

# Presentation proves sound

**ALL AUDIO/NO VIDEO**, a presentation of audio works by eight Calgary artists, available for listening at EM/Media, 1014 Macleod Trail S.E., through Saturday.

Now for something completely different: get comfortable on the couch at EM/Media, don a set of headphones and listen for an hour to eight audio works by Calgary artists in a presentation curated by Steve Peterson.

The event is called All Audio-No Video to make a couple of points. Like radio, these works are sound without pictures. But Peterson points out that sound or audio art took off as an independent form with the invention of portable video recording equipment. Hence the link to video. Though missing here, video is acknowledged as important to the development of contemporary audio art.

Many artists across Canada are experimenting with sound as an element of their video, performance and installation art as well as an independent form.

However, to work with the broadest and most flexible possibilities in audio art today requires access to expensive, sophisticated electronic equipment.

Peterson's intention in curating this presentation was to give Calgary artists the opportunity to focus solely on sound. Those who responded to invitations and an open call for submissions were given free access to four-track recording, sound mixing and computer facilities at EM/Media.

Curator Peterson received eight proposals; the artist-run media centre commissioned all eight works. Their quality is consistently strong. With one exception, the artists — Gary Bruckner, David Clark, Chuck Cousins, Steve Heimbecker, Nelson Henricks, Colleen Kerr, Mike Milo and Lorrie Sawyshyn



Nancy  
Tousley

The most complex work might be Gary Bruckner's ambitious Soundscape Opus 222, an aural interpretation of the birth of the planet, colored with dramatic overtones of 2001. Lorrie Sawyshyn's Picture Serenity combines the rhythms of natural forces, wind and water, with an oriental scale to create a lyrical tone poem.

Two songs by Nelson Henricks and one by David Clark partake of popular music forms. Henricks wrote and sang his works, most effectively in the aggressive and ironic This Song Is Over. Clark's upbeat Fasttrack is a collage of rap, funk and appropriated recorded texts that contains a social message.

Collage is a frequently used strategy in current audio art. Kerr's work, Hartz Mountain Serenade of Shame, related to her recent installation in Place Settings, is an imagistic collage of canary songs, organ and marimba music and spoken texts that evokes a poignant loss of innocence.

Cousins's Witchcraft collages the voices of people speaking about their experiences in the occult with a relentless percussive rhythm. The snatches of text seem to float up from the depths of a darkly ritualistic soundscape, given particular impact by the authenticity of the voices.

Heimbecker's Chime Variation Graceland B, another performance-related work, and Mike Milo's Untitled are both abstract works that create sensations of physical space. Heimbecker lets his work run on too long and it occasionally grows muddy, but the piece has a meditative power. Milo's abstraction on the theme of existentialism has the strong

# can be packaged as art



effect of a chilling wind.

Several of these works suffer problems of form. Cousins's loses its punch in its trailed-off ending. If Heimbecker's is lengthy, Clark's is short: almost too short for the medium to deliver its message. Occasionally, con-

tent here is a touch too literal or sophomoric. But that's almost beside the point.

All Audio is a very credible experiment in a form these artists have used primarily as a secondary medium. EM/Media will make tapes of individual

works available for about apiece. Whether you want take one home or not, the presentation is worth listening to discover artists' interests sound. Both gallery and cur are to be applauded for making happen.

Rock records  
Bond's back

E2  
E6

Calgary Herald

# ENTERTAINMENT

Editor: Susan Scott

## Rooms transformed into environments

By Nancy Tousley

(Herald staff writer)

By the time she reached item 13 on the work schedule for a current show of work by six young Calgary artists, exhibition co-ordinator Anna-Marie Larsen was gazing into a crystal ball:

"July 2. Exhibition opens. Masses of culture-starved Stampede tourists avoid the opening of the 1987 Calgary Exhibition and Stampede and come to see the Place Settings exhibition instead."

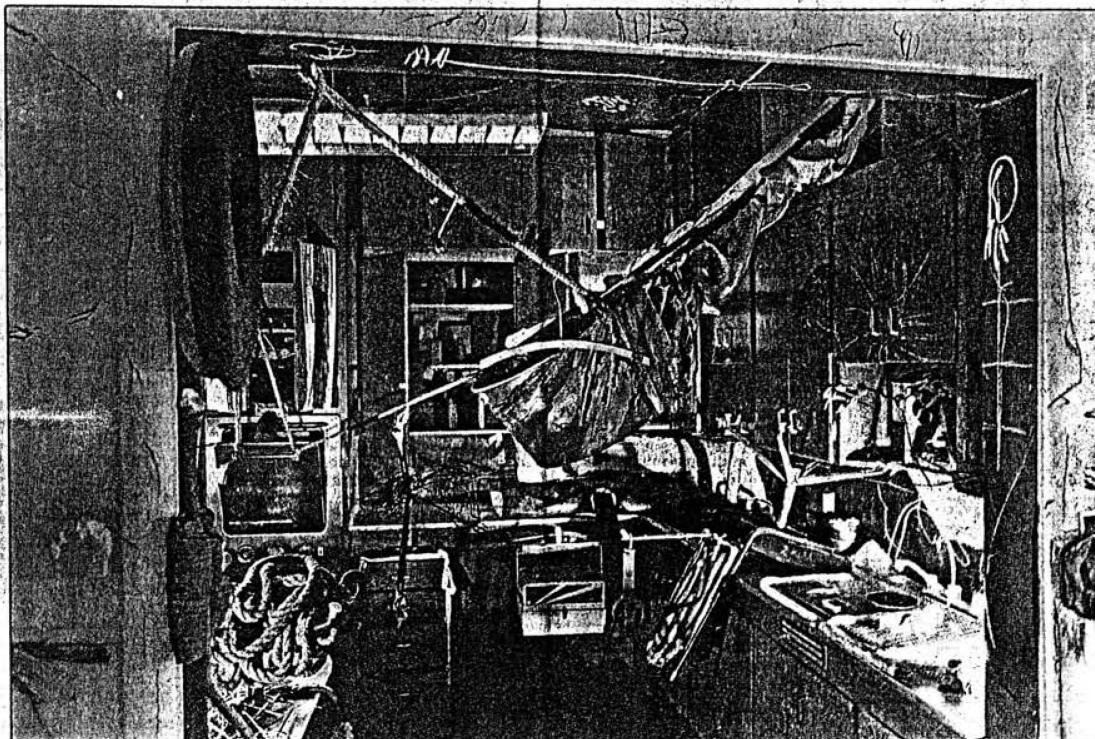
The prediction was wishful thinking mixed with a good-humored splash of wry. After parking their cars, the gaggles of tourists "just flocked past our door," Larsen says. Had they looked into the former home of St. John Ambulance at 619 12th Ave. S.E., they'd have found six installation works by Judy Cheung, Mark Dicey, Jim Goertz, Steve Heimbecker, Colleen Kerr and Jeff Viner.

Place Settings, on view through Aug. 15, is the first major off-site exhibition presented by the city's youngest artist-run gallery, 2nd Story, whose program features young, emerging artists. 2SG's home base is in a storefront on Macleod Trail S.E. Because the space is limited, the gallery has looked beyond its own walls to mount large-scale projects.

This has happened twice before. 2SG successfully staged two ambitious off-site events with Performance Focus last year and Dusk 'til Dawn last spring. Both were evenings of performance art. The latter, an all-nighter held at the junkyard known as Graceland, was especially well-attended. And for many curious viewers, it marked a first brush with performance art — an art form that has been around, in various guises, for much of this century.

Place Settings, initiated by 25-year-old Larsen, marks another successful venture, even if it isn't drawing crowds. Though the first grant request was turned down by the Canada Council, 2SG raised a budget of \$12,959 to produce the show, rent the off-site space and pay two staff members to co-ordinate and supervise the project.

The monies came from the CRAF Impresario program, the Alberta Arts Foundation and a federal government employment program. Research began last November. A call for proposals was issued in February and nine



Larry MacDougal, Calgary Herald

Mark Dicey's Measurement/Filter (1987) makes good use of the room's attributes

artists replied. Their submissions were juried.

Artists Grant Poirier, Bart Habermiller and Derek Dennett — respectively a video artist, a sculptor and a painter — selected the six participating artists. Together, the artists decided on how to apportion the space among themselves. They went to work on the installations in May.

Able administrated, Place Settings is also a solid artistic effort wrought by artists who don't usually do installations, partly because they haven't had opportunities to do so. Installation is a multi-media, environmental form related to sculpture that can include art objects, found objects, sound, video, light, organic materials in their natural state, etc. Almost anything goes.

Installation artists create environments for the viewer to enter, physically and/or imaginatively, and most demand interactive rather than passive viewing.

The form is one in which Canadian artists have excelled. But when Larsen, fresh from the Nova Scotia College of Art, and

Design, came to Calgary, she found that little if any installation art was being produced by the city's younger artists. She conceived Place Settings as a way to revive interest in the form.

Steve Heimbecker points out that "it's hard to do work in Calgary right now, because it's hard to find money to make work." Without the budget Place Settings provided, his well-executed, viewer-distorting environment might never have been built. Built, Deep Wounds Off/On proves Heimbecker's ability to successfully realize projects he has put forward time and again in grant proposals that all have been turned down.

"The whole project is a super idea," says Heimbecker. "It's very exciting to see people in the visual arts who have gone into performance art take their ideas and expand them into sculptural environments."

All of the artists in Place Settings except photographer Judy Cheung have been involved in performance art and Cheung's inexperience with multi-dimen-

sional art shows the most. Her installation, The Bentley Harvest in Dawson Creek, is the failed effort in the show. These photographs of farmers would have communicated better had they been left unembellished in a bare room.

Painter Mark Dicey's Measurement/Filter, an installation in the building's kitchen, actually grew out of his performance work. "The performance this time was the creation of the installation on my own," Dicey says. "I have been using these materials and assemblages made in my studio in the performances. To bring them into a specific setting and let them stand on their own is a new thing."

Whereas Heimbecker and Jeff Viner worked with pre-planned ideas and tailored them to their spaces to produce a desired result, Dicey says that he and Jim Goertz worked with "materials and the space to find out what the result would be." This approach is similar to the way artists work in their studios. But there is no one way to approach installation art.

Dicey and Colleen Kerr make particularly good use of the site, making the attributes of their rooms integral to the overall fabric of their pieces. Kerr turned a cage-like storage room into a room full of cages, moving images and sounds in Birdcage. She comments poetically on the ways in which we are trapped by our inability to communicate, especially our anger.

Dicey shows us an ordinary kitchen taken over by a primitive culture bent on rituals, possibly in the aftermath of nuclear destruction. Next door, Viner frames his concerns with our rapid disappearance of nature in the context of the living room and the family. In a chapel-like side room, Goertz "uses light, sound and transparent images as metaphors for miracles and his belief in the Biblical God."

By virtue of its very variety, Place Settings is a good introduction to anyone who might still be unfamiliar with installation art. A well-done project, it's a good one to see. If it becomes one of two or three, that will be even better.

# Local Rhythm Monsters Hone Their Sound

By Dean Baker

Vox Magazine  
Dec. 1987

Three years ago, right here in Cowtown, saints gathered for a 20-man-jam. The result was the formation of the Beat Apostles. Over the many months since, numerous changes have taken place, but the three original rhythm players have survived. Steve Heimbecker, the bassist, Paul LeBlanc on rhythm guitar, and drummer Mark "Thundercloud" Walton have endured the harsh reality of carrying on alone.

The changes to this band have been dramatic. At first they had an uncontrolled edge that didn't satisfy the present members. Paul felt the music they were doing at the time "had a lot of hostility in it. Everything was black, a lot of bad energy with no hope." The lead singer and the extra guitarist bounced around in their own world yelling "fuck" repeatedly, kicking a mannequin around. As a band, "That's been a really hard thing for us to live down. That's what people remembered for a long time."

In November of '86 things changed. The lead singer and the extra guitarist were dropped and the Bullets of Bliss (female backup voices) were added. With the enigmatic Bart Habermiller on keys, the Beat Apostles came out with a rock/jazz/bop/blues mixture, in total opposition to their previous edge of anarchy. They continued working as a six piece, arranging new songs and learning a few covers. In June of '87 they held the Mr. Ed Multi-Media Variety Show with an assortment of sensitive art types. This party was to have summer-long residency at the Nash, but it wasn't to be. "We were going along well and we would have stayed that way except things needed to change somehow," Mark said. As it happens, the Mr. Ed Show was not attracting throngs of people, and eventually became the Mr. Ed is Dead show. However, from this came a live demo tape featuring their quasi-hit "Going to the Disco" and other such faves as "Running out of the Past", "Bully", and "Don't Betray the Universe".

They have viewed these changes positively, as a

learning experience. Paul recalls, "When we played with those other guys, we would play the same song for an hour. All that taught me was to keep the rhythm and play through." Steve emphasized how important arranging becomes: "The old members were into free form, very spontaneous types of music. We had to learn how to sing and arrange, and that's where Bart helped out a lot." When the lead singer left they needed someone...anyone. Out from behind the drums, the long hair and beard came the suddenly extroverted Steve Heimbecker.

The mixture of jazz and blues in the background of each member links the band together. The influences and experiences are diverse. "I've always liked jazz, but it helped to play blues and country for money in the hard times, because it's got that swing to it," claims Thundercloud. Paul has a good feel for hybrid jazz. He plays rhythm, touching on the styles of Hendrix, the Clash and the Jazz Butcher, but prefers the twists of Snakefinger. Steve says what he listens to is a little more progressive than Paul, with heroes like Eno, Fripp, Philip Glass and Gentle Giant, but adds, "It's just good music that drives us together."

Take the old forms of music, integrate them with your own new art - stir into some indefinable blend of style, would that describe you? Steve (laughs), "That just about covers it". Paul adds, "Yeah, I'll take that, with a twist of Egyptian surf-funk. We play those types of music, but it's more like a tribute to those styles. We use them to try to expand. We all have an appreciation for the structures and formulae of all music."

Their Cool Blue Series appearance October 28th at the Westward was yet again a different look. The holes left by the keys and the backup singers were filled with an increased intensity in the overall rhythm. This is their strong point. The band was much more hard-driving than in the recent past, but as each member has done his part to fill in the gaps, the personality of the band has changed. Depending

upon who the singer was, this personality would sometimes split. Steve sang in monotone fashion, albeit with powerful inflections. He sported the in-vogue crew cut, and the rock 'n roll black zoot suit. When Paul sang, the character change was a leap across categories. He looked like a red-haired Jim Morrison standing in the street yelling at someone when he hung his guitar to his side, stepped up, grabbed his mic and belted, "Ya give me Feeyahhh!"



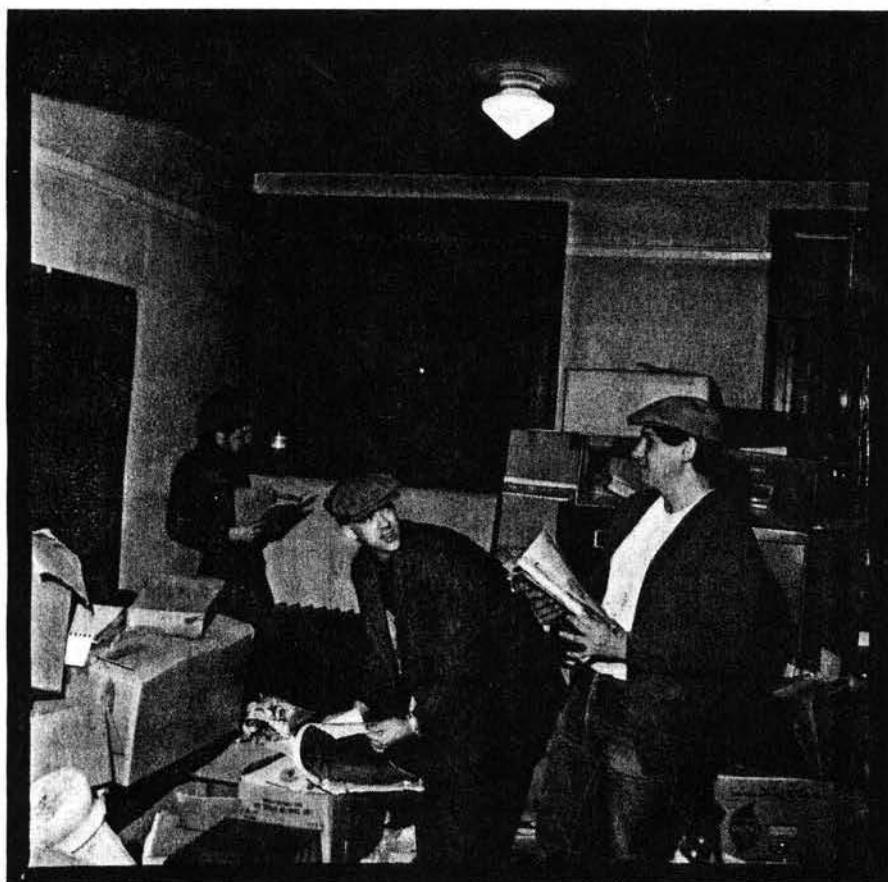
At times it sounded as if three different instruments were playing way out of control. Whether this was because they actually were going in and out of their own musical head spaces, or whether I had been inflicted with the sparseness of the three-man-driving-band syndrome, I'm not sure. Like walking, looking at your watch and chewing gum at the same time, just three separate events happening simultaneously. The link in the latter is everyday people and the link for the band is the rhythm.

After all this, "The Black Ed Blues" brought them back to the here and now, with gritty guitar (crank the distortion box and trade a pick for a spoon), thundering backbeat and rumbling bass. Steve and Paul exchanged stanzas as well as leads. They ended the set with their crazy version of "Wipeout" and a fine danceable tune, "Riding High". A fast running rhythm, an art-bop bass and a jazzy motif made for good listening entertainment.

How have all these changes affected the band? Steve lights up, "It's tighter, cleaner, better, it's got philosophic content and we're finally having some fun". Paul adds, "It's got hope, it's more diverse, and it's got better energy".

"Change and development are signs of life", Mark philosophizes. "Life is variety, otherwise it would stagnate. We've hit rock bottom, but we continue because we like it. Wherever it goes it goes, but it's been okay so far". Paul leans into it here, "Before, when playing with others, it was free form - no arrangements, kicking, swearing and, of course, the anger. But the rest of us were all, like, three Zen guys, the rhythm guys. The bass, the guitar and the drums were all solid also. We also happen to get along well together, which has helped to keep us going".

To set the record straight, Steve wants to change the preconception people have about what they do. "We don't want to be remembered because of hostility and anarchy." How do they want to be perceived? "We've had Roxy Music comparisons. One night after a gig the doorman said that we were a cross between the Doors and Talking Heads." Paul chips in, "Talking Doorheads!" Mark fires, "That's nuts!" Steve adds, "Talking Doorknobs." Obviously they are enjoying this kind of elusiveness. "Yeah, that means people will pen us as the Beat Apostles," says Steve.



"That publicity shot for Vox has to be around here somewhere, you guys."

Photo: David Collins

# Apostles headline Night Gallery

by Jack Germashied

The Beat Apostles headlined a Rock Rodeo held as a benefit for One Yellow Rabbit Performance Theatre March 5 at the Night Gallery.

The Night Gallery is an old hall that has been converted into a home by Golden Caigarian Darrel Bruno. Thanks to him the home was converted back into a hall for the night. And with a few extension cords and some per-

severence by the band, everything worked out quite well.

The timetable for the evening was a bit out of wack, but most of the people were willing to wait a while to see an old favorite like the Beat Apostles play.

Though an old favorite, the band is quite new in relative terms and may very well be one of the most original and best. The last wave of jingle-jangle-psychadelia has produced many young

bands more concerned with making it than finding out where it came from. 'It' refers to dedication and understanding of music instead of REM regurgitation. The Beat Apostles display both originality and competency.

Band member Paul LeBlanc on lead and vocals is joined by Steve Heimbecker on bass and Mark 'Thundercloud' Walton on drums. Walton is consistently motivating in the role of beat

multiplier of the trio.

Heimbecker shares some of the vocals with LeBlanc in many songs and on ones like Hypnotized his booming voice takes overall together, becoming a fourth instrument for the band. LeBlanc, as lead player, rounds out the band with his brassy vocals and competent guitar licks.

With none of the band members dominating one another, a

nice musical balance is reached. The music is original but is best described as jazz-fusion with a punk soul or is comparable to Neil Young sitting in with Robert Fripp.

Their second independently financed cassette, The All-Round, should be available soon. The band also will be playing the National Hotel on March 18 and 19 with Liquid Light opening the show.



BEAT APOSTLES  
the all-around live!

ONLY TEXT IS ORIGINAL LAYOUT.

## TBA (The Beat Apostles)

### Here Comes Tomorrow

(Indie Cassette)

Musical expression can take on many forms of rock and roll, off the wall weirdness, experimental, country etc. Well was I ever ecstatic when I got my hands on TBA's tape "Here Comes Tomorrow." I've heard many things about this band but when I think of them the word brilliant comes to mind. Musically diverse is also another description that I would use to describe these guys. On one hand you have the quirky and at times grating singing style of Steve Heimbecker that reminds one of a cross between Peru Ubu and Wall of Voodoo. While on the other hand you have Paul LeBlanc whose vocal style leans towards a much more popish edge similar to the Jazz Butcher or New Model Army.

At times this tape takes on a straight ahead pop feel to it with both vocalists taking turns at the helm examples of this are "Big Red World" and "Here Comes Tomorrow." Other times you get a jazzy/experimental feel to the music as in "Art" and even a straight ahead jazz pop song "Turning Blue." One of the more standout tracks on this is "God Help Them" a beautifully orchestrated acoustic song. Ex-Rip-chords singer Adele Leger uses her voice to really throw emotion into this track and it sure comes through. Well all that's left to say is A-1 guys.

## Rhythm Activism

### Louis Riel In China

(Indie Cassette)

Now, what else would one expect from such a politically correct band but songs ranging from yuppie pest control to a song

**First Laugh** and Joker's first tape, and they mean it except this tape is no laughing matter. It comes to you all decked out with a 12 page booklet that includes song lyrics and band photos. It also comes with some fancy metallic stickers, some impressive artwork and the eight track cassette. The artwork was done by Andrej Crkvenac and Dan Blunderfield. Life begins on this tape with a real hard rock song "Partycall/Balzac Boogie." Not just a song with a great groove but, a song with a simple message to enjoy life. *"Like takin' life easy for the simple partying with friends is our greatest treasure/ We like to get together and crank it up/ Keep on playin; till we blow the roof off."* The second track departs from the happier side of playing music as it tries to deal with the unfriendlys that occasionally show up at gigs. *"Why can't you accept others/ appreciate what we've got/ It's up to all of you to make all this hatred STOP! / Why does it mean so much to you and all of your friends / To pick up one guy and kick in his fucking brains / ...It's time for a change or the scene won't last."*

With all of the musical abilities that Joker has and uses the scene won't die because of lack of talent or ability. The god-like guitar assault music like this can only be successful. Take their cover of Budgie's infamous track "Breadfan," Joker does an almost infallible cover that leaves your head pounding but, desiring more. More is exactly what you get with the next two tracks "Evil Lurks" and the most impressive instrumental "Talking To Ghosts." Definitely an asset to any music collection.

