

KIOSK

EXHIBITS

EPAS
Encounter in Resonance

11.12 – 22.12

7. Kenta Tanaka



Fictional Soundscapes, 2021.
24 minutes

Cities are pictured in people's minds, they are an imaginary, conceptual phenomenon. Fictional Soundscapes is a project that continuously blends sounds from various cities to create new fabricated environmental sounds. Sounds from places around the world are mixed, while the sounds are familiar, the environmental sounds which manifest are from a city that does not actually exist. The sounds of the crowd, trams, the whispering of the sea and forests—what kind of city do you imagine from this blended, fabricated soundscape?

To discover the work of Kenta Tanaka, take the sound shower accompanying the visual animated world of a virtual global city with existing images and soundscapes at its basis.

8. Job Worms



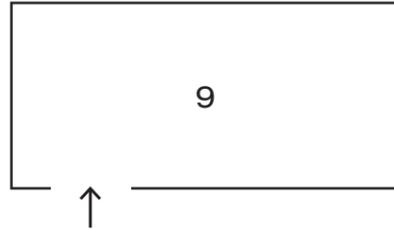
მთის ხმა (*mtis khma*), 2021.
Voice work by ელენე კობიძე (Elene Kobidze)

Urban oscillations, 2021
Sound installation

Both works use technological concepts related to the nature of sound itself to generate audio waves from data. For *მთის ხმა* (*mtis khma*), the audio waves are drawn to exactly resemble the mountain ridges in photographs taken from the mountains, a painstaking process. In *Urban Oscillations*, the data originates from a seismograph, an instrument used to capture the movements of the earth. These movements are then made audible. The listener is invited to experience sounds that would normally be beyond the perception of the ear.

In *Urban Oscillation* by Job Worms, a steel plate reveals the soundscape of urban environments. On the other side of the black wall, *mtis khma* invites you to feel out a stereophonic dialogue on a bed of audio waves. Take a seat on the bench as it offers you the best place to listen.

CIRCUS CABINET



9. Massimo Colombo



Hashi, 2020
Audiovisual installation, 44 minutes

Hashi ('bridges' in Japanese) is an audiovisual installation that integrates analog recording techniques, both audio and video. It is composed of 7 sound works that trace a path to stimulate immersive listening and suspend the viewer from the time and space of listening. The idea of creating imaginary soundscapes merges with the traditional techniques of electroacoustic composition.

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Encounter in Resonance is a vast listening experience organized across three exhibition spaces of the Bijloke Campus in Ghent: Zwarte Zaal, Circus Corridor, and KIOSK. The exhibition is conceived as a journey of sound works, which informs the experience of listening to each piece.

In considering listening as a sensory experience, French curator and art historian Anne-Laure Chamboissier has presented the artists' works and the results of her artistic research, while seeking to create the best circumstances in which visitors can participate actively through listening.

You are invited to move from one proposal to another for a deep and prolonged listening experience, both collective and personal.

Encounter in Resonance is a group exhibition of the artists who met at EPAS in 2019–2020. EPAS is a biennial European Postgraduate in Arts in Sound at KASK School of Arts Ghent & Conservatorium.

ARTISTS

Massimo Colombo, Rotem Gerstel, Luis Neto, Flavia Passigli, Nina Queissner, Melissa Ryke, Kenta Tanaka, Evelien Verhegge, Job Worms

CURATOR

Anne-Laure Chamboissier

ARTISTIC DIRECTORS

Martine Huvenne, Raf Enckels

OPENING: 11.12, 3pm – 6pm
OPEN: 12.12 – 22.12, 12pm – 6pm
L. Pasteurlaan 2, 9000 Ghent

