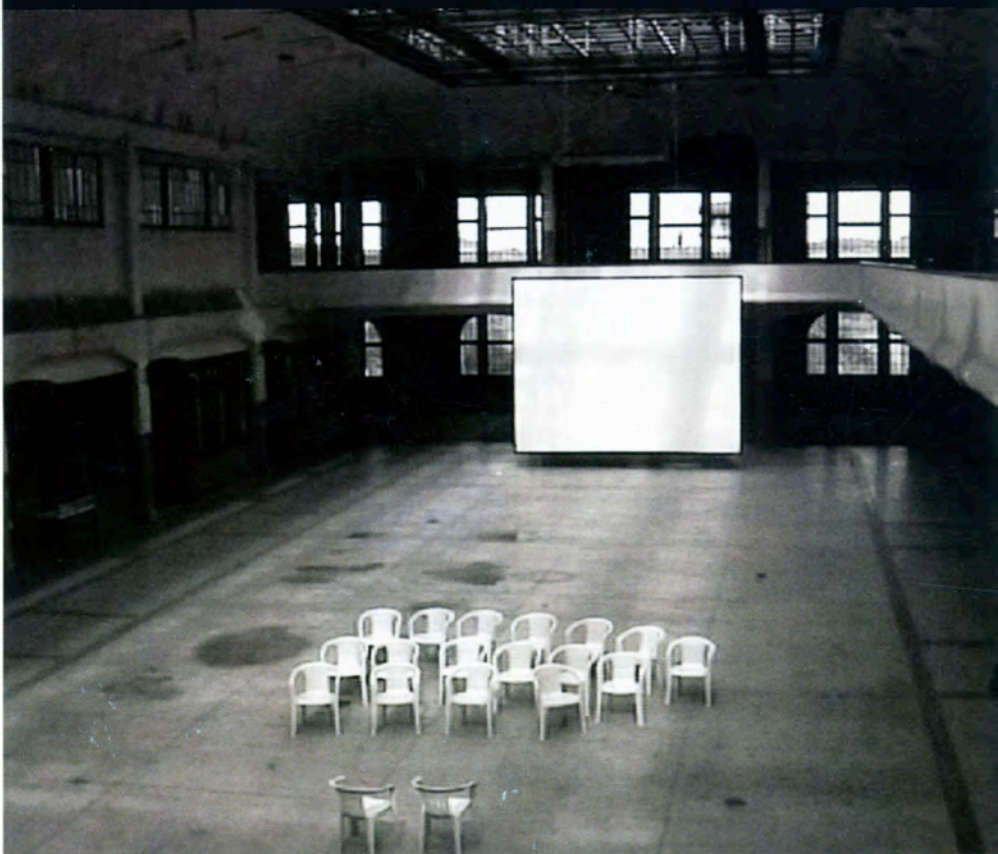


IM

on very special brief occasions

AUVID (CZ)
Pierre Bastien (F)
Maria Blondeel (B)
Harald Busch (D)
Annalisa Cattani (I)
Guy De Bièvre (B)
Rik De Boe (B)
Zjuul Devens (B)
Lieve D'hondt (B)
Petra Dubach (NL)
Ludo Engels (B)
Yukio Fujimoto (J)
Hiroko Ichihara (J)
Guus Koenraads (NL)
Maciunas Ensemble (NL)
Peter Morrens (B)
Phill Niblock (USA)
Vaclav Ondorusek (CZ)
Paul Panhuysen (NL)
Fabrizio Rivola (I)
Kyoko Sawanobori (J)
Jio Shimizu (J)
David Tucci (I)
Mario Van Horrik (NL)
Leon van Noorden (NL)
Michael Vorfeld (D)
Dirk Wachtelaer (B)
Stevie Wishart (AUS)
Ladislav Zelezny (CZ)



FLACC - GENK
EXPERIMENTAL INTERMEDIA - GENT
VOORKAMER - LIER

Koolmijn Waterschei - Genk



IM(7-9/9): on very special, brief occasions

From September 7 until 9, 2001, Experimental Intermedia (Gent), Voorkamer (Lier) and FLACC (Genk) organised a weekend of concerts, performances and installations. With IM they proposed works of audio artists and visual artists from Belgium, The Netherlands, Italy, Germany, the Czech Republic, U.S.A. and Japan. The roots of IM are to be found in the international exchange projects Puddles (since 1999) and Among Others (since 1997) the core of which is the dialogue between artists within their artistic practice.

