

# POST-AUDIO\_DVD



# 01

## DVD\_01

**DANIEL OLSON** video + sound

**GENNARO DE PASQUALE** video + **JEAN-SÉBASTIEN ROUX** music

**PASCAL GRANDMAISON** video + **HERRI KOPTER** aka **JÉRÔME MINIÈRE** music

# 02



## DVD\_02

**GABRIEL COUTU-DUMONT** video + **MARC LECLAIR** music



## POST-AUDIO\_DVD

The *Post-Audio\_DVD* project is a compilation of audiovisual projects created by Montreal-based artists. It is a testimony to a burgeoning practice that combines sound and moving images. Though this is in no way an exhaustive presentation, it does, however propose a panorama by presenting a variety of artistic approaches that bear the singular stamp of their creators.



### DVD 01

The DVD\_01 consists of a selection of works by Daniel Olson, Pascal Grandmaison and Herri Kopter, Gennaro de Pasquale and JSR; artists from a variety of backgrounds whose practices range from performance, video art, photography, new media and sound creation.

The DVD\_01 has the particularity of containing several looped videos. A program feature makes it possible to play these LOOPS randomly and to thus compose an ensemble that unfolds endlessly.

#### Daniel Olson video + sound

IASABW .....	05:43
High Art (Haut les mains!) .....	09:57
Snow Job .....	02:02
In Memoriam .....	05:40
Trickle (loop) .....	05:30

#### Pascal Grandmaison video\*

#### Herri Kopter (Jérôme Minière) music\*\*

Pluie Numéro 2 .....	05:51
Felicitè .....	04:51
Transkopter .....	02:17
Ilaari Popers .....	04:20
Sapijnmatii .....	01:33
Distorzioneti .....	04:35
Utiak .....	03:49
Skuldo Ulutii .....	01:27

\* Video coproduced with Marie-Claire Blais

\*\* After the album:

Jérôme Minière présente HERRI KOPTER  
Production: Larivée Cabot Champagne Cie,  
La Tribu Records. © SODRAC  
Illustration: Marie-Pierre Normand

#### Gennaro De Pasquale video + sound

##### LoopLab

Salto (Anatomy) .....	02:53
DesertLoop .....	01:07
Fighters .....	01:30
Imitation of Life .....	01:00
Just Dots .....	00:47
Portrait .....	00:58
Swimming Pool .....	00:55
Natural Extended .....	01:35
Like Matisse .....	00:22
Sleep .....	01:30

#### Gennaro De Pasquale video

#### JSR (Jean-Sébastien Roux) music\*

##### Currently Active Camera (Series 01)

CurrentlyActivCam_001 .....	06:50
CurrentlyActivCam_002 .....	01:10
CurrentlyActivCam_003 .....	03:00
CurrentlyActivCam_004 .....	01:10
CurrentlyActivCam_005 .....	00:40

##### Currently Active Camera (Series 02)

CurrentlyActivCam_006 .....	03:04
CurrentlyActivCam_007 .....	03:05
CurrentlyActivCam_008 .....	04:20
CurrentlyActivCam_009 .....	02:16
CurrentlyActivCam_010 .....	03:05

\* After the albums: *l'automne n'est pas une saison, acoustic lazy dolls, morphine valley, departure in affection and new noise, V.A. Many Things Worth Living For*, signed *ton, deluge*, published by Oral, Autoplate, Thinner. © JSR

### DVD 02

Agence TOPO and MUTEK present *5mm*, an audiovisual work by Gabriel Coutu-Dumont and Marc Leclair. DVD\_02 invites you to discover this collaborative encounter and appreciate a work that was born of the mutual desire to give birth to an audiovisual piece based on the interaction and convergence of their practices.

