

PRESS RELEASE

ELECTRONIC SOUND IN A SHIFTING LANDSCAPE

Including works by Siegfried A. Fruhauf, Michaela Grill, Elke Groen, Dariusz Kowalski, Annja Krautgasser, Kurt Kren, Johann Lurf, Dietmar Offenhuber, Billy Roisz, Leo Schatzl, Hans Scheugl, Lotte Schreiber, Michaela Schwentner et Peter Weibel

Opening followed by a party on Friday July 18 at 8 p.m.

The exhibition runs from July 18 to September 13, 2014

The gallery is open from Tuesday to Saturday from noon to 5 p.m.

Dazibao has invited Steve Bates to prepare an exhibition including artworks articulated around the peculiar relationship that can exist between sound and image. Steve Bates, with the collaboration of Vienna distributor sixpackfilm and Index DVD puts together *Electronic Sound in a Shifting Landscape*, a kind of personal anthology of the austrian audiovisual production from the 1960s to this day.

Austria's take on experimental film and video is outstanding and unique in many regards; from the structuralist and full-bodied approaches of the early days to bit crunching contemporary artists blending sound, video and performance. *Electronic Sound in a Shifting Landscape* attempts to connect some of the migrations between these historical moments.

In all of these film and video works, landscape and sound play critical roles and it is this arc that this program traverses. This landscape is broad in consideration; from the systematized nature scenes of Kurt Kren's early films to the mapping of a single roll of film onto the city in Hans Scheugl's *Wien 17, Schumanngasse* to the urban grid in pixelated landscapes of the younger generations represented here.

A number of films in this collection employ time-lapse to exaggerate the landscape's spatial relationship to time. In the work developed over the 1990s and into the 2000s, Austria's younger generation of video makers employes computers and electronic music traditions in their digital investigations of sound and landscape. Often the work of this generation crosses between cinema, nightclub and concert settings not particularly showing allegiance to any one venue. This has also infused the work with a questioning of the boundaries between art and music video. These boundaries are stretched and rendered unclear. There is an anti-art approach to much



© Siegfried A. Fruhauf, Mountain View (1999)

of this work that questions the relationship between high/ bourgeois art and everyday experience in the street and in clubs. Many from this younger generation grew up through the politics of punk and the DIY organization of early techno and it's political ramifications. This questioning also relates to similar challenges put forward by Vienna's Aktionist movement and the films that emerged from that group.

This film and video program is book-ended by performances by two groups, Le Révélateur (Roger Tellier-Craig and Sabrina Ratté) and Total Life (Kevin Doria) with Karl Lemieux. Both of these groups work visuals and music into a wide, organic experience that possess links to Austria's work ethic in its approach to a whole-body, audio-visual experience.

Original text by Steve Bates available online as well as short notes on the artists and the works.

Vienna's **sixpackfilm** is a respected distributor of Austrian experimental film and video. **Index DVD** is sixpackfilm's publishing house consisting of video and film collections and artist's works. Index DVD has kindly agreed to make available their catalogue to Dazibao for this exhibition.

An artist, musician and occasional curator, **Steve Bates** holds a Master's degree in Visual Arts from Concordia University. The sonic is the starting point for projects which are evocations of communication networks and systems, or that bring out the characteristics of the space. Using sound, he measures, bends, ignores or stretches time, thus seeking to modulate the viewer's experience of the site. He has exhibited in Canada, the United States, Europe and most recently, Senegal. In September 2014, his works can be seen at Oboro.

PERFORMANCES

Le Révéléateur: on July 18 at 9 p.m.

Total Life with Karl Lemieux: on September 13 at 9 p.m.

ARTIST TALK

with Michaela Grill accompanied by André Habib: on September 4 at 7 p.m.

Dazibao thanks Steve Bates, the artists, sixpackfilm and Index DVD for their generous collaboration as well as its members for their support. Dazibao receives financial support from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal and the Ministère de la Culture et des Communications.

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ELECTRONIC SOUND IN A SHIFTING LANDSCAPE AT DAZIBAO

July 22, 2014

J'aime 5

With a new baby in the house, I couldn't manage to escape on holiday this summer, but this past weekend, at **Dazibao** artist-run centre, I was offered the opportunity to imaginatively revisit a faraway destination I've spent some time in: the iconic city of Vienna. *Electronic Sound in a Shifting Landscape* is a group exhibition of experimental film and video spanning the last forty years that uses the city of Vienna and its fabricated landscape not only as content, but also as conceptual device.

Siegfried A. Fruhauf, *Mountain View*, 1999

Carefully curated by Montreal-based artist and musician **Steve Bates**, the exhibition features work by fourteen artists in a tightly choreographed sequence of videos spread over three projections and as many monitors. The works on monitor draw you into the space, with one in the front window, a second one on the first facing wall, and the third on the gallery's back wall. Only one of the fifteen projected works plays at a time, thus allowing the viewers' attention to focus more intently.