This is a Covid Safe Ticket event

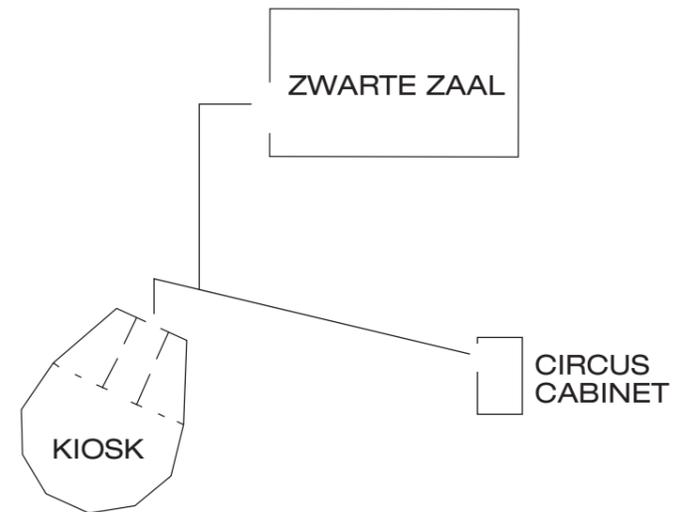


Scan the QR codes to read the interviews with the artists by Anne-Laure Chamboissier

Encounter in resonance. A short guideline for the audience.

Dear listener/spectator. *Encounter in Resonance* is an invitation to discover your own listening, the listening of the artist, the sounds, the spaces and the lifeworlds evoked in the soundpieces. This takes time. So, we invite you to take your time. Allow the sounds to transport you in other spaces, in memories, in imagined and virtual worlds, in the listening of each of the artists that are presenting a sound piece.

The exhibition is organised in three spaces. KIOSK embraces three works interacting with each other in such a way that you have the time (even a time schedule if you want) to listen to each piece apart.



www.epasound.org

www.champrojects.com

WWW.KIOSK.ART

EPAS EUROPEAN POSTGRADUATE IN ARTS IN SOUND
Cham Projects

With support of:

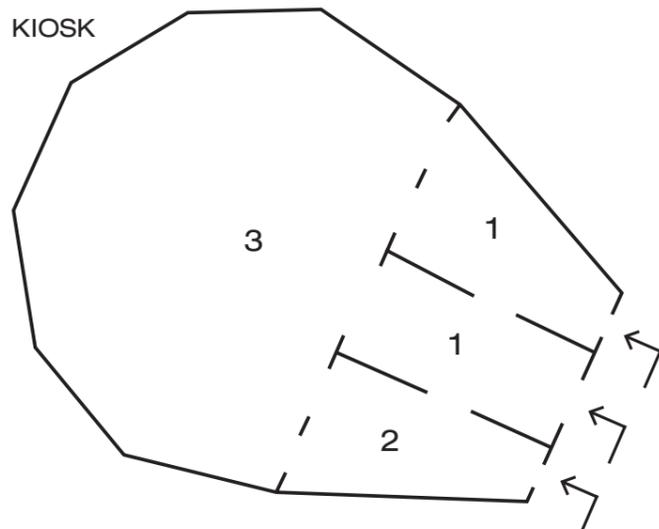


KIOSK

EXHIBITS

EPAS *Encounter in Resonance*

11.12 – 22.12



1. Melissa Ryke

Braced under the heating sun, 2020
Audiovisual installation, 50 minutes



This piece, in five chapters, is centred on the artist's childhood home in Australia and its auditory particularities arising from its architecture and location. There is no synchronisation of sound and image, both run on loops of different duration, so that the work evolves over time. Through this attempt to externalise and share a particularly intimate space, the listener is invited for an extended deep listening experience.

Chapter 1: *Braced under the heating sun*, 13 minutes. In this chapter you hear a collection of recordings taken over several days when the morning temperature suddenly rises from about 28°C to 34°C. From 10am to midday the tin of the roof heats and expands, the wooden structure of the house cracks as it adjusts to the tension of the metal roof brackets. This phenomenon is not an all year round occurrence, it isn't even an every summer occurrence. The particularly humid summer without the storms or breeze that occurred during February–March 2020 allowed for this event to take place (backdropped by the tail end of the Black Summer bushfires that ravaged more than 10 million hectares of Australian bushland further south). This cracking sound is common enough to not be surprising, yet completely dependent on patterns and events that are larger than this exact place. It is an event that doesn't happen in isolation from the world, but rather it happens in contingency with it.

Chapter 2: *Babble*, 5 minutes

Family nonsense. Dramatic storytelling, bad jokes and sharing. Trying to out-wind each other. Wind in the trees, the whole garden blowing. That one bug that buzzes close to the mic. The thongs on grass, on the lino, on the cement. Lazy day-geckos. Chatty parrots. Everything voices itself in its own capacity, everything, everyone speaks to each other. Whistling care and constant blabber.

