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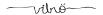
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Scanner Opening frame

British artist, Robin Rimbaud - creates absorbing, multi-layered soundscapes that twist technology in unconventional ways. From his early controversial work using found mobile phone conversations, through to his focus on trawling the hidden noise of the modern metropolis as the symbol of the place where hidden meanings and missed contacts emerge, his restless explorations of the experimental terrain have won him international admiration from amongst others, Bjork and Stockhausen.

Scanner is committed to working with cutting edge practitioners and has collaborated with artists from every imaginable genre: musicians Bryan Ferry and Laurie Anderson, The Royal Ballet and Random Dance companies, composers Michael Nyman and Luc Ferrari, and artists Mike Kelley and Derek Jarman. As well as producing compositions and audio CDs, his diverse body of work includes soundtracks for films, performances, radio, and site-specific intermedia installations. He has performed and created works in many of the world's most prestigious spaces including SFMOMA USA, Hayward Gallery London, Pompidou Centre Paris, Corcoran Gallery DC, Tate Modern London and the Royal Opera House London. Source: the artist.

Opening frame

Written & produced by Robin Rimbaud. Taken from the album 52 Spaces (Bette 001, 2002). Scannerdot Publishing, administered by Bug Music

Commissioned and produced by The British School at Rome for film director Michelangelo Antonioni's 90th birthday this year, 52 Spaces uses sounds of the city of Rome and elements of the movie The Eclipse (1962) to create a soundtrack of an image of a city suspended in time, anonymous and surreal. A defining cinematic figure of the 1960s and 1970s with his movies Blowup (1966) and Zabriskie Point (1970), Antonioni's films explore the tiny details of our lives. Scanner's soundtrack charts a tender narrative of seductive conversation, musical fragments and city soundscapes creating a rarefied atmosphere. More info at www.scannerdot.com.

RadioMentale Una Dolce Notte

Track 2 — 16'54"

Founded in 1992, RadioMentale can be seen as a sound-system with an influence on the airwaves, clubs, urban spaces, web & art centres. Since the early nineties, RadioMentale have been broadcasting their own 'cult' radio show in Paris on FG (as well as on the Swiss and Japanese radios: 'Couleur 3' and 'Shibuya FM'). They now work on various formats: environmental pieces for contemporary art shows, movie soundtracks, specific sound pieces for radio or urban spaces, multimedia movie performances, 'cinemixes' and sound design for public and corporate venues. A RadioMentale performance or piece is a mix drawing from an eclectic range of audio sources, including movie soundtracks, experimental & electronic music, natural sounds, dialogues, soundcollages.

Both artists have been exhibiting and performing in various contemporary art exhibitions and venues such as Documenta X, Pompidou Centre, Le Magasin in Grenoble, Cartier Foundation.

Jean-Yves Leloup, born in 1968, lives in Paris. Sound-artist, DJ, author and curator, he co-authored the 'Global Tekno' book and curated the 'Audiolab' sound, art and design project.

Eric Pajot, born in 1966, lives in Paris. Sound and visual artist, he released several singles and his own DVD, 'Ambiank', he also composed movie soundtracks and has launched the collection DVD by Numbers for Sony Music Video. More info at www.radiomentale.com, www.laptoplove.org, www.jetablemusique.com
Source: the artists.

Una Dolce Notte

An audio play by RadioMentale (Jean-Yves Leloup & Eric Pajot), 2003

A sound edit made with voices and tunes excerpted from film soundtracks, 'Una Dolce Notte' can be listened to as a ballad, a free stroll at the heart of Federico Fellini's and Nino Rota's body of work. The idea is to play with the concept of the truncated memory, the lost past, the unsettled reminiscence and a kind of melancholy. When dealing with Fellini's work, this sensation is often overshadowed by chaos or vividness, rather. More than a simple collage of memories, the sonic elements interleave according to a subjective narrative logic into which the listener can project himself. The editing process, although resting on about a hundred fragments, was built according to a logic of great fluidity.

