was high in the rocky mountains, dreaming of the sea. i imagined slats of light filtering through to the bottom of the ocean where lonely mermaids beckoned tattoed sailors to a blissful demise.

bio
Straddling the divide between the worlds of experimental electronic music and the blackest comedy, Alexis O'Hara paints narrative soundscapes with her voice, a gaggle of electronic friends and the chimerical properties of electricity. She has been known to wear clothes that run on batteries. Her eclectic work attracts international programmers from various disciplines from performance poetry and sound art to interactive live art. Sampling and processing her voice in real-time, she creates live performances that combine electro-acoustic maximalism, sexy beats and good old-fashioned yarn spinning. Mutating and delinquent, she is a cornerstone of Montreal's cabaret and avant-noise scenes.

Si vous avez vu Alexis O'Hara en spectacle, vous n'avez pas oublié l'expérience. Cette performeuse androgyne, changeante, mutante et drôle est un des piliers de la scène de performance à Montréal. Attelé à ses échantilloneurs, elle laisse courir sa voix dans des envolées lyriques envoûtantes. Poêtesse et philosophe trilingue, elle utilize costumes 'électriques' et accessories pour nous entraîner dans son univers. Improvisatrice adepte, elle est souvent interpellée comme maîtresse de cérémonies. La polyvalence de son travail performatif permet de nombreuses et diverses invitations en Europe autant qu'aux Amériques.

Andra McCartney, *Canal de Lachine* (2006) 9'58"
Montréal, Canada, andrasound.org

artist statement
Soundwalk recordings around the canal and discussions with nearby listeners were used to create soundworks presenting condensed, evocative and aurally redolent perspectives on the sonic life of the canal.

bio
A soundwalk artist, who works with her own field recordings to create websites, CD ROMs, tape works and performances. Her most recent soundwalk project, a collaborative soundscape work involving several other sound artists and members of the public, focuses on the area surrounding the Lachine Canal in Montreal. McCartney is an associate professor in the Department of Communication Studies at Concordia University, teaching Sound in Media. She is well-known internationally for her research on issues of gender, creation, sound, and technology.   Recently, she co-edited with Ellen Waterman, a special issue of Intersections Canadian Journal of Music (2006), based on papers presented at the In and Out of the Sound Studio Conference on gender and sound technologies, which she directed at Concordia University in July 2005.

Andrew Brouse, *Rock Music, 6'66" (i.e. 7 minutes and 6 seconds)* (2006) 6'66"
Montréal, Canada, music.mcgill.ca/~brouse/rock-music/

artist statement
This music is created by measuring the very small, continuously changing electrical currents present in a small pile of dissimilar, semi-ferrous common rocks. These micro-currents are electronically amplified and passed to a sound synthesis system. All resulting music is the creation of these "rock musicians".

bio
Andrew Brouse is a multidisciplinary musician, composer, artist, and technologist. He has worked in the contemporary intermedia arts and music for over fifteen years. He currently divides his time between the UK, Belgium and Montreal, Canada.

Andrew Brouse est musicien, compositeur, artiste et technologue multidisciplinaire. Il travaille dans le domaine des arts contemporains intermédia et en musique depuis plus de quinze ans. Il partage son temps entre l'Angleterre, la Belgique et Montréal, Canada.

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Anna Friz
Radio CRTX (2006) 6'44"
the organ dreams of leaving the grinder (2006) 3'25"
Toronto, Canada, friskyfrizz@yahoo.com

artist statement
Radio CRTX began as a live performance piece for voice, accordion, and 2 low-watt FM transmitters and multiple receivers; *organ* is entirely composed of 7 short audio samples from Owen Chapman's *Selected Sounds* compilation.

bio
Anna Friz is a sound and radio artist who divides her time between Toronto and Montréal. She creates dynamic, atmospheric works equally able to reflect upon public media culture or to reveal interior landscapes. Anna has performed and shown installation works at festivals and venues across North America, Mexico, and across Europe. Her radio works have been heard on independent airwaves across Canada, the U.S.A., and Europe, and on national public radio in Canada, Austria, Germany, Danmark and Mexico. Anna Friz is a free103point9 transmission artist.

Carrie Gates
The Other Tour (a sonic detournement at the Mendel Art Gallery) (2006) 4'00"
Saskatoon, Canada, notype.com/bricolodge

artist statement
This work recontextualizes the atmospheric sounds of the Mendel Art Gallery, enticing the listener to engage in a non-linear, conceptual sonic tour of the gallery space while encouraging a more critical listening practice in regard to everyday experience. The audio originated as field recordings within the gallery, made with condenser and contact microphones, and was then remixed live in the gallery space on multiple CD players by children.

bio
Carrie Gates is a sound artist, VJ, educator, and academic from Saskatoon who has been producing work over the last 12 years for independent electronic music events, public galleries, artist-run centres, festivals, conferences, and symposia. Her work often deals with subjects such as synaesthesia, situationism, and the fantastic, using/abusing technology as a means to tease out diverse perceptions of social and psychological space. Her research and artwork has been shared with audiences across Canada, as well as in Germany and the United States. Gates also is a Co-Director of the BricoLodge net.label, and is employed at the University of Saskatchewan as a Multimedia Programmer.

Charles Stankievech, << *piano* >>, *Möbius Fields*, *Möbius 19566591.71717^2*
Montréal, Canada, stankievech.net

<< piano >> (2007)
Materials: Rapid Prototype and Felt
Dimensions: 12" x 12" x 6"
«Piano» materialises Louise Bessette's ethereal performance of a solo piano note, echoing the gesture of Scelsi's meditation on a single piano note during his time in a psychiatric hospital in the 40's. In hommage to Scelsi, «Piano» sculpturally explores the formal properties of timbre.

