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**A S S E M B L A G E :**  
**A F O U N D P O E M**

**Saturday November 7<sup>th</sup> 2009**  
**Royal Canadian Legion – Lancaster Room**  
**Regina, SK**

**Doors at 7PM Show 7:30PM**

<http://www.holophon.ca>



**guest curated by Tracy Hamon**

# CURATOR'S NOTE

**Part of where you are is where you've been. If you aren't too sure where you are, or if you're sure but don't like it, there's a tendency both in psychotherapy and in literature, to retrace your history to see how you got there.**  
**-Margaret Atwood, *Survival*.**

Part of conception of art is reaching back—looking, as Atwood says, to where we began. In creating *Assemblage: A Found Poem*, my idea was to sift through the past influences of Modernism and the beginning of the avant-garde, to incorporate the multi-faceted roots that started us in new ideas about text and sound. By searching back to Modernism, and the roles of the modernists, from Gertrude Stein's hermetic word play, to Ezra Pound's advice to "Make it new," to Luigi Russolo and his manifesto *The Art of Noises*, I began to realize that a collaborative performance based on past ideas could be brought together into a composition that produces something innovative and fresh. I have incorporated those foundational fragments of influence, to produce a new form of poetry/sound that disrupts and delights the senses.

The works I selected in this concert event all contain elements of rhythm, text and movement. Footsteps, electroacoustic sounds, heartbeats, and visual elements work together with words to shape what I term as a "found poem." I anticipated that the combination of each piece of art into one performance would generate an audio/ visual experience, and that this distinct concert will offer the audience the chance to encounter various forms of inspiration. The pieces are a combination of live performances with pre-recorded pieces/text/voice, and the various mediums offer the audience an arrangement in which to interrogate the creative process.

The combination of songs, images, sounds and film actively involve the spectator in the consumption of, and the production of meaning—the observer/listener uses more than one sense to make sense of what is happening, accumulating meaning through association. The concert intends to interrupt the flow of narrative through montage, or short pieces of sound/text overlapped, and I hope to provide the audience with the opportunity to be "modernised", and enlightened, by the interplay of art.

- TRACY HAMON

# Concert Program

## ACT 1 ONE1

### **Johanna Bundon—*Echo and the Floating Spar* 8:00 (sound/dance performance) 2008**

Echo is a second and distant cousin to the initial impulse. An impulse started somewhere in the limbs - *you touch my arm, I touch your hand*- thus began the dance. This is a duet for body before it occupied the breath and lungs. It was composed entirely of memory; the grooves worn well in space.

### **Kris Brandhagen—*Ringmaster* 12:00 (video poem and performance) 2009**

This work is in the form of a body of letters to the Tightrope Juggler from the Ring Master—a poignant fictionalized version of how the Ring Master became enamoured with a woman who, in the end, did not choose her. It explores love, lust, control, dependency, recklessness, sex and illusions of grandeur.

### **Tatjana Bohme-Mehner—*Soundsounding* 2:14 (sound/text) 2009**

**Soundsounding** is a piece based on simple sampling techniques. It was inspired by the experience, that the words different languages use to express "sound" not only don't mean the same, but even have a very different sound structure and expression themselves. For this time I started to let "sound" sound.

### **Beatrix Moersch—*Spracheofme* 2:34 (sound/text) 2009**

**"Sprache of Me"** explores the language duality that exists in Canadians who are born to immigrants. The core language is buried by advanced linguistics in a foreign tongue, creating a dual identity. The language felt closest to the heart is crippled by disuse and stunted by lack of exposure to concepts that move beyond the everyday.

### **Giuseppe Rapisarda—*The Day Before* 6:17 (sound/text) 2008**

The idea of this composition was born while I was watching TV. The television was broadcasting Tony Blair's discourse to the UK Parliament, asking the agreement to the participation to the war against Iraq. Then my mind started to imagine something that had not happened yet.