#### Gabriel Coutu-Dumont video

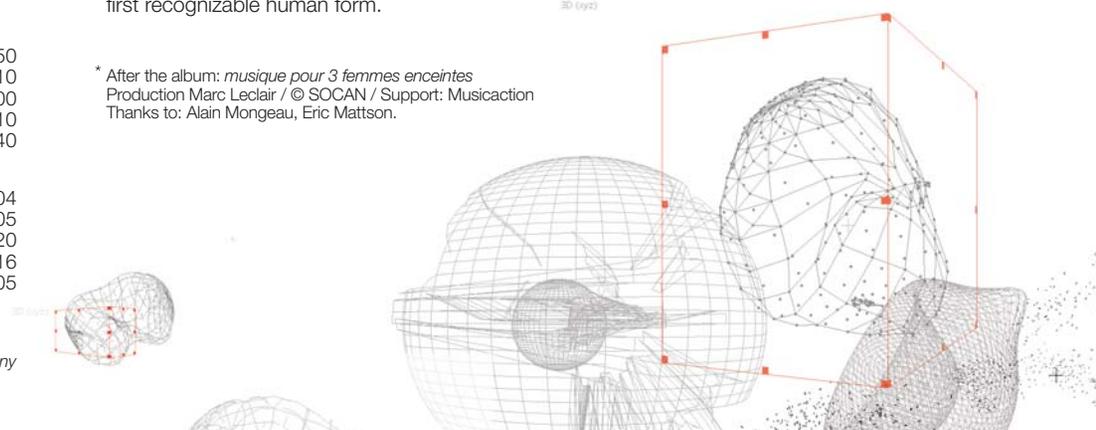
#### Marc Leclair music\*

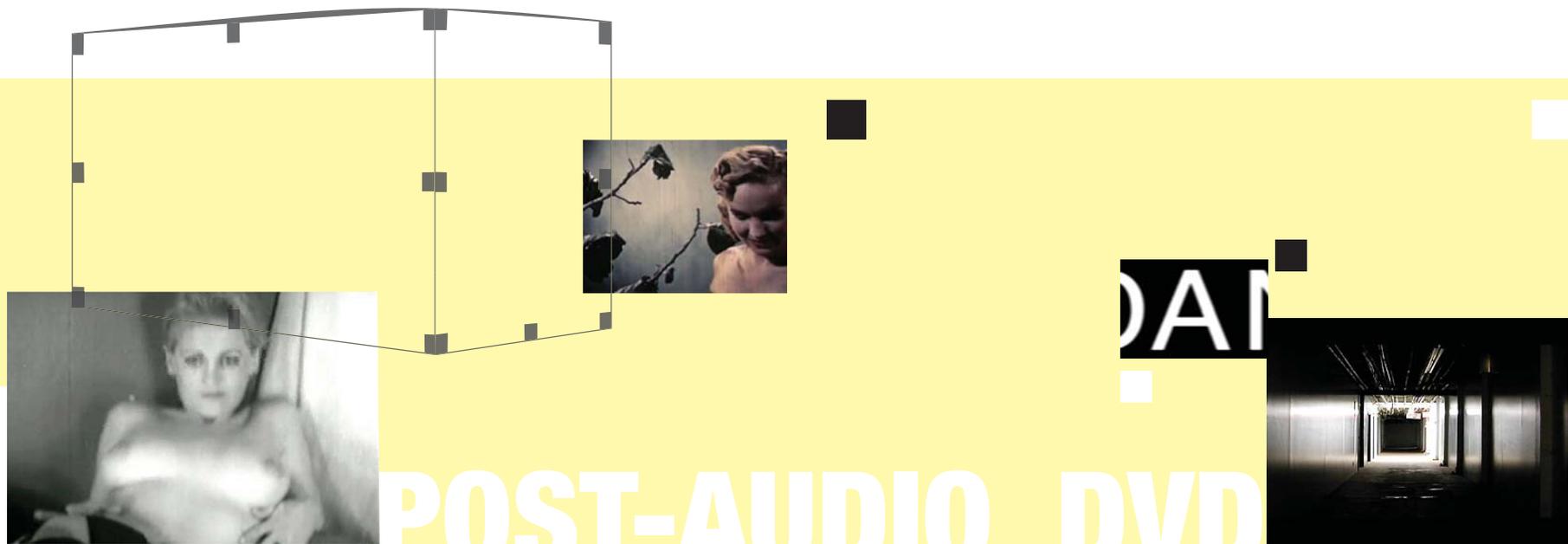
[ 5mm ] ..... 50:00

Thanks to the kind collaboration of the artists, this work, initially intended primarily for a live performance setting, is made available on a DVD format. Together the artists bring us the result of a studio recorded performance. In their creative process, improvisation is a central component.