## The LI-150's

### Build

(Indie Cassette)

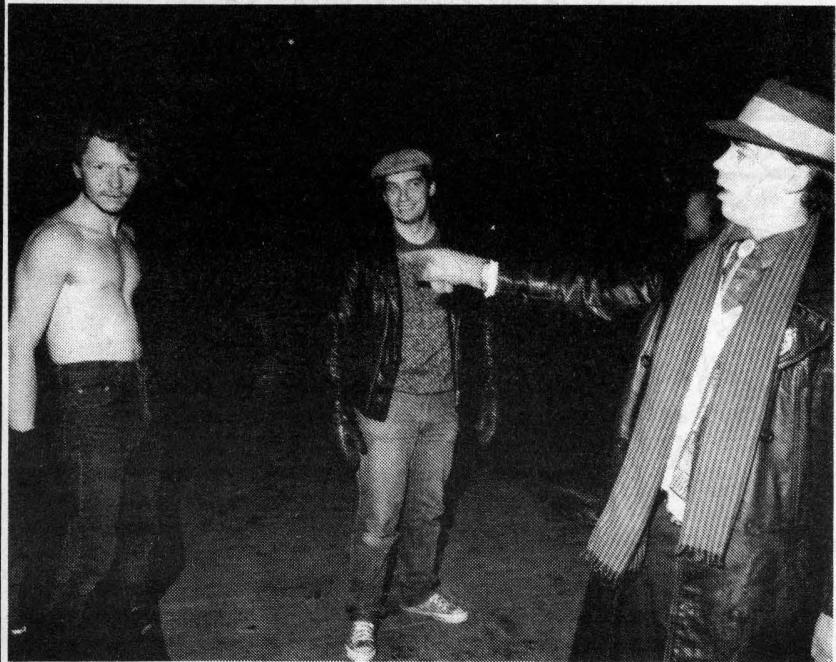
Once described as mod-core, it is now very apparent that the LI-150's Ben Sherazi (Lead Guitar/Voices

VOX Magazine, Decem

December 1988

# NATIONAL HOTEL

1040 • 10 Ave. S.E.  
265-5717



"Don't you be takin' off your clothes at the National, ya hear?"

L to R Paul Leblanc, Mark Walton, Steve Heimbecker

Photo: C. Kerr

Thurs, March 3

## CAT RANCH

Friday, March 4

## LIQUID LIGHT + GUESTS

Saturday, March 5

## 21 HUNDREDZ + INSOMNIACS

Thursday, March 10

## CAT RANCH

Friday, March 11

## FEAST OF FOOLS + UNSIGHTLY

Thursday, March 17

## CAT RANCH

Friday, March 18 / Saturday, March 19

## BEAT APOSTLES + LIQUID LIGHT

Thurs., Mar. 24 / Fri., Mar. 25 / Sat., Mar. 26

## THREE O'CLOCK TRAIN + GREYHOUND TRAGEDY

**SPECIALS THURSDAYS & SATURDAYS!**

Vox Magazine, March, 1988

# ROUND N' ROUND



## ALL AUDIO II

People who conduct song-writing workshops would be appalled. Radio art, with seemingly no melody, no cute little jingles, no smooth sound.

It's All Audio II, the successor of All Audio/No Video 1987, which was based on audio exhibitions at the Alberta College of Art and in Banff, and whose main premise was to make soundtracks for video. For this project, there was a call for applications - written ideas, scripts - from EM/Media and the co-ordinator of the project, Steven R. Heimbecker. Each person or team was commissioned to do one six-minute piece based on their submission. The result is the All Audio II cassette compilation, whose contributors range from sound engineers to local bands to visual artists that deal with time-based work.

As Steve Heimbecker says, the visual arts are in an interesting state right now. Painting is virtually dead, but is being maintained. We are in the "media" age, with contemporary works incorporating aspects which appeal to many of the senses at once. Many visual artists are expanding into different mediums, as this cassette exemplifies. The artists performed their All Audio works several months ago when the cassette was first completed. Some performances were quite musical, some had soundscape as well as live musicians, others were specifically performance art. One performance had the audience blindfolded, listening to their environment.

The pieces on this audio cassette are a combination of found sounds (snippets of conversation, voices, pieces of stories, noises on the street, environmental sounds), noises made with found objects, and with traditional instruments such as the bass guitar, and with computers. Included are two parodic songs by Paul

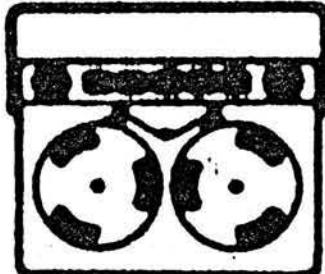
David, the most humorous and tuneful on the cassette, a piece by C.K. Cousins which is a discussion of the meeting of two people, a snapshot of a script or story by Nelson Hendricks with sounds in the background, and one piece which was completely deconstructed, with the tape being slowed down and sped up. Several other pieces on the cassette consist of fragments clipped, punched out, shot, snatched, lifted, stolen, plundered or sampled. Digital snapshots of sound that challenge preconceived ideas of what music and sound, including the idea that the absence of sound (John Cage's silent concert), as well as the sounds that surround us daily, can be music.

The idea behind All Audio II, playing with the nature of sound, where physical features and sound quality are as important as the music itself, is not new. People have been playing with audio and audio art - sound that can't be written as a musical scale - for years. As the late Eric Dolphy once said, "once you hear music, after it's over it's gone in the air. You can never capture it again". Writers were involved with musicians in the bebop era; composers in the 20s, especially in Europe, were using the human voice as a precursor to sound poetry; jazz musicians in the 50s played with sound and structure; electroacoustic music has artists writing for table saws and other very non-traditional noise-makers; there's Eugene Chadbourne and his electric rake; Laurie Anderson playing with technology, and of course the works of people like John Cage and Philip Glass. Radio art such as this on the cassette is heard on several campus and community radio stations in the States and Europe. Halifax has a yearly Sound Symposium which has a true desire to expose the nature of sound. There's everything from Native chanting to sound sculpture to horn symphony to traditional Cape Breton music. Many other cities around the world have had experimental music festivals of one kind of another for years and years. As Steve says, the only criteria is "it is new for me" or for the city? And this project is, essentially, something new and creative for our fair city.

Most people have been formatted by industry standards to expect certain things with sound. The artists on this cassette want to change people's expectations - music and art have no format, only society does.

From December 1st to 15th at EM/Media, 1014 MacLeod Trail S.E., the All Audio Project is on display. Digital representations of the cassette, which change with the tone, will be shown on a video screen, different objects which relate to the work will be at the gallery, and there will be listening stations set up. As John Cage once said, "you don't have to call it music if the term upsets you", but you can go see what the noise is all about.

Kerry Clarke



Review - Passages III: A Show of Differences - Artichoke Magazine, fall 1993,  
Calgary, by John Linke Heintz

## REVIEW

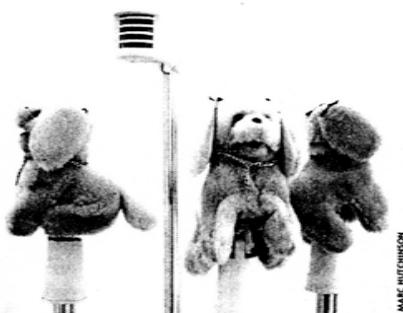
by John Linke Heintz

FALL 1993 Artichoke 59

# Passages III: A Show of Differences

Triangle Gallery of Visual Arts, Calgary, Alberta  
April 12 – May 15, 1993

In a group exhibition, one expects to see a group of works that share some commonality, where each artist's work re-inforces and complements the next, and together they all make some overall thematic point. This is not the case with *Passages III*. The work of the four artists shares very few, if any, thematic or formal concerns. It is difficult to understand what these artists have in common (unless it is that they are "emerging," but then that term doesn't seem to have any meaning any more, except perhaps "under 50"). Indeed, the four installations seem almost antagonistic to one another, or, at least, a critique of each other. (It should be recorded here that the artists themselves report a very congenial and rewarding working relationship.)



Home Security, Steve Heimbecker

### Steve Heimbecker: *Home Security*

*Home Security* consists of five pedestals upon which are set, each on its own post, a motion detector and three small toy dogs. One hears the piece before seeing it, because coming around a corner, one sets off the motion detectors and the dogs start barking—calling out the alarm. We are suddenly aware of our presence in monitored space. We have crossed a threshold and somebody is watching.

Everything used to make *Home Security* comes from a hardware store; the pedestals are plastic bird-baths, the posts are closet rods. The absolute banality of the materials gives the installations a surreal quality, as if the junk in one's basement had secretly rearranged itself into a Rube Goldberg device serving some unknown but benign purpose. The appearance may be benign, but the purpose is not. For *Home Security* surrounds itself, just as we do in our own homes, with an invisible barrier designed to exclude the outer world. But in *Home Security* there is no interior to this space, there is nothing to protect, and the protection offered is of the most trivial sort: soft fuzzy toy dogs with no teeth.

*Home Security* mocks our notions of the need for such practices as "armed response." Our fears of being attacked, and the devices deployed to prevent it, are reduced to a ridiculous and ineffectual manifestation of our departure from the present to the land of TV police drama. Humour exposes the insanity of attempting to erect barriers between ourselves and our neighbors, of attempting to secede from society: for it is only our absence from society that makes it seem hostile. The irritating yapping sound of the ineffectual little "dog-lets," however, prevents us from ever becoming comfortable with the humour of this piece. The satire that exposes our futile insecurities, does not become the humour that would allow us to put them away. As a result, the idea of home security devices, and the social perversions they embody, leaves us feeling irritated and embarrassed.

### The Exhibition

By now, the incongruity of the four installations should be clear. Each installation seems to (mostly) playfully mock the last. First, Ziemann's installation speaks of a division between private, domestic lives and the forces and events of the nation and the world, powers we often feel overwhelmed by. In response, *Home Security* challenges the idea of the domestic family unit as over and against the external and hostile forces of society at large. Heimbecker exposes the futility and madness of attempting to create a barrier between personal lives and wider social forces. This condition, of attempting to escape and even to wall out, the events in which we are immersed is common to both the German survivor of World War II and the middle-class refugee from our society of inequality and mean spiritedness. Then Harmer Smiley's installation asks us to abandon the futile and self-defeating obsessions of both our society and our intellects, and to immerse ourselves in a mystical relationship to our work and our world. Only this will provide the possibility of transcending the contradictions that are the human condition. Alienation, the root of the problem, can only be answered by a re-engagement with the simple realities of materials and archetypes. This will allow us to emerge into a world where natural and artificial beauty will harmonize and complement each other. But Habermiller's *Fire Stone Falls* questions these twin values of the natural and the beautiful, showing them to be identical with their inverses. The most vile, ugly waste can capture all the beauty and quality of swift flowing pure water.

Thus the experience to be found in the exhibition as a whole lies not in the commonalities of the artists involved but their differences. The viewer can use each installation to interrogate its neighbors. As a result, the meaning of *Passages III* lies in the questions the artists raise and the impression they collectively give that these questions are not likely to be resolved in the near future. \*

John Linke Heintz is a Calgary-trained architect studying for his PhD in Delft, The Netherlands.

FALL 1993 Artichoke 61

\* note: not original layout.

Review - Passages III: A Show of Differences - Artichoke Magazine, fall 1993,  
Calgary, by John Linke Heintz

### Steve Heimbecker: Home Security

Home Security consists of five pedestals upon which are set, each on its own post, a motion detector and three small toy dogs. One hears the piece before seeing it, because coming around a corner, one sets off the motion detectors and the dogs start barking - calling out the alarm. We are suddenly aware of our presence in monitored space. We have crossed a threshold and somebody is watching.

Everything used to make Home Security comes from a hardware store; the pedestals are plastic bird-baths, the posts are closet rods. The absolute banality of the materials gives the installations a surreal quality; as if the junk in one's basement had secretly rearranged itself into a Rube Goldberg device serving some unknown but benign purpose. For Home Security surrounds itself, just as we do in our own homes, with an invisible barrier designed to exclude the outer world. But in Home Security there is no interior to this space, there is nothing to protect, and the protection offered is of the most trivial sort: soft fuzzy toy dogs with no teeth.

Home Security mocks our notions of the need for such practices as "armed response". Our fears of being attacked, and the devices deployed to prevent it, are reduced to a ridiculous and ineffectual manifestation of our departure from the present to the land of TV police drama. Humour exposes the insanity of attempting to erect barriers between ourselves and our neighbors, of attempting to secede from society: for it is only our absence from society that makes it seem hostile. The irritating yapping sound of the ineffectual little "dog-lets", however, prevents us from ever becoming comfortable with the humour of this piece. The satire that exposes our futile insecurities, does not become the humour that would allow us to put them away. As a result, the idea of home security devices, and the social perversions they embody, leaves us feeling irritated and embarrassed.

# Sound art tunes in the world

Environment of sounds are brought to life

By Nancy Tousley

Calgary Herald

Couples danced on the little platform at the show's opening, creating the music they moved to with their steps. The fancier the footwork, the fuller and more complex the sound. In the mundane world, you dance to the music. In this instance, the responsive dance floor sounds out rich, percussive piano chords — it's an artwork called **Soundplay: Object 1**.

Ben Rubin's interactive installation is one of the most exhilarating of the 12 works in **The Tuning of the World**, an unusual and entirely involving exhibition of sound-based art, organized by Nickle Arts Museum curator Katherine Ylitalo to complement the first international conference on sound in the environment. Also called **The Tuning of the World**, after the title of a landmark book by Canadian composer R. Murray Schafer, the conference is a joint project of the University of Calgary and The Banff Centre that's under way at the centre through today.

Schafer has made the point that "Listening goes on continuously whether we like it or not, but the possession of ears does not guarantee its effectiveness." In **The Tuning of the World**, he devised the term soundscape, an equivalent of landscape, to describe the environment of sounds in which we live. We are aware of some sounds, seemingly deaf to others, and seldom aware of the esthetic effects of sound outside of music.

If the conference has didactic goals aimed at improving the quality of the soundscape, the exhibition addresses the sense seldom appealed to by art in hushed museum galleries where viewers absorbed in looking react badly to noise. It also appeals to

**THE TUNING OF THE WORLD**, an exhibition of sound-based art, at the Nickle Arts Museum, University of Calgary, and TRUCK: an artist run centre, 1010 6th Ave. S.W., through Aug. 29.

touch and sight. The stimulating aspects of these mostly interactive installations and sculptures are aural, visual and physical as well.

Rubin's well-named **Soundplay: Object 1** is conducive to creative play that heightens the senses, lifts the spirits, and quickly turns you into the performer of experimental choreography that creates rather than follows a score. The setting is simple — a tiny spotlit stage with beautiful wrap-around sound. When the work suddenly goes silent because you've stopped moving, it's startling. The silence has the presence of sound.

In Robert Hamilton's **My Mother's Living Room**, a video tape of the artist's mother playing a Cassio keyboard runs on a TV in a living room setting. The video vérité is very funny. When Hamilton's mother hits the wrong keys, rolls her eyes and throws up her hands, the upbeat electronic rhythm section keeps cheerfully thumping away. Gamely, she plays song after old-favorite song — standards like the moody Deep Purple ("Everybody likes that one," she says to her off-camera son) or the "jazzier" Call Me Irresistible.

The artist's mother is a good sport and Hamilton's piece is evocative of the popular song's social role. You think of the pleasures and trials of learning to master a musical instrument, of the lure of playing with a combo in "the privacy of your own home," of the sweet nostalgic pull of songs we associate with romance and memories. **My Mother's Living Room** summons up the power of popular culture with a deft touch.

Steve Heimbecker's **The**

**Acoustic Line as the Crowd Listens** incorporates four, mile-long soundscapes recorded at four Calgary sites — Elbow Park, Bowness Park, MacMahon Stadium and 17th Avenue S.W. and presents them in a long minimalist sculpture, hung from the ceiling, that incorporated sound, time and space. It's the Calgary artist's best work so far.

Mireille Perron's **The Big Screen** provocatively uses the intimacy of the telephone speaking right into your ear. It's also accessed by telephone from wherever you happen to be. Try it out by calling 220-6274 to hear the portion called **In a Manner of Speaking**.

**The Tuning of the World** points to the poetry inherent in ordinary actions, conditions and events in an interesting variety of ways. Shigeaki Iwai's **2,048 Sounds**, Roy Hamill's **Compass Piece** and David Keane and Reinhard Reitzenstein's **Sound Lodge** are all sculptures that function like musical instruments, though for vastly different reasons.

The disappointing work was Janet Cardiff's **An Inability to Make a Sound**. The large, interactive installation had its moments, but the generalized dramatization of a woman's emotional traumas was more like a highbrow soap than a real exploration of the issues. It's such a distanced, intellectualized headtrip that being asked to walk through the work on a raised walkway of planks felt like manipulation.

There is also plenty to quibble about in the way the exhibition is installed and presented. Museum visitors aren't given enough information about the show or the individual works, and the overall installation has been given less than careful attention in important details. But the work in the show overrides its flaws.

Be sure not to miss the documentation and sound tape of **These Days**, industrial music performed inside a dumpster on opening night by the group, Street of Crocodiles.

## FROM PAGE D1

UNDERGROUND SOUND

Cohen describes the group as "mixing traditional folk with a 1977 punk rock sensibility."

The Mahones — Fintan McConnell on guitar, Andrew Brown on tin whistle, Owen

Stomp Blanchard, keyboardist Darren Iles, bassist Sid Hovinga and drummer Steve Kendall) has been playing the festival circuit this summer while weighing major label offers on their CD, **Fishing In The Fountain of Youth**. Their current tour of Western

The band — named after a computer-generated image of mathematical formulas used by physicists working in "chaos theory" — was formed two years ago by Samantha Wells (vocals) and Brenda McMorrow (guitar, vocals).

## HOST(S)

Steven Heimbecker's installation, *Metaphenophone* (*It's all Greek to Me*), "reversed] the usual functions of closed circuit TV and audio surveillance systems...return[ing] the viewer's sounds and image to the embodied individual."

The installation, hidden behind Chris Carson's sculptures, frightened me. I looked into a wide panel of smoke-colored glass that reflected the room; as I walked toward it, my image disappeared. A deep thudding noise came from somewhere and echoed into silence.

I backed up, startled. That noise, again.

"Meaning and value are sited in the phenomenological body," said the Glenbow handout. That sounded all right to me. It also sounded like a point I would have not have arrived at on my own.

I was just not prepared to believe that closed circuit T.V. and an audio surveillance system could give the body back to itself. I remembered the people on the Greyhound watching *Super Mario Brothers*, with their eyes almost closed. I thought there was something inherently alienating about "surveillance technology," which could not be counteracted by putting it to a more humanistic use, as Heimbecker had attempted to do.

## PHILOSOPHICAL DIFFERENCES

Back home in Vancouver, I hunted up Vattimo's *The End of Modernity* and read it during the quiet parts of my day job. I didn't like it much. My first inkling of trouble came from Jon Snyder, Vattimo's translator, who wrote,

One particular difficulty readers may encounter is the fact that [the book] is principally a work of theoretical philosophy, offering relatively little illustration of the main argument...

Vattimo...rarely supplies here a thorough, detailed reading of [texts], usually limiting himself to a reference to a single aphorism, sentence, or passage. Further on, Snyder confessed, I believe that a number of [Vattimo's] ideas and interpretations are open to question.

"Problems are raised and explored rather than resolved in this book, which makes no claim to be systematic and definitive," said Vattimo, which made me even more skeptical. The Glenbow artists' works were playful and engaging; I remembered people stopping on their way to Dorothy Knowles or William Perudoff or the cowboy pictures to walk around Chris Carson's viroid sculptures, or Bart Habermiller's vending machines, or stopping in front of Steve Heimbecker's tinted mirrors, trying to catch sight of themselves in the smoke-colored glass. None of these people were carrying the museum's photocopied Vattimo precis around with them; rather, they were wandering around the "exhibit" on their own, exploring, then walking off in search of the other pieces that had been hidden like Easter eggs around the gallery. There were a few exceptions—the man who walked up to the vending machine in the lobby for a candy bar or pack of cigarettes, saw the wood and leaves and playing cards, and said, very distinctly, "What the fuck?," and walked away again—but, by and

large, what I saw was people stumbling across "art works" which looked nothing like "art," and then staying to play with them. Vattimo's book, on the other hand, was manifestly serious, full of the specialized vocabulary I had heard far too much of in graduate school, jargon intended to show non-specialists to the door.

I took *The End of Modernity* back to the library before I wrote my review.

I spent a day listening to audio tapes in the archive.

On my last day in Calgary, I climbed Nose Hill, where I was attacked by a mated pair of hawks, and lost my passport, bus tickets, and wallet in the tall prairie grass. I later recovered them, but that is another story.\*

Christopher Brayshaw is a Vancouver visual arts writer.



# UPTOWN SCREEN

Internet Address: [uptowns@cadvision.com](mailto:uptowns@cadvision.com)

## Uptown Screen Reviews

### The Second Annual Halloween Cabal

The Steven Heimbecker Group meets NOSFERATU in a darkened theatre late at night...

Using his own spine-chilling WORD MUSIC process, local composer Steve Heimbecker and his group will perform a live score for the classic silent film, NOSFERATU, EINE SYMPHONIE DES GRAUENS (A SYMPHONY OF HORRORS) on Saturday, October 28. One of the city's most innovative multi-media artists, Heimbecker will use musical "voices," eerie sound effects, subtle rhythms and strangely compelling melodies to enhance the mood set by F.W. Murnau's influential expressionist horror film.