### **Andrew Wenaus—*Chorus* 6:15 (sound) 2009**

Wenaus collaborates with vocalist and composer Christina Willatt under the alias *Wurmwd*—they are a group that is interested in combining pop music with the art song form.

### **Sibylle Pomorin—*Mo(u)vement Track 2* 4:50 (sound) 2002**

**Mo(u)vements** was written during a 3-month residency at the Musikakademie Schloß Rheinsberg, and consists of electronically edited sounds of the cello and the piano. During this time in Rheinsberg, pieces for the piano trio arose in opposition to the electro-acoustic music.

### **Intermission - 15:00 CD loop of Kelly-Anne Riess's Poem "On Letters and Poetry"**

**"On letters and poetry"** is read by Kelly-Anne Riess and Tracy Hamon. It looks at how the poem takes on different meanings when read by different speakers. The two voices laid over top of each other create a repetition that emulates the daily grind of work in an office job. In the background of this recording, the listener can hear a heart beat, which connects our biological life with the daily problems, such as paying the rent.

# CONCERT PROGRAM

## ACT 2TWO2

**Kelly-Anne Riess—poetry performance**

**Andrew Wenaus—*Cymbals are central* 1:00  
(sound/text) 2009**

**Mark Zaki—*Sound Seen (and some not quite)* 8:32  
(sound) 2002**

***Sounds Seen*** is part of a series of “sonic mobiles”. Its material forms an environment that allows glimpses of an imagined larger scale. Real-world sounds were recorded, aligned and juxtaposed against their “found” and processed counterparts. Elements pass by each other sometimes in opposition, sometimes colliding, but always in some state of motion and collusion.

**Kelly-Anne Riess—*Eight Blocks* 1:05 (video) 2009**

The film ***Eight Blocks*** gave me an opportunity to place concrete images with the words of a poem I wrote by the same name. This means the language of the poem in the video is reduced to representing one specific office situation for all audience members, whereas in the book form, the images are left to the reader's imagination.

**Dale Jonathan Perkins—*The Cuckoo Burrough* 8:08  
(sound) 2008**

***Cuckoo-borough*** explores the auralisation of exhaustion, pathetic inadequacy and anger; the potential symptoms of cultural anxiety. The piece relies on asynchronous loops as a structuring device that supports a number of vocal statements along with other heavily transformed materials such as textures and glitch artifacts.

**Andrew Wenaus—*Chaos Mix* 6:10 (sound) 2009**

**Sibylle Pomorin—*Mo(u)vement Track 1* 3:34 (sound)  
2002**

**Lia Pas—*Sursurrations* 10:00 (video) 2009**

***susurrations*** is a piece about the heart: its anatomy, its sensations, its spiritualization, its romanticization. Visceral imagery, found and poetic text, and keening music are combined in symbolist and ritualistic processes.

# Artist bios

**Tatjana Böhme-Mehner** holds a PhD in musicology and is currently engaging in research on electroacoustic aesthetics in France and Germany. She has a wide range of publications, projects, and paper presentations, and teaches at several German Universities. Recently her compositions were selected in FrammentAzioni Competition, Udine (1), 2008 (Cowbell Etudel), WEALR09 (Soundsounding)).

**Kris Brandhagen** did a little housekeeping, splashed her feet, was squeezed like a lemon, did a little of this and a little of that, is a busy lady who lives in a house with a bird and has some friends—all of which makes her happy. She is also a poet currently living in Regina.

**Johanna Bundon** is an artist based out of Regina, and is a graduate of Les Ateliers de Danse Moderne de Montreal Inc. and Regina Globe Theatre's 2008 Actor Conservatory. Her artistic practice includes contemporary dance performance/choreography and a physical approach to theatre creation. Recent works include: *A Thirst Undone* (2009), *CLOSETS* (2008), *Scribe & Gretel* (2007) and solo work, *I used to like my poetry* (2005).