Chapter 3: *Cicadas from dusk to dawn*, 18 minutes

The world is alive and breathing. It is incessant. When you are there, in the lived present, it's just background noise.

Chapter 4: *Lawnmower*, 7 minutes

The drawn out midday time of a small town. The buffalo grass has had time to dry but the sun is up and blazing hot. No one, no thing, moves unless out of necessity. It rained once two weeks ago and now the grass seeds have popped and if it gets any higher it'll be impossible to mow. The mower catches the fig tree roots.

Chapter 5: *Warm/Loose*, 5 minutes

Safe inside with a noisy sleeper. The rain breaks the heat. Petrichor from the bitchumen, petrichor from the garden. Soak it up.

Melissa Ryke provided three chairs giving an ideal point of listening and view for her audiovisual installation *Braced under the heating sun*.

2. Rotem Gerstel

No One Expected It. Everything Awaited It., 2021. Mixed media installation



Dusk, stepper motor, Arduino, string, plexiglas, bells.

Dimensions variable.

Untitled, wax, wood, LED lamp, radio, 87×24×33 cm

House, inkjet print on aluminum, 50×24 cm

Untitled, sound, speaker, 4:00.

Light station, HD video, 4:30.

This installation is composed of works in different media: sculptures, drawings, video. The arrangement of these different pieces in the space plays on the tension between the perceptible and the imperceptible, whether it be on a sound or visual level. The visitor is invited to pay close attention to things and to engage with the senses and perceptions. Inviting the audience to open their ears while encountering the visual and their eyes while encountering the auditive.

In *No One Expected It. Everything Awaited It* Rotem Gerstel plays with different levels of visual and auditory energy. Central in her work is the silence and the inner rhythm of the subtle movement and sound of a bunch of bells, interacting with the other elements in the space.

3. Nina Queissner

Arrow of Deep Time, 2021.
Sound installation, 18 minutes



This composition is based on sounds recorded in a former diorite quarry in central-germany abandoned already in 1979. Its giant basin blast into the mountain now functions as an amplifier or condensor for the interactions of life forms having settled in the former industrial site. Queissner proposes sonic speculations about Deep-time and nature-cultures and lets them resonate within KIOSK's architecture.

With *Arrow of Deep Time* Nina Queissner fills the domed space of KIOSK, transmitting her experience of the geological site of a quarry.

Entering the ZWARTE ZAAL, it is immediately clear that the different sound pieces are integrated. However, every piece has its own core. Again, take your time, allow yourself to be moved by the sound and by the imagery landscape in this space.

4. Flavia Passigli

Field Music, 2021.
Audio-video installation (concerto for cello, guitar, and tam-tam), 8 minutes



The work documents a concert that happened in a garden in Tuscany during the lockdown of 2020. The instruments are not passive objects, but rather animated ones, that act and weave through the elements of the varying landscape, especially the wind. In *Field Music*, the sound is produced by the relationships that the instruments establish with these elements. Human activity does not disappear, but is limited to listening.

While Flavia Passiglia leans her musical ears to listen to our environment with *Field Music*, Luis Neto invites everyone to wander endlessly in his shoes and inside his ears. Playfully he asks you to discover the small black cabin, to discover the contrast between this intimate physical room and the wide space evoked in this work.

5. Luís Neto

Miramar III, Convolutad, 2021.
Performers: Daniel Martins, Daniel Pinho, João Vieira, Luís Neto. Patch by Nuno Loureiro. Binaural Piece.



Influenced by the undeniable claustrophobia of the pandemic, this piece is a reconstruction of the artist's residence building architecture via manipulation and aleatoric sequence of soundwalks performed by four different subjects in various trajectories, allowing the listener to visit an endless space where confinement is impossible.

6. Evelien Verhegge

Quiétude, 2021.
Quadraphonic sound, sand circle, raw felted wool sculpture. 22 minutes



This quadrophonic piece is composed of a combination of recorded sounds and voices. The installation becomes a space like that of a body, which the listener is invited to enter, where sounds and thoughts meet.

With her statement that *Listening is a conscious decision* Evelien Verhegge invites you to move into the circle of sand to make your choices between the intimate the sounds hidden in the hanging sculpture and the sounds of a quiet house.