Again this year, costumes are encouraged and refreshments will precede and follow the film. Calgary's Prime Minister of Vibe, Sideshow Sid, will DJ the post-film party 'til the wee, wee hours. Doors open at 7:30 pm, movie at 9 p.m. Advance tickets available for \$8.00 from the Uptown. \$10.00 at the door. Info: 265-0122



NOSFERATU (Germany 1922 63') F.W. Murnau — One of the most poetic of all horror films, NOSFERATU marks the high point of Murnau's expressionist period and features Max Schreck's sub-human portrayal of the pointy-eared, sunken-cheeked vampire king of lore. Loaded with cinematic tricks and many memorable expressive effects, the film's supernatural atmosphere and sexual undercurrents have made it a classic of the genre: ominous, unsettling and definitely not to be missed. (PG)

Many thanks to our sponsors, CORE magazine and Robert Hilton — photographer.

**Improvisations in Octaphonics,  
Marie Lachance, Voir - Québec, 14 au 20 septembre 1995**

Vous l'ignoriez peut-être, mais l'art peut parfois côtoyer les domaines technologique et musical. Force est de le constater quand Steven Heimbecker débarque à La Chambre Blanche pour se consacrer à sa résidence d'art audio Improvisations in Octaphonics. Originaire de Calgary, il se spécialise, depuis 1987, dans l'électro-acoustique, présentant ses performances tant au Canada qu'en Europe. Artiste multidisciplinaire, il a également affectionné la sculpture ainsi que d'autres types d'installations. À vrai dire, sa préoccupation première était alors la même que celle privilégiée dans ses recherches musicales actuelles, soit la relation œuvre/spectateur.

De fait, ses improvisations sonores tentent de secouer nos perceptions du temps et de l'espace. Pour ce faire, Heimbecker a conçu un système singulier, constitué de huit haut-parleurs proportionnels au corps humain et déposés en cercle, telles les colonnes d'un temple. Se sentant invité à circular au sein de l'installation, l'auditeur, par ses mouvements, module directement la réception des sons.

D'ici à la fin du mois donc, vous avez l'occasion de prendre contact avec l'artiste et son œuvre mais, également, le 23 septembre, d'assister à un concert proposant les pièces composées lors de sa résidence. Autrement, vous devrez le suivre à travers le Canada, puisqu'il partira ensuite en tournée présenter les œuvres produites ici. Eh oui, ailleurs aussi on reconnaît la bonne alliance art, science et musique.

# TECHNOLOGY AND ART EXAMINED - IMPACT OF TECHNOLOGY

## Visual Arts - Exhibit Review - FFWD Magazine, Calgary, April 4, 1996

- Anne Severson

Review including "Acoustic Mapping Proposition #101: Child's Play" (1996)

» V I S U A L   A R T S   »

## Technology and art examined

**EXHIBIT REVIEW**

**IMPACT OF TECHNOLOGY**  
Runs until May 4.  
Muttart Public Art Gallery

**TECHNOLOGY AS ART 1**  
Runs until April 27.  
The New Gallery.

» By Anne Severson

In an examination of the fusion between art and technology in human environments, two very different Calgary galleries approach from opposite directions. The Muttart Public Art Gallery looks at technology as it affects art, while The New Gallery, an artist-run centre, examines art as it affects technology.

The Muttart focuses on the role that technology plays in our lives, how artists have allowed their art to evolve with vast potential for technology as a means for both creating and displaying their work. Kay Burns, Curator / Director of the Muttart invited artists to examine technology from an artistic, cultural, or social viewpoint.

Gerhard Ginader's tape relates sound to his prints and paintings on the wall while Calgary's Steve Heimbecker, well-known for his unique specialization in electro-acoustics, combines it with his quirky kinetic sculpture to examine our relationship with sound and time.

Vern Hume combines CD-ROM and audio, while Mary Joyce, a Manitoba artist, addresses the more traditional wood-block printing using the new waterless-lithography process. Gerry Van Ommen Kloek, a recent graduate from the University of Calgary uses computer graphic processes to digitalize and manipulate his photographs. This product is fairly accessible and will interest those who work with computers.

The New Gallery is more theoretical. They are trying to "examine the media critically" according to curator Judy Cheung. Putting out a call for entries across Canada, curator Cheung focused more on the current concept of electronic arts.

Significantly, in both exhibitions, it is important for the viewer to actively interact with the art. These artworks are not passive, a 30-second-glance-perspective-on-the-wall. Some pieces such as Allan Dunning's use of virtual reality to examine architectural spaces just won't work unless the viewer puts some time into it. Think of it as an interactive video game....

The Muttart is showing five diverse artists during this recent exhibition.

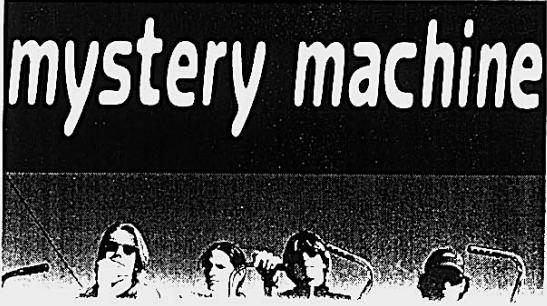
The New Gallery is excited about the saturation of computer-integrated media art in today's society. Questioning the artistic values of the medium, looking at new technology as an emerging art-form in itself was an important consideration, according to Cheung, as she selected four media artists.

Allan Dunning, an ACAD instructor, uses digital media and virtual spaces to examine architectural sites and their social implications and realities. Elizabeth Vander Zaag, from Vancouver, pursues women's themes through CD-ROM / photo installations. Mark Washeim presents interactive digital-video, and The Photographers Gallery and the Saskatoon FreeNet combine for the World Wide Web.

These attempts at viewing the artistic intervention of technology in human environments, are different, but well-worth comparing. Two significant contributions that are a "must see" are Steve Heimbecker's electro-acoustics at the Muttart and Alan Dunning's virtual reality at The New Gallery.



Gerry van Ommen Kloek's Trike, manipulated digital image



FFWD April 4 - April 10, 1996 13

TECHNOLOGY AND ART EXAMINED - IMPACT OF TECHNOLOGY  
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## SEE Magazine

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### VISUAL ARTS

**BY GILBERT A. BOUCHARD**

#### PREVIEW

#### **The Interface**

Various venues

Aug. 27-31

Marshall McLuhan's assertion that the medium is the message has never been more true than it is in these last waning days of a marvelously technological century. In particular, computers and myriad wondrously-ingenious electronic miracles have totally transformed the way we work, entertain and, yes, even enlighten ourselves.

This weekend (Aug. 27-31), BEAMS (Boreal Electroacoustic Music Society) hosts its second media arts festival. Called The Interface, this unique festival brings to Edmonton a handful of internationally-renowned, cutting edge, alternative media artists and unites them with their Edmonton counterparts to explore these new technological interfaces and their cultural impacts.

"This is an event that explores the use of these new interfaces and how it affects the interaction between performer and audience," said Shawn Pinchbeck, festival curator and BEAMS president.

Pinchbeck says festival participants will get to enjoy the work of artists pushing the envelope through the use of non-standard interfaces and instruments (everything from alternative MIDI controllers, computer interactive performance or even automobiles) and other artists who are using more standard instruments and media but are experimenting with non-standard means of interaction with the audience. Festival offerings include artistic installations, performances, workshops and panel discussions.

"Installations at the festival are all based on audience interaction," said Pinchbeck of the four installation pieces that will be on display at Latitude 53 Gallery (10137-104 St.) from Thursday, Aug. 27 to Monday, Aug. 31. "No audience, no piece - it's just a bunch of stuff in a room."

For example, visitors to Kakaphonia, the installation by Calgary-based artist Steve Heimbecker (whose sound-based installations have been featured at past Works festivals), get to explore a room occupied by three wooden towers (one metre

across and two to three metres high) covered by 26 transistor radios wrapped with and connected by antenna wire. The radios, and hence the sound the piece as a whole produces, are controlled by visitors to the gallery via a modified computer keyboard.

The three other installations at Latitude 53 in conjunction with the festival are all equally audience-driven and were created to encourage viewers to actively engage the work and hopefully translate that engagement into a larger context. For example, Vancouver-based Thecla Schiphorst (*Bodymaps: Artifacts of Mortality*) invites viewers to manipulate an electromagnetic surface on which video images of the artist's body are projected - a work designed to force a re-examination of sensuality and the politics of touching and being touched.

The two other installations are *Cranking Out Paradigms* (Ken Gregory in collaboration with Lori D. Weidenhammer) and *Hyperball System* (Ken Gregory).

Also of interest are a free evening concert (*The Quadrophonic Cabaret*) Friday, Aug. 28 at the University of Alberta's Fine Arts Building (112 Street and 89 Avenue) and a free panel discussion (*Bridging the Gap Between Performer and Machine*) on the evening of Sunday, Aug. 30 at Latitude 53.

The *Quadrophonic Cabaret* features the Edmonton premières of *Transform*, a live radio-wave improvisation by Cambridge-based Matt Rogalsky, Gregory's *For Those About to Dream*, Heimbecker's *Feathers and Files*, and new work by a bevy of Edmonton talent. The panel discussion, meanwhile, will be hosted by Pinchbeck.

Of particular interest to local artists is a series of workshops being co-ordinated by the Interface Festival at the FAVA offices (9722-102 Street). "Our invited guests will be presenting how-to demonstrations to help artists create their own interfaces," Pinchbeck explained.

One workshop of note involves Schiphorst demonstrating 3D choreographic software (*LIFEFORMS 3.0*). "This software allows for 'scored' choreography and the creation of a live-time, 3D display of a dance piece." Other workshops will be given by Gregory, Heimbecker and Rogalsky.

Pinchbeck says he would like to see the festival become an ongoing event. The development of interactive interface technology into a major cultural force and leading entertainment media seems only natural to him. All art and entertainment is interactive, Pinchbeck says, in that it demands, at the very least, the engaged attention of the consumer as well as a necessary cultural background to understand the context of the work.

"The onus is always on the user to interact with the thing. The whole idea is to have more control."

For more information about The Interface, call 477-6771.

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## 2 Reviews: Send + Receive Festival of Sound, Winnipeg, MB

SKS Octaphonic Concert - Sonic Waking - November 21, 1998

Reviews: November 26, 1998 & May, 1999

SKS: Ken Gregory – Shawn Pinchbeck - Steve Heimbecker

*UpTown* November 26, 1998 . 9

### Kevin Matthews

Video Pool's festival of sound, as the title might imply, revolves around a theme of broadcast and interpretation. Several of the installations make use of ambient radio waves, or create their own. Often, they are built of sonic refuse, discarded or by-product sounds and noise created in the wake of commercial sound dissemination.

**PREVIEW**

**REVIEW**

**Send & Receive**

**Presented by Video Pool**

**Until November 27**

True to this theme, the festival recently "faded in" to existence and will similarly fade out. The opening last Friday was somewhat stilted, as a few dozen people tried to find and figure out what to make of the installations at the Bulman student centre. Saturday night's performance series was a dynamic contrast in tone, and to complete the cycle, the installations continue for the rest of this week. Of course, there probably isn't a worse venue in Winnipeg than Bulman for a festival of sound. The hall's acoustics are hideous and the installations that use radio waves suffer from being in a sub-basement concrete bunker. Frequently, it takes more than a little imagination for them to come across.

That said, the most accessible piece on hand was surely "The Wax Museum", by Richard Dyck, Aganetha Dyck, and William Eakin. Their interactive environment of

## Once Tuned In...

puzzles, sounds, and cryptic video is primarily based on bees and beekeepers. The richness of both the graphics and sounds in the installation offer hours of discovery and

**Continued on page 9**

## Once Tuned In...

**Continued from page 7**

sensational, the pieces seldomly draw the viewer in and never ask for more attention than they are worth.

Probably the highest profile act on the bill was David Grubbs, of Gastr del Sol, among other projects. He brought along his little heard solo repertoire, as well as some clever little audio devices. On the improv pieces, he dazzled with impressive and inventive guitar work. Nice songs, too, but in my opinion, he was upstaged by the other more experimental shows.

Kathy Kennedy opened the program with a fun open-ended set that invoked everything from the Cabaret Voltaire to Laurie Anderson. Her range of vocal experimentation broadened the context of the evening, and gave the event a backdrop that included sonic experimentation spanning the 20th century.

Also of note was Michael Dumontier and Todd Martin's demonstration of their fascinating and confusing sound machines. The pair use machines that were originally built to play back familiar media for recorded sound, namely records and tapes. But the

entertainment. Strangely, the other installations are more suited to conceptual musing than sensual experience. But, they rarely take long to grasp. Overall, the installation series is quite low-key. Never

pair transform the devices into a kind of instrument. The result is bizarre and crafty looking, and surprisingly sensitive to the performers' fingertips. It's an added bonus to watch and try to understand the process between their manipulations and the sounds that result. If Dumontier and Martin were fascinating, though, the trio of Ken Gregory, Shawn Pinchbeck, and Steve Heimbecker were hypnotic. The three collaborated recently for a week to make music for a specific set of equipment. Channelling their electro-acoustic compositions into a large quadrophonic space, their work created an extremely stirring effect.

Martin Teteault's set was a sort of counter-point, a ponderous comedown from the rest of the evening's highs. In the dipstream created by his virtuoso turntablism, the evening settled into a comfortable conceptual scheme.

Still, after all of this, the festival holds together better around its agenda. The installations now contribute to a more focused overall design, and overcome the problem of location, just as the performances transcended the place's acoustic limitations. If you get a chance this week to check out these installations, by all means do.

2 Reviews: Send + Receive Festival of Sound, Winnipeg, MB

SKS Octaphonic Concert - Sonic Waking - November 21, 1998

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SKS: Ken Gregory – Shawn Pinchbeck - Steve Heimbecker

## **Review: Winnipeg Uptown Magazine - Once Tuned In - November 26, 1998**

## **“Once Tuned In...” a review of “Send + Receive Festival of Sound”, Winnipeg, 1998**

"The trio of Ken Gregory, Shawn Pinchbeck, and Steve Heimbecker were hypnotic. The three collaborated recently for a week to make music for a specific set of equipment. Channeling their electro-acoustic compositions into a large quadraphonic space, their work created an extremely stirring effect."

- Kevin Matthews -

**Review: Border Crossings - A Magazine of the Arts – Sounding Off. Issue No. 70, Volume 18 Number 2, May 1999**

Section - "Crossovers" - page 65 & 66. page scan not currently available

**“Sounding Off”** a review of “Send + Receive Festival of Sound”, Winnipeg, 1998

"Ken Gregory, Shawn Pinchbeck, and Steve Heimbecker, who have previously collaborated (using a quadraphonic sound system, utilizing samplers, MIDI and analog keyboards, Macintosh computer, tapes, Casio MIDI horn, and treatments), gave a performance that was the end point of a week long collaboration in Winnipeg. The audience roamed the complex quadraphonic sonic waking dream trance ambient sleep compression capsule, everyone experiencing the work differently in ever-changing relation to the speakers. The result was a totally mesmerizing sonic environment."

- Susan Chafe -

# Border Crossings - A Magazine of the Arts

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The Calgary Straight - Cloudbusting - September 02-09, 1999  
Enormouslessness of Cloud Machines CD review by Kristine Finstad

THE CALGARY STRAIGHT • SEPTEMBER 02 - 09, 1999 9

# Cloudbusting

Steve Heimbecker's sound is enormouslessness

BY KRISTINE FINSTAD

**T**he *Enormouslessness of Cloud Machines*, Steve Heimbecker's just-released double-CD anthology is his first. Not just his first anthology, but his first CD.

The prolific sound-art composer/performer tells me that he and his Quebec City-based producer originally discussed releasing a five-box set that would include works composed between 1992 and 1998. They had to narrow it down to just the multichannel pieces. Apparently Heimbecker's been busy at his Qube Assemblage Audio studio.

The former frontman for such Calgary bands as the Beat Apostles, the Edible Pumpkin, and the Friendlys, Heimbecker now concentrates on making what he calls "dreamlike vistas" of octaphonic and quadraphonic sounds. If this sounds ambiguous and complicated, it is.

"I don't really get too worried about defining what I do," Heimbecker says, and I can almost hear the unapologetic shoulder shrug across the phone from his home and studio in Springwater, Saskatchewan. Not exactly music, not exactly a collection of random sounds, Heimbecker's compositions are, he says, "not beat driven, but rhythm driven... and rhythm is more about nature, it's more organic."

An apt description, and one that draws a fine line between the patterns of beats and rhythms. The blips, staccato percussive sounds, and sometimes the lack of any sound at all roll together, morph, and re-emerge as strains of something familiar, but unlike the way that, say, a pop song is

familiar. "Drip Doodle", a 12-minute piece described in *Cloud Machines'* liner notes as a "live octaphonic 'sound sailing' performance for a single dripping amplified water source, open microphones and digital delays", is not exactly something you can hum along to, but that's not Heimbecker's goal.

"When we listen, we listen in 4-D," he explains, "...and my interest is in trying to get people to listen to space, and the music of that space.

"We're always listening, but we don't think we absorb everything," he says of the ability people have to tune things out and focus on what they listen to. "Sound upsets us some days, but sometimes it makes us feel good. I'm just trying to get people to appreciate the sound around them.

"My original intention was to make iconic objects out of sounds," Heimbecker offers, "but of course the objects would not be visible... like with cloud machines." And so, his producer suggested that cloud machines should be part of the CD's title. The "enormouslessness" part came from a realization Heimbecker had when undertaking what he originally thought of as a big renovation project on "this tiny little house... but it had this space; and space is like a paradox—it's right in front of you, and it's everywhere as well." ◉

*The Green Fools present Steve Heimbecker's CD release, concert, and celebration on Thursday, September 2, 8 p.m. at Crump Manor (1046 18 Ave. SE). Tickets \$10 at the door. Info: 237-9010.*

## The Calgary Straight - Cloudbusting - September 02-09, 1999

### Enormouslessness of Cloud Machines CD review by Kristine Finstad

#### Steve Heimbecker's sound is enormouslessness

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The prolific sound-art composer/performer tells me that he and his Québec City - based producer originally discussed releasing a five-box set that would include works composed between 1992 and 1998. They had to narrow it down to just the multichannel pieces. Apparently Heimbecker's been busy at his Qube Assemblage Audio studio.

The former frontman for such Calgary bands as the Beat Apostles, the Edible Pumpkin, and the Friendly's, Heimbecker now concentrates on making what he calls "dreamlike vistas" of octophonic and quadraphonic sounds. If this sounds ambiguous and complicated it is.

"I don't really get too worried about defining what I do," Heimbecker says, and I can almost hear the unapologetic shoulder shrug across the phone from his home and studio in Springwater, Saskatchewan. Not exactly music, not exactly a collection of random sounds, Heimbecker's compositions are, he says, "not beat driven, but rhythm driven... and the rhythm is more about nature, it's more organic."

An apt description, and one that draws a fine line between the patterns of beats and rhythms. The blips, staccato percussive sounds, and sometimes the lack of any sound at all roll together, morph, and re-emerge as strains of something familiar, but unlike the way that , say, a pop song is familiar. "Drip Doodle", a 12-minute piece described in *Cloud Machines'* liner notes as a "live octophonic 'sound sailing' performance for a single dripping amplified water source, open microphones and digital delays", is not exactly something you can hum along to, but that's not Heimbecker's goal.

"When we listen, we listen in 4-D," he explains, "... and my interest is in trying to get people to listen to space, and the music of that space."

"We're always listening, but we don't think we absorb everything," he says of the ability people to tune things out and focus on what they listen to. "Sound upsets us some days, but sometimes it makes us feel good. I'm just trying to get people to appreciate the sound around them."

"My original intension was to make iconic objects out of sounds," Heimbecker offers, "but of course the objects would not be visible... like with cloud machines." And so, his producer suggested that cloud machines be part of the CD's title. the "enormouslessness" part came from a realization Heimbecker

The Calgary Straight - Cloudbusting - September 02-09, 1999  
Enormouslessness of Cloud Machines CD review by Kristine Finstad

had when undertaking what he originally thought of as a big renovation project on "this tiny little house...but it had this space, and space is like a paradox - it's right in front of you, and it's everywhere as well."

The Green Fools present Steve Heimbecker's CD release, concert, and celebration on Thursday, September 2, 8 p.m. at Crump Manor (1046 18 Ave. SE). Tickets \$10 at the door,  
Info: 237-9010

## **The Enormouslessness of the Space Between Ears, 1999 (57:31)**

Radio Art, September 13, 1999. Avatar and Radio Basse Ville CKAI FM 88.3 (currently) on the occasion of the double CD box set launch of The Enormouslessness of Cloud Machines (1999) Performed in French and English

— As printed from the invitation post card by Avatar

Steve Heimbecker  
The Enormouslessness of the Space Between Ears

performance en direct pour les ondes de CKIA FM96,1  
Lundi, le 13 Septembre à 20h00

l'occasion du lancement de son coffret  
The Enourmouslessness of Cloud Machines OHM/AVTR 015-016  
Le public est invite a assister a las realisation de cette performance radiophonique  
nombre de places est limité . Reservations et informations: Avatar

Avatar remercie l'artiste, ses membres, le Conseil des arts du Canada, Le Conseil des Arts et des lettres du Quebec et la Ville de Quebec pour leur appui. Avatar est membre de Meduse.