Möbius Fields (2007) 6'06"
Using the structure of a möbius loop, this soundwalk travels there and back again. One surface of the soundwalk is recorded with an acoustic mircophone, while the other surface is made with an electromagnetic microphone. The "twist" from acoustic to electromagnetic coincides with the involution of an exterior sense of space to an interior soundfield located within the cranial cavity.

Möbius 19566591.71717^2 (2007) 4'44"
Möbius 19566591.71717^2 attempts to explore spatialization by structuring time as a möbius loop. At a single and fleeting moment in the piece (the exact middle), time generates an accidental headphone space dependant on a timbral bridge. The composition is an arrangement of an early piano piece of Morton Felman played by David Tudor.

bio
Charles Stankievech works in the constellation of art, architecture and sound. Balancing philosophical questioning with explorations of materiality, his work combines a subtle play between the history of ideas and the history of technologies. His work has been exhibited internationally—from Venice to New York to Vancouver—and recent writing has appeared in Leonardo (MIT Press), Responsive Architectures, and On Site Review. Solo shows in Montréal this upcoming year will occur at Dazibao (Nov.), Donald Browne Gallery (Jan.) and Vidéographe/Quartier Éphémère (Mar.). Charles currently splits his time between Montreal and Dawson City, Yukon, where he is developing the new KIAC School of Visual Art.

Doug Van Nort, *[a] wash in [a] dvnt.sea* (2006) 8'33"
Montréal, Canada, music.mcgill.ca/~doug

artist statement
Performed clicks, squeals and systemic abrasions from mixer feedback are transformed with varying degree of density+texture and are dispersed in time / space within my software-based performance system, returning seconds or minutes later as objects with which to improvise.

bio
Doug Van Nort is an experimental musician currently living in Montreal. Through improvisation and composition, his work has explored deep listening, density, noise, feedback, and the emergence of structure from sonic textures. Recent projects include a network music piece for laptop ensemble (the Deep Listening Convergence Genetic Orchestra), designing fabric-based sound instruments (in collaboration with the Topological Media Lab), live electronic improvisation with custom software system (most recently with Javier Arciniegas, Pauline Oliveros, Jeff Pitcher and Jonas Braasch), design of sound analysis/synthesis systems and other related works.

ERUPTION, *untitled # 1 – 9* (2006) (various)
Belgrade, Serbia, myspace.com/eruptionstrings

artist statement
Project "Eruption" is based on developing the idea of creating live music through improvisation using electronic music devices such as computers, cello and violin, and different kinds of percussions, instruments, and everything that could be used for sound making and processed through software and analogue processors. This untypical treatment of instruments, combines polyrhythmic, polymetrical, and modal sequences, and therefore getting wide diaspora of sounds as the basis for improvisation.

bio
"Eruption" has been active since 1997, performing across Europe. Eruption collaborates with academic composers, film and theatre directors and multimedia artists. Eruption consists of Ivana Grahovac on cello and Manja Ristiœ on violin. Highlights include the blink ART Festival, Berlin-Belgrade 2006 and performing Eric Satie's 'Vexation' at the Exit Festival, Novi Sad 2006.

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Esther Bourdages, *Spring in China* (2006) 7'52"
Montréal, Canada, vinylinterventions.com

artist statement
My music recalls me to my journey in China, that place of immanent vibrations, of energies, that installs, makes a place for chaos in movement.

bio
Working in parallel with the visual arts milieu, Esther B plays portable turntable and manipulates vinyl records. She pratices improvisation, a field that affords her the liberty to create raw, non-linear music, sometimes punctuated by sonic quotes, sometimes by abstract sounds: textures mostly produced by the disc upon which she performs alterations (sanding, cutting, etc.). She is part of the turntabilist trio Vinyl Interventions [VI], with Carrie Gates (Saskatoon) and Marinko Jareb (St. Catherines). Since 2002, they have been developing a workshop under the eponym name VI, in which EB gave a lecture entitled The Echo of the Vinyl Record, Between the Sound and the Visual, Between the Past and the Present. She has presented this lecture on several occasions, including February 2005 at Société des arts technologiques (SAT) of Montréal. She has curated a serie of concerts dedicated to new musics called A Microphone in a Storm of Noize since 2002. Gordon Allen, Olivier Borzeix, Isaiah Ceccarelli, Léon Lo, Martin Tétreault, Erin Sexton and David Turgeon are her favorite collaborators.

FISHEAD, *Furthur Explorations of 'The Wrong'* (2006) (various)
Montréal, Canada, djfishead.com

artist statement
Excerpts from a series of pieces juxtaposing modern compositions with older selections. *The Wrong* simultaneously recontextualized multiple audio sources and creates fantastical collaborations based on similar thematic elements or irony.

bio
Fishead has been DJing for nearly 20 years. He got his start working in radio, but soon embarked on a successful campaign to subversively sneak sound collage into the underground dance scene. In 1994 he released a limited edition cassette (The Necrophilia Victims' Hotline) that compiled early experiments in audio art. This was followed by a series of uncompromising DJ mixes that included a pair of split-cassettes with Venetian Snares ("Barrage" and "Eat Shit and Die"). By the late 90's he had established himself well beyond the confines of his native Winnipeg and was actively involved in exporting his brand of chaos to the midwest. In recent years he has made a slight return to his radio roots. He was commissioned by CBC Radio,s Brave New Waves on three separate occasions (including the breath-taking 20th Anniversary megamix), collaborated on the Control To Chaos radio show (broadcast by burn.fm in Spain) and is currently contributing to Deadly Systems Radio (a California-based online station). Fishead now resides in Montréal, Canada, He continues to work in the music industry, and is pursuing a degree in film studies at the Mel Hoppenheim School Of Cinema.

