Concert in the Rice Theatre

Saturday, June 25th at 7:00pm
Admission $10

Citadel Rice Theatre
9828 - 101A Avenue

Anna Friz
Don Ross
Laurie Radford
Mark Hannesson
Wayne Defehr
Mark Nerenberg
Clinker
Shawn Pinchbeck

Concert in Churchill Square

Sunday, June 26 at 8:45pm
Admission is Free

Churchill Square
Edmonton, Downtown

Condoleezza Rice Paddies
John Armstrong
Clinker
Jay Lind
agaperaygunexperiment

Tickets

Prices:

$80 - Festival Pass
$50 - 2+2 Pass - includes:
2 Workshops and 2 Talks or
2 Workshops, 1 Talk and Concert
$20 - single workshop
$10 - single talk
$10 - Concert in the Rice Theatre
Free - Churchill Square concert

Individual Workshop or Talk tickets can be purchased at each event. Festival Passes, 2+2 Passes, and Rice Theatre Concert tickets are available for purchase from:

Tix on the Square
Churchill Square
(780)-420-1757 in Edmonton
www.tixonthesquare.com

For more information, visit The Works website
www.theworks.ab.ca
Or phone 426-2122

The Boreal Electroacoustic Music Society (BEAMS) is a non-profit organisation devoted to the promotion of artists working in the electroacoustic genre in Alberta. We are proud to be a member of the Alberta Media Arts Alliance Society (AMAAS)

For more information, please visit our website at:
www.beams.ca
or email info@beams.ca

Edmonton Intermedia Arts Festival[3]
Sea of Sound

Installations ● Workshops ● Artist Talks ● Concerts

Anna Friz
Ken Gregory
Steve Heimbecker
Ivika Kivi and Sullo Kavas
Laurie Radford
Garnet Willis

Clinker ● Don Ross ●
Mark Hannesson ● Wayne DeFehr
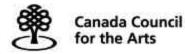**Mark Nerenberg ● Shawn Pinchbeck**
Condoleeza Rice Paddies
John Armstrong ● Jay Lind
agaperaygunexperiment

BOREAL ELECTRO ACOUSTIC MUSIC SOCIETY

THE WORKS
ART & DESIGN FESTIVAL

FAVA

Canada Council for the Arts   Conseil des Arts du Canada

Workshops

Friday, June 24, 1 pm - 5 pm

Steve Heimbecker—Surround Sound Creation Workshop

This workshop is intended to introduce several technical and compositional techniques in multi channel surround sound creation Heimbecker has been using in his own work since the early 1990's, and more specifically in his new work, "Songs of Place", a series of portraits of places created for DVD 5.1 surround sound. Using a combination of lecture, demonstration, and screening, Heimbecker will present his concepts and techniques.

Saturday, June 25, 2 pm - 5 pm

Ken Gregory—Introduction to Max for Artists

This workshop is an introduction to Max, an Object Oriented Interactive Programming Environment for the Macintosh computer. Max is a software toolset of predefined software objects that can handle MIDI communication, graphics, serial operations complex mathematical operations, music, audio, video, TC/IP, etc. Objects are put together in patches. Each patch represents an operation of data handling. Sound, QuickTime movies, animation, video, lighting, music, robotics, etc. can be made to be interactive or reactive.
Max has open architecture design which allows users to make their own data handling objects using the C programming language. The Max users community also share their programming knowledge and custom objects. Max has the ability to create stand-alone applications which can be easily distributed.

Sunday, June 26, 1 pm - 4 pm

Ken Gregory—Introduction to the Basic Stamp Microprocessor for Artists

The Basic Stamp programmable microprocessor will be introduced including how to interface it with Max (see the previous workshop). The Stamp is a tiny inexpensive microcomputer, which can be easily programmed to assist in data collection, sensing devices, AC/DC motor controllers, and interfaces to any computer. It can also be used in stand-alone applications with out a host computer such as, monitoring an infrared motion detector and turning on a motorized device when a human is sensed in proximity to an installation.

Artist Talks

Friday, June 24, 10am to 12pm

Garnet Willis

Garnet Willis will speak about and answer questions regarding his electromagnetic sound sculptures and compositional process touching on many of the complex and interesting facets of experience the pieces inspire including aleatory process, chaos, electromagnetic resonance, transduction, tuning, feedback, instrument acoustics and user interface programming.

Please Note: All workshops and artist talks are scheduled to take place in the Ortona Armoury (9722-102 Street) unless otherwise noted

Artist Talks (cont.)

Friday, June 24, 7 - 8pm
Latitude 53 (2nd level 10248—106st)
(will be followed by a reception for Steve Heimbecker)

Laurie Radford—"From Mixed Up to Mixin' It Up: Evolving Paradigms in the Performance of Electronic Music"

"...the admission of the electronic warehouse of sonic commodities, antiquities and novelties into a standardized and rather narrowly defined instrumentarium appears to parallel the growing desire to "mix it up," to "mix" and "remix" the sounds and images of the world: to appropriate and subsequently reconstitute all aural and visual experiences to date; to made subservient the raw sensorial store built up over a century in the audio world and for millennia in the visual domain..."