The stand out works are perhaps the less overtly digitally inclined, such as **Peter Wiebel's** *Depiction is a Crime* from 1970 and **Hans Scheugl's** *Wein 17, Schumannngasse* from 1967. That said, they both invoke the technology of image making: the former filming a Polaroid being taken of the film crew in the manicured grounds of Schönbrunn Castle, and the latter using the length of time it takes to develop a role of film to determine the time and velocity it takes to drive down a Viennese street.

My only issue with this exhibition is directed at Dazibao rather than the exhibition itself. As is obvious from the exhibition's title, sound plays a vital role in many of these films (or lack-there-of in others), and it was a shame that sound from separate programming – **The Otolith Group** in the gallery's cinema room – could be clearly heard in the main space when the door was left frequently ajar. This meant it was often difficult to distinguish what was what. Keep the door closed, but remember that the five films by The Otolith Group are also not to be missed.

Dazibao: <http://dazibao-photo.org/en/>

Electronic Sound in a Shifting Landscape continues until September 13.

Susannah Wesley is an artist and curator living in Montreal. She has been a member of the collaborative duo Leisure since 2004 and from 1997-2000 was part of the notorious British art collective the Leeds13. Formerly Director at Battat Contemporary in Montreal, she holds an MFA from the Glasgow School of Art and an MA in Art History from Concordia University. She is Akimblog's new Montreal correspondent and can be followed [@susannahwesley1](https://twitter.com/susannahwesley1) on Twitter.

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Dazibao : Le son est un paysage en mouvement

J'aime 519

Par : Benjamin Martinet 11 septembre, 2014

La Galerie Dazibao a invité Steve Bates (artiste et musicien) à réaliser le commissariat de l'exposition *Electronic Sound in a Shifting Landscape*. En s'associant au distributeur viennois sixpack Film et à sa maison d'édition Index DVD, Bates présente une sélection de films autrichiens s'étalant des années 1960 à nos jours. Le fil conducteur de l'exposition est contenu dans son titre : le lien étroit qui unit le son et l'image en mouvement.

Ainsi quoi de mieux pour commencer l'exposition qu'un film sans son ? *Wien 17, Shumanngasse* (1967) de Hans Seugl offre un plan-séquence filmé en 16 mm depuis l'avant d'une voiture, à Prague. La longueur de la pellicule guide le scénario et la vitesse de la voiture : la pellicule mesurant 30 mètres et le film étant tourné à 24 images par seconde, cela laissait exactement 2 minutes 15 secondes au réalisateur pour atteindre sa destination. Bien qu'il s'agisse d'un film muet, on perçoit presque les sons. Comment ne pas entendre le moteur grondant, l'écho de la rue, le bruit des pneus sur le pavé ? On imagine, par ailleurs, que ce film a inspiré Claude Lelouch, 10 ans plus tard : dans *C'était un rendez-vous*, il utilise le même procédé et le même angle de caméra, mais cette fois dans Paris...

Plus récent, *paths of g* (2006) de Dietmar Offenhuber propose une vision surréelle du paysage. Cette fois, c'est la trame sonore qui construit la représentation. S'il utilise celle de *Paths of Glory* de Stanley Kubrick, l'artiste a cependant fait subir un traitement numérique au film qui ne permet plus de reconnaître l'image originale. Ainsi, des pixels ou des fragments remplacent les humains, dont on entend les voix, et les paysages défigurés de la Première Guerre mondiale, évoquant l'absurdité de cette même guerre.

Dans *3/60 Bäume im Herbst (Les arbres en automne)* de Kurt Kren, le son se matérialise par le truchement de la pellicule. À la manière de Norman McLaren, Kren a peint directement sur le film avec de l'encre de chine. Le souffle du vent dans les branches est rendu par un grondement sourd qui produit un détachement entre l'image et le son. On notera aussi *Night Still* (2007) d'Elke Groen qui présente les paysages alpins de façon inquiétante avec des plans fixes sombres. Le défilement des images en accéléré produit un certain inconfort.

Du son tracé à même la pellicule à la production de musique électronique par ordinateur, l'exposition *Electronic Sound in a Shifting Landscape* offre un aperçu de l'évolution des techniques de production du son et de l'image. Dans le récit construit par Steve Bates, on perçoit le questionnement des artistes sur la place de la vidéo d'art et sur celle de musique. Et à travers leurs différentes approches, une critique et une remise en question de la représentation formelle unissant le son et l'image.

Electronic Sound in a Shifting Landscape

Commissaire : Steve Bates, en collaboration avec sixpackfilm et Index DVD (Vienne) **Artistes**: Siegfried A. Fruhauf, Michaela Grill, Elke Groen, Dariusz Kowalski, Annja Krautgasser, Kurt Kren, Johann Lurf, Dietmar Offenhuber, Billy Roisz, Leo Schatzl, Hans Scheugl, Lotte Schreiber, Michaela Schwentner et Peter Weibel

Jusqu'au 13 septembre

Gratuit, du mardi au samedi de midi à 17 h

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5455, avenue de Gaspé
Local 109 (rez-de-chaussée)
Montréal

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