Francisco López
Neuvas aventuras del gusano medidor Gimniginniggimnig en las montañas de Escazú (1995) 18'03"
Addy en el país de las frutas y los chunches (1995) 13'24"
Spain, franciscolopez.net

bio
Francisco López is internationally recognized as one of the major figures of the experimental music scene. Over the last twenty-five years he has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on a profound listening of the world. Destroying boundaries between industrial sounds and wilderness sound environments, shifting with passion from the limits of perception to the most dreadful abyss of sonic power, proposing a blind, profound and transcendental listening, freed from the imperatives of knowledge and open to sensory and spiritual expansion. He has realized hundreds of concerts, projects with field recordings, and sound installations in 50 countries of the five continents. His extensive catalog of sound pieces (with live and studio collaborations with over 100 international artists) has been released by more than 160 record labels worldwide, and he has been awarded three times with honorary mentions at the competition of Ars Electronica Festival.

HarS / ookoi, *171/1024* (2006) 17'20"
Amsterdam, Netherlands, soundblog.net

artist statement
A frozen (= fixed order) selection of 171 takes from *1024*, ookoi's kibibyte: a collection of 1024 soundbites, each of which lasts for precisely seven seconds, each one carefully extracted from the recordings of ookoi's performances in 2004-06.

bio
HarS is short for Harold Schellinx. Born in the Netherlands. Avant-rock musician based in Amsterdam (1975-1985). Editor and London correspondent of Dutch 'modern music magazine' Vinyl (1981-1983). Studied formal music and computer-aided composition at the Utrecht Institute of Sonology (1983-85). Then mathematics and its foundations at the University of Amsterdam (Ph.D. 1994). Researched in mathematical logic and the foundations of computer science (1990-1999). Today HarS is living and working as an independent artist / writer in Paris and Amsterdam (http://harsmedia.com). He is editor in chief of Raudio (http://raudio.nl).

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Helen Thorington
Calling to Mind 1 (2006) 12'29"
Calling to Mind 2 Training (For Jo) (2006) 5'04"
9_11_01_Scapes (2006) 16'56"
Boston, USA, new-radio.org/helen

artist statement
Calling is comprised of "space-time communication" in which the human voice can only just be heard and briefly. *9_11_01* was composed to accompany16 remixed NASA images by Jo-Anne Green, using sounds from my 20 year archive and from the 9.11 event uploaded to SonicMemorial.org.

bio
Helen Thorington is a writer, sound composer and media artist. She is also the founder and co- director of the independent media organization, New Radio and Performing Arts, Inc., the national weekly radio series, New American Radio (1987-98), and Turbulence.org (1996-present). In 2004 she co-founded the networked_performance blog and in April 2007, the networked_music_review. She has written articles on blog contents for the Contemporary Music Review and made presentations at the University of the Witwatersrand, Johannesburg, South Africa, Clark University, Worcester, MA, MIT5, Cambridge, MA and the Digital Art Week, Zurich, Switzerland among others. She continues to compose soundcapes and narratives for radio and installation.

hellothisisalex, *Transmissions from the Hinterland* (2006) 8'40"
Corner Brook, Canada, hellothisisalex.com

artist statement
A collection of sound collage and musical experiments conducted from the isolation of an island with a resource-extraction-based economy, from the rural-suburban fringe, from beyond the centre.

bio
hellothisisalex is Mark Prier and Melissa Creasey, two new-school analogue kids originally from smalltown Ontario, but now living in Corner Brook, Newfoundland. Together, they write bizarre electro pop soundscapes infused with whimsy, non-linear narrative, and a love of pop music and experimental audio. Their music has been described as "simple, yet effective, and without any pretension" by Electroage, and as "fuzzy analogue tones and jaunty pop beats" by Ben Rayner of the Toronto Star. The music the duo write is primarily electronic, filled with raw analogue sounds.

I8U, *paper wasps* (2007) 23'10"
Montreal, Canada, i8u.com

bio
France Jobin aka i8u (b. 1958) is a sound / installation / web artist residing in Montreal, Canada. i8u's audio art can be qualified as "sound-sculpture". It reveals powerful, opaque and complex sound environments where analog and digital meet. Her installation/web art can be said to follow a parallel path, incorporating both musical and visual elements. i8u has created solo recordings for (bake/staalplaat Amsterdam) (oral Montreal), as well as compilations tracks for ATAK (Japan), bremsstrahlung (USA), Mutek (Canada) and Portraits of Soundartists (book + 2 cd) on the label nonvisualobjects (Austria). She has participated in various music and new technology festivals Canada, Europe and the US such as Mutek (Montréal, 2001, 2004, 2005, 2007), FIMAV (2002), Ver Uit de Maat (Rotterdam, 2002), SEND + RECEIVE (Winnipeg, 2003, 2005), Club Transmediale (Berlin, 2004). i8u's web work/installations have been shown at Musée national des beaux-arts du Québec, Toronto's Images independent film festival and at MIVEAM 06. Her work continues to evolve as technologies enable her to create in new environments.

Jamie Allen
Binaural Architecture #2 - Military Island, Times Square, NYC (2007) 6'45"
Binarual Architecture #3 - 258 East 58th St., NYC (2007) 6'00"
NYC, USA, heavyside.net

artist statement
Binaural Architecture steals from binaural recording techniques (which capture the spatial imprint of the human head), replacing the human head with architectural-scale objects. Microphones, symmetrically affixed to buildings and architectural elements, capture a unique, large-scale, three-dimensional sonic imprint. Two such imprints are included, both from locations in New York City: The Military Island U.S. Army recruitment center in Times Square, and the building at 258 East 58th St. near the entrance to the 59th Street Bridge.

bio
Jamie Allen makes interactive art and sound makers with his head and hands. He believes technology will one day allow us to circumvent and reinvent traditional, commercial and hierarchical relationships to art and performance. His work in design, music, performance and public art creates physical relationships between people and with media.