- google translation -

*Steve Heimbecker  
The Enormouslessness of the Space Between Ears*

*live performance for CKIA FM96,1  
Monday, September 13 at 8:00 pm*

*the launch of the audio box set  
The Enourmouslessness of Cloud Machines OHM / AVTR 015-016  
The public is invited to attend the performance of this radio performance  
number of places is limited. Reservations and information: Avatar*

*Avatar thanks the artist, its members, the Canada Council for the Arts, the Quebec Arts Council and the City of Quebec for their support. Avatar is a member of Meduse.*

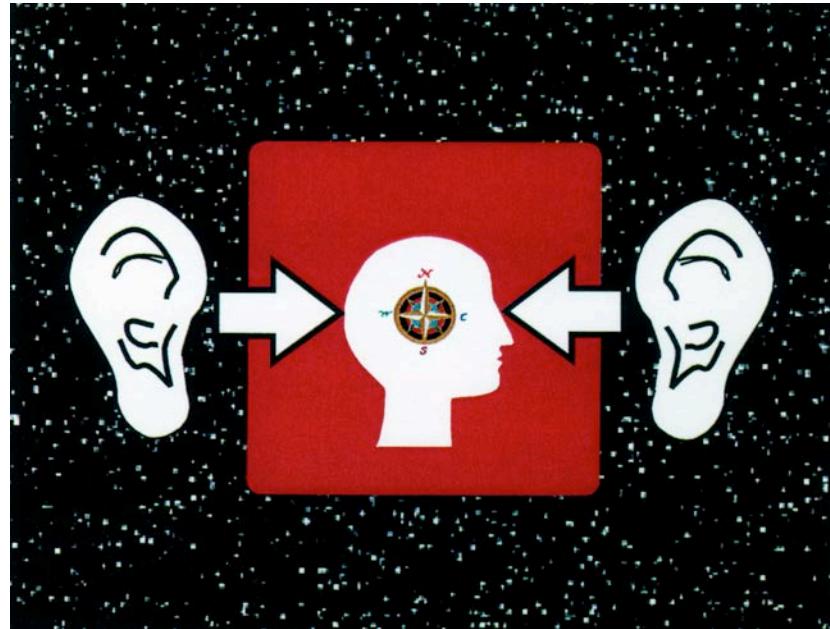
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### **The Enormouslessness of the Space Between Ears production credits:**

Artist Conception: Steve Heimbecker  
Field recordings: Steve Heimbecker  
Other recordings (from the box set): Steve Heimbecker  
Texts: Steve Heimbecker and the Quebec City telephone book  
Performative readings: Steve Heimbecker, Jocelyn Robert, David Michaud and special woman mystery guest from the University of Maryland.  
Live to air sound engineer: Steeve Lebrasseur  
<https://soundcloud.com/steve-heimbecker/the-enourmouslessness-of-the-space-between-ears>

## The Enormouslessness of the Space Between Ears, 1999 (57:31)

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Performed in French and English



For Soundcloud October 17, 2017

<https://soundcloud.com/steve-heimbecker/the-enourmouslessness-of-the-space-between-ears>

The Enourmouslessness of the Space Between Ears 1999 recording has never been officially released. It was performed live on Radio Basse Ville. This is the recording of that performance. The sound palette is made up of a day long sound walk I made through the streets of the old section of Quebec City, excepts from my double CD anthology Enormouslessness of Cloud Machines (released at that time - still available), and readings in French and English of the texts I wrote about listening (as an audio artist) for the anthology booklet, plus name lists from the Quebec City telephone book. It's quite an oral trip and very well recorded / mixed - Thanks AVATAR!!!

# FFWD magazine - Music Review, Calgary, September 02-08, 1999

Making music out of space and time, Artist Steve Heimbecker creates a soundscape for the fourth dimension.

by Mary-Lynn McEwan

## Making music out of space and time

Artist Steve Heimbecker creates a soundscape for the fourth dimension

### MUSIC PREVIEW

STEVE HEIMBECKER

Thursday, September 2  
Green Fool's Crump Manor  
(1046 18th Avenue SE)

MARY-LYNN MC EWAN

It's every mother's nightmare. Your kid seems like a well-adjusted, reasonable soul one minute, then the next time you turn around, he's turned into a punk rocker, standing onstage with legs spread in the classic A-frame attitude of defiance, lip corkscrewed into a perfect snarl, with all sorts of anti-establishment sentiments streaming outta that mouth.

And it doesn't stop there, it gets worse. Staying out until dawn, hanging around with bohemians and the terminally unemployed, perhaps revelling in the forbidden delights of the late-night crowd — and its possibly illegal wonders — and then? Suddenly, he's creating 600-kilogram wind chimes, performing a live soundtrack for an expressionist horror film while an audience listens in a darkened theatre, and recording the omnipresent ringing of telephones. If it's not your average story,



Steve Heimbecker's quadraphonic multi-dimensional aural landscapes lay somewhere between real time and dream time

that's because no way is Saskatchewan artist Steve Heimbecker your average honkin'. Since the late '70s, when he studied fine art at A/GAD, Heimbecker has asked the bottomless questions, listened to the inaudible music, and cut his perspective of the world into pieces before stitching it back together and spinning it upside down. His '80s Calgary bands like The

bands, alternative bands, punk bands, like The Beat Apostles, and I love the music scene. I love performing that way, but it just wasn't doing it for me," Heimbecker explains. "So I started playing with sound designs that I could try and make sculptures from.

"The whole idea was to try and create a sound matrix that would create shapes in the centre of the space. I would use sounds like babies crying or telephones ringing and shift them around the space so that flip-flop between two-dimensional and three-dimensional started to become a flip-flop between real time and dream time. I realized right away that the wonderful thing about sound is the ability to compress time and space with it. You can compress all this information into a tight package."

**Heimbecker from page 14**

"Artists and youth are disenchanted by the corporate model — it's working for some people, but the rest of us are slaves to it. We are headed towards people that are looking for experience, people that are part of that growing awareness that experience is what we're left with.

"Some of those people are going to ravers, some are ambient music, some are going to be technically sophisticated technically. Some

will be people interested in new ways of working in the arts, because this is to music what a mosaic is to painting."

The eventual result of several years worth of recording and performing many such sound sculp-

Heimbecker's eventual move away from the exhausting big city back to hometown Springwater, Saskatchewan, helped create the spacious quality in his compositions. While fixing up a heritage house he inherited and riding his motorcycle down back roads under infinite sky, the composer felt the indefatigable quality of the prairie landscape enter his creations, giving them an undefinable quality that touches the place in all of us that we feel but cannot name.

"You know, we live in such an interesting time, because technology has really changed our perception of things, and youth have changed a great deal since I was a youth. They are very complex, well-educated and aware," he says.

**continued on page 16**

tunes will be presented as the four tracks which make up *The Enormousness of Cloud Machines*, which will be celebrated in a quadraphonic performance Thursday night. Heimbecker is very specific in insisting that no chairs be in the Green Fool's space that evening, so audience members can add their own ideas to the CD by moving around between the four speakers, adding to their soundscape by changing their perspective.

And if you tossed out your own quadraphonic system along with your copy of 1973's *The Best of the Doors*, don't let that stop you from picking up Heimbecker's album for a mere 15 extra bucks over the admission charge. He insists it was mastered to be ear-friendly on you average ghetto blaster, too.

▲ 16 FFWD SEP 02 - SEP 08 1999

## **FFWD magazine - Music Review, Calgary, September 02-08, 1999**

Making music out of space and time, Artist Steve Heimbecker creates a soundscape for the fourth dimension.

by Mary-Lynn McEwan

**STEVE HEIMBECKER, Thursday, September 2, Green Fool's Crump Manor  
(1046 18th Avenue SE)**

It's every mother's nightmare. Your kid seems like a well-adjusted, reasonable soul one minute, then the next time you turn around, he's turned into a punk rocker, standing onstage with legs spread in the classic A-frame attitude of defiance, lip corkscrewed into a perfect snarl, with all sorts of antiestablishment sentiments streaming outta that mouth.

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If it's not your average story, that's because no way is Saskatchewan artist Steve Heimbecker your average humanoid. Since the late '70s, when he studied fine art at ACAD, Heimbecker has asked the bottomless questions, listened to the inaudible muse, and cut his perspective of the world into pieces before stitching it back together and spinning it upside down.

His '80s Calgary bands like The Beat Apostles, The Edible Pumpkin, and the Friendlys made listeners uncomfortable with their musical stretches, and his art pieces like Nirvana - the wind chime which still resides on campus at the U of C - made use of a different perspective of motion and music to define sound. It's no wonder that after a while, the confines of mere pop bands grew snug.

"I'd been playing in a lot of bands, alternative bands, punk bands, like The Beat Apostles, and I love the music scene, I love performing that way, but it wasn't doing it for me," Heimbecker explains. "So I started playing with sound designs that I could try and make sculpture from."

"The whole idea was to try and create a sound matrix that would create shapes in the centre of the space. I would use sounds like babies crying or telephones ringing and shift them around the space so that flip-flop two-dimensional and three-dimensional started to become a flip-flop between real time and dream time.

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"You know, we live in such an interesting time, because technology has really changed our perception of things, and youth have changed a great deal since I was a youth. They are very complex, well-educated and aware," he says.

"Artists and youth are disenfranchised by the corporate model - it's working for some people, but the rest of us are slaves to it. This is headed towards people that are looking for experience, people that are part of that growing awareness that experience is what we're left with."

"Some people are going to be ravers, some are ambient people that get into ambient music, some are going to be techno people because the work is fairly sophisticated technically. Some will be people interested in new ways of working in the arts, because this is to music what a mosaic is to painting."

The eventual result of several years worth of recording and performing many sound sculptures will be presented as the four tracks which make up *The Enormouslessness of Cloud Machines*, which will be celebrated in a quadraphonic performance Thursday night. Heimbecker is very specific in insisting that no chairs be in the Green Fool's space that evening, so that audience members can add their own ideas to the CD by moving around between the four speakers, adding to their soundscape by changing their perspective.

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## Review from C.E.C. Splendidezine April 10, 2000

<http://www.splendidezine.com>  
splendid@splendidezine.com

## PICKS:

Soundclips from all artists, as well as label contact information (where available), can be found on the Splendid website: <http://www.splendidezine.com/reviews/apr-10-00/>

**Steve Heimbecker / The Enormouslessness of Cloud Machines / OHM Editions  
(2xCD)**

The Enormouslessness of Cloud Machines collects seven multi-channel works by composer and sound artist Steve Heimbecker. Some of them, like "The Forum for the Alienation of Art", are for use in sound installations. In this case, the piece is a three-minute audio tape that combines bird songs with a sort of spoken manifesto. It is intended to be played continually for the duration of the exhibition. Another work, "Spin Cycle", derives rhythmical sounds from the manipulation of a 17-second quadraphonic sound sample of a spinning roulette wheel. A kind of subdued counterpoint is produced here -- limited in color, but strikingly hypnotic. "Tic Talk" is a live quadraphonic work that involves open microphones, delay lines and 4 kitchen timers. The piece lasts as long as the kitchen timers are running. It is no less hypnotic than "Spin Cycle", although the timers add a sense of urgency that disembodied sound objects do not. Clearly Heimbecker is an conceptualist! His works are not songs, sonatas or symphonies. Nor, in a way, are they really music. They are more like collages in the spirit of a Kurt Schwitters. The disc's title is particularly apt because Heimbecker's pieces have such a profound sense of timelessness. They seem quite capable of going on forever. Heimbecker is a consummate artist capable of simple, unique and beautiful things, and this two disc set is a fine homage to beautiful art.

-- Noah Wane --

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NUMBER 77 SUMMER 2000 \$5

## NEO-DADAIST PROVOCATIONS?

Steve Heimbecker. *The Enormouslessness Of Cloud Machines*. Ohm Éditions, Ohm/Avr 015-016.

Steve Heimbecker's awkwardly titled recent release affords the opportunity to reconsider the sonic arts vis-à-vis the legacy and creative strategies of Dadaism and Fluxus. This elegantly packaged two-CD set contains six examples of Heimbecker's live performances, plus one audio-installation piece. It should be noted that all tracks on this CD were recorded live, directly from a stereo mixing board, in various art galleries between 1992 and 1998.

On the basis of this collection, I would suggest that Heimbecker's performance aesthetic hinges on "process as form," since he eschews developmental compositions in favour of anarchic investigations into the phenomenology of sounds. Ostensibly, Heimbecker constructs a fun-house of aural collage, toying with the perceptions of his audience by pumping multi-channel tapes through an arrangement of octophonic speakers in a gallery setting. In some performances he enhances the listening experience by using a technique called sound sailing, where open microphones feed the room-sounds back into digital delays and then out again through a central mixing board.

Unfortunately, I'm not entirely convinced that the immediacy nor the strategic intent of these multi-directional live performances translate into an effective stereo CD. Furthermore, I find several of the conceptual paradigms and sound sources used in Heimbecker's works to be uncomfortably familiar. *Drip Doodle #1*, a performance of sound sailing based on the electronic manipulation of a single dripping amplified water-source is somewhat of an anemic reprise of the Hugh Le Caine masterpiece *Dripsody* (1955). As well, *Tic Talk #1*, which involves sound sailing and the treatment of four kitchen clocks, is not unlike

a truncated version of György Ligeti's *Poème Symphonique for 100 Metronomes* (1962). Other pieces, like *Spin Cycle* and *Elevator Music*, are the equivalents of sonic one-liners. While the octophonic soundscape of operating elevators and lobby noise on *Elevator Music* might reveal subtle variations in an art gallery, these sonic events clocking in at a mind-numbing eighteen minutes on this CD are indeed a Neo-Dadaist provocation.

At the top of his game on the track entitled *Feathers & Flies*, Heimbecker showcases his performance techniques in a more appealing manner. Using noise gates, effects units, delays, and a sampler, Heimbecker improvises on a mix of pre-recorded sounds from nature. The buzzing of flies morphs into an industrial drone over which the sound of loons, ducks, and water enter and exit the soundscape with majesty and precision. Here, evocative textures are given breathing space as time becomes elastic, stretching and contracting in the warp and woof of a delightful sonic tapestry.

I have in the past marvelled at many of Heimbecker's witty *objets soniques* (in particular *The Acoustic Field Intensifier*) but I must confess to having some reservations regarding this CD, although I'm certain that it will be appreciated both as historic documentation and as a worthy souvenir for those lucky enough to have attended a Heimbecker performance.

—Mark Sutherland




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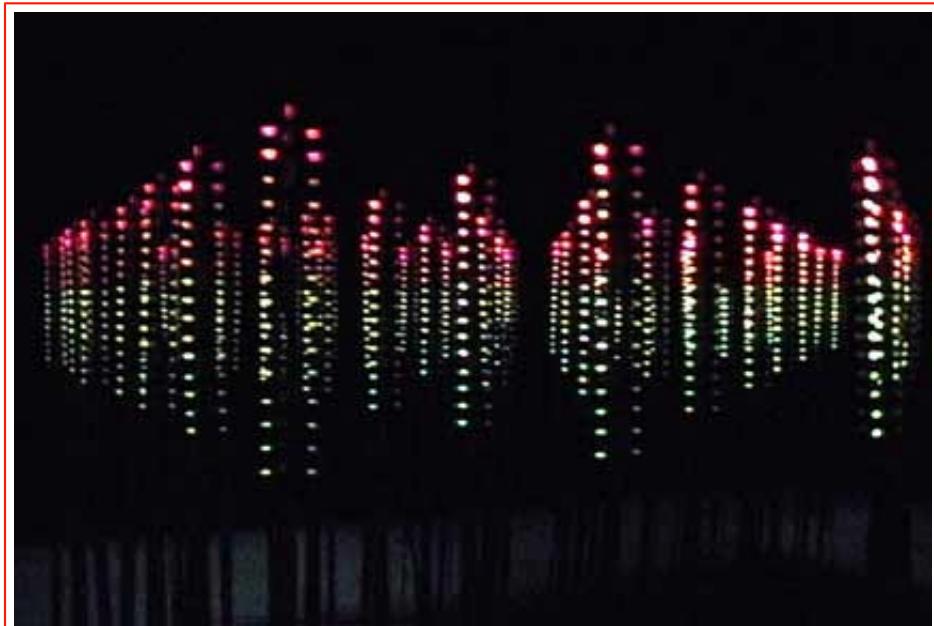
WITNESS THE TWITNESS: UNAPOLEGITIC ART REVIEWS AND COMMENTARIES, WORLDWIDE (BASED IN MONTREAL BUT AT YOUR DOOR TOMORROW).

WEDNESDAY, DECEMBER 22, 2004

## Year End Art Exhibit Rush (Montreal) 4: Steve Heimbecker "Pod".

*"There are two ways of spreading light: to be the candle or the mirror that reflects it."*

Edith Wharton



### PREVIOUS POSTS

Year End Art Exhibit Rush (Montreal) 3:  
Séverine Hubard "Coupé Coincé".

Year End Art Exhibit Rush (Montreal) 2:  
Bill Vazan "Cosmological Shadows".

Year End Art Exhibit Rush (Montreal) 1:  
Marie-Claude Pratte "La Marche Du Monde".

Hommage To Agnes Martin 2

Homage To Life:  
Agnes Martin (1912-2004).

FANTASTIC  
ROADSWORTH SITE!!

RoadKill: post-graffiti artist Roadsworth arrested.

New Art Blog

1



Until this day in my "entire life", it was always crispy clear in my mind which art shows I attended and which I didn't. Isn't it obvious? I could name you any shows on earth and you could tell if you were there or not. End of the question. NEXT!

This is what leads me to the Heimbecker problematic, maybe a new art syndrome I invented for myself.

I had heard about and saw (from a distance) Heimbecker's installation of his Wind Array Cascade Machine (WACM) on the Ex-Centris roof (which I suppose is still standing as I speak) a little while ago.

Early last week, when I went to the Oboro gallery, where Heimbecker's show "Pod" had been slated, they were pulling everything down. "Oh geez....Wh..What...Where am I? What happened?", I asked the coordinator breath-takingly. "Ohhhhhh You've missed it! It ended Sunday". I had to face my fate: apparently I had written down my schedule from a misleading press listing. Ah whatever... I saw parcels of it. I saw the poles (many were already on the floor), but of course the room was in full light and nothing was functioning. Than later, I saw footages of the installation, that included a video projection of the Ex-Centris roof in the entrance hall.

Now...I'm left to decide.

"Did I see this show or not??"

I'll presume that I've seen it, merely because I've seen the "objects" (the poles) that structured the Oboro space, and enough "moving images" to give me a slight idea of what it looked like in the dark.

Basically, this installation invites you to sway into a bed of light. The poles are adorned with leds beams that shift in colors gradually as the wind outside send signals to the "dreamcatchers" standing on the Ex-Centris roof. This was the main interpretation that

wouldn't leave my thoughts: that this work was related to ancient myths that the wind is a container of souls, such as in the beliefs of native american or ancestral asian religions, who used to consider wind chimes as transmittors of the chanting of spirits (there was no sound for this installation, but I'm told that the next exhibit using this system will be a sound art piece (HOPEFULLY with a visual element, hmm?)). Does the work of Heimbecker captures spirits and transform them into beams of light?

I'm projecting all this. I'm sure Heimbecker links his art much closer to the work of minimal environmentalists like Walter De Maria. Aesthetically, it does look like Dan Flavin on speed. Or maybe, a gigantic promotional room design sponsored by Pimp Watch?

Seriously, it's really an impressive work visually. Equal or even better to the installation of light bulbs by Artificiel at Musée D'Art Contemporain that cheered a bunch of people a couple of years back. Why are they no museums buying this stuff? I swear it's worth nearly half of Dia Beacon, as visual impact.

Ahh....those 90's artists.... How hard aren't we tapping on them.  
Back in the 70's, artists "were allowed" or rather, allowed themselves to sculpt beams of light for their pure fun. In the 2000's, artists (especially in Canada) are obliged to start from concept, would it be only to make certain they receive grants. I'm not sure you could succeed nowaday in Canada if you weren't the slightest of a conceptual artist. Given these considerations, Heimbecker chose to render visible the naturally invisible force of wind. The question is: does this "translate"? Isn't the work a little too dependant on a set of relations that I need to intellectualize before entering a world that is mostly attractive to my senses? I'm pondering.

It's a chance that there is a projection at the Oboro entrance of the WACM capters (a 40 minute document, not a real-time capture, but I think this is irrelevant), because it is the only way that the neophyte audience could possibly link the installation with another structure.

I'm poised, basically. I think the project of creating art with a natural matter such as wind is not only legitimate, but a beautiful idea. Don't we all love to create kites? In a sense, the Heimbecker installation is such a kite.

A kite made of light. So, being that kites are mostly decorative objects, why would I reproach Heimbecker's work to propose me (or not) a theoretically abstract liaison? What is all that can be written about wind ?

Here, maybe I'm worried that with the post-conceptual art of today, we refute to accept things for what they are. Every sound and visual aspects of every works must be analyzed and explained thoroughly. But Heimbecker's work is actually so contemplative!? You could admire it regardless of your knowledge of how it functions. Are you missing the work if you do?

This is the major issue that this artist (an excellent sound artist might I add) and others, will need to confront.

Cheers,

Cedric Caspesyan  
centiment@hotmail.com

Steve Heimbecker "Pod"  
November 12 - December 11, 2004  
Oboro  
4001 Berri

**POSTED BY CEDRIC AT 11:13 PM**

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**0 COMMENTS:**

Post a Comment

<< Home

# Wien erklingt

**SOUNDPROJEKT** Nach dem Dichter Gerhard Rühm macht sich nun ein weiter Künstler auf Weg, den Rhythmus der Stadt zu erforschen.

by Wolfgang Paterno Falter Magazine, Vienna, Austria, 2004

Am 18. Juni 1992 klang Wien aus den Radiolautsprechern. Der Poet Gerhard Ruhm hatte sich für einige Zeit als Feldforscher in Sachen Sound betätigt, die "Kunst-radio" - Sendung "Wien wie es klingt" war die Folge - darin wurden spezifische Klangszenerien der Stadt vorgestellt, aus zwölf Stunden Aufnahmematerial 24 akustische Schlaglichter herausdestilliert. Vom Westbahnhof über den Schlachthof St. Marx bis zu einer öffentlichen Telefonzelle und einem öffentlichen Telefonzelle und einem Begräbnis am Wiener Zentralfriedhof: Wien klang damals noch eher realistisch.

Aufgrund von gleich drei anstehenden Jubilaen - 80 Jahre Radio, 25 Jahre Ars Electronica, 15 Jahre "Lange Nacht de Radiokunst" - wird die Stadt jetzt neuerlich akustisch vermessen. Als Wien-Klang-Sammler diesmal tätig: Steve Heimbecker, Maler, Bildhauer und Soundskulpteur aus Kanada; in diversen Fachmagazinen kann man auch lesen, dass Heimbecker, 45, ein "Pionier de Radiokunst" sei. Für Ö1 ist Heimbecker nun für 14 Tage lang als Artist in Residence in Wien zu Gast, um hierorts den Klang von Wien zu erforschen und eine akustische, seltsam verfremdete Landkarte der Stadt zu entwerfen.

Einmal hat Heimbecker das bereits in Kanada gemacht, "Songs of Place: Series 1" hat er das Projekt getauft: An vier unterschiedlichen Orten in Kanada hat er damals seine Mikros und eine Videokamera aufgebaut, in einem komplizierten, von ihm selbst entwickelten Verfahren wurden die Soundfiles zu Hörerlebnissen.

In Wien absolviert er nun 23 Aufnahmestationen - in jedem Bezirk eine, "Die Welt besteht aus Tönen, die Welt ist ein vibrierender Ort", sagt Heimbecker, der immer so leise spricht, als hielte er gerade die Aufnahmetaste gedrückt. Das sagt er aber nicht nur so dahin, das meint er wirklich. Breitwandsound und unerhörte Hörerlebnisse können also sein: Autos, die vorbeizuckeln; Motorräder, die aufjaulend vorbeijagen; Fetzen aus Gesprächen und der Wind in einem alten Baum.