IM had a particular approach to the presentation of art. The artists had two weeks on location, in Waterschei, to experiment and to develop an unmediated relation between the environment and the media they use.

Most of the participating artists are themselves involved in artist organisations. The artist organisations have grown in recent years to become a major phenomenon and are as such supported by the art world. The artists/organisers achieve a relative independence thanks to an active involvement in the initiatives and the presentation in their own spaces: they take part in the history and development of the initiative. IM was intended as a meeting place for artists and art lovers and wanted to stimulate networking between artist organisations in different countries. It was a forum where artists could communicate with each other about their differences and experiences, regardless of the historical circumstances or geopolitical and cultural structures. The core of IM was the common artistic interaction with the site and the combinations of different work methods and artistic disciplines. An 'artist talk' also took place, about the exchange concept and similarities and differences in attitude and practice in Europe, Japan and America. Also on the agenda were: the environment and context in which artists produce and present their works, the position of the artists in the various countries and the relation between the art institutions, the initiative and the artist.



BASEMENT

AUVID (CZ) | Stevie Wishart (AUS) & Ludo Engels (B) | Zjuul Devens (B)

GROUND FLOOR

Rik De Boe & Peter Morrens (B) | Lieve D'hondt (B)

PROJECTION ROOM

Harald Busch (D) & Dirk Wachtelaer (B) | Maria Blondeel (B) & Michael Vorfeld (D) | Pierre Bastien (F) | Kyoko Sawanobori (J) | Rik De Boe & Peter Morrens (B)

SECOND FLOOR

Paul Panhuysen (NL) | Yukio Fujimoto & Hiroko Ichihara (J) | Pierre Bastien (F)

CONCERTS (SECOND FLOOR)

MACIUNAS ENSEMBLE | Phill Niblock (USA) | Stevie Wishart (AUS) & Dirk Wachtelaer (B)

CONCERTS & PERFORMANCES

Paul Panhuysen (NL) | Mario Van Horrik & Petra Dubach (NL) | Annalisa Cattani, Fabrizio Rivola & David Tucci (I)

THIRD FLOOR

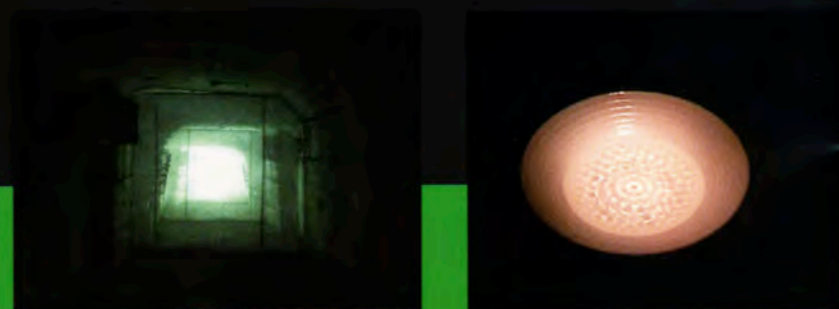
Annalisa Cattani, Fabrizio Rivola & David Tucci (I) | Jio Shimizu (J) | Mario Van Horrik & Petra Dubach (NL) | Guus Koenraads (NL) | Leon van Noorden (NL)