Originally, Marc Leclair composed and released his musical work titled *musique pour 3 femmes enceintes* on the Mutek\_Rec label, in partnership with the Oral label. The meeting with Gabriel Coutu-Dumont led to the development of this project in a new form which brings live video and sound performance together. *5mm* is the title of this collaborative project; 5 mm is also the size of an embryo when it begins to take on its first recognizable human form.

\* After the album: *musique pour 3 femmes enceintes*  
Production Marc Leclair / © SOCAN / Support: Musicaction  
Thanks to: Alain Mongeau, Eric Mattson.





# POST-AUDIO DVD

The *Post-Audio\_DVD* is an extension of the *Post-Audio Esthetic* project (followed by the online project *Post-Audio NetLab*: [www.agencetopo.qc.ca/postaudio](http://www.agencetopo.qc.ca/postaudio)) that focused on the mutating spaces of the musical object and sound, their representational codes and their multiple relations to the visual arts. However, unlike the *Post-Audio NetLab*, which provided an open-ended and interactive forum for the creative convergence between images and sound, the *Post-Audio\_DVD* project features a selection of complete and fully crafted audiovisual works. These works are characteristic of an emergent artistic practice that involves collaborations between the visual arts and sound artists. It must be said from the outset, and with all due respect, that these practices are quite distinct from VJing or video clips, in which the visual aspect tends to be relegated to a secondary illustrative function that carries the musical content. The nucleus of these artistic investigations consists of a more sophisticated aesthetic approach that is based on the interweaving of visual and sound components to create works that are greater than the sum of their mediums; and that are perhaps best called audiovisual works. The *Post-Audio\_DVD* project intention is to present a panorama of such audiovisual works.

The works featured on the DVDs provide a variety of angles from which to approach the artistic interplay between sound-based and image-based practices. With the exception of Daniel Olson's solo image/sound experiments, the works here are primarily the fruit of collaborations between visual and/or media artists and electronic musicians; they are based on elective affinities, shared and complimentary aesthetics and an appetite for *transmedia* experimentation. It is hoped that the DVDs will provide a solid platform for these works to be appreciated for both their visual and aural qualities. Above and beyond the works' respective qualities this ensemble also bears witness to the rich Montreal context at the beginning of the 21<sup>st</sup> century and the burgeoning scene of collaborative endeavors which it has given rise to.

Too often these collaborations are ephemeral and are washed away with time's passing. It is for this reason that we have chosen to capture the selected works on DVD. The DVD format is ideally suited to provide lasting access to these practices that are rarely witnessed outside of live performance settings or the confines of gallery and museum spaces. Given the broad spectrum of innovative works straddling sound and image the project does not have the ambition to be exhaustive or all inclusive, it is rather based on highlighting specific aesthetic qualities and a diversity of singular artistic approaches. The works presented, inscribe themselves both within the particular Montreal microclimate and the broader current of an ongoing evolution of creative audiovisual explorations that are taking shape within a landscape of accelerated technological change, shifting sensibilities and convergent aesthetic and artistic practices. With time always having the final word, for now we can only hope that this project opens a new window from which to explore the horizon where sound and image converge and then slip away again into their strangely parallel vanishing points.

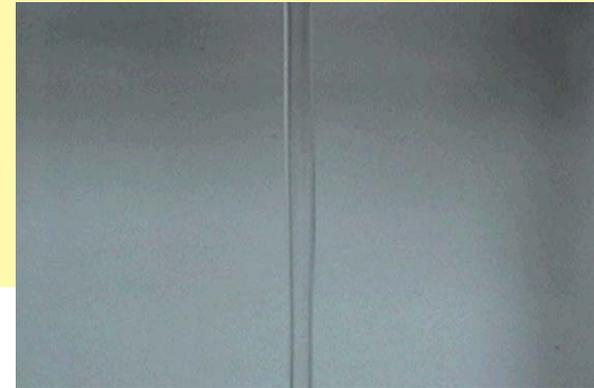
## BERNARD SCHÜTZE

Bernard Schütze is a media theorist, art critic and translator. His fields of interest include new media and cultural context, technology and the body, and the aesthetics of media arts. He writes for several art publications (*Inter*, *Parachute*, *Espace Sculpture*, *C Magazine*, etc.) and has translated works by Jean Baudrillard, Heiner Müller, Félix Guattari and Gilles Deleuze into English. He lives in Montreal (Quebec), Canada.