With this piece, the bottom line is to interact at several levels of perception, between a respectful praise to the work of the filmmaker, a documenting and critical approach and a personal interpretation of Fellini's oeuvre. The fragments are partly taken from 'La Dolce Vita', 'Roma', 'La voce de la luna', 'Satyricon', 'Giulietta degli spiriti' and the documentary 'Federico Fellini, sono un gran bugiardo' by Damian Pettigrew. This piece was commissioned by the Direction des Arts Plastiques as a tribute to Federico Fellini.

Alejandra & Aeron Lost Cat - scene 4

Track 3 — 3'11"

Alejandra Salinas (Spanish, resident Barcelona) and Aeron Bergman (American, resident Barcelona) have been working on sound for 10 years. They have been working in between the lines of documentation, storytelling, traditional and urban folklore, electronic music and music composition. They have released over 15 solo full-length recordings on labels such as Tomlab, Fatcat, Bottrop Boy, Orthlorng Musork, Softl Music, and their own Lucky Kitchen imprint. They have presented concerts and sound presentations around the world including places such as Museum of Modern Art in Luxembourg, Palais de Tokyo in Paris, de Appel Institute of Contemporary Art in Amsterdam, the Lampo foundation in Chicago and ExTeresa Museum of Contemporary Art in Mexico City.

Recently, the duo have been focusing on sound installations using ideas such as folklore and local decorative arts to make sculptural, designed environments. Their installation work has been shown recently at the ICC in Tokyo, Centre D'art Contemporain in Geneva, OK Center for Contemporary Art in Linz, Basis vor Aktuel Kunst in Utrecht and the Serralves Museum in Porto. Source http://www.ausland-berlin.de/offen/viewEventEntry.do?blog:blogid=2375. More info at www.luckykitchen.com.
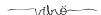
Lost Cat - scene 4

Lost cat (excerpt) previously released by lucky kitchen/krabbesholm editions.

The harbour, a rainy day. Kurt whistles, says 'Come Noboru' and stands up straight and unmoving.
Charlotte: 'Don't worry. He must be doing something important. He will be back when he is finished.'
They stand for a while and listen to ropes ring against the masts of the sailboats tied up in the harbour.

Lost Cat is a form of audio drama on a mini CD featuring real-life recordings from Krabbesholm, Denmark. It is a joint release with the Krabbesholm Højskole, a Danish art school that has just launched a series of artist CDs.
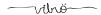
Goran Vejvoda Wuzzy Fuzzy quotes A

Goran Vejvoda (born in London 1956, lives and works in Paris). After studying music in Belgrade, he turned to contemporary music and art. Guitarist with various rock bands (Idoli, in former-Yugoslavia and Oko 3 in Paris), he also worked with Enki Bilal composing the soundtracks of Tykho Moon and Immortel, with Angelin Preljocaj for his shows at the Paris Opera (Le Parc & Casanova)... He released several solo albums, Fruit Cloud and Harmonie, (Japan) and co-signed a record with Suba, The Dreambird (Brazil), Mikro-Organizmi with Rambo (former Yugoslavia) or What with Zerone (France). Parallel to his work as an artist, he published a book devoted to Brian Eno in 1986 and is currently preparing a book on sound art. During the summer of 2004 he was artist/selector for 'Off The Record', a display of contemporary sound art organised by the Arc/Musée D'Art Moderne de la Ville de Paris.

Vejvoda works around the interrogation, on the nature of sounds as well as its modes of exhibition, reflecting on such matters as the space separating a sound and its caption, the process and the product, the production and the consumption, the evanescence of the sounds. Source: the artist.