AUVID (CZ), Ladislav Zelezny & Vaclav Ondorusek

Innerwaves, interactive installation

This installation consists of two distinct parts. The real time projection with the night vision camera is different from what had been originally intended. There would have been a sensor and software to cut the signal as soon as motion was detected. Images would only be projected if people in the corridor were standing still. This was not possible, because the computer crashed. Still, what you see is a puzzling set of images, which is in fact nothing other than visual feedback. The projection shows what the camera records - including the projected image. As a result the images are mirrored, they are different in size, and they fade into the distance. The sonic counterpart is a set-up of a loudspeaker cone with water, in which sounds emitted by the speaker are visible as vibration patterns. The lamp produces a faint reflected image on the paper hanging on the wall. The sounds themselves are samples of kalimba (also called mbira), also used by Pierre Bastien in his concert of Saturday September 9. (RVP)

Photo: Pater B. Kaars



Zjuul Devens (B)

Beheading, video installation

At the other end of the basement, opposite to the installations of Auvid and Wishart/Engels, Zjuul Devens presented his video installation 'Beheading', a work based on the theme of the beheading of John the Baptist and Salome's dance. Eddy Becquart worked together with Dorien Wynants on the dance of the seven veils. These seven dances were shown at the same time, whereby the normal synchronisation was replaced by a simultaneous presentation on eight monitors, six loudspeakers and a slide projection. The music by Xavier Verhelst was played as a canon on three sound systems, giving the separate rhythms of dance and music a new natural unity. (GDB)



The ground floor of the coalmine building with its column grid was divided into three areas: the Projection Room, a real room within the space, and the areas occupied by the works of Lieve D'hondt and of Rik De Boe and Peter Morrens. Both works shared the huge space without physical separation - you could see one through the other - coexisting nonobtrusively.

Stevie Wishart (AUS) & Ludo Engels (B)

Tracking, interactive installation

For this installation I want to refer back to a piece of a famous musician/artist who took part in the Sonambiente sound art festival in Berlin in 1996. Brian Eno had a room in which he projected slides while his soft new-age computer generated music was playing. He had not counted with the noise produced by the mechanism of the projector, so that every few seconds the meditative atmosphere in the room was chopped in pieces by the rotation movement of the carousel and slides being lifted and dropped. In this installation with Ludo Engels' slides Stevie Wishart, who plays the hurdy-gurdy in the Australian improvisation band Machine for Making Sense and in an ensemble for Medieval and Renaissance music, has chosen for a very elegant and straightforward way to provide sounds. She attached contact microphones to the projectors, feeds the signal picked up from the movement of the fans and the carrouseles to processors. This way she has turned the action of the machines into a continuous backdrop to the visuals, synchronizing the sounds with changes in the projected images. She has integrated the dry sounds into the piece. (RVP)



Rik De Boe & Peter Morrens (B)

La Sonora, installation

Mostly neatly lined up: 16 sinks, 3 stands, 4 pans, 3 barrels, 15 neon lights, 5 hard hats, 1 shovel, 2 desks, 1 duplicator, 5 file cabinets, 12 ringed file holders, 1 empty bottle, 7 fuse holder boxes, 1 motion detector, 5 pairs of shoes, 1 chair, 4 large wooden boxes, lots of dust, 1 coffee machine, 32 pieces of nondescript materials (probably not so nondescript to a coalminer), 1 video beam, 24 lockers, 23 pieces of wood, 2 (metal) tables, once 30.000 coalminers, 4 faucets, 2 loudspeakers, 6 doorknobs, 2 artists, 1 electronic siren, 3 buckets Jacques Prévert would have added "and one raccoon." But the alarm going off told us we were not supposed to walk over the rope that separated it all from the rest of the space. (GDB)





Lieve D'hondt (B)

Here and there, installation

Presence, or rather omnipresence: being in one room and at the same time being in another, virtual, room within the artwork. Lieve D'hondt transposed with simple means (a line drawing on the floor) a Japanese gallery into the coalmine building. Next to this superposition the space was expanded four dimensionally with projections of light and text onto the many columns and into the void. Movement allowed changes in perspective resulting in an unfolding of the room within itself. The boundaries of the work were vague and where the light vanished into the darkness infinity took over. On the columns words fell apart into syllables or syllables came together as words confirming the experience: perception here there distance present movement. (GDB)



Maria Blondeel (B) & Michael Vorfeld (D)