Jim Bell, *trainstationlaundry* (2007) 7'02"
Montreal, Canada, voxish.net/words

artist statement
Based on field recordings, trainstationlaundry is one of a series of experiments intermixing different sonic realities, unique environments and mundane routines. The series explores possibilities and connections in personal and public space, cognitive frameworks and imagination. As the title indicates, the piece starts with a binaural recording made while standing in line for a train at the Gare Centrale in Montreal. This is intercut with subtly manipulated recordings of doing the laundry in my apartment.

bio
Jim Bell is an audio professional and media artist based in Montreal. He has worked as a sound recordist and in post-production for various short and feature length films. Currently studying Fine Arts at Concordia University, he has exhibited and performed in Australia, Italy, United States and Canada. His work explores correlations between natural and constructed worlds, obsolescence and novelty, control and communication.

Katarina Zdjelar, *Round trip. Exercises de style* (2006) 8'43"
Rotterdam, Netherlands, katarinazdjelar.com

artist statement
This project is a collection of the reoccurring and collective dreams of mobile individuals (nomads, aliens, guests).

bio
Katarina Zdjelar is an artist based in Rotterdam. Recent solo exhibitions & projects include: Another Publication, a book project together with Renee Ridgway (2007); Workin'Progress. Open call for a closed meeting, at Platform Garanti Centre for Contemporary Art Istanbul, Istanbul, Tr (2007) , Salon of the Museum of Contemporary Art, Belgrade, Ser (2005) and HWW, Rotterdam (2005); Being here two, film/video program, TENT., Center for Visual Art, (2006);Mirta Demare Gallery, Back to back by heart, Rotterdam, NL(2006);Hedah, Center for Contemporary Art, Would that be alright with you if I bring my cat along, Maastricht, NL(2006)…   Recent group exhibitions&screenings include: 52nd International Venice Biennale, video program curated by Edi Muka, Italy, (2007);SC, Centrifugal, Zagreb, Croatia(2007); TICA, Tirana Institute for Contemporary, Everything we want to know but didn't there to ask, Tirana, Abania(2007); SMART Project Space, Tijdelijk Museum, Amsterdam, the Netherlands (2007); Freud Museum, Paranoia, London,UK(2007); TENT., Center for Visual Art, Wherein certain persons…, Rotterdam, NL(2006);HVCCA, Hudson Valley Center for Contemporary Art, The Peekskill Project, Peekiskill, New York, (2006);USA; De Appel, Centre for Contemporary Art, Radiodays, Amsterdam, curated by de Appel curatorial program, NL(2005).

Katherine Liberovskaya, *Answering Machine Music -1* (2007) 3'00"
NYC, USA

artist statement
'Answering Machine Music 1' is a collage from mysterious messages that I find
from time to time on the answering machine in NY where I stay. Sounding almost
like intercepted radio communication channels, always very long, and always
completely unintelligible, these messages carry a wealth of suggestive
atmosphere and mood that I find captivating to listen to and compose with.

bio
Katherine Liberovskaya is an artist, based in Montreal and New York City, whose
practice has mainly revolved around different forms of experimental video since
the late eighties. Her works (single-channel videos, video installations, video
performances, intermedia works and sound pieces) have been presented at a
wide variety of artistic venues and events around the world. As of recent years
her work mainly focuses on diverse collaborations with new music composers
and sound artists, notably Phill Niblock, Al Margolis/If,Bwana, Hitoshi Kojo,
Zanana, David Watson, Jim Bell, Margarida Garcia, o.blaat, murmer, André
Gonçalves, Anthony Coleman, Giuseppe Ielasi, Alessandro Bosetti, Audrey
Chen... Concurrently she has been involved in the programming/organization of
multiple media art events both in Montreal (Share MTL, Espace Vidéographe,
Studio XX...) and NY (Experimental Intermedia Screen Compositions 2005, 2006,
2007, as well as the OptoSonic Tea live visuals-audio series at Diapason).

Kathy Kennedy, *Queen Street Diary* (2006) 8'05"
Montreal, Canada, kathykennedy.ca

artist statement
Queen Street Diary is an autobiographical work composed during a residency at
the Drake Hotel in Toronto, 2006. It includes a variety of familiar, daily sounds and
a cameo appearance by the composer and experimental vocalist Trevor
Wishart.

bio
Kathy Kennedy is a sound artist who works generally with the human voice and
the mediation of technology. She is a founding member of Studio XX and artistic
director of the innovative womens' choir, Choeur Maha. She teaches sound art
at Concordia University and voice privately to singers, actors and public
speakers. Her large-scale public works, usually involving voice and radio have
been performed internationally, in particular a recent, ongoing piece called
HMMM.

Marlena Corcoan, *Under Ground* (2006) 27'09"
Munich, Germany, marlenacorcoran.com

artist statement
Under Ground is an audio composition of sounds of the subway gathered from NYC, Berlin, Tokyo, Kyoto and Venice.

bio
Marlena Corcoran (Munich) composed and performed "Isis: For My Mother," for the 070707 festival in New Zealand. She is a frequent contributor to reboot.fm in Berlin, with works including "UnderGround," "Helena," "Birth Data" and "Turp Girl." Her publications include "Birth Data" (Confrontations, NY, 2007), "The Birth of the Christ Child: A Divine Comedy" (PAJ: A Journal of Performance and Art, MIT Press, 2003), two novels and many short stories and essays. She frequently performed with the online improvisational theater group, The Plaintext Players (Venice Biennale 1997, documenta X, many others). Her book on time in digital media will appear in 2008.