Wuzzy Fuzzy quotes A

IN A STEREO LANDSCAPE, THE NARRATOR INDICATES AND THE SOUNDS EXECUTE. TONES IN TONES IN TONES IN TONES IN THOUGHTS IN FUTURE IN HYBRID IN WUZZY IN WUZZY IN WUZZY IN WUZZY IN QUOTES IN QUOTES IN QUOTES IN QUOTES IN FUZZY IN FUZZ IN FUZZY IN FUZZ IN HEARING IN EARING IN NEARING IN FEARING IN DEARING IN TIMBRE. THE WOMAN IN THE VERTICAL SPEAKERS WILL NOW IN-TONE. THE MAN ON THE SIDE WILL DWELL FROM WHICH SOUND PROJECTOR HE WILL WANT HIS TONES TO COME FROM. LOOP-RAIN FALLS INTO PSYCHOACOUSTIC PERSPECTIVE. WHAT DO SOUNDS THINK ABOUT WHAT WE DO WITH THEM, AFTER ALL.

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Michel Guillet !LOST!

Michel Guillet, visual artist and musician, builds his works from the link between identity and everyday environment through installation pieces, objects, wall paintings and soundtracks. His work challenges existing codes of representation and subconscious perception. As a musician, he produces solo work while also collaborating regularly on different projects with contemporary choreographers such as Marco Berrettini (he composed the music of Freeze/Defreeze of Blitz with Manuel Coursin as well as the video 'Wild History of Danse on TV'). He also composes audio environments for visual artists such as Bernard Lallemand, Laurent Moriceau and Olivier Nottellet. In 2003, he created the musical and choreographic performance 'Sur Prise' at the Laboratoires d'Aubervilliers. Inspired by a visual installation presented at the Lieu Unique he juggled with the artificial interaction between objects and sounds. In 2004, he composed the music for 'Stand' based on a musical and vocal improvisation with the choreographer Claudia Triozzi. His musical pieces are developed on sequences built from instruments, flute, guitar, Korg ms20, samples… Parasitic noises, bits of melodies and fragments of rhythms intuitively structure an erratic path sliding inside different levels of texture. Source: the artist.

!LOST!

The track was conceived as a loose wandering, in which, the vital lead would be a sampled and deconstructed fragment of female voice. The space of the track is made of multiple parallel layers of sound. The progress involves sliding between piano sequences, guitar riffs, scattered and rather noisy sound events. It reaches its conclusion with an organ loop acting as a tight breath and an open gate towards a possible dénouement.

Jopo Stereo Etude Electronique pour Violon & Marimbas

Track 6 — 6'11"

Jopo Stereo is just one of Jean-Philippe Renoult's sonic identities: writer, radio producer, sound artist, and cut-up DJ. Jopo Stereo is a solo musical concept that blends electronic compositions with voices and noises from a variety of musical backgrounds (pop, rock, disco, classical…). These tiny audio fragments are then tuned, detuned and mixed together to become part of an extended "sample dust" environment. To create these works, he never uses MIDI, just a multi-track recorder, computer and a few effects. As a cut-up DJ, Jopo Stereo mixes easy-dirty listening, beat hop, bleep house, groovy punk hillbilly, political discourse and spoken subtexts with romantic sonic sonatas. Jopo Stereo performs on the airwaves, in galleries, clubs, and through sound installations.
More info at www.project-101.com. Source: the artist.

Etude Electronique pour Violon & Marimbas

Photo: mirror project BZH

This piece is the result of a "real time" processing of different scales of loops sampled from one single violin note with just a hint of marimbas.
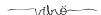
Aki Onda Eclipse

Track 7 — 11'54"

Aki Onda started making music with a sampler and a computer, and in 1990 formed 'Audio Sports in Osaka' with Eye Yamatsuka and Nobukazu Takemura. After releasing the group's first album, Onda moved to Tokyo and established himself as a producer. He soon became a sought-after studio technician, because of his in-depth knowledge of sound synthesis. As a result, he was involved in nearly 100 projects in Japan while still in his twenties. Between 1996 and '97, Onda set a base in London and started making his solo albums Beautiful Contradiction and Un Petit Tour, which reflected his visual and poetic sensibility. Soon he released two more albums: Precious Moment, in 2001, and Don't Say Anything, in 2002. All four albums are personal soundscapes, which he calls 'radio dramas'. Each contains a different story, with or without text. In recent years, Onda has often performed with multiple cassette recorders and electronics, using field-recording sounds he recorded himself as a diary. He started releasing the album series 'Cassette Memories' in 2003. The first of the series is entitled Ancient & Modern, and the second, Bon Voyage!