256kHz, video (14')

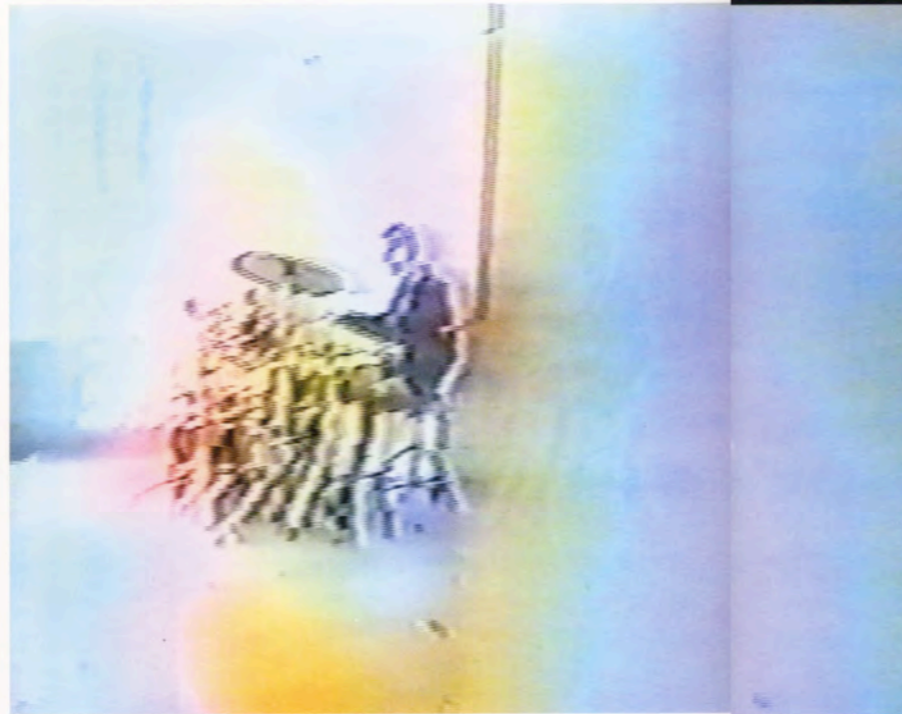
The second video, '256kHz' by Maria Blondeel and Michael Vorfeld, was an impressive example of visual and aural interpenetration. This is the work of two artists: one an electronic sound artist and the other a percussionist, one projecting light and the other using light sources almost as objects. What we heard and saw was a contrapuntal dialogue between light controlled square waves and subtle percussion, though not always percussive, sounds, accompanying or accompanied by a visual happening of light projected onto and into light, bright white and incandescently coloured yellow, blue or red. (GDB)

Harald Busch (D) & Dirk Wachtelaer (B)

How to Vanish, video (33')

'Projection Room' was a limitative description of what this space offered. Most of the time there were indeed video projections onto a huge screen.

'How to Vanish' by Harald Busch and Dirk Wachtelaer was a superb example of the use of very simple but highly efficient means to vanish. A brief video and audio recording, both featuring a percussionist and a circular walk through the rooms of a building, have been copied over and over, from one tape to the next, until the original contents have completely vanished. Though the idea might recall Alvin Lucier's work 'I am Sitting in a Room', it is very different. Lucier's experiment explored the acoustic qualities of a room, while the work of Busch and Wachtelaer explored the [de]generative loss of technological media (the VCR and the cassette recorder). The original images gradually vanished into psychedelic colour fields very unreal and quite different from what one would expect from the concept while the sound gradually drowned into the surf like tape hiss. (GDB)



Pierre Bastien (F)

concert

Next to the video projections the room also hosted two audio performances. Pierre Bastien performed sweet modal pocket trumpet improvisations accompanied by a wide array of small amplified mechanical music machines, the operation of which was magnified by three tiny video cameras and projected onto the screen behind the performer. The whole show was a compelling resizing experience: resizing the machines, resizing the melodies, resizing the rhythms. (GDBi)