**Beatrix Moersch** has a degree in Film Production and Studies from the University of Regina, and will soon be going on to do her Master's in Sound Design. Her films have screened at several film festivals including the Toronto Images Experimental Arts Festival, but this is her first professionally presented audio work.

**Lia Pas** is a multidisciplinary creator-performer based out of Saskatoon, SK, who works in the music, writing, and theatre. She has published three books of poetry, been broadcast on CBC Radio, and has performed to sold-out audiences in Canada, the US, and the UK. Her current project-in-progress, *splanchnologies*, is an interdisciplinary performance piece exploring anatomy as image.

**Dale Perkins** is a Senior Lecturer at Leeds College of Music (UK) where he teaches electroacoustic music composition. ***Voice Without Words*** was selected as part of the **Bourges**

**Sibylle Pomorin** studied Music and Composition in Münster and Hamburg. She has received composition commissions for ensembles, festivals, broadcasts and theatre. She has also been awarded numerous prizes, such as first prize at the international composition contest "Soundscapes voor 2000" in the Netherlands and has been supported by work and study stays in New York, Istanbul and Mexico.

**Giuseppe Rapisarda** was born in Catania in 1972. He graduated in Piano, Electroacoustic Music and Music Composition at Istituto Musicale Vincenzo Bellini (Catania, Italy). He took part in masterclasses with Barry Truax, Giacomo Manzoni, Alexander Chaikovsky, Trevor Wishart, Alessandro Solbiati. He teaches Electroacoustic Music at Conservator of Music "G. Verdi" in Turin, Italy.

**Kelly-Anne Riess** is a freelance journalist, copywriter, filmmaker and poet based in Regina, Saskatchewan. She has worked on television productions that have aired around the world on networks such as A&E Biography and History Television. She is also the author of two books, the *Saskatchewan Book of Everything* and *To End a Conversation*.

**Andrew Wenaus** was born in 1983 in Regina Saskatchewan and, regardless of requests by puffy-cheeked missionaries, never plans on being born again. Presently, he is collaborating with vocalist and composer Christina Willatt under the alias *Wurmwd*, and currently working on his PhD in English literature at the University of Western Ontario. He lives in London, Ontario.

**Mark Zaki's** eclectic career encompasses composition, performance, media technology and the digital arts. He currently teaches at Rutgers University where he is director of the Rutgers Electro-Acoustic Lab (REAL). He lives outside NYC with his wife, two daughters, three cats and a considerable amount of software.

**International Electroacoustic Music Competition (2009).**

## ABOUT THE CURATOR

Tracy Hamon was born in Regina, Saskatchewan and currently resides there. She holds a BA Honours in English from the University of Regina and is currently waiting to defend her MA in English with a creative thesis at that institution. She works part-time as a barber/stylist and is Colony Coordinator for the Sask Writer's Guild. She serves on the board of the Sage Hill Writing Experience and is the director of the Vertigo Reading Series. While her work has been published in numerous literary magazines, Thistle-down Press published her first book of poetry, *This is Not Eden* in April of 2005, and it was a finalist for two Saskatchewan Book Awards that same year. In 2005, she won the City of Regina Award for a second manuscript of poems. More recently, she was short-listed for the 2007 CBC Literary Awards for "Standing at the Window," a section from her thesis manuscript of poems based on the expressionist painter Egon Schiele. Her second book of poems *Interruptions in Glass* is forthcoming from Coteau in spring 2010.



Thank you

Sask Arts Board



About holophon.ca

holophon.ca is a non-profit arts organization, website and concert series based in Regina, SK that engages with sound as an artistic medium. holophon.ca aims to unite artistic, geographical and cultural communities through sound.

holophon.ca regularly connects with diverse communities through a guest curation model, organizing presentations from unique perspectives that celebrate sound as an engaging artform. This event celebrates the combination of spoken word, poetry and voice in sound-art. holophon.ca is Charlie Fox, Erin Gee and Eric Powell.

This event is possible thanks to the generous support of the Saskatchewan Arts Board.