Der Sound of Vienna kommt nun recht aufwendig zustande. Heimbecker hat etwa seine filigranen Apparaturen auf de Wieden, auf Hohe de Bildungseinrichtung Theresianum, aufgepflanzt. Genau hier hat der Klangsammler (wie für alle anderen Bezirke auch) das Bezirkszentrum auf einer Stadtkarte ausfindig gemacht.

Eine halbe Stunde lang ist dann Schweigen, eine halbe Stunde lang wird quadrofon aufgenommen, also mit vier in all Himmelsrichtungen ausgerichteten Mikros. Gleichzeitig läuft bei jeder Aufnahmesession eine zum Stadtzentrum hin ausgerichtete

Videokamera auf einem Stativ mit. Audio und Video werden anschließend zum Wiener Horund Seherlebnis verruht.

Wie so ein flämischer Landschaftsmaler aus alter Zeit, der mit großen Entdeckeraugen durch die Gegend irrt, wirkt Heimbecker dann manchmal. Immer dann, wenn er Unerhörtes hort. Einmal hat er sogar etwas gesehen, woran er beinahe gestorben ware: Auf die Videokamera lauft in einem Außenbezirk plötzlich ein Mensch zu. Kein Ton ist zu hören, Heimbecker ist vom Bild gebannt: Dieser Mensch hat doch tatsächlich Lederhosen an! "Mindestens funfzig Meter war er zuerst entfernt, dann ist er bis auf ein paar Meter auf die Kamera zugelaufen. In Lederhosen!", sagt der Tonforscher. "Das hat mich beinahe umgebracht!"

#### Vienna sounds

SOUND PROJECT After the poet Gerhard Ruhm makes now a long way to artists to explore the rhythm of the city.

by Wolfgang Paterno Falter Magazine, Vienna, Austria, 2004

On 18 June 1992 Vienna sounded from the radio speakers. The poet Gerhard fame had furniture for the time actuated as a field researcher in terms of sound, the "art-radio" - show "Vienna as it sounds" was the result - it was specific sound scenes of the city presented, from twelve hours of recording material distilled 24 acoustic highlights . From Westbahnhof over the slaughterhouse St. Marx to a public telephone booth and a public telephone booth and a funeral at Vienna's Central Cemetery: Vienna at that time sounded more realistic.

Because of upcoming three anniversaries - 80 years of radio, 25 Years of Ars Electronica, 15 years "Long Night of Radio Art" - the city is now measured again acoustically. Vienna as sound collectors. This time active: Steve Heimbecker, painter, sculptor and sound sculptor from Canada. In various magazines you can also read that Heimbecker, 45, is a "pioneer of Radio Art" is. For Heimbecker is now for 14 days, artist in residence in Vienna, a guest to this site, to explore the sounds of Vienna and to design an acoustic, strangely distorted map of the city.

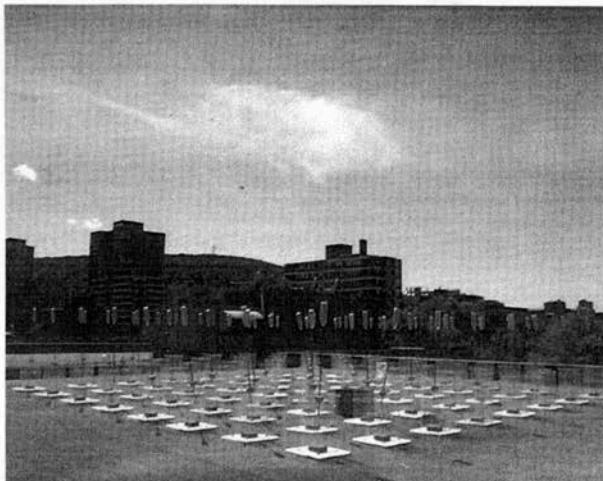
Once Heimbecker has been made in Canada, "Songs of Place: Series 1" he has dubbed the project: at four different locations in Canada, he then set up his microphones and a video camera, were in a complex, developed by himself method the soundfiles to listening sessions.

In Vienna, he graduated now 23 receiving stations - each one on region, "The world consists of shades, the world is a vibrant place," says Heimbecker, who always speaks so softly, as if he were just pressed the record button. He says this not only as meaning that he really means. Widescreen sound and listening experience can be so outrageous: the cars vorbeizuckeln, motorcycles, hunting aufjauled past, scraps of conversations, and the wind in an old tree.

The Sound of Vienna is now concluded quite complex. Heimbecker has planted about his delicate equipment on wieden on High de institution Theresianum. This is where the sound collector has (as for all districts also andersen) traced the district center on a city map.

For half an hour then silence for half an hour is taken quadrofon, so with four aligned in all directions mics. Simultaneously at each recording session one runs to the city center-facing video camera on a tripod. Audio and video are then verruhrt to Vienna Horund viewing experience.

How did a flamischer landscape painter of old, is wrong with the great explorers eyes around, Heimbecker then acts sometimes. Whenever he hears unheard. Once he even saw something he would almost died: On the video camera suddenly runs in a suburb to a human. There is no sound to hear, Heimbecker is banned from the picture: This man has yet to actually lederhosen! "At least fifty meters he was first removed, then he is running up to within a few meters on the camera. In lederhosen!" Says Tonforscher. "That made me almost killed me!"



Vue des détecteurs de mouvements placés sur le toit d'Ex-Centris et qui permettent de «montrer» le vent.  
photo / S. HEIMBECKER

## ARTS VISUELS

### DANS LE VENT

Steve Heimbecker,  
artiste montréalais d'origine albertaine,  
nous montre le vent! Il lui donne en effet  
une matérialité et une beauté poétique...

Cela ressemble à un jardin moderne, formé de plantes gracieuses, longues comme des querelles, ensemençées sur une grille de 64 supports, presque des pots, placés dans un coin de la Galerie Oboro. Au bout de longues tiges (de métal), des lumières vertes ajoutent une connotation végétale à l'ensemble. Parfois, du jaune et du rouge y apparaissent tout au bout,

comme si ces plantes donnaient naissance à des fleurs. Ces lumières sont en constante mouvement, s'allument et s'éteignent en créant une dynamique visuelle bien curieuse et qui (si on n'est pas informé de son sens) semble arbitraire.

C'est la plus récente œuvre de l'artiste multidisciplinaire Steve Heimbecker. Dans *POD*, il utilise un

système technologique sophistiqué, se servant d'une série de 64 détecteurs de mouvements, placés (c'est été) sur le toit de l'immeuble d'Ex-Centris, boulevard Saint-Laurent. Ces détecteurs ne sont pas là pour déclencher un système d'alarme antivol, mais pour capter le vent! Quel projet étonnant. L'information obtenue par ces capteurs est retransmise en temps réel à ces témoins colorés, à 2880 diodes lumineuses placées en galerie sur ces tiges métalliques. Ainsi les variations et l'amplitude des mouvements de l'air sont montrées par cette échelle colorée allant du vert au rouge, en passant par le jaune. Grâce à ce dispositif, le spectateur peut visualiser le vent, voir ses vagues, comme s'il était devant un lac à la surface ondoyante.

Quand le vent souffle fort, l'effet est saisissant. Et parfois, l'artiste triche un peu, remplaçant la présentation en direct par l'enregistrement d'une boursouflure plus remarquable. Là, le jeu de lumières devient presque hypnotisant.

Voici une utilisation de la technologie où ce n'est pas le bidule et la fascination qu'il exerce qui l'emportent sur le contenu. Et puis cette œuvre s'inscrit dans une longue histoire. Depuis les Romantiques, le vent est devenu un sujet de la représentation: tableaux montrant des chevaux en bataille flottant dans la tempête chez Friedrich, nuages déclinés sous toutes leurs formes chez Turner... Et puis le vent est devenu un matériau à part entière de la création avec l'art moderne: mobiles de Calder, ballons gonflés de Manzoni, *Sky Festival* du mouvement japonais Gutai, où les artistes procédaient à des lâchers de ballons emportant chacun une peinture, *Sky Line* de Hans Haacke, composé de ballons blancs gonflés à l'hélium et attachés à une corde, jets de fumée lancés d'un avion par Robert Morris...

Certes, parfois, quand le vent se fait faible, *POD* manque d'ampleur. Il aurait peut-être fallu que l'échelle des diodes lumineuses (et des capteurs) soit plus grande. Les faibles mouvements du vent auraient peut-être été montrés alors avec plus de subtilité. Néanmoins, une œuvre d'une beauté aérienne et poétique. ▶

NICOLAS MAVRIKAKIS

Jusqu'au 11 décembre  
À la Galerie Oboro

**DANS LE VENT (IN THE WIND), Steve Heimbecker, Voir Montréal - ARTS VISUELS, 25 Novembre 2004, page 52, par Nicolas Mavrikakis**

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**DANS LE VENT (IN THE WIND), Steve Heimbecker, Voir Montréal - ARTS VISUELS, 25 Novembre 2004, page 52, par Nicolas Mavrikakis**

Fr – En: Google Translate 20200409

In The Wind, Montreal artist Steve Heimbecker of Alberta origin, shows us the wind! It gives it a materiality and a poetic beauty...

It looks like a modern garden, made up of slender plants, as long as cattails, sown on a grid of 64 supports, almost pots, placed in a corner of the Oboro Gallery. At the end of long (metal) stems, green lights add a vegetal connotation to the whole. Sometimes yellow and red appear at the very end, as if these plants gave birth to flowers. These lights are constantly in motion, turning on and off, creating a curious visual dynamic which (if one is not aware of its meaning) seems arbitrary.

It is the most recent work of multidisciplinary artist Steve Heimbecker. In POD, he uses a sophisticated technological system, using a series of 64 motion detectors, placed (this summer) on the roof of the Ex-Centris building, boulevard Saint-Laurent. These detectors are not there to trigger an anti-theft alarm system, but to catch the wind! What an amazing project. The information obtained by these sensors is retransmitted in real time to these coloured indicators, to 2880 light diodes placed in the gallery on these metal rods. Thus the variations and the amplitude of the air movements are shown by this coloured scale going from green to red, passing through yellow. Thanks to this device, the spectator can visualize the wind, see its waves as if they were in front of a lake with an undulating surface.

When the wind is blowing hard, the effect is striking. And sometimes the artist cheats a bit, replacing the live presentation with the recording of a more remarkable gust. There, the play of lights becomes almost mesmerizing.

Here's a use of technology where it's not the gadget and its fascination that trumps content. And then this work is part of a long history. Since the Romantics, the wind has become a subject of representation: paintings rising in battle hair floating in the storm at Friedrich, cloud declined in all their forms at Turner ... And then the wind became a material in its own right of creation with modern art: Calder's mobiles, inflated balloons by Manzoni, Sky Festival of Japanese movement Gutai, where the artists released balloons each carrying a painting, Sky Line by Hans Haacke, composed of white balloons inflated with helium and attached to a rope, smoke jets launched from an airplane by Robert Morris...

Certainly, sometimes, when the wind is weak, POD lacks magnitude. Perhaps the scale of the light-emitting diodes (and sensors) should have been larger. The weak movements of the wind would perhaps have been mounted then with more subtlety. Nevertheless, a work of aerial and poetic beauty.

# esse

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## Article | Petite géographie insulaire | MARIE-ÈVE CHARRON

### 53 Utopie et dystopie | hiver 2005

#### Petite géographie insulaire

La hutte se découpe à l'horizon : un mélange rudimentaire de glaise et de paille colmate les ouvertures d'une armature de branches montée en tressage. Deux cages à homard imbriquées sur le dessus font office d'yeux donnant à l'abri une apparence vaguement animale. Sur ce site – une dune de sable interminable s'ouvrant sur une baie d'un bleu profond –, le regard avait l'habitude de s'égarer. Mais voilà que quelqu'un y a fait son nid; l'étrange îlot végétal conçu par Christopher Varady-Szabo humanise l'immensité, lui donne des dimensions habitables. À côté de cette intervention artistique qui fait dans la domestication *soft*, l'édicule sanitaire pour les besoins des plaisanciers, friands de la planche à voile ou du cerf-volant, ne peut que contraster.

La cohabitation entre les pratiques artistiques et les infrastructures de loisir n'est qu'un des effets fortuits qui aura marqué le *Symposium en arts visuels des Îles-de-la-Madeleine* lors de sa quatrième édition qui a eu lieu en juin 2004 (1). Sous le cocommissariat de Jean-Yves Vigneau et de Viviane Paradis, le symposium avait pour titre *Les islomanes*, terme inventé par l'écrivain britannique Lawrence Durrell pour parler de l'islomanie, ce « dérangement de l'esprit qui fait que des gens apparemment normaux ressentent les effets d'une indescriptible intoxication à la vue d'une petite parcelle de terre entourée d'eau ». Vue de loin, peut-être même imaginée, l'île de l'islomane annonce donc une fascination à distance. Les neuf artistes participants étaient pourtant bien invités sur place par les commissaires pour réaliser une œuvre *in situ* sur le territoire de l'archipel.

Intervenir de près, sur le site même, mais regarder à distance, voilà un peu le paradoxe où se trouvaient les artistes. Le « fait sur mesure » dicté par l'*in situ* ne peut rien contre le fait que l'artiste n'est pas vraiment chez lui; il est irrémédiablement un étranger en visite. Aux îles, ont rappelé certains propriétaires, ne s'installe pas qui le veut, où il le veut. Les pourparlers et les prospections des artistes, relatés en partie dans les Livres de bord des Islomanes réunis au centre d'artistes AdMare (2) à la fin du symposium, ont témoigné de la difficulté de la tâche. Refus de cohabitation, zones protégées, incompatibilité du projet avec le lieu sont les raisons évoquées pour rendre compte de ce premier contact avec le territoire.

Avec raison, on objectera que ces obstacles sont communs à la plupart des projets *in situ* et autres aventures artistiques hors les murs. On aurait tort

cependant de ne pas voir ce que la stratégie de l'*in situ*, désormais quasi implicite à tous les événements estivaux de cette nature, pouvait apporter de singulier aux îles, là où le caractère encore « sauvage » du territoire est convoité par les touristes, qui par leur arrivée massive depuis les dernières années en menacent justement l'intégrité (3). Dans ce contexte, toute « occupation » des lieux prend des allures suspectes ou du moins intensifie et ramène à la conscience les rapports au territoire dans ses usages même les plus familiers.

Ces enjeux concernant le territoire ont d'ailleurs été soulevés lors de la table ronde animée par Alain-Martin Richard (Québec) qui s'est tenue le deuxième dimanche du symposium. Réunissant des acteurs culturel, communautaire et municipal de l'archipel (4), les échanges portant sur le thème général de la culture insulaire n'ont pas manqué de rappeler également, et surtout, certains débats publics qui font l'actualité dans l'archipel et qui ont trait justement à l'occupation du territoire. Qu'en est-il de la préservation du patrimoine naturel et culturel des îles en ces temps de tourisme intensif ? Quelle attitude face au plan d'aménagement controversé proposé par la municipalité dans un effort de conservation du patrimoine bâti ? Quelle est la juste mesure entre les intérêts individuels et collectifs quand il est question de revendiquer un droit sur le territoire ? L'identité insulaire est-elle forcément définie par l'isolement, et que provoque son ouverture aux visiteurs de plus en plus nombreux ? Bref, avec comme toile de fond ces débats, on pouvait s'attendre à ce que les interventions artistiques du symposium aient précisément ces enjeux dans leur mire pour que, avec la distance critique du visiteur-artiste, certaines de ces questions soit soumises à la réflexion.

Cependant, l'invitation faite aux artistes par les commissaires n'avait pas nécessairement insisté sur les aspects du « paysage culturel », lesquels semblent avoir été évoqués sur le tard durant le symposium. C'est pourquoi, parmi les œuvres réalisées durant les trois semaines d'activité, la douce folie insulaire s'est plutôt manifestée à l'abri de ces considérations pour flirter davantage avec une poétique de glaneur. Quelques œuvres ont en effet résulté d'éléments industriels ou naturels prélevés sur les sites. Cette stratégie, qui est une modalité possible de l'*in situ*, n'est pas mauvaise en soi et n'est pas non plus incompatible avec une approche critique du territoire humanisé; la plupart des interventions avaient moins pour objectif de contraster avec le paysage que de questionner plus généralement sa naturalisation et l'inévitable processus d'idéalisat<sup>ion</sup> auquel il est soumis.

### **Glaner, marquer, relever**

Au nombre des glaneurs du « naturel », outre Varady-Szabo (Gaspé) au Parc Jomphe, confronté malgré lui aux activités des férus de la planche, s'ajoutait Marie Berger (Îles-de-la-Madeleine) qui a conçu des personnages colorés à partir de bois de grève pour les fixer face à la mer près du Phare du Bourgot. Ces vigiles de fortune souffraient cependant d'une transposition trop littérale du travail délicat que l'artiste fait habituellement en galerie.

Dans un autre registre, mais travaillant aussi à partir d'éléments naturels, André Lapointe (Moncton) a sculpté le grès rouge du Nouveau-Brunswick pour en faire 25 pièces en forme de larves plus ou moins grandes. Les éléments ont d'abord été réunis sur la plage de la Dune-du-Sud de façon à évoquer le déplacement des Acadiens pour ensuite être dispersés par l'artiste à divers endroits sur les îles afin de leurrer le passant. Potentiellement confondues avec le grès rouge si caractéristique des falaises de l'archipel, ces sculptures, supposées naturelles, mais à la forme insolite, devaient accentuer la propension du promeneur pour la trouvaille inédite, inévitablement espérée lors d'une balade sur la plage. Véritables « appâts pour les raconteurs » suggérait l'artiste, ces sculptures

s'inscrivaient dans la lignée de l'« objet animé » cher aux surréalistes et proposaient, à travers la feinte, une fine prise en compte du site. Il a fallu très peu de temps d'ailleurs pour que quelques-unes de ces sculptures soient subtilisées.

Dans la veine du *land art*, une avenue déjà explorée quelques années plus tôt au même endroit, Lapointe, en collaboration avec Serge Dupreuil, participant à cette édition du symposium et complice des projets antérieurs, a recouvert une roche de sable noir de la Nouvelle-Écosse. Marquage sobre forcément furtif, mimant en cela le mouvement entropique qui gruge toujours davantage les falaises de grès rouge, le travail ne se laissait approcher qu'en forçant quelques pas au-delà d'un trajet le plus souvent piétiné par les touristes.

Les falaises de la Dune-du-Sud ont aussi fasciné Lilian Cooper (Amsterdam) qui en a arpentré le relief pour restituer ses moindres détails sur papier. Ces relevés minutieux, scrupuleusement crayonnés au quotidien, s'inscrivent dans le projet *Coastline*, qui était de dessiner l'intégralité du littoral de l'Atlantique Nord. De cet audacieux projet, peu cependant devait être livré au public, l'artiste ayant choisi d'exécuter au centre AdMare une murale dessinée au grès rouge reprenant, à partir d'une photographie, une partie du motif linéaire de la falaise. La conjonction entre la substance du référent et son motif feignait une proximité illusoire, l'objet de fascination s'effaçant finalement avec la multiplication des intermédiaires. C'est en cela aussi que le projet, inachevé et appelé sans doute à le rester, confortait sa nature mythique.

### Récupérer, assembler

Une visite au centre de recyclage en début de symposium a fourni à trois artistes les matériaux nécessaires pour leurs interventions induisant une modalité de l'*in situ* forgée à partir d'éléments trouvés. Du nombre, Serge Dupreuil (Îles-de-la-Madeleine) a utilisé deux réservoirs en métal rouillés pour redonner sa verticalité à l'épave du Corfu située depuis 40 ans à la dune de l'Étang-du-Nord. Faute d'avoir pu être délogée du sable, la carcasse de métal a depuis longtemps été rasée à sa base, éventrée au grand jour. Visiblement un habitué du territoire – un terrain de jeu en somme puisqu'il y a grandi –, Dupreuil a su se mesurer au colosse de métal par une intervention relativement simple qu'il a accompagnée d'un propos à saveur légendaire sur la provenance du bateau, la Grèce, et sa possible renaissance aux îles après toutes ces années. Le geste de l'artiste montrait en quoi tous les vestiges de tragiques histoires de naufrage peuvent engager l'imaginaire et semer le doute sur la véracité des histoires qu'ils engendrent. Il est connu en effet que la population locale comme les touristes n'ont de cesse de recomposer avec plaisir le récit qui a conduit ces restes à l'endroit où ils se trouvent.

Dominic Lefrançois, mieux connu par les gens de l'archipel pour ses peintures de facture expressionniste, a délaissé les pinceaux pour intervenir au grand air avec les bancs rouges de l'ancien cinéma Fatima, aujourd'hui fermé et remplacé par le moins pittoresque Cyrco, un complexe multisalles à Cap-au-Meule. Lefrançois a mis la main sur le mobilier délaissé pour le disposer judicieusement sur la Butte-du-Vent et ses vallons environnants, le point de vue le plus élevé de l'archipel tout juste après Big Hill, situé à l'Île d'Entrée. Ce cinéma ouvert, plus soucieux de montrer le regardant en train de se regarder et de multiplier les points de vue plutôt que d'en magnifier un seul, s'écartait de la pratique de la carte postale souvent associée à ces paysages grandioses. Seul le regard devait finalement être sollicité par le dispositif de Steve Heimbecker (Saskatchewan) qui projetait de faire entendre le va-et-vient du vent avec des sommiers de lits montés sur un cadre en bois évoquant une fenêtre ouverte sur le large. L'intensité déployée par l'artiste pour donner un fini soigné aux sommiers les a rendus muets alors qu'ils devaient grincer une

fois agités. Même le mouvement devenait prisonnier de ce dispositif plutôt encombrant qui faisait oublier que l'artiste avait déjà montré dans des projets antérieurs qu'il savait avec finesse encoder le vent pour lui donner des envolées plus subtiles.

### **Dialoguer, s'immiscer**

Alors que la plupart des propositions collaient physiquement au site ou étaient générées par des matériaux puisés à même le site, les contributions de Pierre Bourgault (Saint-Jean-Port-Joli) et de Nicolas Dickner (Québec) ont frayé avec un territoire élargi où intervenait davantage le facteur humain, faisant de ces deux projets les plus stimulants du symposium. Sans toutefois qu'ils aient pris en charge la question du territoire pour les résonances que lui donnait la conjoncture évoquée plus haut, ces deux projets étaient moins repliés sur eux-mêmes et traduisaient avec plus d'éloquence l'immersion dans la culture de l'archipel. Jeune auteur, Dickner a tenu un weblog ([www.islomanes.net/dickner.htm](http://www.islomanes.net/dickner.htm)) dans lequel il évoquait, presque au jour le jour, le territoire insulaire soit par le relais de la carte, des toponymes, de légendes locales ou de récits personnels. Entre le factuel et la fiction, les propos de l'auteur commentaient le quotidien vécu au symposium et rendaient compte de la tessiture complexe du travail *in situ*. Les commentaires des lecteurs, impliqués grâce à l'espace-temps relationnel du Web, ont rappelé la dimension extrêmement flexible de cette notion.