Kyoko Sawanobori (J) Honey, Beauty and Tasty, DJ performance

The other performance adequately concluding the second evening was 'Honey, Beauty and Tasty' by Kyoko Sawanobori and combined music, gesture, and highly suggestive eroticism. Kyoko Sawanobori performed with a regular two turntable DJ setup; even the records she used were regular DJ vinyls of assembled looped sounds and beats. The only odd element in the setup was a container with faucet, filled with liquid honey, hanging over one of the turntables. Kyoko Sawanobori - almost ceremonially clad in a black gown - opened the honey faucet and slowly honey drops fell onto the record underneath it. She then proceeded to lick the honey off the revolving record, thereby slowing it down or stopping it or moving it backwards, having the needle jump up and down. Meanwhile she would control the mixing desk, altering the balance between the two records, creating a weird mix of regularity and irregularity, distracting the audience from the aural happening with the oral one, with ambiguous tongue control, eye contact and body language, finally fading out with the repetitive groove end clicks of the 'clean' record. (GDB)



Rik De Boe & Peter Morrens (B) MEIN, video (16')

Paul Panhuysen (NL)

As the World Turns, sound installation



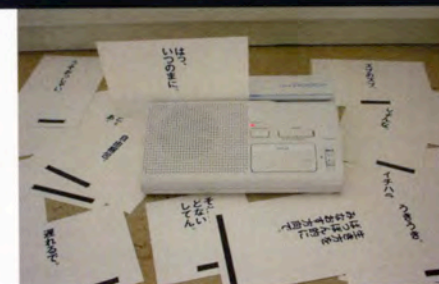
architecture more playful and colourful, turning its rather straightforward symmetry into a complex web of interconnections. On Friday he played the installation with Hélène Panhuysen, Pierre Bastien, and Lucas Pellens. On Sunday he conducted workshops teaching visitors individually how to play the strings. (RVP)

This is one of Paul's long string installations through which he can respond to and play with the characteristics of a site, both on a formal level and as regards its inherent qualities. The corridor where he made his present installation is architecturally very strict and symmetrical, with a gallery on the first floor supported by equidistant columns and a cast iron balustrade running around it. Paul used the balustrade to divide the space lengthwise into four equal squares divided and bordered by five uniform rectangles. The grid, formed by the corners of the squares, was projected on the floor at an angle of approximately 45 degrees. Both grids were marked by painting cans, one set hanging from the balustrade, the other standing on the ground. All corresponding points (except one) between the two grids were marked by cans of the same colour, and connected with steel wires. Walking around the installation on the ground floor and along the gallery revealed a wealth of relationships between the strings, because of their respective angles in space, resulting in ever shifting perceptions of perspective. As he did in so many earlier installations, Paul managed to open up the imposing character of the site, making the

Yukio Fujimoto & Hiroko Ichihara (J)

Ichihara Talking, reading machines

Yukio Fujimoto and Hiroko Ichihara offered the visitors verbal communication prostheses. Operating one or two machines reading perforated cards they could speak or converse in virtual mechanical Japanese. (GDB)



Pierre Bastien (F)

Musique des Émanglons, sound installation

I was trying to find whether this installation responded to the movements of the viewers, by way of sensors. This is not how Pierre Bastien works, and wants to work. In fact, the working of this installation, the moments at which any element is switched on and off, is determined by a mechanical system. Musique des Émanglons is inspired by the writings of the Belgian traveller and author Henri Michaux, who in one of his books "Voyage en Grande Garabagne" has invented a people, whose habits he describes. Their musicians are very discreet, playing their music in a different room from where the audience is sitting. It is a music that comes on slowly, then vanishes, then reappears - as if it was travelling around a hill or a mountain. This idea of not being seen, not wanting to be seen, was in fact important for Michaux as well. Only one photograph of him is known. And, as Pierre told me, he sympathizes with that. He does not feel the need to be in the spotlight too much. As one could see in his concert, in which he diverted attention away from himself by showing real time projections of his automatic instruments as they were making their music. (RVP)



Photo: Pieter B. Kiers

Maciunas Ensemble (NL)

Out of the Dark, concert

Paul Panhuysen
Jan Van Riet
Leon Van Noorden
Mario Van Horrik

Performing on electric monochords and remote effect processors.