He has collaborated with such artists as Otomo Yoshihide, Jyoji Sawada, Sakana Hosomi, Toshimaru Nakamura, Tujiko Noriko, Haco, Ikue Mori, Alan Licht, Loren Mazza, Cane Conners, Noël Akchote, Joseph Suchy, SFT, Blixa Bargeld, Jac Berrocal, and Linda Sharrock. Currently living in Brooklyn, New York. Source: www.japanimprov.com/aonda/

Eclipse

It was a hot summer day. I was walking down a dusty street in New York's Lower East Side / I saw a black woman standing in a daze, looking up at the sky, wiping beads of sweat from her forehead / the sun beat down fiercely / a black drunk was drinking from a bottle of something which was wrapped in a brownish paper bag. The smell of alcohol evaporated into the boiled air / I heard the melody of an ice cream truck / at the street corner, cars were passing by in front of my eyes and ears / memories were crossing by too, (Hey Shelley, were you there?) / so many sounds, but they were all wiped out by the heat, the same, no sounds / so many lights, but I couldn't see anything... / is it a dream? I don't remember any more...
Text: Aki Onda.

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_ER__A_D_A_G_E_ What is playing is played

90's _ experimental - jazz - electronic - traditional - improv
00's _ electroacoustic - improv - soundtracks for stages and art pieces
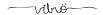
What is playing is played

How Does What is playing is played Work?

Most CD-players use an internal electric motor to generate a soundscape. The motor spins a weight, often a large ball bearing, around inside the case. Because the weight is off centre, the centrifugal force of the spinning causes a vibrating motion.

Electrical (plug-in) devices operate with a standard 120V wall current, and have heavier duty motors. They weigh more, but are also less prone to break down, and produce much stronger and consistent vibrations. Depending on the model, they may be designed so that an attachment or head is the primary locus of vibration.

Coil devices use spinning electromagnetic coils rather than a motor to produce movement. This makes them very quiet compared to motor-driven devices. They tend to produce more localised and 'finer' vibrations than their motorised counterparts.

Source: the artist.

Serge Comte/ Der Pickniker Love Me Again More

Serge Comte works with pictures, sounds and personalities on a daily basis. Perhaps because he began with video, he understood right away the dilemma between the screen and the loudspeaker. When he started arranging things on a computer it all became even clearer: data crisscross. We play sounds, sounds help pictures, pictures love texts and texts kill us. Given that he uses his two hands and both halves of his brain, he operates a uniquely open work, as every 'mono spirit' does. –Philippe DORAIN

Love Me Again More

I was bored. They cut off all my favourite cable TV channels for lack of payment. My Visa card was empty once more. Animals, Sports and Music became coded. No more clearclean TV stuff, but a blur, noisy and rather more hypnotic world, My 'télé' starts to talk beauty. Then came Der Picknicker, one of my avatars who collects sounds from the streets (rehearsals from garages, original soundtracks from movie theatres, guitar solos from concert halls) or corrupted sound files found on computers. He decided to record this song from the most commercial TV video clips, and give it this name, one hand on the broken antenna, hoping for the message to be heard somewhere. Text: the artist.

William Furlong Burnt Cakes

Track 10 — 7'17"

As an artist, William Furlong established Audio Arts magazine on cassette in 1973, and it now represents the most substantial archive of original recordings of contemporary art.

Furlong describes Audio Arts as, "a recorded space for contemporary art".