Martha Carrer Cruz Gabriel, *Voice Mosaic* (2007)
Brasil, voicemosaic.com.br

artist statement
Voice Mosaic (www.voicemosaic.com.br) is a web-art work where the interactions happen through any telephone device, mobile or not, and can be seen and listened through the web. The mosaic is the result of "talking to the web" using voice recognition and speech synthesis technologies, convergin visual and aural information.

bio
Engineer, posgraduate in Marketing Communications and also in Graphic Design, Masters' Degree in Art. Artist participating of exhibitions like FILE Festival 15o Festival Videobrasil, SIGGRAPH Art Gallery, FIAT Mostra Brasil; Coordinator o the Art course and the e-learning program "Widening Boarders", and professor of the MBA and Digital Design Courses at University Anhembi Morumbi; Director of Technology at NMD New Media Developers, focused on web solutions and design. Institute of Engineering Award, Brazil (1985); 11 iBest Awards, Brazil (1998 to 2005); 3 "Best Presentation" Awards in the conferences WebDevShare and HighEdWebdev, USA (2003 and 2004); "Cybernetic Art Trends 2006/2007" Award.

THEUPGRADEMTL

Martijn Tellinga / BOCA RATON
'Protocol I – movement 1' 18'26"
'Protocol I – movement 3' 10'30"
Netherlands, martijntellinga.com

artist statement
To deal with the problem of personal signification within the context of formalized computer-procedures applied in electronic arts, I thought of ways to navigate and articulate the area overlapping between the automated process and the intuitive musical choice. The result was the design of a composition-procedure that put an algorithmically derived parameter opposite to every other, defining my 'personal deviation of the first value - if needed'. I.e. a formalized function to overrule (at will) its own outcome. Two type of permutations were thus integrated; a 'mechanical' algorithmic one, ignorant about the artistic results of its commands, and a musicalized interpretation of those same commands. The numeric tables that were the outcome of this procedure were applied to a very limited set of soundmaterials and transformations. The result portrays a solid, slowly shifting soundcluster with a constant feed for intentional listening and accidental hearing.

bio
Martijn Tellinga (b. 1974) is a composer and sound-artist in the field of new electroacoustic music and sonic arts. His work shows a great care for textural qualities and eye for compositoric detail and seeks its identity somewhere in the overlap of formalized form and intuitive musicmaking. Constructed from the fundamental building blocks of music: timbre, texture, volume and time-elapse and composed for quadraphonic- and multichannel environments, these works explore both sonic directionality as well as dimensional spatiality, intrinsic and of the physical setting the work is performed in. He received a Master's degree in Sonology at the Royal Conservatory The Hague – Netherlands, studying with Paul Berg and Kees Tazelaar. In the past years his work has been performed and exhibited at numerous occasions in the Netherlands and international festivals in Belgium, France, Germany, Finland, UK, Austria, Swiss, Poland, Italy, Portugal, Greece, Israel and USA. In 2007 he will do two series of concerts/lectures in Australia and Canada. Works have been commisioned by labels such as – Korm Plastics - (Hol), – Spekk - (Japan), - Cronica Electronica - (Portugal) and – Stichting Mixer - (Hol). He has worked with Finnish filmmaker Sami Kallinen, visual artists Jan Robert Leegte and Sagi Groner and Austrian video-artist Dextro. Together with Dutch composers Radboud Mens and Danny de Graan he formed 'Elmgar Ten'. He has recently started an electro-instrumental collaboration with percussionist Jonny Axelsson (SWE) and in 1999 he started a platform for electro-acoustic experimentation, Stichting Mixer. Tellinga is programmer for the Dutch new music radiostation 'De Concertzender', as a host of '230 Volt'.

Martin Tétreault, *Tel qu'en ce lieu # 1-2-3-4* (2003-2007) (various)
Montreal, Canada, actuellecd.com

artist statement
stratégie : trouver pour chacun des bras de lecture la position optimale qui captera le plus de sonorités provenant du tourne-disque. Un bras déposé directement sur le contour du plateau capte les fréquences graves de la rotation du moteur, ainsi que le cycle électrique. Un deuxième bras, avec à son extrémité une aiguille trafiquée est déposé directement sur le petit disque circulaire qui actionne la rotation du plateau. Le plateau a été enlevé. Enfin le troisième est en position de repos, mais il est frappé par le fil de nylon qui tourne et qui est fixé sur le petit moteur. Ce filin frappe parfois le bras déposé sur le boîtier. Une fois ce dispositif mis en place je ne touche plus à rien. Le reste des manipulations s'effectuent sur la console (volume, égalisation, panoramique et avec la réverbération). Je mixe cette sculpture sonore. Ces 4 extraits issus de cette improvisation font partie d'une série appelée "TEL QU'EN CE LIEU" qui consiste à des improvisations et enregistrements réalisées durant les tournées et cela depuis quelques années. Le tout se passe dans les chambres d'hotels ou comme dans ce cas-ci chez une camarade berlinoise. La stratégie varie d'un fois à l'autre. Chaque enregistrement vient s'ajouter à une banque disponible à des demandes diverses comme l'exposition espaceSONO par exemple.

bio
Martin Tétreault est né en 1957, vit à Montréal. Platiniste, concepteur sonore, autodidacte, il est reconnu internationalement pour son travail d'improvisation avec tourne-disques de tous genres ou de sa fabrication. Il réalise avec cet attirail hétéroclite des performances sonores, seul ou en collaboration avec d'autres artistes. Il a participé à de nombreux festivals et manifestations de musique, de performance, d'art sonore et d'arts médiatiques en trimbalant son équipement en Amérique, en Europe, en Océanie et en Asie. Durant ces déplacements il en a profité pour réaliser des disques avec Otomo Yoshihide, Kevin Drumm, Xavier Charles, Haco et plusieurs autres.Ces rencontres sonores se retrouvent sur les étiquettes Ambiances magnétiques, Erstwhile, Vand'oeuvre et Japanimprov. Et aussi d'autres disques avec ces camarades d' Ambiances magnétiques Michel f. Côté, René Lussier, Diane Labrosse, Robert Marcel Lepage, Jean Derome, Joane Hétu... Après une décénie de travail avec la citation et le piratage via le disque vinyle, en 1995 il se met à la tâche d' extirper de ces nombreux tourne-disques une multitude de sons jusqu'ici demeurés muets: bruits parasitaires de tout ordre, mauvais contacts électriques, ronflements de moteur et quoi encore. Pour satisfaire ses fans de la première heure il lui arrive de mèler ces nouvelles découvertes bruitistes avec son vocabulaire d'un passé pas si lointain et de créer parfois de jolies musiques