## IASABW / High Art (Haut les mains!) Snow Job / In Memoriam / Trickle

DANIEL OLSON video + sound

Daniel Olson's work distinguishes itself from the other contributions on the *Post-Audio\_DVD* in three ways; it does not directly or indirectly inscribe itself within a current of electronic music; it is the fruit of a solo effort and not of a collaborative partnership; it essentially uses location sounds rather than composed music or reworked sound material. Though Olson's approach is both conceptually and referentially anchored in the visual arts, it regularly integrates sound components that inflect one's perception of his work in a subtle, unsuspected, and often comical manner. This strategy of playfully shifting referents between aural and visual registers lends itself particularly well to the artistic exploration of the video medium. With the exception of *IASABW* (which temporally distorts the presentation of a text so that it is no longer semantically recognizable) the other videos are presented as tableaux, but tableaux in which sound elements contradict, or play off, what is fundamentally a pictorial framework. For instance, in the video *Trickle* the sound of water trickling from a faucet is miked in such a way as to produce a crackling sound reminiscent of fire that creates a surprising counterpoint to the visual image of water – what you see is not what you (expect) to hear. In the video *High Art*, one is confronted with a shaking handheld camcorder view of the *Mona Lisa*, while the audio track reveals a cacophony of voices speaking in a multitude of languages. Rather than focusing on the overexposed art icon, it is to the polyglot babble and vague reflection of the crowd in the security glass that one's attention is drawn - the highly audible but barely visible audience takes precedence over the shaking masterpiece. In deploying such and other strategies to shift referents, distort temporal modes and thwart viewer expectations, Olson's videos reveal the tenuous correspondence between our everyday visual and auditory perceptions, and the wealth of surprises that are concealed behind them.



Daniel Olson completed degrees in mathematics and architecture before obtaining a Bachelor of Fine Arts from the Nova Scotia College of Art and Design (1986) and a Master of Fine Arts from York University (Toronto, 1995). His work—which includes installation, performance, video, audio, sculpture, photography, multiples and artist's books—is documented in the catalogue *Small World* (Cambridge / Lethbridge / Sackville, 2000), and has been shown across Canada and abroad, including at the Contemporary Art Gallery (Vancouver), the Art Gallery of Ontario, The Power Plant, Mercer Union, Art Metropole (Toronto), Oakville Galleries (Oakville), Clark Gallery (Montréal), the Musée national des beaux-arts du Québec (Quebec City) and the Canadian Cultural Centre (Paris, France). Currently living and working in Montreal, Olson is represented by the Birch Libralato Gallery in Toronto.

## Pluie Numéro 2 / Feliciti / Transkopter Ilaari Poppers / Sapijnmatii / Distorzioneti / Utiak / Skuldo Ulutli

**PASCAL GRANDMAISON** video  
**HERRI KOPTER** music

(Herri Kopter is the alias for Jérôme Minière's hybrid fictional and autobiographical alter ego)



These videos were initially created and projected in the context of a live *Herri Kopter* performance in 2001. The manner in which they are presented juxtaposes the video imagery and music without giving precedence to any one medium. Rather than playing directly off each other the visuals and music run along parallel lines that emphasize the autonomy and specificity of their artistic approaches while sustaining a dialogue of subtle correspondences. Grandmaison's polyglot visual idiom is deployed fully in this series of videos that respectively draws on photography, video art, graphics, and painting. As in previous works, Grandmaison's approach consists of applying a series of repetitive maneuvers to minimal and simple structures and situations until they assume an unexpected intricacy and depth. This working principle unfolds from one video to the next and is well served by Minière's music that slowly grows in melodic complexity and percussive intensity.