Working primarily in sound, his recent exhibitions include; An Imagery of Absence, Imperial War Museum, London, Sound Garden, Serpentine Gallery, London, and Tholsel, 'Intelligence, New British Art 2000', Tate Gallery, London, To Hear Yourself as Others Hear You, solo exhibition at the South London Art Gallery 2002/2003.

In September 2004 he presented a sound installation, Passage of Time, at the Oratorio di San Ludovico (Nuova Icona), Venice. Furlong is currently working on a new book for Phaidon Press, provisionally titled, Talking Art.

Burnt Cakes

BBC 21st Century Classroom, (Erin Barnes), staff and pupils of year 5, All Souls Church of England primary school, London, musicians from the Philarmonia Orchestra, London. Modus Operandi. Matt at Sonica. Copyright. William Furlong/BBC 2004

Burnt Cakes, is a new sound work commissioned by the BBC, arising out of a response to objects in the old sound or spot effects store at the Broadcasting House in London.

Objects from this 'treasure trove' were used over the years in radio productions to create or evoke an acoustic environment, to add authenticity, actuality and sonic context. In this work, 'background' sounds that were added to productions to support and enhance literary narrative are fore-grounded and celebrated for their own potency and ability to trigger imaginative responses in listeners' minds.

Burnt Cakes, combines a wide range of sound effects; from creaking doors, buzzers, a whistling kettle, bells, drums, a gravel path and water being poured into glasses to the creative reactions of young school children who used objects from the store to make and record their own sound effects applying various recording techniques and digital treatments.

As a result of his intimate involvement in the processes and procedures of sound recording and editing speech for Audio Arts over three decades, Furlong's work in sound uses the recorded voice as a primary creative material. Through the voice he explores a range of issues and ideas including humour, gender, ethnicity, age, geographical location, accent, class, timing, wit, implication, innuendo etc. His sound works include installations for a gallery or other specific locations/spaces, CDs, and broadcasts. His works are usually 'mapped' or choreographed sculpturally into the space where they are to be realised.
Source: the artist.

Globi Centanfanchantan

She says: "I'm still learning".

Centanfanchantan

This piece results from a divagation with my brother, Simon.

Starting with a recording, made in China, of chanting children, we were led to reconsider the core of the sonic matter. The shuffle of the Dictaphone was producing an oppressing background hum, which was a reminder of the intimate sensations experienced there, where nursery rhymes had turned into a monstrous brouhaha. This saturation of overenthusiastic voices came to trigger a sickly state that I have tried to replicate here. Source: the artist.

Ryoji Ikeda Op.1

Track 12 — 2'20"

Ikeda began his activity as a sound artist and DJ in 1990. In 1994 he started working as a composer for the multimedia art group Dumb Type. Since 1995 he has been intensely active in sound art through concerts (including a recent performance at the Centre Pompidou in Paris), sound installations and recordings. The albums +/- (1996), 0? (1998) and the recent Matrix (2001) have been hailed by critics as the most radical and innovative examples of contemporary electronic music. His collaboration with Carsten Nicolai gave birth to the Cyclo recording project.

In 2000 Ikeda created the sound installation Matrix for the Millennium Dome in London and Matrix (for and anechoic room) for the exhibition Sound Art- Sound as Media at the ICC in Tokyo. He has participated in the important group show of sound art 'Sonic Boom', curated by David Toop at the Hayward Gallery in London. The versatile range of his research is demonstrated by his collaboration with the Japanese architect Toyo Ito, presented at the Louisiana Museum in Copenhagen, Denmark, in the exhibition Vision and Reality (2000). He is currently taking part in the exhibition 'terminal five' in a disused part of Kennedy Airport, NYC.

Sources: www.brainwashed.com/ryoji/bio.html
and www.terminalfive.com.

Track Title
Taken from the album op. [Touch # TO:60, 2003]. Published by Touch Music [MCPS]