Mike Hansen, *Double Blind Theory* 17'14"
Toronto, Canada, mike-hansen.com

bio
Mike Hansen is a Toronto based artist, performer and radio personality and has been involved in the Canadian improvised music scene for over a decade.   As a turntablist   born out of the school of Marclay, Tetrault and Jeck, Hansen disembowels the turntable.   Approaching the record player as an instrument, needles cut through vinyl as knives through butter. Harsh ticks, scratches and distorted bits of information are put forth. Records are being replaced by the players themselves now used to generate sound that is processed through a series of Lo-Fi electronics,   haunted by samples of actual recordings.   Sounds are chosen at random,   slowed down,   ripped apart and manually looped.   All aspects of the record player are fair game. Mike Hansen's turntablism has resulted in recordings and performances with John Butcher, ("Equation" w/ Tomas Krakowiak, Spool Records, 2003), also other international players such as Kaffe Matthews, Gert-Jan Prins, Michael Snow, John Oswald and various leading Toronto   improvisers.   Hansen's long standing duo with percussionist Tomasz Krakowiak has resulted in their recent release on Spool Records, "Relay". His twenty years of painting, sculpture and sound explorations have included interactive installations, performances and multi-media experiments utilizing his long time work in sculpture and encaustics.   Hansen's work has exhibited extensively across North America and internationally.

THE**UPGR**^**DE**ΠΤL

Nathan McNinch, *four forms* (2003), *schrödinger's cat* (2007)
Montreal, Canada, petitesono.com

schrödinger's cat (2007)
schrödinger's cat is a continuation of my work that examines human curiosity on
the most basic level. "the simplest joy, that of a child and an unopened box." as
well as sounds and there ability to generated curiosity and trigger memories. four
simple machines exist inside a small enclosed box (approximately 30cm3) the
top of the box has a headphone jack, and four unmarked buttons. each one of
the buttons activates a simple machine. the observer (listener) is unaware of the
machines functions, purpose and mechanics. the observer is made aware of the
machines through particulare aspects of the sounds created by these machines
as heard through the headphones. contact mics attached directly to the
machines themselves or the object(s) being manipulated by the machines pick
up barely audible sounds which are amplified and transmited to the listener
through the headphones.

four forms (2003) 5'36"
four forms was originally intended for a compilation which was to be
released in 2003. as sometimes happens with small labels the compilation
was never released. four forms was created using sounds of common
household objects "malfunctioning" from four of the rooms of the
apartment I was living in at the time.

bio
nathan mcninch collects and reinterprets sounds and sonic events. he
likes science fiction. he lives in montreal and he runs the small record
label, petite sono.
that is all.

Nebojsa Andjelkovic, *the death of E.C.* (2006) 7'45"
Belgrade, Serbia

artist statement
Song was made by playing Eric Clapton live album record (ruined by needle) on
a very cheap HI-FI system.

o.blaat, *Meaford* (2007) 15' 26"
NYC, USA, obla.at

artist statement
In the lazy afternoon, I was sitting in a couch near the blue section of Funny Farm in Meaford, Ontario. I heard a dog huffing around. It was a grilling summer day. Everything happened at once yet seemed quite calm. I shook my hair to rid flies. Time to go swimming.

bio
Based in Brooklyn, New York, sound artivist, composer, core member of SHARE (http://share.dj), o.blaat (Keiko Uenishi) is known for her works formed through experiments in restructuring and analyzing one's relationship with sounds in sociological and environmental context. She has performed and made installations at venues and festivals worldwide. Upcoming projects include a concert at ICA Philadelphia, residency for Binauralmedia in Nodar, Portugal. She has collaborated with: Ikue Mori, Christian Marclay, Miguel Frasconi, Marina Rosenfeld, Lary Seven, Eyvind Kang, Sachiko M, Tetsuji Akiyama, Aki Onda, Toshio Kajiwara, Kaffe Matthews, Ralph Steinbrüchel, Anthony Coleman, Kurt Ralske, Klaus Filip, Nobukazu Takemura, Ryuichi Sakamoto, among others.

onetoofreefor, *13 pièces de 10 à 100'* (2006) (various)
France/Belgium, myrtilles.org & projectsinge.net

artist statement
Vocal strings / saliva / tongue / breath / lips / teeth / radio / tape recorder with band / mixing table /casio keyboard / computer ... modified ... amplified / electrified > therefore we intend to improvise with duration and without-editing constraints.

bio
jeanfrançois blanquet développe un univers sonore et visuel sensible à travers la modification et le détournement d'objets analogiques et numériques, explore l'impact de l'accélération du monde, le larsen et la réaction en chaîne, exploite les turbulences du corps et de la machine dans le jeu, se produit seul ou avec des performeurs, danseurs, vidéastes, poètes, comédiens, musiciens pour des sets d'écriture directe.