Pascal Grandmaison uses video and photography to create images within a contemplative and durational framework. He has had solo exhibitions in Canada and abroad (Lyon, France and New York, USA) and has been included in the group exhibition *Soundtrack*, which toured in Canada. His work in video has been presented in festivals and biennals in Canada, Italy, England, Portugal and Switzerland. He participated in the 2005 Prague Biennale. Grandmaison's work is being exhibited at the Montreal Museum of Contemporary Art in the spring of 2006. He is represented by the Galerie René Blouin in Montreal. Pascal Grandmaison lives and works in Montreal.



**ABOUT HERRI KOPTER AND LAANKA** / There's a tiny human community, unrecorded in the official books of the planet, which grew out of a mysterious demographic accident, a bizarre twist of fate. Shipwrecked people of several different nationalities found themselves stranded on an island made of ice near the magnetic North Pole, managing to survive there even though everyone thought they were dead. These miraculously saved people named their new land Laanka. [...] Laanka has remained a well-kept secret. One can find only a few traces of it in accounts of sailors of the Northwest Passage, in legends, each one more incredible than the last, and in the oral tradition of the Inuit. The expressions repeated most often are "the mythic isle of the missing", "the island of giants with hair piled up on their heads", or "the Atlantis of ice". But Laanka melted in 1997, a victim of global warming. Then there was a mass emigration of its 1500 inhabitants (according to an unverified source) via a series of leaps to the south. While they were toasting marshmallows over a big bonfire in a clearing near a ski resort in the Laurentian mountains, they seem to have been nabbed by the Quebec authorities. Next a secret, provisional territory was negotiated with these people from nowhere. [...] One of these mysterious immigrants entered into contact with me, through a package sent in the mail. It contained audio cassettes filled with his musical ramblings [...]. At first I thought this was a joke. Why me? Why send me this strange stuff, with no explanation, with no return address? The only thing I had by way of information was his name, awkwardly written on the back of the package: Herri Kopter. [...] Spring 2000: I send copies of the keys of the place where I work and give Herri Kopter total freedom to record his islands of sound, with equipment that's better than his Fisher-Price tape recorder. I work during the day, and he shuts himself into the studio each night. Every morning I listen to his work and leave him a little note about it. March 2001: Herri Kopter's album is almost finished. I'm glad to have written these few lines to make him better known.

Jérôme Minière

**Séries Currently Active Camera  
> 001 >> 005 (2002) / > 006 >> 010 (2004)**

**GENNARO DE PASQUALE** video  
**JEAN-SÉBASTIEN ROUX** music

The *Currently Active Camera* series by Gennaro de Pasquale uses imagery gleaned from online webcams as raw material to weave a tapestry of the visual and emotional landscape that this particular form of communication has brought to the fore. *Currently Active Camera* uses this plethora of imagery to recast it within a visual arts idiom that focuses more on the aesthetic force of the images, and their unspoken meaning, than on any communicational intent, whether explicit or implicit. This silent, wordless universe, made possible by ubiquitous connectivity, paradoxically reveals a world of disconnection, fragmentation and solitude framed by the tiny limits of the computer screen monitor which for a brief instant becomes a voyeuristic window from which to look "in". Each *Currently Active Camera* sequence is like a pictorial cage that reveals the quotidian desolation and digital isolation of individuals who have chosen to expose themselves in the contours of their confinement. The visual atmosphere evoked by this succession of virtual cages certainly has a melancholy quality about it, but a melancholy stripped of depth and breadth: a remote, low definition computer assisted melancholy. De Pasquale's imagery subtly evokes this singular and very contemporary emotional tone, while Jean-Sébastien Roux's somber and languishing electronic composition brilliantly underscores and enriches this texture of feeling.



Jean-Sébastien Roux was born in 1972. *deluge*, the alias of the Montreal artist, is the rhythmic (and melancholic) continuity of the *t/lon* project, his second alias. He develops his experimental approach by building a tight relation between the synthetic and organic. Self-taught, all his explorations and creations are primarily driven by curiosity. Hence his work in other disciplines such as dance, theatre, literature, video and multimedia. This is what has

led him to consider the borders between styles not as limits but rather as territories to be explored. The Oral Records label from Montreal has released two albums of *t/lon*. *Departure in affection and new noise* is *deluge*'s first album released by the netlabel Thinner. The music is inspired by the work of the French poet Arthur Rimbaud and the titles are extracts from several poems and literary passages. The musical creation and the reading of the work were produced in correlation so as to produce a work filled with nuances. Some of the musical works have been remixed by the enigmatic *D.Zax*. JSR has also performed (under the *Endless* alias) as part of the Dj collective *Parallaxe* during the *Parc* shows in Montreal.

