

SEPTEMBER 25

5 - 6 MST

EMERSON AND STERLING

The third show in the four part series Short Horizon (2008)

ANNA FRIZ

EMERSON AND STERLING involves VLF and acoustic recordings in and immediately outside Friz's house in Toronto. Additional filtering achieved with mason jars, theremin, radio interference, and delay.

Short Horizon is a new work that seeks to balance documentary, imagination, and reverie: specifically working with acoustic field recordings and recordings of sounds transduced from VLF (Very Low Frequency) antennas in order to create deeply textured compositions, a practice that Friz has dubbed 'urban field(s) recording'. This work broadly proposes transmission as an environmental state or landscape in and of itself. The artist is particularly interested in the relative flatness and depth perceivable in both acoustic and Hertzian space, and in the diminishing horizon in her city as a result of urban design and an exponential increase in wireless infrastructure (or EM clutter).

The Short Horizon project is a co-production of the Future Cinema Lab (www.futurecinema.ca)

Anna Friz is a sound and radio artist, and a critical media studies scholar who divides her time between Toronto and Montréal. Friz became actively involved in Canadian independent community radio in 1993, and was programme director at CiTR from 1997-2000 where she curated 24 Hours of Radio Art in 1999 and 2000. Friz is a free103point9 transmission artist, and has performed and exhibited transmission-based works at festivals and venues across North America, Europe, and in Mexico. Her radio art works have been commissioned by national public radio in Canada, Austria, Germany, Danmark and Mexico, and heard on independent airwaves in more than 15 countries. She participated in the Banff New Media residency, "Human Voice/Computer Vox" in 2001.

SEPTEMBER 26

5 - 6:15 MST

ROCKY MOUNTAIN DISCS MICHAEL BIRCHALL

For this show Michael will be joined by a special guest, Sylvie Gilbert – Senior Curator of the Walter Phillips Gallery. Guests appearing on Rocky Mountain Discs must imagine themselves stranded in the middle of the Rocky Mountain's, and choose eight pieces of music to take with them; discussion of their choices permits a review of their life. Aside from music, they are permitted one book, excluding the Bible or other religious work and the complete works of Shakespeare, which are already present in the mountains to force more original choices. They will also choose one luxury item which must be inanimate and of no survival value - good quality alcohol is permitted.

Michael Birchall is the current curatorial-outreach work-study with the Walter Phillips Gallery.

SEPTEMBER 26

6:15 - 7:30 MST

ELK RADIO PETER HOBBS

Playing on the idea that many animals in Banff are radio collared and are constantly emitting broadcasting signals, I am proposing to tap into these signals – both literally and figuratively – and present an interspecies conversation. This conversation will be a mixture of animal calls, movie soundtracks, popular and classical music, sound effects, and spoken word. Interspersed throughout this audio experiment will be the excerpts from a variety of scientist, poets, and theorist, such as Gary Snyder, Donna Haraway, and Dr. Doolittle. The aim of this program is to use splicing and montage techniques as a way to imagine what an elk-human conversation would sound like.

Peter Hobbs is an artist working in performance, video, and installation art. His exhibition record includes Mercer Union in Toronto, Galerie 101 in Ottawa, Latitude 53 in Edmonton, the University of Rochester, and the Nunnery Gallery in London, England. He has been fortunate to attend two thematic residencies – Big City (2000) and Making Artistic Inquiry Visible (2008).

For more information on Peter Hobbs: <http://www.peterhobbs.ca/>