LUCILLE CALMEL mise en scène, performance, écriture, programmation. Crée de 90 à 95 avec "les trifides", un groupe de performers 4x4. Codirige de 95 à 05 la compagnie de théâtre expérimental "myrtilles" et, de 97 à 04, ".lacooperative", un lieu de recherche et d'expérimentation (Montpellier -France). Actuellement, assistante à la programmation à "recyclart" (Bruxelles-Belgique). Produit des textes pour des collectifs et compagnies, pratique l'écriture-performance en scène et sur internet et la lecture-performance sous influence avec des écrivains, poètes et artistes sonores.

Phill Niblock
Aomori Water (2007) 15'34"
Grind (2007) 16'00"
NYC, USA, experimentalintermedia.org

artist statement
These are sound collage pieces, with many layers in multitrack, superimposed.
The first, *Aomori Water*, uses only sounds of moving water. The second, *Grind*, uses sounds of a stone, motorized grinding wheel, mostly grinding a steel bar.

bio
An intermedia artist using music, film, photography, video and computers. Niblock makes thick, loud drones of music, filled with microtones of instrumental timbres which generate many other tones in the performance space. Simultaneously, he presents films / videos which look at the movement of people working, or computer driven black and white abstract images floating through time. He was born in Indiana in 1933. Since the mid-60's he has been making music and intermedia performances which have been shown at numerous venues around the world among which: The Museum of Modern Art; The Wadsworth Atheneum; the Kitchen; the Paris Autumn Festival; Palais des Beaux Arts, Brussels; Institute of Contemporary Art, London; Akademie der Kunste, Berlin; ZKM; Carpenter Center for the Visual Arts at Harvard; World Music Institute at Merkin Hall NYC. Since 1985, he has been the director of the Experimental Intermedia Foundation in New York where he has been an artist/member since 1968. He is the producer of Music and Intermedia presentations at EI since 1973 (about 1000 performances) and the curator of EI's XI Records label. Phill Niblock's music is available on the XI, Moikai, Mode and Touch labels. A DVD of films and music is available on the Extreme label.

THE**UPGR**^**DE**ΠΤL

Scant Intone & Celine Beyond, *Sheets* (2007) 13'20"
Montreal, Canada, myspace.com/scantintone

artist statement
This piece was performed for five hundred and seventy ghosts at the Oscar
Peterson Concert Hall, Montreal Qc, on the occasion of being alive in July 2007.
Katherine and Constantine create sanctuaries of sound hospitable to
instrumental transcommunication. House microphones picked up the sound of
the audience singing along. Shane Turner recorded the session.

bio
Scant Intone is the solo project of Canadian artist Constantine Katsiris for his
explorations in modern audio. From stark minimalism to densely complex textures,
his output incorporates elements of field recordings, raw data and digital sound
synthesis. The compositions are experiments in abstract electronic music, with
influences including ambient, lowercase, noise, glitch and drone. Constantine
has brought his sound to festivals including Send + Receive, Mutek and Suoni Per
Il Popolo and as well as many notable venues such as Zentrale Randlage [Berlin]
and Whitechapel Art Gallery [London].

Katherine Kline (Celine Beyond) is one half of Montreal music duos
Dreamcatcher, Death Drive, and Cats. She has performed at festivals such as
Future Friends, Mutek, Suoni Per Il Popolo, as well as in woods and fields, as a
silhouette, in collaboration with puppets, and solo as Celine Beyond. Kline
currently works with synths, tape, and analog machines to create mercurial
rhythms and booty beats.

Shona J. Dietz & Eveline Boudreau, *En confidence #2* (2006) 10'53"
Saskatoon, Canada, evelineboudreau.com

<u>artist statement</u>
Technology has become essential to our very existence, promising to protect and emancipate us. But does it? Considering women in crisis, does the cell phone help or inhibit? Maybe we need to step outside this technological box to feel human.

<u>bio</u>
Shona Dietz is a practicing multi-media artist who has been involved in performance, intervention and technological creativity for several years. She often works collaboratively with other women artists exploring gender and social identities through the narrative. Her works also investigate the validity of memory, human and otherwise. Many of her installations combine audio or video work with more traditional art forms, using both historical and contemporary artistic methodologies to disorient time and space. Based in the Saskatchewan cultural community, she has been involved in numerous arts organizations and is a strong and active member of CARFAC.

Éveline Boudreau is a multidisciplinary installation and performance artist who seeks to involve her audience in her work. From a background in clay and ceramics she has evolved to extensive use of sound, video and other media. Based in Saskatoon, Saskatchewan for many years, she is of Acadian origin from New Brunswick. Her work is inspired by questions of identity, culture, language and women's issues. She participates in many ways with local, provincial, and national visual arts organizations.

Silvester Stöger
chopstick guitar (2006) 2'58"
radio chop up (2006) 3'32"
Vienna, Austria, silvesterstoeger.at.tf

artist statement
Guitar with chopstick and a radio that is at least 30 years old and doesn´t work at all any more.

bio
I started my academic art studies in 2004 in the experimental sound-art class of Bernhard Leitner at the University of applied arts in Vienna. During this time i occupied myself with experimenting in the fields of sound through the old-fashioned analog,organic manner as well as through digital manner with programms like max/msp or pd. Later i got more and more interested in the medium of video especially in combination with sound and started as VJ (aka Videout). In cross media i still keep working and started to live half of the time in Belgrade. With a college i work on the Helix Project, that understands itself as an collection of young media art based in Vienna, from so far including the cities of Vienna, Budapest, Belgrade and London. Where my next thing will be, to organize an exhibition of a selection of works in the FLU Gallery in Belgrade.

sound_00, *ambience* (2006) 27'14"
Skopje, Macedonia, acidfake.tk

artist statement
Dark and cold 40 min ambient/drone piece made out of various samples, loops and field recordings.

bio
antonio dimitrov / sound_00 - sound artist, street artist, dj, designer. when at home and not traveling he is doing various projects, but music obviously being the main focus of his hectic lifestyle. at the moment officially studying philosophy but he has many other projects that keeps him busy: from running his label acid fake recordings, the sublabel discofake and webzine fakezine, presenting his works and sound as dj and through live acts, organizing various events/exhibitions and setting up his own installations/design works, hosting radio programs dedicated to new music and radio art, doing design with the design division 'acid fake design'. his monikers include 'sound_00' and 'every kid on speed', producing glitch, minimal, cut up electronics and minimal and techno. he has released many full lengths, eps and has countless compilation and remix appearances on various labels around the world and has shared the stage with names like pita, andrey kiritchenko, massaccesi, urkuma, ran slavin, solar x, t.rumschmiere, jason forest, the bug, phon.o, modelesector, ellen alien, miss kittin...