Stevie Wishart (AUS) & Dirk Wachtelaer (B)

Improvisation, concert

For electric hurdy gurdy, percussion and live electronics.

Stevie Wishart, electric hurdy gurdy
Dirk Wachtelaer, percussion, electronics

Phill Niblock (USA)

concert

Hurdy Hurry

For one live and many prerecorded hurdy gurdies.

Guitar Too, For Four

For one live and many prerecorded guitars.

Pan Fried

For prerecorded pianos.

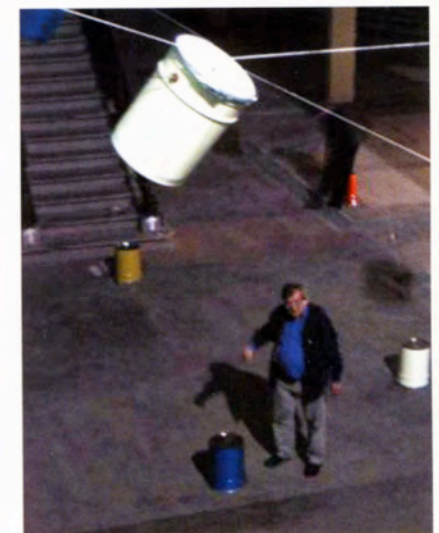
Phill Niblock, computer, video projection
Stevie Wishart, hurdy gurdy
Guy De Bièvre, guitar



Paul Panhuysen (NL)

As the World Turns, concert & workshop

Long string sound installation.





Mario Van Horrik & Petra Dubach (NL)

Flexitar, concert

For 2 guitars and flexible feedback setup.

Jio Shimizu (J)

Seven Different Slit Windows, sound installation

This installation, as Jio Shimizu says, is a model of perception. It is based on the assumption that differences between individuals in the structure of their sensory organs (ears, eyes) will transmit information to the brain in a different way. It is a translation into sound of the concept of a slit window, which can show the characteristics of a light wave. In such a filter slits are positioned at regular distances. Here, sound (as picked up by a microphone in the room) is cut off in regular intervals, thereby creating through interference new sound patterns, in which the original sounds are still discernible. The frequencies at which the sound is cut off and turned on correspond with the length of the wires stretched on the ground. The shorter the wavelength and the frequency the closer you get to the frequency range of the voice - and this can be heard clearly through the headphones, which reproduce the inflections of voices of people talking in the room. This installation works best when the space is relatively silent, and there is a minimum of interference from continuous sounds. (RVP)

Annalisa Cattani, Fabrizio Rivola & David Tucci (I)

Tea Time, performance

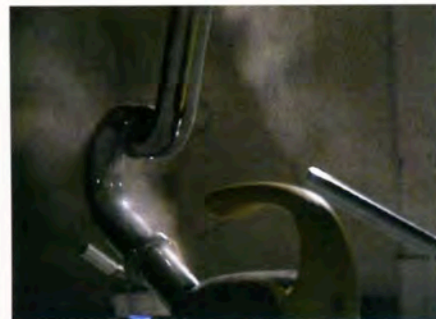
For gas burners and water kettles.



Annalisa Cattani, Fabrizio Rivola & David Tucci (I)

Tea Time, sound installation

Tea time is an installation that strikes one immediately as very social. It refers to a time-out from work, during which people come together, have something to eat and drink, and talk among themselves. Like a circle of friends, long time acquaintances. While most installations in this event enter into some dialogue with their environment, the way these kettles have been set up in a circle they look as if having turned their backs on it, ignoring what is around them, or even negating it. The working of the installation is simple. Water in the kettles is heated on camping gas burners; as soon as the water boils, the pipes start whistling. Not in the shrill manner of kitchen tea kettles, but with rather more mellow (though still quite powerful) sounds. The installation can be played by regulating the gas flow of the burners. Not only will different kettles enter or leave the conversation, pitches will slide up and down, or jump octaves. This creates wild, unstable harmonies. As the gas burns up, the conversation between the participants ends, fizzling out as will also happen often in real life. Nothing left to say. (RVP)