De son côté, Pierre Bourgault a adressé un hommage senti à l'intellectuel militant Pol Chantraine – réalisé en collaboration avec André Lapointe à partir d'un bloc de sel sculpté et appelé à fondre avec le temps – pour ensuite mener un projet dont la réalisation a été semée d'embûches. Intéressé d'une part à poursuivre ses trajets sur l'eau avec son zodiaque et son GPS pour en restituer le dessin sur une carte, il a voulu, d'autre part, impliquer les pêcheurs des îles en sollicitant leurs propres tracés en mer. Au centre AdMare, Bourgault a fini par réunir le tracé erratique d'un pêcheur âgé quasi aveugle, témoignant d'un rapport au territoire maritime où le tâtonnement personnalisé l'emportait sur la grille systématique qu'une logique commerciale est en droit de programmer. Tout le caractère artisanal du métier refaisait surface ainsi que la lente quête du pêcheur que le travail sur les côtes et en haute mer permettent rarement de jauger de visu. Les trajets en mer, sur trois ans, d'un autre pêcheur figuraient aussi sur le mur, l'accumulation des trajets définissant moins un tracé qu'une délicate traînée de poudre autour de l'archipel; l'important brouillage des données minait la fonction initiale du GPS, lui donnant une fonction poétique insoupçonnée. La participation finalement réduite des pêcheurs, peu enclins à partager avec l'étranger un savoir transmis de père en fils, aura forcé l'artiste à constater les limites de son intervention. Pour celui qui prétend cultiver un art de plus en plus effacé, il devenait évident, au bout des trois semaines du symposium, que c'étaient bien les pêcheurs qui l'avaient transformé, et non lui qui avait pu opérer quelques modifications en eux. Ainsi, même devant une situation qu'il croyait pouvoir maîtriser, l'artiste admettait devoir se parer de respect et de modestie.

Ces limites de l'intervention, Alain-Martin Richard les aura lui aussi mesurées alors que le temps à la radio locale qui lui avait été accordé pour informer la population des activités du symposium a été considérablement réduit. Les responsables de la radio ont en effet résisté à laisser toute la marge de manœuvre souhaitée par Richard dans la façon de réaliser ses capsules d'informations, mais les deux partis ont finalement compris que cette collaboration ne pouvait pas faire l'économie d'un apprivoisement réciproque et d'une ouverture à l'autre. Au terme de l'événement, une émission spéciale d'une heure a été conçue à laquelle Jocelyn Robert (Québec) a également contribué au moyen d'échantillonnages sonores et d'entrevues réalisées avec les artistes du symposium. Durant cette

émission, chaque participant a vu son portrait tracé en mots et en musique sur les ondes; sans être un exercice complaisant de personnification du travail artistique, ce projet s'est affiché comme un travail exploratoire intelligent – dans la forme et dans le contenu –, mais aussi comme une brillante façon de documenter l'événement avant qu'il ne soit complètement consommé, ce que la formule du symposium permet difficilement de contourner. Du reste, si Richard et Robert ont voulu que la cueillette sonore traduise des ambiances captées sur le vif, ils ont aussi fouillé dans un répertoire musical déjà existant et parfois spécifique aux îles. Par exemple, un air de Yvon Quinn a été diffusé lors d'une émission hebdomadaire consacrée au symposium. Si le nom de Quinn alimente encore les histoires chez les résidants et que le minuscule musée de l'Île d'Entrée lui a édifié un hôtel depuis sa mort en 2002 – son fidèle chapeau de cowboy, des photos et sa guitare en guise de fétiches –, c'est que le personnage cumulait de façon singulière les fonctions de maire, d'épicier et de musicien amateur.

En plus d'offrir une avenue où la population locale était mise à contribution, la radio s'est révélée un moyen de communication puissant pour l'événement qui proposait d'étendre ses limites à l'ensemble de l'archipel, un défi de taille à relever. La dispersion des œuvres, leur camouflage sur le site, réduisaient considérablement leur visibilité, marquant une rupture avec un symposium de peinture mieux connu de la population qui établi ses pénates sur la Grave-à-Havre-Aubert. L'autre mérite du symposium est d'avoir multiplié les ponts entre les artistes et la population en organisant notamment des 5 à 7 au cours desquels les artistes ont tour à tour présenté leur travail devant un public varié (5). La réussite de cette formule était sans équivoque, le cycle coutumier de la saison touristique s'en voyait modifié et les cafés de l'archipel ouvriraient plus tôt que d'habitude. Ce symposium aura proposé une façon de faire de l'in situ qui ne réduisait pas le lieu à une surface d'inscription physique, mais qui tenait compte parfois de la population, au risque de donner au projet artistique une direction inattendue ou de le voir apprécier aussi pour ses effets secondaires.

## NOTES

(1) L'auteure remercie l'Office du tourisme des Îles-de-la-Madeleine et la compagnie C.T.M.A. pour lui avoir gracieusement offert le déplacement en bateau jusqu'à l'archipel.

(2) L'exposition s'est tenue du 21 juin au 11 juillet 2004. Initié par le regroupement des artistes professionnels en arts visuels des Îles-de-la-Madeleine, le centre d'artistes AdMare, voué à l'art actuel, inaugurerait ses nouveaux locaux à Cap-aux-Meules avec l'ouverture du symposium.

(3) L'arrivée des touristes en saison estivale fait presque tripler la population de l'archipel et engendre d'importants problèmes dans la gestion des services, dont celui de l'approvisionnement en eau potable.

(4) Étaient présents à cette table ronde : Micheline Couture, propriétaire de la défunte galerie Point sud; Claude Richard, agent de développement pour la Conférence générale des élus de la Gaspésie et des Iles-de-la-Madeleine; et Réjeanne Lapierre, citoyenne. L'urbaniste Serge Bourgeois, impliqué dans le projet d'aménagement du territoire, devait également participer à la discussion, mais s'est finalement désisté.

(5) Une exposition collective réunissant quelques œuvres des artistes participant au symposium a également été présentée au Musée de la mer à Havre-Aubert afin de contextualiser les pratiques de chacun.

**Tags artistes:** [Christopher Varady-Szabo \(/fr/artistes/christopher-varady-szabo\)](#)

[Marie Berger \(/fr/artistes/marie-berger\)](#) [André Lapointe \(/fr/artistes/andre-lapointe\)](#)

[Serge Dupreuil \(/fr/artistes/serge-dupreuil\)](#)

[Dominique Lefrançois \(/fr/artistes/dominique-lefrancois\)](#)

[Steve Heimbecker \(/fr/artistes/steve-heimbecker\)](#)

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## **Article | Small island geography | MARIE-ÈVE CHARRON**

### **53 Utopie et dystopie | Winter 2005**

[In French]

#### **Small island geography**

The hut stands out on the horizon: a rudimentary mixture of clay and straw clogs the openings of a frame of branches mounted in braiding. Two nested lobster cages on top serve as eyes, making the shelter look vaguely animal. On this site - an endless sand dune opening onto a deep blue bay - the gaze used to get lost. But now someone has made a nest there; the strange vegetable island designed by Christopher Varady-Szabo humanizes the vastness, gives it habitable dimensions. Beside this artistic intervention which makes in soft domestication , the sanitary building for the needs of boaters, fond of windsurfing or kite flying, can only contrast.

The coexistence between artistic practices and leisure infrastructures is only one of the fortuitous effects which marked the *Symposium in visual arts of the Magdalen Islands* during its fourth edition which took place in June 2004 (1). Under the joint supervision of Jean-Yves Vigneau and Viviane Paradis, the symposium was entitled *Les islomanes*, a term coined by British writer Lawrence Durrell to speak of isomania, that "mind disturbance that causes seemingly normal people to experience the effects of indescribable intoxication at the sight of a small patch of land surrounded of water ". Seen from afar, perhaps even imagined, the island of the Islomane therefore announces a fascination from a distance. The nine participating artists were nevertheless well invited on site by the curators to produce a work in situ on the territory of the archipelago.

Intervening closely, on the site itself, but watching from a distance, is a bit of a paradox where the artists were. The "custom made" dictated by the in situ can do nothing against the fact that the artist is not really at home; he is irretrievably a visiting stranger. In the Islands, reminded some owners, does not settle who wants it, where he wants it. The talks and prospecting by the artists, reported in part in the Islomaniac's Logbooks gathered at the AdMare artist center (2) at the end of the symposium, testified to the difficulty of the task. Refusal of cohabitation, protected areas, incompatibility of the project with the place are the reasons mentioned to account for this first contact with the territory.

With good reason, it will be objected that these obstacles are common to most in situ projects and other artistic adventures outside the walls. It would be wrong, however, not to see what the in situ strategy, now almost implicit in all summer events of this nature, could bring to the islands,

where the still "wild" nature of the territory is coveted by tourists, who by their massive arrival in recent years threaten its integrity (3). In this context, any "occupation" of places takes on suspicious looks or at least intensifies and brings back to consciousness the relationships with the territory in its very most familiar uses.

These issues concerning the territory were also raised during the round table chaired by Alain-Martin Richard (Quebec) which was held on the second Sunday of the symposium. Bringing together cultural, community and municipal actors from the archipelago (4), the exchanges on the general theme of island culture did not fail to also recall, and above all, certain public debates that make the news in the archipelago and which relate precisely to the occupation of the territory. What about the preservation of the natural and cultural heritage of the Islands in these times of intensive tourism? What attitude towards the controversial development plan proposed by the municipality in an effort to conserve the built heritage? What is the right balance between individual and collective interests when it comes to claiming a right in the territory? Is the island identity necessarily defined by isolation, and what causes its opening to more and more visitors? In short, with these debates as a backdrop, one could expect that the artistic interventions of the symposium would have precisely these issues in their sights so that, with the critical distance of the visitor-artist, some of these questions be submitted to the reflection.

However, the invitation made to the artists by the curators did not necessarily emphasize the aspects of the "cultural landscape", which seem to have been mentioned late during the symposium. This is why, among the works produced during the three weeks of activity, the sweet insular madness rather manifested itself free from these considerations to flirt more with a poetic gleaner. Some works have indeed resulted from industrial or natural elements taken from the sites. This strategy, which is a possible modality of *in situ*, is not bad in itself and is not incompatible with a critical approach to humanized territory;

### **Glean, mark, raise**

Among the "natural" gleaners, in addition to Varady-Szabo (Gaspé) at Parc Jomphe, confronted despite himself with the activities of board enthusiasts, was added Marie Berger (Îles-de-la-Madeleine) who designed characters colored from driftwood to fix them facing the sea near the Phare du Bourgot. These makeshift vigils, however, suffered from a too literal transposition of the delicate work that the artist usually does in the gallery.

In another register, but also working from natural elements, André Lapointe (Moncton) sculpted New Brunswick red sandstone to make 25 pieces in the shape of larger or smaller larvae. The elements were first gathered on the Dune-du-Sud beach in order to evoke the displacement of the Acadians, then to be dispersed by the artist to various places on the islands in order to lure the passer-by. Potentially confused with the red sandstone so characteristic of the cliffs of the archipelago, these sculptures, supposedly natural, but with an unusual shape, were to accentuate the propensity of the walker for the novel find, inevitably hoped for during a stroll on the beach. True "baits for storytellers" suggested the artist, these sculptures were in line with the "animated object" dear to the surrealists and proposed, through the pretense, a careful consideration of the site. It took very little time, moreover, for some of these sculptures to be stolen.

In the vein of *land art*, an avenue already explored a few years earlier in the same place, Lapointe, in collaboration with Serge Dupreuil, participating in this edition of the symposium and accomplice of previous

projects, covered a rock with black sand from New- Scotland. Obviously stealthy sober marking, mimicking in this the entropic movement which is always eroding the red sandstone cliffs, the work could only be approached by forcing a few steps beyond a route most often trampled by tourists.

The cliffs of the Dune-du-Sud also fascinated Lilian Cooper (Amsterdam) who surveyed the relief to restore its smallest details on paper. These meticulous readings, scrupulously sketched daily, are part of the *Coastline* project, which was to draw the entire North Atlantic coastline. Of this daring project, however, little had to be delivered to the public, the artist having chosen to execute a mural drawn in red sandstone at the AdMare center, using part of the linear cliff motif from a photograph. The conjunction between the substance of the referent and its motive feigned an illusory proximity, the object of fascination finally disappearing with the multiplication of intermediaries. It is in this also that the project, incomplete and undoubtedly called to remain so, reinforced its mythical nature.

### **Recover, assemble**

A visit to the recycling center at the start of the symposium provided three artists with the materials necessary for their interventions, inducing an *in situ* modality forged from elements found. Of the many, Serge Dupreuil (Iles-de-la-Madeleine) used two rusted metal tanks to restore the verticality to the wreck of the Corfu located for 40 years at the dune of Étang-du-Nord. Without being able to be dislodged from the sand, the metal carcass has long since been shaved at its base, ripped open. Obviously a regular in the territory - a playground in short since he grew up there -, Dupreuil knew how to measure himself against the metal colossus by a relatively simple intervention which he accompanied with a legendary talk about the origin of the boat, Greece, and its possible rebirth in the Islands after all these years. The artist's gesture showed how all the vestiges of tragic shipwreck stories can engage the imagination and sow doubt about the veracity of the stories they generate. It is known indeed that the local population as the tourists do not cease ceaselessly recomposing the story which led these remains to the place where they are.

Dominic Lefrançois, better known by the people of the archipelago for his expressionist paintings, abandoned the brushes to intervene in the fresh air with the red benches of the old Fatima cinema, now closed and replaced by the less picturesque Cyrco , a multi-room complex in Cap-au-Meule. Lefrançois got hold of the abandoned furniture to place it judiciously on the Butte-du-Vent and its surrounding valleys, the highest point of view of the archipelago just after Big Hill, located at Entry Island . This open cinema, more concerned with showing the viewer looking at itself and multiplying the points of view rather than magnifying a single one, deviated from the practice of the postcard often associated with these grandiose landscapes. Only the eye should finally be solicited by the device of Steve Heimbecker (Saskatchewan) who planned to make the coming and going of the wind heard with box springs mounted on a wooden frame evoking a window open to the sea. The intensity deployed by the artist to give a neat finish to the box springs made them mute when they had to creak when agitated. Even the movement became prisoner of this rather bulky device which made one forget that the artist had already shown in previous projects that he knew how to finely encode the wind to give it more subtle take-offs.

## Dialog, intrude

While most of the proposals physically stuck to the site or were generated by materials drawn directly from the site, the contributions of Pierre Bourgault (Saint-Jean-Port-Joli) and Nicolas Dickner (Quebec) spawned with an enlarged territory where the human factor was more involved, making these two most stimulating projects of the symposium. Without, however, having taken charge of the question of territory for the resonances given to it by the conjuncture mentioned above, these two projects were less withdrawn and reflected with more eloquence the immersion in the culture of the region. 'archipelago. Young author, Dickner kept a weblog ([www.islomanes.net/dickner.htm](http://www.islomanes.net/dickner.htm)) in which he evoked, almost from day to day, the island territory either by relaying the map, place names, local legends or personal stories. Between the factual and the fiction, the author's comments commented on the daily life lived at the symposium and reflected the complex range of the work in situ. The comments of readers, involved thanks to the relational space-time of the Web, recalled the extremely flexible dimension of this concept.

For his part, Pierre Bourgault addressed a felt tribute to the militant intellectual Pol Chantraine - made in collaboration with André Lapointe from a block of sculpted salt and called to melt over time - to then lead a project whose realization was full of pitfalls. Interested on the one hand to continue his journeys on the water with his zodiac and his GPS to restore the drawing on a map, he wanted, on the other hand, to involve the fishermen of the islands by soliciting their own tracks at sea. At the AdMare center, Bourgault ended up bringing together the erratic route of an almost blind elderly fisherman, testifying to a relationship with the maritime territory where personalized trial and error prevailed over the systematic grid that a commercial logic is entitled to program. All the artisanal character of the trade resurfaced as well as the slow quest of the fisherman that the work on the coasts and on the high seas rarely allow to gauge visually. Another fisherman's journeys at sea over three years also appeared on the wall, the accumulation of journeys defining less a route than a delicate trail of powder around the archipelago; the significant scrambling of data undermined the initial function of GPS, giving it an unsuspected poetic function. The ultimately reduced participation of fishermen, unwilling to share knowledge passed down from father to son with foreigners, forced the artist to see the limits of his intervention. For the one who claims to cultivate an art more and more erased, it became obvious, at the end of the three weeks of the symposium, that it was indeed the fishermen who had transformed him, and not him who had been able to make some modifications in them. So even when faced with a situation he believed he could master, the artist admitted that he had to adorn himself with respect and modesty.

Alain-Martin Richard will also have measured these limits of the intervention, while the time he had been given on the local radio to inform the population of the activities of the symposium was considerably reduced. The radio officials indeed resisted leaving all the leeway desired by Richard in the way of producing his news capsules, but the two parties finally realized that this collaboration could not save a mutual taming and from one openness to another. At the end of the event, a one-hour special program was designed, to which Jocelyn Robert (Quebec) also contributed by means of sound samples and interviews with the artists of the symposium. During this broadcast, each participant saw his portrait drawn in words and music on the air; Without being a complacent exercise in the personification of artistic work, this project was displayed

as an intelligent exploratory work - in form and content -, but also as a brilliant way of documenting the event before it was completely consumed, which the symposium formula makes it difficult to get around. Moreover, if Richard and Robert wanted the sound picking to translate atmospheres captured on the spot, they also delved into an already existing musical repertoire and sometimes specific to the Islands. For example, an air by Yvon Quinn was broadcast during a weekly program devoted to the symposium.

In addition to offering an avenue where the local population was involved, the radio proved to be a powerful means of communication for the event which proposed to extend its limits to the whole of the archipelago, a challenge of size to raise. The dispersion of the works, their camouflage on the site, considerably reduced their visibility, marking a break with a painting symposium better known to the population who established their penates on the Grave-à-Havre-Aubert. The other merit of the symposium is to have multiplied the bridges between the artists and the population by organizing 5 to 7 in particular during which the artists took turns presenting their work to a varied audience (5). The success of this formula was unequivocal, the customary cycle of the tourist season was modified and the cafes of the archipelago opened earlier than usual. This symposium will have proposed a way of doing in situ that did not reduce the place to a physical registration area, but which sometimes took into account the population, at the risk of giving the artistic project an unexpected direction or seeing it also appreciate for its side effects.

#### **NOTES**

(1) The author thanks the Îles-de-la-Madeleine Tourist Office and the company CTMA for having kindly offered her the boat trip to the archipelago.

(2) The exhibition was held from June 21 to July 11, 2004. Initiated by the grouping of professional visual artists from the Magdalen Islands, the AdMare artist center, devoted to contemporary art , inaugurated its new premises in Cap-aux-Meules with the opening of the symposium.

(3) The arrival of tourists in the summer season almost triples the population of the archipelago and creates major problems in the management of services, including that of drinking water supply.

(4) The following were present at this round table: Micheline Couture, owner of the now defunct Point sud gallery; Claude Richard, development officer for the General Conference of elected officials of the Gaspé and the Magdalen Islands; and Réjeanne Lapierre, citizen. The urban planner Serge Bourgeois, involved in the land-use planning project, was also to participate in the discussion, but ultimately withdrew.

(5) A group exhibition bringing together a few works by the artists participating in the symposium was also presented at the Musée de la mer in Havre-Aubert in order to contextualize everyone's practices.

**Artist Tags:** [Christopher Varady-Szabo](#) ([/en/artistes/christopher-varady-szabo](#))

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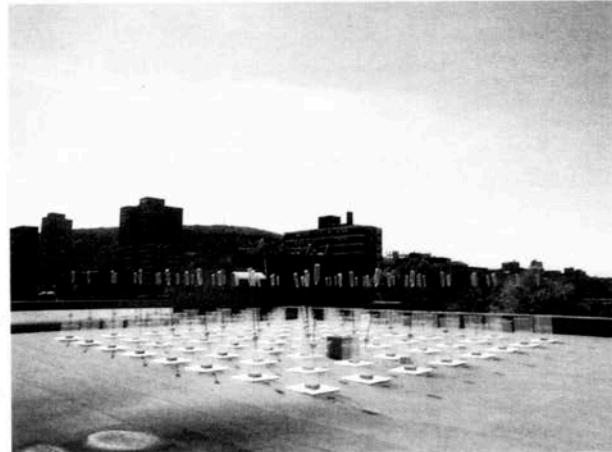
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# Actualités / Expositions Helsinki ISEA 2004: Faire l'histoire dans l'évenementiel, ETC Revue de l'art

## Actuel #69, Montréal, QC Spring 2005, by Joanne Lalonde



Susanna Heimbecker, Installation Pod et le système de capteur éolien Wind Array Cascade Machine (WACM), 2003. © Susanna Heimbecker.

### ACTUALITÉS / EXPOSITIONS

Helsinki

ISEA 2004:

FAIRE L'HISTOIRE DANS L'EVENEMENTIEL

Une autre manière d'exploiter l'événementiel est celui du modèle des machines qui se parlent entre elles. Dans plusieurs de ces œuvres, le spectateur devient le témoin d'un échange entre différents dispositifs exploitant le fantasme de la téléprésence. Le spectateur demeure un spectateur tiers, il assiste, contemplatif, à l'échange ritualisé entre des dispositifs complexes. C'est le cas notamment de l'installation *Pod*, de Steve Heimbecker, reliant deux points géographiques relativement éloignés, Montréal-Helsinki, devenus jardins électroniques en dialogue. Un paysage industriel et mécaniste (le toit de la Fondation Daniel Langlois), un paysage organique et lumino-cinétique (l'installation au Musée Kiasma), proposant un petit bosquet de 48 arbres incandescents animés par la force du vent. L'artiste a mis au point un système de capteur éolien<sup>2</sup>, le *Wind Array Cascade Machine (WACM)*, pour son installation utilisant les données provenant de ce *WACM*, installé sur le toit d'Ex-Centris, à Montréal. *Pod* a également été présenté à Montréal, chez Oboro<sup>3</sup>, qui proposait, en complément très pertinent à l'installation en galerie, une bande vidéo du jardin mécaniste représentant l'activité du vent sur le toit de la Fondation Langlois. Cette installation de Heimbecker, très réussie, favorise le recueillement contemplatif du spectateur. Dans chacune de ces séquences correspondant à des moments uniques, la technologie se trouve mise à profit par la

poétique de l'œuvre. La responsabilité de la « parole », dans la définition saussurienne du terme, est ici complètement assumée par l'installation.