**LoopLab : Salto (Anatomy) / DesertLoop / Fighters  
Imitation of Life / Just Dots / Portrait / Swimming Pool  
Natural Extended / Like Matisse / Sleep**

**GENNARO DE PASQUALE** video + sound

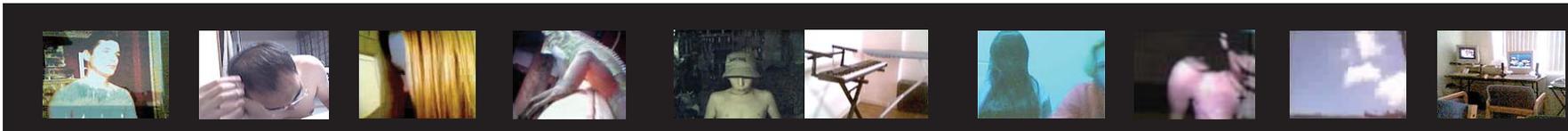


The *LoopLab* project (2006) contains ten videos made by Gennaro De Pasquale (sound and image). Each video is an autonomous part of a whole that can be viewed in three playback modes: classic linear playback (single-channel), a looped playback of each video (= *Boomerang Traxx*), a random playback that shuffles the ensemble of videos into an unpredictable loop (= *Bird On Boomerang*). *LoopLab* was conceived for a playback mode that is without end in duration; it is like a modular construction game, the components of which are drawn from the painting, drawing, photography and video art languages. Some of the works do not have a soundtrack, which makes room for silence and allows one to concentrate on the image or abstract story revealed by the works. This concept is part of an approach called *Architecture Around 0 db*.



Gennaro De Pasquale was born in Bisceglie, Italy, in 1969. He lives and works in Montreal. He completed his Fine Arts studies in France. He has participated in many individual and collective exhibitions, notably *Post-Audio Esthetic* (Clark Gallery, Montreal, 2000), of which he was the initiator, curator and coordinator. He has shown several exhibitions in Europe, Canada, Asia, the United States and Brazil. He participated in the exchange between the

Clark Centre and the Glassbox gallery which gave birth to the exhibition *Citizen*, in Paris, 2002. In 2004, two of his works were shown at the Musée national des beaux-arts du Québec (Quebec City), as part of the group exhibition *ils causent des systèmes* (curated by Anne-Marie Ninacs) which included his sound art work *OK Computer*. In 2004, he conceived and directed the net art project *Post-Audio NetLab*, produced by Agence Topo. For several years, De Pasquale has been interested in the representation of sound through images, objects and installations, as well as in sound as matter, language and autonomous art work. His artistic exploration draws inspiration from a reflection on the impact of technological innovations on our perception of time, the spaces of transmission and socialization.



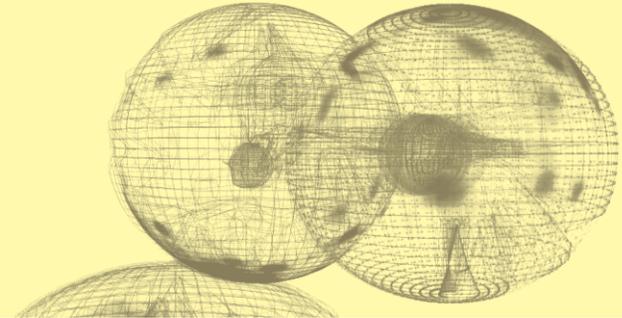
# [ 5mm ]

**GABRIEL COUTU-DUMONT** video  
**MARC LECLAIR** music

The fruit of the collaborative efforts between musician Marc Leclair (aka *Akufen*) and multidisciplinary artist Gabriel Coutu-Dumont, *5mm* is an allegorical exploration of the development and formation of human life — the title, *5mm*, refers to the size of an embryo in its earliest recognizable human form.