Saturday, June 25, 12 to 1:30pm

Ken Gregory

Ken Gregory will discuss and show examples of his past 20 years of work with sound art, robotics, and interactive installations.

Sunday, June 26, 10am to 12pm

Anna Friz—Radio Art: Public Art in Private Space

Radio art as intervention into the private spaces of the audience/receiver, and as unlicensed interruptions of the privately controlled airwaves. A discussion of recent works of mine for public and pirate radio broadcast. Examples played, transmitters displayed.

Installations

Steve Heimbecker—POD - Wind Array Cascade Machine (2003)

The Works Site #19
Latitude 53 Centre for Contemporary Visual Culture
2nd Level, 10248 - 106 st
Hours: Tues - Fri 10 am - 6 pm, Sat Noon - 5 pm
Closed - Sun, Mon, Canada Day

Wind Array Cascade Machine (WACM) is a telematic 64 channel environmental mapping and network diffusion system. Using the wind that blows across an open field or rooftop, WACM's 64 motion sensors track the amplitude and wave movement of the wind in real time. Direction and wave movement of the wind is captured in the network data set. The wave patterns in this piece metaphorically represent the sound (sine) wave. The WACM data is then streamed over the WWW anywhere in the internet world to the Heimbecker installation in using the 64 channel WACM data set.
POD (2003) is the first installation created for the Wind Array Cascade Machine (WACM) system. POD is a 64 channel installation that uses 2880 light emitting diodes (LEDs) to portray a real time 4 dimensional picture of the wind, where each of 64 "pods" functions as an amplitude meter of the 64 wind sensors of the WACM data network. Although this installation is silent, a large portion of the audience (approximately 30%), have inquired about the sound source within this light installation, indicating part a synaesthetic response to it. The electronic and software systems for POD were designed in collaboration with Avatar, Québec, Canada. POD was most recently exhibited at Oboro, Montréal, Canada directly after it's European premiere at the Museum of Contemporary Art Kiasma, Helsinki. Findland for ISEA 2004.

Installations (cont.)

Garnet Willis—Triquetraflux II (2002)

The Works Site #9
Telus Plaza, North Tower, 10025 - Jasper Ave., East Entrance, Street Level
Hours: Daily 11 am - 8 pm

The Triquetraflux in its most basic form is an acoustic sound generating organism. It consists of three interconnected "harps," cone-shaped structures of ten strings, each touching the sides of a large colourful balloon suspended above the floor. There are three sizes of harp, tuned to three consecutive octaves. Each harp "listens" to the others and reacts to the constantly shifting sets of frequencies to create a chaotic feedback system that produces sound. This sound is then sent back to the other harps, which then react and send their responses back to the first harp. This loop flows continually through all three harps. It exists in the moment and reacts to itself in real time, according to what has just happened an instant before. All sound heard from this system is acoustic; there are no speakers. Only the balloons amplify the vibrational energy of the strings. The quality of the sound is ethereal, quiet and elusive, often moving swiftly from one harp to another. The brass strings stretched over the cables surrounding the balloons can be seen moving into and out of vibration. These strings can be touched, and the effect of the loss of sound from a particular string can usually be seen and heard throughout the ensemble of three harps. Left undisturbed, the piece will constantly vary itself as well as react to ambient sound and shifting air currents (sometimes produced by patrons moving near the piece.) A computer allows for dynamic control of the feedback pathways within each harp, changing the probabilities. The limits can be adjusted in real time or they can be pre-set. These controlled limits turn the Triquetraflux into a real - time stochastic composition machine.

Ivika Kivi/Sulo Kallas—Surrogate for Natural Harmony (Loodusharmoonia aseaine) (2005)

The Works Site #10
The World Trade Centre, 2nd Floor, 9990 - Jasper Ave
Hours: Daily 10 am - 8 pm

The installation "Surrogate To Natural Harmony" by Ivika Kivi and Sulo Kallas is one possible vision of the future.
The sounds of these birds create a meditative soundscape. Listening to them with eyes closed, it is easy to picture real birds singing in the forest. Resting in such a room might have a therapeutic and calming effect; at the same time, such an area would be easy to maintain. The installation needs no other power source than the light of the sun or an electric light. Surrogate Nature has become a product of fashion since the 20th century. The Sun that has given life to the complex evolutionary processes on our home planet, in the same way, is giving life to these robotic birds.
In the future, when there is too much pollution for birds and other life forms, where will we go to be in harmony with nature. In our mind, we associate nature to the sound of birds singing. When it is gone, how easy is it to accept this disappearance? Assuming that most people on the earth live in the cities and will not notice the disappearance of natural areas, this installation presents the simplicity of finding a replacement to a source of nature with new technology. This work presents the seductive beauty of modern life, where we are distanced from thinking about our role within the natural world. Through the mass media, we are led to believe that technology will solve all our problems. Being part of the very same techno-culture, the artists are concerned about losing their place in the natural world.
We all might be quite surprised how quickly we can adjust to the new conditions...