Mais ceci n'est pas toujours le cas. Pour plusieurs œuvres, malheureusement, « le comment c'est fait » prime sur « ce qui est montré ». Le spectateur aura ainsi besoin d'une démonstration élaborée pour comprendre comment le signal qui anime le dispositif est le résultat d'un décodage sophistiqué. En toute franchise, j'ajouterais même qu'il y a des exemples où la lourdeur de la technique n'accoucheira même pas de la plus petite souris. Voilà peut-être ma seule critique à la présentation extraordinairement professionnelle de cette dernière édition d'ISEA : quand la technique vaut pour ses propres prouesses, on cherche en vain l'essence de l'œuvre.

JOANNE LALONDE

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ETC Current Art Journal # 69, Actualités / ISEA 2004 Helsinki Exhibition: Making History in evenementiel, Montreal, QC Spring 2005  
by Joanne Lalonde

Another way to exploit the event is that the model of machines that talk to each other. In SEVERAL of these works, the viewer becomes the witness an exchange between different devices exploiting the fantasy of telepresence. The viewer remains a spectator third attends, contemplative, ritualized exchange between complex devices.

This is particularly the case of the installation POD, Steve Heimbecker, connecting two points relatively distant geographical, Montreal Helsinki, gardens become electronic dialogue. An industrial landscape and mechanistic (the roof of the Daniel Langlois Foundation), a landscape and organic lumino-kinetic (installation at the Museum Kiasma), offering a small grove of 48 trees glowing driven by the wind. The artist has developed a system of sensor wind, Wind Array Cascade Machine (WACM) for installation using the data obtained from this WACM installed on the roof of Ex-Centris in Montreal. POD has also been presented in Montreal at Oboro, who proposed, in addition very relevant for the installation in the gallery, a video of the garden mechanistic representing the activity of wind on the roof of the Daniel Langlois Foundation. This installation Heimbecker, very successful, encourages contemplation contemplative viewer. In each of these sequences correspond at times unique technology is harnessed by the poetical work. Responsibility of the "word" in the Saussurean definition of the term, is here completely assumed by the installation.

But this is not always the case. In several works, unfortunately, the 'how it's done' premium 'which is shown'. The viewer will need a well developed to demonstrate how the signal that drives the system is the result of sophisticated decoding. Frankly, I will add that there are examples where the heaviness of the technique gives birth not even the smallest mouse. This may be my only criticism extraordinarily professional presentation of this latest edition ISEA: when the technique is for his own prowess, one looks in vain for the essence of the work.

## **George's Column – Seeing Wind #4803B, Edmonton, AB.**

June 29 -July 06, 2005, By George Lee

When Steve Heimbecker and I went to separate colleges together, a professor told him: "I'm not sure what it is you're doing. But keep doing it." Lately, what he's been doing is sculpting sound.

We became friends while I attended the Southern Alberta Institute of Technology in Calgary. The journalism students tended to drift over to the Alberta College of Art, because the apprentice welders and such would have little to do with us. There I met Steve, a farm boy from near Biggar, Sask., who knew how to drive a tractor and curl 10 ends. He had the kind of upbringing that, you would think, inspires people to paint grain elevators.

The first of his glue paintings looks over me as I write this column. Steve gave it to me more than 20 years ago, and then we lost touch. It's a self-portrait, and some of its outlines and contours are made of glue.

When I Googled Steve a few weeks ago, I found out he lives in Montreal and would soon be in Edmonton for an arts festival. We met up at his opening. Little lights line the 64 vertical strands of his square installation, called Pod. Shades of green, yellow and, finally, at the top, red, cascade to life. The higher the lights reach, the greater the intensity of the wind – on a Montreal rooftop. There, corresponding strands holding sensors bow in the wind. Thanks to computer technology, a live stream of data traverses the country to turn this movement into lights.

Soundlessly.

Contrary to what you've been told, artists don't always smirk at irony.

"So," I said, smirking. "This sound installation makes no sound."

"Yes," said Steve, not smirking. Wind is like sound because they both move invisibly in waves, Steve patiently explained. Both interact with whatever they strike.

"It's very soothing," I said, as we watched Pod's gentle rhythms.

I gather my comment was a little like saying, "This velvet Elvis will look great in my living room," because Steve just smiled.

**George's Column – Seeing Wind #4803B**, Edmonton, AB.  
June 29 -July 06, 2005, By George Lee

I heard someone else compare Pod to a flickering fire. Another person said it was like a cityscape at night, as you drive along the outskirts. Art affects people in different ways. And not all art hangs on the wall behind the couch.

Still, where are those paintings of elevators?

Shedding a little light and sound on Steve's art are the liner notes for the Enormouslessness of Cloud Machines, a two-disk compilation of his installations. The past is smells and imagery for most of us. For Steve, it is also sounds. He writes of the sound curling rocks make over pebbled ice. Of radio jingles repeating themselves in his head in the key of a tractor's engine, as he drove progressively smaller rounds of the field. Of the electrical crackle of the Northern Lights.

So at its most obvious level, Pod is simply grain dancing with the wind. Silently. But that's a simplistic explanation. Beyond that, I have no idea what Steve Heimbecker is up to. I do, however, agree with his college teacher – he should keep doing it.

# Hybride, vivre dans le paradoxe / Hybrid, living in paradox,

Art Numérique, IMAGES Magazine #13, 2005, p93-97, La captation du réel / Capturing the real p94



© LUKE VAN DER KAM



EN HAUT, DE GAUCHE À DROITE :  
ET DE HAUT EN BAS :  
*The Jansen, Strandbeest (performance).*  
Pascal Glismann et Martina Höfflin,  
ELF - Electronic Life Forms, 2004  
(installation).  
*Steve Heimbecker & Qube Assemblage,*  
POD - Wind Array Cascade Machine, 2003  
(installation).  
EN BAS, À DROITE :  
*Sabrina Raaf, Translator II: Grower, 2004*  
(installation).

sur la place principale de Linz : la Hauptplatz. Appartenant à la série des *Strandbeest*, ces animaux de plage sont principalement constitués de tuyaux en plastique jaune qui leur confèrent des allures de squelettes. Elles aussi ont été conçues par ordinateur avant d'être assemblées. Elles aussi évoquent les théories darwinianes, puisque seules les plus résistantes ont survécu aux précédentes performances avant de subir quelques modifications des mains de l'artiste, du créateur. Mais, à l'instar des étranges machines de Léonard de Vinci, combien d'entre elles n'ont pas dépassé l'état de projet ou sont restées inachevées ? C'est l'artiste lui-même qui les fait se mouvoir lorsque ce n'est pas le vent. Theo Jansen, durant les performances, semble totalement absorbé par ses créatures qui répondent avec précision à ses stimulations. Une chorégraphie s'installe alors, où l'homme et la bête semblent fusionner...

## IMITER LA NATURE

Bien d'autres espèces peuplent la ville durant le festival. Les *ELF*

(*Electronic Life Forms*), conçus par les artistes allemands Pascal Glismann et Martina Höfflin, sont accrochés aux branches de plantes situées à l'intérieur du Brucknerhaus et tentent d'attirer l'attention des visiteurs à l'aide de sons et de mouvements. Ces petites créatures, composées de transistors, condensateurs et autres résistances, sont alimentées par les rayons du soleil et évoquent, par conséquent, la photosynthèse. L'idée d'Aristote selon laquelle l'art consiste à imiter la nature semble encore se vérifier à l'observation du petit robot nommé *Translator II: Grower*, de l'artiste américaine Sabrina Raaf. Ce dernier se déplace lentement le long d'un mur et traite les informations, relatives à la quantité de CO<sub>2</sub> dans l'atmosphère, qui proviennent de capteurs situés plus haut dans la pièce. Selon des intervalles réguliers, il trace alors des traits verticaux de couleur verte, dont la hauteur témoigne du taux d'oxyde de carbone émis par les visiteurs. L'activité de ce robot dépend par conséquent de celle des hommes et des femmes qui l'observent. Ajoutons à cela que le titre de l'œuvre, contenant le terme anglais "grow" (pousser), ne peut qu'inciter ces derniers à envisager les lignes vertes qui recouvrent la base des murs de la pièce comme autant de brins d'herbe. *Translator II: Grower*, lorsqu'il reproduit un phénomène naturel, pose une fois encore la question du rapport entre le naturel et l'artificiel.

## LA CAPTATION DU RÉEL

Le festival Ars Electronica, bien que s'articulant autour de thématiques chaque année différentes, permet d'observer l'évolution des pratiques artistiques liées aux technologies et médias.

On remarque ainsi que la captation du réel, à l'aide de dispositifs intégrant microphones, caméras et autres capteurs en tout genre, est une pratique en très nette expansion. L'installation *POD - Wind Array Cascade Machine* du Canadien Steve Heimbecker nécessite, à elle seule, pas moins de 64 capteurs de mouvement. Ceux-ci, installés sur le toit d'un bâtiment situé à Montréal, enregistrent la vitesse et la direction du vent. Les données ainsi collectées permettent, en temps réel via le réseau Internet, d'allumer ou éteindre les multiples LED (Light Emitting Diodes) qui composent la sculpture installée à l'OK Centrum für Gegenwartskunst de Linz. La représentation tridimensionnelle d'un vent soufflant outre-Atlantique s'offre alors au regard des spectateurs du festival. Ceux-ci, en observant l'invisible, sont aussi les témoins d'un ailleurs.

## RÉALITÉ AUGMENTÉE

L'artiste irlandais John Gerrard capte lui aussi le réel lorsqu'il présente *The Ladder*. L'installation participe de ce que l'on nomme la réalité augmentée, ou



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## **La captation du réel**

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## **Capturing the real**

The Ars Electronica festival, although organized around different themes each year, allows observing the evolution of artistic practices linked to technologies and media.

We note that the capture of reality, using devices integrating microphones, cameras and other sensors of all kinds, is a practice in very clear expansion. POD - Wind Array Cascade Machine by Canadian Steve Heimbecker alone requires no less than 64 motion sensors. These, installed on the roof of a building located in Montreal, record the wind speed and direction. The data thus collected enables the multiple LEDs (Light Emitting Diodes) which make up the sculpture installed at the OK Centrum für Gegenwartskunst in Linz, to be switched on or off in real time via the Internet. The three-dimensional representation of a wind blowing across the Atlantic is then offered to the spectators of the festival. These, observing the invisible, are also witnesses of elsewhere.

(fr > en Google Translate April 2020)

## Steve Bates - Director of Send and Receive Festival of Sound, 1998-2004

Director's statement, February, 2006 for the release of the live CD Sonic Waking 2005 by SKS: Ken Gregory, Shawn Pinchbeck, Steve Heimbecker

The recordings on this cd mark the beginnings of Send + Receive: A Festival of Sound, a festival which I directed until 2004. On November 21, 1998, a crowd of about 100 people gathered in the Bulman Student Centre at the University of Winnipeg. No one was sure what to expect from the pile of gear installed in the middle of the room surrounded by some chairs, and four speakers (a quadraphonic mix).

While Ken, Steve and Shawn began to play, the audience took up the 'invitation' to gather round. Chairs were slid to the side. The performance gradually built up layers of sound and then something totally unexpected happened. The crowd began to circle, mostly counterclockwise, in a slow orbit around the artists, moving into and out of different sound fields, creating their own 'mix', erasing the role of 'passive' audience and encouraged active participation, one that celebrates improvisation, and rewards people for getting off their asses. It was a spontaneous and beautiful reaction, to this day one of my favourite moments of Send + Receive.

- steve bates

February 2006



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le journal en ligne des musiques libres et inventives

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## From Process to the Sound City (3rd part) *The place in-itself, Songs of Place by Steve Heimbecker*



*Songs of Place*, a series of sound portraits of urban and rural places (Halifax, Montreal, Vancouver) initiated by the tireless Steve Heimbecker in the year 2000, is the latest stop on our journey to the heart of art and the renewal of formal repertoires. This elaborate, multi-perspective work evolved in accordance with the artist's travels, often occasioned by invitations or artist residencies in Canada. *Songs of Place* was created in the context of a residency at Oboro, a vital and atypical player on the Montreal scene ([www.oboro.net](http://www.oboro.net)), and came out in the spring of 2005. Using multiple recordings produced over a brief period of time, these works seek to capture the sound space that is specific to a place, so as to reveal the place in-itself. It is a journey to the heart of a place's physical resonance, an interior journey that transcends the world of the senses.

The series *Songs of Place* is as difficult to categorize as Steve Heimbecker himself. It is a visual and sound work that fully engages the audience's senses and sensibilities. This work is at the crossroads of electroacoustic composition, soundscape and acoustic ecology, video editing and sound sculpture. Category aficionados, beware! Steve Heimbecker is the perfect illustration of the Nietzschean principle according to which the saving virtue of a journey is only to be found on the zigzag of the crooked path.

A Saskatchewan native Steve Heimbecker received a fine arts degree from the Alberta College of Art and Design (Calgary, Canada). Though he has never abandoned his interest in the visual, or more specifically spatial dimension, sound has become the main focus of his creative practice. Heimbecker, who actually defines himself as a sound sculptor, is interested in the sculptural effect of sound. Recognized for his works in the audio art and electroacoustic fields, he has also created several sculptures and installations that incorporate sound components and sound-generating devices of his own invention.



Heimbecker's installations are part of a very rich tradition of alternative music and sound production system design that go back to the experiments of the Futurists and Dadaists. It is in this vein that he presented the personal exhibition *Soundpool: The Manufacturing of Silence* at the Illingworth Kerr Gallery of the Alberta College of Art and Design. In this whimsical installation, eight large-scale paintings, which also function as loudspeakers, engage both eyes and ears. Once activated the installation envelops the audience in an inaudible though physiologically perceptible three hertz vibration amidst a cacophony of motor and machinery noise. This installation was subsequently shown in Montreal (2001), Quebec (1996) and Edmonton (1996).

As part of the international exhibition and conference "The Tuning of the World," held at the Banff Centre and the Nickle Arts Museum of the University of Calgary, and inspired by R. Murray Schafer's eponymous book, Heimbecker created the installation *The Acoustic Line as the Crow Listens* (1993), in which he explored the acoustic spaces of vast outdoor places. To accomplish this work the artist, who is also a founding member of The World Forum for Acoustic Ecology, recorded eight points simultaneously over a linear distance of 1.5 kilometres in order to develop "sound mappings", and to engage in a spatially rich auditory experiment by using the speed of sound in the natural environment as a sonic event that can be recorded and hence played back.

*In this whimsical installation, eight large-scale paintings, which also function as loudspeakers, engage both eyes and ears. Once activated the installation envelops the audience in an inaudible though physiologically perceptible three hertz vibration amidst a cacophony of motor and machinery noise.*



During the same period Heimbecker developed techniques for mixing direct and prerecorded sounds for quadraphonics and octaphonics on a multi-channel system that he designed. A series of concepts such as "the soundpool", "sound sailing", "acoustic mapping", and "dynamic voltage mapping" emerged from these techniques, which envelop the listener in a rich sonic fabric. This technical process follows in the footsteps of concrete music, initiated by pioneers such as Pierre Schaeffer, who used recorded sound in the environment to create works.<sup>1</sup>

*Songs of Place* is a work worthy of total immersion, for even though it appears to be solely about the everyday life unfolding in a place, the resulting portraits reach beyond that level. The everyday in fact takes on an extraordinary quality when it is rendered audible at such a high resolution. The two DVDs contain four multiphonic video and sound portraits of places (Halifax, Montreal, Vancouver and Springwater, Saskatchewan), which were created using quadraphonic recording and production techniques. The guiding principle is based on applying a mapping system, conceived by the artist, to identify a geographically determined centre and circumference. In choosing eight to ten equidistant locations, corresponding to the cardinal points, a virtual circle is traced and an omni-directional and quadraphonic recording is made at each location. The still images and video are turned toward the outside of the circle's perimeter and are recorded at the same locations as the audio. One is thus at the heart of the interface, understood in the Kantian sense of the term.

The system essentially functions like the score of a composition that calls both on artistic intention and randomness.

The recording locations are all outdoor public spaces: streets, crossings, parks, riverbanks and seashores. This particular mapping of space reveals a complex temporal organization and experience based on a spatial deployment that succeeds in capturing what many approaches fail to accomplish: the expression of a place in-itself, the revealing of the identity and heritage of our public spaces.

Though these portraits are essentially meditations on the currents that nourish these places, they also allow the audience to switch viewpoints between the multiple subjective perspectives unfolding along the circumference of the mapped space and between its periphery and centre. A space where we find ourselves fixed but not still, wavering between immobility and movement. In the same way that walking is an odd forward flight predicated on the dance of disequilibrium, with *Songs of Place* Heimbecker gives us the opportunity to understand the multidimensional currents of a place. In fact, his works as a whole are perhaps best characterized through the analogy of the squaring of a circle: the eight points of the octaphonic audio evoke a cube, or, by extension, an immersive sound experienced in four dimensions (the fourth being time). Thus submerged in a pool of sounds and the resonance of a place, we perceive the out of the ordinary as we are plunged into a musical universe of a rare serenity. In closing, Steve Heimbecker's greatest victory, that which makes *Songs of Place* a remarkable and significant work, is to invite us to discover time in its dual dimension of flow and suspension, as a song both visible and audible.

Philippe Gimel

English translation: Bernard Schutze

1 Source: Paragraphs 3,4,5,6 - <http://www.fondation-langlois.org/flash/f/stage.php?NumPage=369>

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## Du processus à la cité sonore (3e partie)

### Le lieu en soi, d'après Songs of place de Steve Heimbecker



Nouvelle étape dans notre voyage au cœur des mondes de l'art et du renouvellement du répertoire formel, *Songs of Place* est une série de portraits sonores de lieux urbains ou ruraux (Halifax, Montréal, Vancouver) entamée en 2000 par l'infatigable Steve Heimbecker. Œuvre fleuve, elle se poursuit au gré de ses déplacements, souvent motivés par des invitations ou des résidences d'artiste au Canada. *Songs of Place* a été réalisé dans le cadre d'une résidence à Oboro, acteur incontournable et atypique de la scène montréalaise ([www.oboro.net](http://www.oboro.net)), pour paraître au printemps 2005. Utilisant de multiples enregistrements réalisés sur une courte période de temps, ces œuvres visent à capturer l'espace sonore propre à un lieu, de manière à révéler le lieu en soi. Un voyage au cœur de la résonance physique du lieu, un voyage intérieur qui transcende le sensible.

La série *Songs of Place* est aussi difficile à catégoriser que Steve Heimbecker lui-même. Il s'agit d'une œuvre d'art visuel et sonore qui engage pleinement les sens et la sensibilité du public. Nous sommes ici à la croisée de la composition électroacoustique, du paysage sonore et de l'écologie acoustique, du montage vidéo et de la sculpture sonore. Amis de la catégorisation, bon courage ! Steve Heimbecker est la parfaite illustration du principe nietzschéen, selon lequel la vertu salvatrice d'un parcours ne peut se trouver que dans le zig-zag.

Originaire de la province du Saskatchewan, Steve Heimbecker a reçu une formation en beaux-arts au Alberta College of Art and Design (Calgary, Canada). Sans pour autant délaisser ses intérêts pour la dimension visuelle, ou plus précisément spatiale, de la création, il a principalement axé sa pratique sur la dimension sonore. Heimbecker s'intéresse à l'effet sculptural du son et se définit lui-même comme un sculpteur sonore. Reconnu pour ses créations dans le domaine de l'art audio et de la musique électroacoustique, il a également réalisé plusieurs sculptures et installations intégrant des composantes sonores ou des dispositifs générateurs d'éléments sonores de son invention.



Les installations d'Heimbecker sont liées à la tradition très riche des concepteurs d'instruments alternatifs et de systèmes de production sonores, remontant aux expériences des futuristes et des dadaïstes. Ainsi en 1996, une exposition personnelle intitulée *Soundpool: The Manufacturing of Silence* est présentée à la Illingworth Kerr Gallery du Alberta College of Art and Design. Installation interactive à caractère fantaisiste, on pouvait y voir et entendre huit peintures de grand format fonctionnant également comme haut-parleurs. Activée, l'installation enveloppe le public avec une vibration de trois hertz, inaudible mais perceptible par le corps, dans une cacophonie de bruit de moteurs et de machinerie. Cette installation a été par la suite présentée à Montréal (2001), Québec (1996) et Edmonton (1996).

Dans le cadre de l'exposition et de la conférence internationale "The Tuning of the World", tenue au Banff Centre et au Nickle Arts Museum de l'University of Calgary, et inspirée du livre éponyme de R. Murray Schafer, Heimbecker crée l'installation *The Acoustic Line as the Crow Listens* (1993) qui explore les qualités acoustiques d'espaces extérieurs souvent très vastes. Pour la réalisation de cette œuvre, l'artiste qui est aussi membre fondateur du World Forum for Acoustic Ecology, effectue des enregistrements simultanés en huit points sur une distance linéaire de 1,5 km dans le but d'élaborer une « cartographie sonore » et de créer une expérience auditive riche sur le plan spatial, en utilisant la vitesse du son dans un environnement naturel comme un événement sonore susceptible d'être enregistré et donc joué par après.

**Installation interactive à caractère fantaisiste, on pouvait y voir et entendre huit peintures de grand format fonctionnant également comme haut-parleurs. Activée, l'installation enveloppe le public avec une vibration de trois hertz, inaudible mais perceptible par le corps, dans une cacophonie de bruit de moteurs et de machinerie.**



À la même époque, Heimbecker met au point des techniques de mixage de sons directs et préenregistrés pour diffusion en quadriphonie et en octophonie sur un système multipiste de son invention. Une série de concepts tels que le « bassin sonore » (soundpool), la « navigation sonore » (sound sailing), et la « cartographie acoustique » (acoustic mapping) résultent de ces techniques, qui enveloppent l'écouteur d'une matière sonore riche. Ces techniques s'inscrivent dans la lignée de la musique concrète, à la suite de pionniers tels que Pierre Schaeffer, qui utilisait des sons enregistrés dans l'environnement pour créer des œuvres.<sup>1</sup>

*Songs of Place* est une œuvre qui mérite une immersion totale, car même s'il s'agit du déroulement normal de la vie tous les jours de lieux en soi, les portraits qui en résultent sont loin d'être insignifiants. Le quotidien y devient plutôt extraordinaire lorsque rendu audible à une pareille haute résolution. Les deux DVD présentent en effet quatre portraits vidéos et sonores multiphoniques de lieux : Halifax, Montréal, Vancouver et Springwater, Saskatchewan. Ils ont été réalisés avec des techniques d'enregistrement et de production quadriphoniques. Le principe repose sur l'application pour chaque lieu du système cartographique mis au point par l'artiste, pour identifier un point central et une circonférence géographiquement déterminés. Suivant les points cardinaux, huit à dix points d'enregistrement équidistants sont choisis le long du cercle ainsi défini et un enregistrement audio omnidirectionnel et quadriphonique est fait de chaque point. L'image et la vidéo, elles, sont tournées vers l'extérieur sur le pourtour du cercle aux endroits mêmes où la partie audio est enregistrée. Nous sommes donc au cœur de l'interface au sens kantien du terme.

