## UBC-CIRS 2260 West Mall

for 16 Red Cedar & Pacific Maple Installation/Performance Space flat panel resonators

## FEATURING:

Peter Hannan, Marina Hasselberg, Kedrick James, Mariah Mennie, David Monacchi, Jordan Nobles, Kenton Loewen, loscil, Giorgio Magnanensi, Prepurity, Chris Rolfe, souns, Nicolas Teichrob, Hildegard Westerkamp, wndfrm MARCH 4-10, 2018 • 9AM-5PM

Installation • March 4-10, 2018 | 9AM-5PM

Workshop/Presentation • Friday, March 9, 2018 || 4-6PM

Performances • March 8-9-10, 2018 || 8PM

















souns, Nicolas Teichrob, Hildegard Westerkamp, wndtrm David Monacchi, Jordan Mobles, Prepunity, Chris Rolfe, Kenton Loewen, loscil, Giorgio Magnanensi, Mariah Mennie, Peter Hannan, Marina Hasselberg, Kedrick James, Performances • March 8-9-10, 2018 II 8PM Featuring

> Morkshop/Dialogue • March 9, 2018 II 4-6PM Installation • March 4-10, 2018 II 9AM-5PM

CIRS UBC - 2260 West Mall, Vancouver Centre for Interactive Research on Sustainability

tiat panel resonators for 16 Western Red Cedar and Pacific Maple Installation / Performance Space

**WEST COAST RADIANS** 



We wish to acknowledge our supporters

A few years ago I was asked to create a sound installation for the Sechelt Arts Festival on the Sunshine Coast inspired by the history and the spirit of the Western Red Cedar. It was during this occasion that, while researching ideas and materials for the project, I directly and tangibly realized how much wood is constantly wasted in the chain of production of the West Coast's milling industry.

After a visit to a couple of small mill operations on the Sunshine Coast looking for cedar boards, I acquired (literally "salvaged" from rotting and burning) a large number of red cedar slabs and started working with them researching and experimenting towards the creation of the resonators that are standing today in the lobby of the CIRS building. After a few tests and experiments, I decided to start using these beautiful resonators instead of regular speakers, both as listening devices and as performance instruments. It was the beginning of my adventure with cedar, this amazing material, so abundant, yet so endangered by the large and often savage exploitation of our Coastal forests.

More technical information about the wood panels and their radiating qualities is provided in the following pages, here I wanted to point out how, working with these woods planing, sanding, mounting, tuning and testing sounds - I







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and thank them for their assistance

became more and more inspired by the amazing resonating quality of these forgotten and discarded slabs. I started thinking about resonance itself, a quality we often associate with sound and space. On the one hand, the word resonance means something like "echo," or "reverberation," on the other hand, "the word 'reason' is somehow hidden in 'resonance.' The French verb résonner makes this resonance even stronger - one might even be tempted to invent the word re[a]sonance here. Thus, a kind of knowledge is involved here. A kind of thinking – maybe not what we would call rational thinking, but a kind of thinking nonetheless. As the Polish philosopher and mathematician Józef Höené-Wronski has it, as quoted by Edgar Varése: 'Music is the corporealization of the intelligence that is in sound' (Varése, 1966). Music as the becoming-body of the knowledge of sound - sound thinking."1

Sound thinking is listening, sensing, and being in the subtle and sensuous realization of harmonizing our nature within nature. Here, beyond any sentimentality, we appreciate the enhanced quality of sound, which feels embedded and resounding while subverting usual dichotomies of culture and nature, body and mind, artistic and aesthetic.



Musical categories of Harmony and Counterpoint, while they might seem abstruse to some, are here resounding in the pure clarity of the embracing and omnidirectional resonance of cedar and maple panels. The space is resounding, we resonate within.

To add to the gifts of the woods I also wanted to share the beautiful work of a dear friend and fantastic photographer and videographer, Nicolas Teichrob, with whom I initially shared the discovery and amazement of the wood resonators. The stunning Spun Spectra series presented here also speaks of resonance, through both light and sound spectra, as seen through and revealed by the natural optical phenomena of the rainbow spectra produced through refraction and diffraction of light by spider webs in the forests of the Sunshine Coast.

This project is an invitation not to treat reality as if it were a full presence, absolute, but to let flourish inside us a love for diversity, for the unexpected, for a λόγος (logos) whose inspiration goes back to Heraclitus' thinking: a λόγος that is in constant motion, that draws strength and life from its own contradictions, and invites us to oppose ourselves to an ontology that considers everything as emanating from a sole

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March 8-9-10 • 8PM ~ Featuring

## Pertormances

- What is gained or lost by a shift towards an aural perception of the world? that is visually dominant?
- What is accomplished by strengthening our aural senses within a culture way in which other forms of life actually think?
- Can sound thinking be a kind of communication modality similar to the
- our true environment?

of mind that resides everywhere in the physical interconnectedness that is • Can music be one of the best means we have for thinking about this fabric

understanding of our place and mind?

the phenomenon of sound as a prime-integrating factor in the

• What role does music have in the evolution of an art form that can address

Friday, March 9 • 4-6PM

and Hildegard Westerkamp

David Murphy (SFU), Pietro Sammarco (VIVO), James Tansey (CIRS) Tim Herron (CIRS), Kedrick James (UBC), Giorgio Magnanensi,

Iowards an aural perception of the world

## Dialogues / Presentation

source. To compose our own life means to put things together, to create and welcome relations, memories and resonances, it means to sustain a way of entendre and comprendre, and to be able to listen ourselves to a higher level of sharing.

Finally, this installation/performance space seeks to put us back in touch with nature, helping us to resonate and sympathetically vibrate with the natural world at a time when we are more detached as a result of increasing immersion into virtual networks.

(Giorgio Magnanensi)

I would like to extend a big thank you to Tim Herron and the Centre for Interactive Research on Sustainability for enthusiastically supporting this event.

Gratitude goes also to all the friends and musicians, who like me, fell in love with the embracing resonances of these woods and are generously sharing their creative energy through them and with us this week in this resounding space.

The daytime installation will be also featuring multichannel works by sound artists Max Greening, Constatine Katsiris, Jaewoo Lee, Tim Westcott and Bill Young.

http://giorgiomagnanensi.com • http://spunspectra.com

<sup>&</sup>lt;sup>1</sup> Bernd Herzogenrath, Introduction to Sonic Thinking, A Media Philosophical Approach, Bloomsbury Publishing Inc., London 2017