Tim Hecker
Arts BDay Track2 (2007) 5'02"
Frames (Static Piano Edit) 4'22"
Montreal, Canada, sunblind.net

artist statement
This piece is another attempt to coalesce an unstable union of static, atonal, noise-imbued drone with the nocturnal, tectonic, possibly-transcendental field of melodic composition. Here fragments of piano derived simple progressions conduct their flickering dance -- possibly over and over again.

bio
Tim Hecker is a Canadian-based musician and sound artist, born in Vancouver. Since 1996, he has produced a range of audio works for Mille Plateaux, Kranky, Alien8, Force Inc, Staalplaat, and Fat Cat. His works have been described as "structured ambient", "tectonic color plates" and "cathedral electronic music". More to the point, he has focused on exploring the intersection of noise, dissonance and melody, fostering an approach to songcraft which is both physical and emotive. The New York Times has described his work as "foreboding, abstract pieces in which static and sub-bass rumbles open up around slow moving notes and chords, like fissures in the earth waiting to swallow them whole". His Radio Amor was recognized as a key recording of 2003 by Wire magazine. His work has also included commissions for contemporary dance, sound-art installations, and various writings. He is also an acclaimed producer of techno, having toured and produced under the name Jetone. Tim has presented his work in a live setting around the world, including performances at Sonar (Barcelona), Mutek (Montreal), Impakt Festival (Utrecht), Victoriaville in (Quebec), IDEAL (Nantes), Vancouver New Music Festival (Vancouver), and Transmediale (Berlin). He currently resides in Montreal.

tobias c. van Veen
FOIL (2006) 19'01"
exposure.to.ATTK (2003) 11'21"
air.strike[25] (2006) 25'40"
Montréal, Canada, quadrantcrossing.org

artist statement
-- FOIL -- a blend of urban recordings from a peaceful Western city with its modernist though unpeaceful counterpart in Beirut falls prey to explosive interventions in EA's *BattleField 2* online wargame, eventually detonating itself into the debris of alterity. -- *exposure.to.ATTK* -- four stolen bodies, dragged, into the light, to be wounded, unjustly, and exposed. A ternary of charges. Cries and pleas muffled. Ties and bonds struck into place. The bound body does not move. It lays exposed. Here I am. Here she is. "The exposed self does not reveal a secret self that has been hidden, but rather dissolves any self that could be apprehended" (MH). Each layer sliced with an exquisite touch. Each layer peeled back as the ground heaves its dusk at the feet of thieves. Immobile, I lie in wait for the evening, and I lie with you. -- *air.strike* -- the bombs fall with a click of the mouse, in which case the nomadic laptop is also the skymachine that brings death, and the groundmachine that erupts in a halo of virtual gunfire is as real to the desert sands as the counterstrike is to the screen.

bio
[tobias c. van Veen], b. 1978, lives in Montréal and flies the black flag. Since 1993 he has directed conceptual and sound-art events, online interventions and radio broadcasts, working with STEIM, the New Forms Festival, the Banff Centre, Eyebeam, the Video-In, MUTEK, MDCN.ca, the Vancouver New Music Society and Hexagram. His work has appeared in CTheory, EBR, Bad Subjects, Leonardo, FUSE (contributing editor), e/i, the Wire, HorizonZero and through Autonomedia, among others. His writing has been translated into Spanish, Lithuanian and French and his sound & net.art disseminated through Rhizome.org, Javamuseum.org, Kunstradio, BURN.fm, CiTR, Juniradio.net and Alt-X. He has sonic and mix releases on No Type's BricoLodge and the and/OAR labels. From 1993-2000 he was Direktor of the sonic performance <ST> Collective [shrumtribe.com] in Vancouver. He is co-founder of technoWest.org with Dave Bodrug, dj podcast controltochaos.ca with DJ FISHEAD and thisistheonlyart.com with artist ssiess. He currently hosts the Upgrade Montréal [upgrademtl.org] and is Concept Engineer at the Society for Arts and Technology [sat.qc.ca]. Tobias is doctoral candidate in Philosophy & Communication Studies at McGill University & he writes on the philosophy of technology and AfroFuturism -- though he is distracted by renegade soundsystems & turntable piracy. He also mixes a mean absynthe martini.

THEUPGR▲DEMTL

tomas phillips, *untitled* (2007) 9'44"
North Carolina, USA, incursion.org/phillips/

artist statement
With ever increasing attempts to adjust to what is called for in the creative
moment, my tendency is nevertheless towards a minimalist orientation. I find that
I am most fulfilled in life given to quiet places.

bio
Tomas Phillips (b. 1969) is a composer, novelist, and teacher whose sound work
focuses on improvisational performance and minimalist through-composition. He
began composing electronic music in the early 1990s, releasing limited edition
cd-rs under such monikers as Sea Optic, Lisbon and Eto Ami (with Dean King),
and has since created music for installations and collaborations in dance and
theatre. Tomas has taught in the disciplines of literature and fine arts at various
universities in the US, Québec, and Finland. He currently lives and teaches in
Raleigh, NC.