Ainsi, le système fonctionne essentiellement comme la partition d'une composition faisant à la fois à appel à l'intention artistique et à l'aléatoire.

Les emplacements d'enregistrement sont tous des lieux publics extérieurs : rues, intersections, parcs, rives. L'espace ainsi cartographié offre une organisation et une expérience temporelle complexes, une mise en espace qui révèle ce que nombre de démarches tentent en vain d'obtenir : l'expression du lieu en soi, la révélation de l'identité et du patrimoine sonore de nos espaces publics.

Ces portraits sont au fond des méditations sur les courants qui animent les lieux tout en permettant au public de changer continuellement de points de vue parmi leurs multiples subjectivités, avançant le long de la circonférence de l'espace cartographié et entre la périphérie et le centre. Par moments nous sommes immobiles mais pas statiques, oscillant entre l'immobilité et le mouvement. Tout comme la marche est une curieuse fuite en avant formulée par la danse du déséquilibre, Heimbecker nous offre avec *Songs of Place* la possibilité de comprendre les courants multidimensionnels d'un lieu et ses œuvres en général se caractérisent peut-être mieux avec l'analogie de la quadrature du cercle. Les huit points de la diffusion octophonique suggèrent un cube, soit un son immersif vécu dans quatre dimensions (la quatrième étant le temps). Nous nous trouvons ainsi submergés dans un bassin de sons et dans la résonance du lieu, une expérience sensible hors du commun qui nous plonge dans un univers musical d'une sérénité rare. Finalement, la grande victoire de Steve Heimbecker, celle qui fait de *Songs of Place* une œuvre remarquable et significative, c'est de parvenir à procurer une satisfaction de savoir et de découverte faite de temps qui s'écoule et de temps en suspens, de chant audible et visible.

**Philippe Gimel**

1 Source: les paragraphes 3,4,5,6 - <http://www.fondation-langlois.org/flash/f/stage.php?NumPage=369>

## **Les arts numériques à Montréal - Le capital de l'avenir, Montréal**

**Métropole Culturelle - Conseil des Arts de Montréal, January**

**2007 - Le réseautage national et international - Des prix d'excellence nationaux et internationaux, page 23**

### **Les arts numériques à Montréal**



notamment, le premier prix du concours Life 2.0 en 1999 à Madrid et le prix Leprecon pour l'interactivité en 1998 à New York. Il a travaillé avec, entre autres, Édouard Lock, Robert Lepage, Gilles Maheu, Monty Cantsin et François Girard;



- [The User], un collectif d'artistes composé de l'architecte Thomas McIntosh et du compositeur Emmanuel Madan, s'est distingué dans le milieu artistique canadien ainsi qu'en Europe grâce à sa singulière utilisation de la technologie bureautique *Symphony for Dot Matrix Printers, # 1 et # 2* en 1997-1999, et en 2000, par son installation *Silophone* dans un ancien silo à grains du Vieux-Port de Montréal. Ce collectif a reçu notamment le prix Téléfilm Canada pour la meilleure œuvre canadienne en nouveaux médias, en 1998, lors du Festival du nouveau cinéma et des nouveaux médias et a été finaliste en arts médiatiques au Grand Prix du Conseil des arts de Montréal en 2005;

- Le projet *ARS NATURA* de l'artiste Yan Breuleux et du concepteur technique Luc Lavergne exposé de 2004 à 2007 dans la rotonde du métro Square Victoria, a remporté le Prix audiovisuel et multimédia Télé-Québec de la Société des musées Québécois, le Prix d'excellence des musées Canadiens, catégorie multimédia et le Grand prix de Tourisme Montréal, innovation technologique en tourisme;

- L'architecte Nicolas Reeves qui travaille avec des artistes et des ingénieurs, a développé de nombreux projets artistiques axés sur des architectures évolutives. L'artiste, qui a remporté de nombreuses

bourses de fondations canadiennes privées et publiques, a exposé ses œuvres notamment en France, aux États-Unis, en Pologne, en Suisse, en Allemagne et au Liban. Parmi ses réalisations, soulignons que sa fameuse *Harpe à nuages*, un instrument qui convertit la forme des nuages en sons et en images, en temps réel, a fait l'objet d'une ovation internationale;

- Joanna Berzowska, reconnue pour ses recherches portant sur les textiles électroniques, a été également la cofondatrice de International Fashion Machines, à Boston, où on lui doit le développement du premier vêtement animé par encré électronique mais aussi d'un textile qui peut changer de couleur: *Electric Plaid*. Détentrice d'une maîtrise en sciences obtenue au Massachusetts Institute of Technology (MIT) de Cambridge, cette prolifique artiste a dirigé l'Interface Design à l'Institute for Interactive Multimedia de l'University of Technology à Sydney et a reçu une mention d'honneur aux Prix Ars Electronica de Linz en 1999;

- L'artiste audio Steve Heimbecker, qui a reçu une formation au Alberta College of Art and Design en Saskatchewan, réalise des installations et des œuvres sonores à canaux multiples qui ont été présentées, et ce, depuis le milieu des années quatre-vingt, aussi bien au Canada qu'en Europe. En 2005, il se mérita une mention d'honneur en art interactif aux Prix Ars Electronica de Linz.



**Les arts numériques à Montréal - Le capital de l'avenir, Montréal Métropole Culturelle - Conseil des Arts de Montréal, January 2007** - Le réseautage national et international - Des prix d'excellence nationaux et internationaux, page 23

- L'artiste audio Steve Heimbecker, qui a reçu une formation au Alberta College of Art and Design en Saskatchewan, réalise des installations et des œuvres sonores à canaux multiples qui ont été présentées, et ce, depuis le milieu des années quatre-vingt, aussi bien au Canada qu'en Europe. En 2005, il se méritait une mention d'honneur en art interactif aux Prix Ars Electronica de Linz.

Fr – En : Google Translate - 200411

- Audio artist Steve Heimbecker, who trained at the Alberta College of Art and Design in Saskatchewan, has produced multi-channel sound installations and works that have been presented since the mid-eighties, both in Canada and in Europe. In 2005, he received an honorable mention in interactive art at the Ars Electronica Awards in Linz.

**Site personnel du journaliste québécois Patrick White,  
couvrant la scène culturelle au Québec et ailleurs.  
ELEKTRA // 9e édition :  
du 7 au 11 mai 2008 // Immersion numérique**

L'Usine C accueillera aussi le dernier projet de Steve Heimbecker. Turbulence Sound Matrix (TSM) est un système de diffusion sonore à 64 canaux / 3200 watts à la fois très puissant, polyvalent et visuellement impressionnant. TSM est présenté en Première mondiale à Elektra cette année et diffusera pour l'occasion, en grande première également, la pièce sonore *signe*, une composition spécialement créée pour ce système multi-canaux. Le résultat est une installation proposant une immersion sonique, totale et hypnotique.

Fr – En Google Translate – 200414

Usine C will also host Steve Heimbecker's latest project. Turbulence Sound Matrix (TSM) is a very powerful, versatile and visually impressive 64-channel / 3200 watt sound system. TSM is presented as a World Premiere at Elektra this year and will also be broadcasting for the occasion, a major first, the sound piece *signe*, a composition specially created for this multi-channel system. The result is an installation offering a sonic immersion, total and hypnotic.

# Site personnel du journaliste québécois Patrick White, couvrant la scène culturelle au Québec et ailleurs.

## ELEKTRA // 9e édition : du 7 au 11 mai 2008 // Immersion numérique



Site personnel du journaliste québécois Patrick White, couvrant la scène culturelle au Québec et ailleurs.

### ELEKTRA // 9e édition : du 7 au 11 mai 2008 // Immersion numérique

Soumis par Webmestre le 1 avril, 2008 - 13:39



Du 7 au 11 mai 2008 se tiendra à Montréal la 9e édition d'Elektra, festival international d'arts numériques. Pendant quatre jours, l'événement propose une immersion dans l'univers de la création numérique grâce à la présentation d'œuvres toujours plus audacieuses qui allient musique électronique de pointe et création visuelle contemporaine. Parce qu'Elektra a pour mandat de faire découvrir et présenter des œuvres numériques de qualité, l'édition de cette année sera une nouvelle occasion de vivre des expériences artistiques insolites.

Pour cette 9e édition, Elektra offre aux amateurs de cultures numériques une fine sélection des plus récentes créations contemporaines : performance surround 5.1, spectacles immersifs, installations interactives et vidéomusique seront autant d'occasions pour expérimenter des œuvres singulières. Cette année marque également un joli virage dans l'évolution du festival puisque Elektra a décidé d'élargir son réseau de collaborateurs et proposera de multiples activités hors des murs de l'Usine C dont plusieurs à la Cinémathèque Québécoise mais aussi à la galerie Skol.

Quatre soirées de spectacles et de performances à l'Usine C :

L'Usine C accueillera durant les quatre jours des spectacles et des performances issus des toutes dernières technologies numériques. La soirée d'ouverture du mercredi 7 mai sera assurée par le collectif tentaculaire et hyperactif Optofonica regroupant une multitude de créateurs internationaux et présentera des performances audiovisuelles surround 5.1 où l'immersion sera au cœur du dispositif.

L'étiquette allemande ultra-pointue de musique électronique raster-noton assurera la clôture du festival et présentera pour l'occasion cinq performances live dont trois en grande première nord-américaine. Les membres fondateurs de raster-noton, à savoir Carsten Nicolai a.k.a alva noto et Olaf Bender a.k.a byetone proposeront leur plus récentes créations, accompagnés également de Frank Bretschneider et Franz Pomassl, fers de lance du label. Cette soirée sera également une belle opportunité pour les amateurs de l'étiquette allemande de découvrir Signal, le projet commun de Carsten Nicolai, Olaf Bender et Frank Bretschneider.

Pour une dernière fois à Montréal, Kurt Hentschläger plongera les spectateurs au sein de FEED, sa dernière performance immersive. Véritable spectacle phare d'Elektra ayant affiché complet lors de ses deux passages en mai et octobre 2007, FEED sera présenté durant les quatre soirs du festival à 23h00. Ce spectacle immersif et déroulant s'attarde aux relations troubles entre l'humain et son double technologique, les confrontant dans un espace qui devient le théâtre d'une expérience sensorielle intense. Modulations sonores basses fréquences, vidéo 3D, épaisse fumée et fragments stroboscopiques provoquent alors un véritable état de contemplation où la perte de repères est totale. Attention pour public curieux et audacieux : décharge de responsabilité à signer obligatoirement avant l'entrée en salle. Capacité limitée à 100 personnes.

Série Installations Interactives :

L'interactivité a toujours été au cœur de la programmation d'Elektra et pour cette 9e édition, ce ne sera pas moins de sept installations qui seront visibles dans les différents lieux investis par le festival.

La déjà célèbre International Dance Party d'Adad Hannah et Niklas Roy prendra place au café de l'Usine C et laissera aux spectateurs le soin de générer l'ambiance. En effet, il ne faut pas se fier à son allure de banale caisse destinée au transport aérien car l'International Dance Party renferme un dispositif-radar lui permettant de se transformer en une étonnante installation. Sitôt un mouvement détecté, le dispositif s'ouvre et se déploie : musique, lumière, fumée et laser s'amplifient alors au rythme des interactions générées par les spectateurs.

Les spectateurs pourront aussi apprécier la fascinante Robotic Chair créée par Max Dean, Rafaelito D'Andrea et Matt Donovan. Cette chaise à l'apparence tout à fait ordinaire contient pourtant un système robotique des plus complexes lui permettant l'inconcevable : elle sait se disloquer puis se relever pour se reconstruire.

En plus des objets qui s'animent, les vêtements interactifs de Ying Gao offriront au public une nouvelle manière de penser l'habillement. Au sein du projet Walking City, les vêtements sont pneumatiques, comme s'ils étaient animés d'une respiration et réagissent à leur environnement immédiat.

→ L'Usine C accueillera aussi le dernier projet de Steve Heimbecker. Turbulence Sound Matrix (TSM) est un système de diffusion sonore à 64 canaux / 3200 watts à la fois très puissant, polyvalent et visuellement impressionnant. TSM est présenté en Première mondiale à Elektra cette année et diffusera pour l'occasion, en grande première également, la pièce sonore signe, une composition spécialement créée pour ce système multi-canaux. Le résultat est une installation proposant une immersion sonique, totale et hypnotique.

Enfin la galerie Skol accueillera Full Spectrum, dernière création de l'artiste montréalais Thomas Begin. Fonctionnant au moyen d'automates simples et d'apparence low-tech, Full Spectrum déploie un large spectre de sonorités et de textures -pouvant aller d'une lente musique hypnotique à une composition rapide et rythmée - mais également de pulsations lumineuses parfaitement synchrones avec les rythmes sonores.

Elektra à la Cinémathèque :

Cette année, le festival accueille un nouveau coprésentateur : La Cinémathèque québécoise. Guidés par une envie commune de collaborer, la Cinémathèque québécoise -lieu de conservation et de diffusion du patrimoine cinématographique d'ici et d'ailleurs- et Elektra se sont naturellement unis afin de proposer différents types d'activités qui prendront place dans les différents espaces de la Cinémathèque.

- Marché International de l'Art Numérique, 2e édition. Après le succès rencontré l'an passé lors de la première édition du Marché International de l'Art Numérique, Elektra reconduit pour une deuxième édition le volet professionnel du festival. Durant deux jours, la salle Fernand-Seguin de La Cinémathèque québécoise accueillera une quarantaine d'artistes canadiens et de professionnels du secteur (producteurs, agents, diffuseurs, commissaires, journalistes et organisateurs d'événements) provenant de l'Europe, l'Asie et des deux Amériques à partager et échanger dans la perspective de mettre en place de nouvelles collaborations et élargir les occasions de diffusion à l'extérieur du pays pour les artistes d'ici.

- Sho(u)t de Vincent Elkà, récemment honoré dans la catégorie art interactif des prix Ars Electronica. Cette installation interactive sera visible dans la Salle Norman-McLaren. Installation interactive et participative, Sho(u)t place le spectateur au centre du dispositif et compte abolir toute notion de hiérarchie entre ce dernier et l'œuvre d'art. En effet, il s'agira, pour le public, de « prendre parole » depuis un promontoire et ainsi faire l'expérience d'un échange direct - voire confrontant - à travers lequel s'instaure progressivement une dynamique immersive.

- Cycle vidéo Némo@Elektra : cette série de projections vidéo proposée au public de découvrir trois programmes de vidéos d'environ 65 minutes intitulés Panoramas internationaux et préparés par le festival Némo. Ces trois programmes regroupent le meilleur de l'expérimentation visuelle actuelle, de l'animation 2D/3D au design graphique animé, du clip au cinéma d'hybridation, en passant par l'expérimental et l'art vidéo.

## **Electrochoc #2 - Akousma Concert: Steve Heimbecker**, Montréal, QC.

Facebook Events - Electrochoc, Oct 31, 2013, Event comment:

Garnet Hertz, Canada Research Chair in Design and Media Arts, Emily Carr University of Art and Design, Vancouver, BC

If you're around Montréal, check out Heimbecker on 7 novembre 2013, 20h - in my opinion he's Canada's most established audio/sound artist. The first time I heard his multichannel work it totally changed my perception of the sculptural power of audio: powerfully intense, subtle and complex.

### **Circle Mobile (2011), 27:00, 4-channel and WSA 8-channel**

Circle Mobile is a portrait of warm days in Montréal drifting through an old 4th floor warehouse window in Mile End, the breeze causing a large metal mobile sculpture to gently resonate with the existing summer soundscape.

Circle Mobile was entirely created from layers of mono recordings made over several days. These recording are pitch changed and processed with reverb to create many tonal and percussive layers. The sounds of children playing, among many other outdoor sounds, all recorded through the same warehouse window are then layered with the circle mobile. Through these combined layers, a build-up of sonic signifiers and architectural resonance occur.

### **Songs of Place : Vienna (2005), 31:00, 4-channel and Dolby 5.0**

What took 5 days to record, in 23 districts, 53,946 video edits, and 74,400 surround sound edits?

Songs of Place: Vienna, commissioned by ORF Kunstradio, is the first European surround-sound portrait produced by Steve Heimbecker. It is the 5th production in a series of portraits of places created entirely from quadraphonic field recordings and location vidéo. Songs of Place: Vienna represents 31 minutes of the combined random daily occurrences of all 23 city districts of Vienna. From the use of unique audio and video layering techniques, Song of Place: Vienna presents to us a densely woven fabric of sight and sound which expresses the vibrational complexity of this famous city. For the first time in North America, Songs of Place: Vienna is presented at Electrochoc tonight.

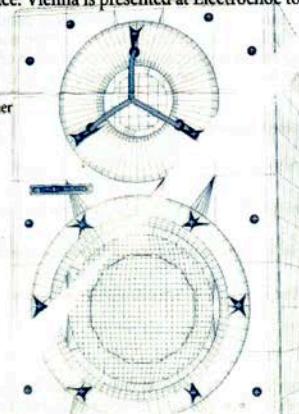
Commissioned by : Elisabeth Zimmermann - ORF Kunstradio

Production Assistance : Katharina Beran, Hans Grois, Jeanette Pacher, Stefan Wagner

Post Audio Assistance : Martin Leitner, Toni Reiningen

Post Video - Max programming : Étienne Grenier (Montréal)

Special Thanks : Heidi Grundmann and Robert Adrian



### **BIO**

Steve Heimbecker is an artist, composer and designer of multichannel immersive sound. His first octaphonic composition was presented in Calgary in 1992. Born on the Canadian Prairies, Heimbecker has retained a strong sense of the prairie landscape in his work which inspired many of his sound diffusion concepts. His work has won numerous Canadian arts awards (national and provincial), and 2 Honorary mentions in Interactive Art (2005) and Digital Musics (2009) from Prix Ars Electronica (Linz, Austria). His installations, audio performances, and compositions have been presented in Canada, Québec, New York City, Europe and Peru.

Steve Heimbecker would like to thank everyone at Akousma @ CMM - Electrochoc for making this concert possible, in particular: Louis Dufort and Martin Bédard

Also a big thanks to the student assistants at CMM, in particular: Andrea Marsolais-Roy, Matthew Schoen, Fernando Alexis Franco, Simon Chioini

## **Electrochoc #2 - Akousma Concert: Steve Heimbecker**, Montréal, QC.

Facebook Events - Electrochoc, Oct 31, 2013, Event comment:

Garnet Hertz, Canada Research Chair in Design and Media Arts, Emily Carr University of Art and Design, Vancouver, BC

### **Circle Mobile** (2011), 27:00, 4 canaux et WSA 8 canaux

Circle Mobile raconte les chaudes journées de l'été à Montréal, la brise pénétrant au 4e étage d'une vieille manufacture du Mile End et faisant doucement résonner une grande sculpture métallique dont les sons se mêlent au paysage sonore estival.

Circle Mobile a été entièrement réalisée à partir de plusieurs strates d'enregistrements mono effectués en plusieurs jours. Le ton de ces enregistrements a été modifié et un effet de réverbération a été ajouté, afin de créer de multiples tonalités et plusieurs couches percussives. Les sons d'enfants qui jouent, et plusieurs autres sonorités extérieures ont tous été enregistrés à partir de la même fenêtre de l'ancienne manufacture pour être ensuite incorporés aux sons émanant de la sculpture métallique. L'accumulation de couches de sons successives produit alors une densité de signifiants sonores, ainsi qu'une résonnance architecturale.

### **Songs of Place : Vienna** (2005), 31:00, 4 canaux et Dolby 5.0

Qu'est-ce qui a exigé 5 jours d'enregistrement dans 23 districts, 53 946 éditions vidéo et 74 400 éditions du son surround?

Songs of Place: Vienna est une commande de l'ORF Kunstradio et la première création européenne en son surround réalisée par Steve Heimbecker. Il s'agit de la 5e œuvre d'une série de portraits de lieux entièrement composés d'enregistrements quadriphoniques sur le terrain et de vidéos en extérieur. Songs of Place: Vienna représente la synthèse de 31 minutes d'occurrences aléatoires quotidiennes qui ont été enregistrées dans les 23 districts de Vienne. À l'aide de techniques originales de superposition audio et vidéo, Songs of Place: Vienna tisse une fine toile auditive et visuelle exprimant la complexité vibratoire de la célèbre ville. La présentation de Songs of Place: Vienna à Electrochoc ce soir constitue une première Nord-Américaine.

Commande : Elisabeth Zimmermann - ORF Kunstradio

Assistance à la production : Katharina Beran, Hans Groisz, Jeanette Pacher, Stefan Wagner

Assistance à la postproduction audio : Martin Leitner, Toni Reininger

Postproduction vidéo et programmation Max : Étienne Grenier (Montréal)

Remerciements particuliers : Heidi Grundmann et Robert Adrian

### **BIO**

Steve Heimbecker est un artiste et concepteur d'environnements sonores immersifs multicanaux. Sa première composition octaphonique fut présentée à Calgary en 1992. Né dans les Prairies du Canada, Heimbecker conserve une forte influence de l'environnement de sa jeunesse qui a inspiré plusieurs de ses concepts de diffusion sonore. Son travail a été récompensé par de nombreux prix canadiens (nationaux et provinciaux) et par deux Mentions honorables aux Prix Ars Electronica (Linz, Autriche) dans les catégories Art Interactif (2005) et Musiques Numériques (2009). Ses installations, performances audio et compositions ont été présentées au Canada, au Québec, à New York, en Europe et au Pérou.

Steve Heimbecker désire remercier les organisateurs d'Akousma @ CMM - Électrochoc, plus précisément Louis Dufort et Martin Bédard.

De plus, grands mercis aux étudiants-assistants du CMM, plus particulièrement Andrea Marsolais-Roy, Matthew Schoen, Fernando Alexis Franco, Simon Chioini.