Mario Van Horrik & Petra Dubach (NL)

Interference, sound installation

This installation works on feedback. The copper plates hang from wires to which contact microphones have been attached. They are hung in such a way that they just touch the amplifier. When the amplifier is turned on and set to full volume, it produces white noise, which makes the plates vibrate. This vibration is audible as the deeper sound in this installation. Because of this vibration the plates will come loose from the amplifier and fall back, hitting it again, thus creating the higher sounds. All the sounds and vibrations are again picked up by the contact microphone and fed back into the system, producing a continuous sound. The irregularity of the movement (enhanced by the draft in the building) creates differences in the sound over time. Lamps make the ripples moving through the plates visible, which, in conjunction with the sounds hovering in the space, is especially effective after dark. Sound and placement of the plates make this work command the full width of the top floor without becoming obtrusive. (RVP)



Guus Koenraads (NL)

Still polaroid, installation

This installation spans a rather large space. It is made up of several works, of which some are older pieces and some were made or adapted for this occasion. The first work consists of two long and high wooden tables placed parallel to each other. On the surface of both are two rows of Polaroid pictures (all taken on one single day), and two rows of slowly burning novena candles - one candle as lighting and guard for each photograph. The pictures on one table show details of the inside and outside of the place where the artist works and lives; the pictures on the other table show details of the inside and outside of the mine building. By the way Guus positioned himself to make the pictures, they have become emphatically two-dimensional. The overall structure of the subjects is not visible - the images seem to be composed of areas of different monochrome colours and hues, quite like his paintings. In this way he forged a link between the place and himself, his own life and work. This was also expressed in the other pieces of the installation - a small square painting in a large rectangular frame of very carefully smoothed plain wood; a pair of white objects on pedestals that function as positive and negative of one another, forming a perfect fit; a ground plan of these two inverted shapes, and a brick of Belgian freestone with two words on it that form an anagram but are also related intrinsically. The latter two works have been placed in the furthest corner, where ferns and mosses grow because of water leakage into the building - giving that spot a peculiar, wild gardenlike aspect. One essential characteristic of Guus Koenraads' work is the way he creates a balance between opposites, between contrasting elements, forging a complementary relationship between them. This essence is an integral part of his installation as well, even at the most basic level, as he has put his meticulously constructed pieces in an environment that bears all the signs of neglect. The care and respect that is so clearly part of his work serves as an antidote, a relief, to the state of disuse of its surroundings here. The two pieces in the corner seem to function as a gift to the place: hardly conspicuous they seem to be there for the garden rather than the spectator, who will easily overlook them. And yet, the brick is a cornerstone in more than one sense - bearing the Dutch equivalent of the words "creation" and "reaction" it refers directly to Guus' position and work in respect to the place.

Guus Koenraads' installation is the only one in this event that is in itself silent. However, the sounds from Petra Dubach's and Mario van Horrik's work, with which it shares this part of the building, seem very appropriate to it, creating an unusual sense of unity between them. (RVP)

Leon Van Noorden (NL)

Drainpipe Marimba "Les marteaux sans maître", sound installation & concert

This installation consists of four CD Walkmen, each connected to two computer speakers via the two-channel output. Each speaker stands in front of a PVC tube. These eight tubes are all of different length, tuned to a diatonic scale. The sound is thus coloured by the resonance frequencies of the tubes. The four CDs each contain a piece of tone pulses, a piece of noise pulses and sections of silence. These pieces have different durations in the four CDs. As the disks play in loops the combined pattern of the 4 disks changes all the time. (RVP)



'IM(7-9/9): on very special, brief occasions', a week-end of concerts, performances and installations, took place from September 7 until 9, 2001, at Koolmijn, Waterschei-Genk. Experimental Intermedia, Voorkamer and Flacc thank all of the participating artists for their contribution.

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