

# GIORGIO MAGNANENSI WEST COAST RADIANS

# UBC-CIRS

## 2260 West Mall

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

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### FEATURING:

Peter Hannan, Marina Hasselberg, Kedrick James,  
Kenton Loewen, Ioscil, Giorgio Magnanensi,  
Mariah Mennie, David Monacchi, Jordan Nobles,  
Prepurity, Chris Rolfe, sounds, Nicolas Teichrob,  
Hildegard Westerkamp, wndfrm

**MARCH 4-10, 2018 • 9AM-5PM**

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

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

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



Canada Council  
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BRITISH COLUMBIA  
ARTS COUNCIL  
An agency of the Province of British Columbia





**Peter Hannan, Marina Hasselberg, Kedrick James,**  
**Kenton Loewen, Iosci, Giorgio Magnanensi, Mariah Mennie,**  
**David Monacchi, Jordan Nobles, Prepurity, Chris Rolfe,**  
**sounds, Nicolas Teichrob, Hildegard Westerkamp, wndftrm**

March 8-9-10 • 8PM ~ Featuring

## Performances

- What role does music have in the evolution of an art form that can address the phenomenon of sound as a prime-integrating factor in the understanding of our place and mind?
- Can music be one of the best means we have for thinking about this fabric of mind that resides everywhere in the physical interconnectedness that is our true environment?
- Can sound thinking be a kind of communication modality similar to the way in which other forms of life actually think?
- What is accomplished by strengthening our aural senses within a culture that is visually dominant?
- What is gained or lost by a shift towards an aural perception of the world?

Friday, March 9 • 4-6PM

**Dialogues / Presentation**  
**Towards an aural perception of the world**  
Tim Herron (CIRS), Kedrick James (UBC), Giorgio Magnanensi, David Murphy (SFU), Pietro Sammarco (VIVO), James Tansey (CIRS) and Hildegard Westerkamp

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.

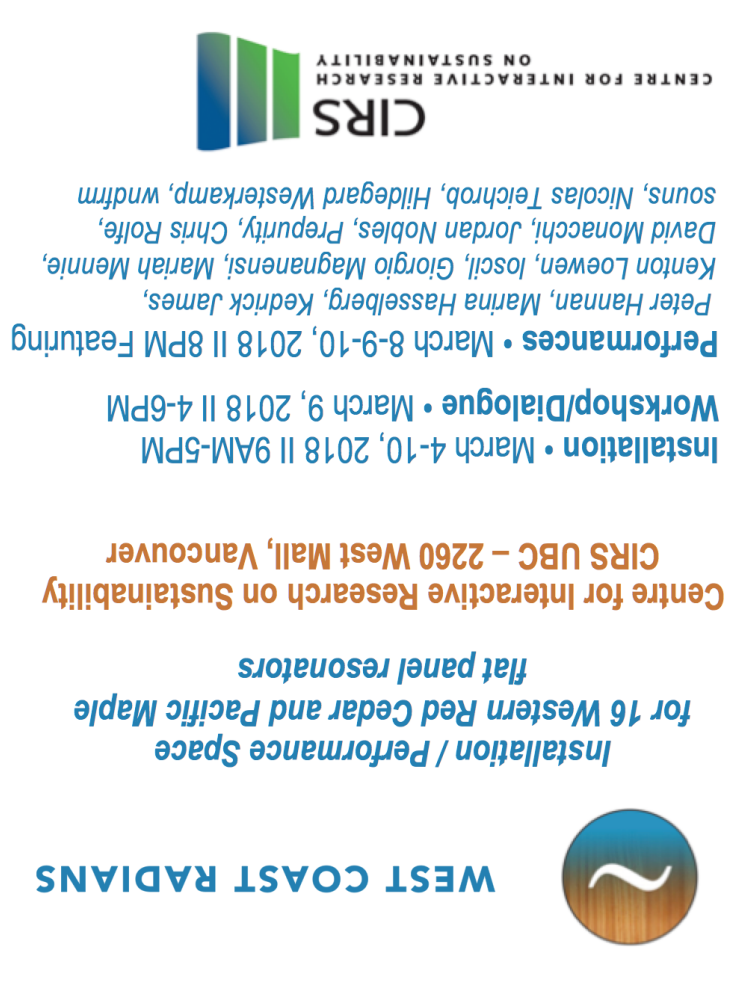
(Giorgio Magnanensi)

*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>



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

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 Höéné-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.*”<sup>1</sup>

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.

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