Central to the work is the notion of a dynamic and progressive process of growth and development that evolves from single cell structures to the increasingly elaborate networks formed by social beings. Instead of using representational or analogous modes, the work visually and aurally takes shape like a structure in becoming - both the music and images accelerate and grow more intricate as the work unfolds. The use of real-time sound-to-image mapping is skillfully used to orchestrate the images in their direct relation to the musical inputs. While the tempo, pitch, or other musical variables, change, the images appear to literally breath as they flicker, pulsate and multiply on the screen. Their audiovisual work is based on a specific improvisational process that distinguishes it from live practices such as Vjing. Rather than employing this mapping technology in a reactive manner, the duo has tapped into its aesthetic capacities to synthesize sound and image into a singular work.

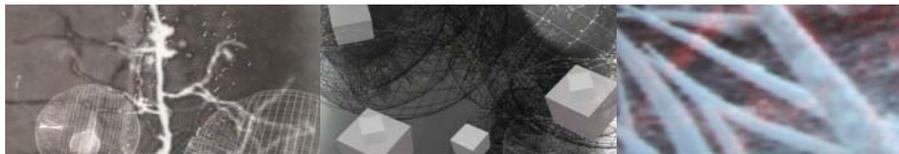
In *5mm* the images take form as a “body” that, though moving to the music, deploys a repertoire that is entirely its own. Eschewing any figurative or analogous representational approach, the imagery interweaves organic textures and abstract geometric forms to make complex growth processes, which are otherwise invisible, visibly manifest. For instance, with time, the images shift from the microscopic cellular level, referencing gestation, to the macro level of abstract diagrams indicating social interaction. In its combined effect the work itself is perceived as a process of growth: a truly audiovisual work that in its aural and visual correlation incarnates the very form of its subject matter.



Since his participation in the MUTEK (Music, Sound and New Technologies) festival's first edition in 2000, Marc Leclair has been busy pursuing a remarkable international career and signing with several independent electronic music record labels. He truly established his reputation in the year 2002 during which he released his album *My Way* on the Force Inc. label. From very early on, Marc Leclair's artistic development was nourished by a curiosity for everything sonic and a musical appetite that never bound him to any one genre. After several years of dedicating his efforts to the piano and guitar, Leclair began to take an interest in dissecting sounds, particularly the audible sounds of everyday life. In 2003, Marc Leclair performed live at the Tate Modern Gallery in London his musical piece *musique pour 3 femmes enceintes*. In 2005, an album is produced by MUTEK\_Rec in partnership with Oral. This piece also serves as the musical ground for the audiovisual work *5mm* created with artist Gabriel Coutu-Dumont, which was premiered at the Ars Electronica festival (Linz, Austria, 2005) and subsequently shown at the DachKantine (Zürich, Switzerland, 2006).



Gabriel Coutu-Dumont is a multidisciplinary artist who creates projects both in his own name and as part of collectives that he co-founded, RACAM, nAnalog and LuzaPixel. He has collaborated with various artists on the local and international electronic scene, among which Robert Henke (aka *Monolake*), and Marc Leclair, with whom he presents *5mm*. For several years he has focused mainly on video creation, live performance, and video scenography for sound-art events. Digital technologies have enabled him to synthesize his practice as a visual artist and encouraged him to develop a hybrid language composed of an overlap between traditional disciplines and new technologies. In 2005, with the digital arts trio RACAM, he presented *Facettes* at the Clark Gallery (Montreal, 2005). Gabriel Coutu-Dumont has performed in several international cultural events (Digifest, MUTEK, Ars Electronica, FIL...) A trained photographer, he has completed multimedia installation, photography, drawing and graphic arts projects, while travelling between Montreal, New York, Mexico, China and Europe.



This compilation of audiovisual works was put together by Gennaro De Pasquale. For several years this artist and curator has been interested in the representation of sound through images, objects and installations, as well as in sound as matter, language and autonomous art work.



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agence  
**TOPO**

Artist-run center dedicated to the production, dissemination and distribution of independent multimedia works, at the crossroads of visual arts, literature and new media.

[www.agencetopo.qc.ca/postaudio/dvd](http://www.agencetopo.qc.ca/postaudio/dvd)



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VIDÉOGRAPHE