Espace Sculpture

The Idea of North

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"What is the tone of a place?" Glenn Gould explored this question in his 1967 radio broadcast The Idea of North. Set on a train bound for the Canadian North, Gould's experimental documentary employed a technique he termed "contrapuntal radio" which "tuned in" to multiple voices to interweave various perspectives on the North. Gould's radio piece served as a touchstone for the project The Idea of North, a series of three exhibitions aiming "to redefine the North as more than a geographic position, exploring the concept and cultural mythology of 'North' (especially as it exists in the imagination of those who live below the Arctic Circle) as a metaphor for the locality of sound." Artists from Canada, Iceland, Norway and Sweden were invited by the Canadian, Icelandic and Norwegian curator(s) "to consider, in an abstract or concrete manner, the relation of sound to locality and the concept of North." Three distinct exhibitions involving different configurations of artists and works took place at Galleri F15 in Moss, Norway (June-July 2005); Klink and Bank in Reykjavik, Iceland (June-August 2005); and Halifax at Dalhousie University Art Gallery, Eyelevel Gallery and Saint Mary's University Art Gallery, with a performance hosted by the Anna Leonowens’ Gallery and an audio walk departing from the Art Gallery of Nova Scotia (January-February 2006).

For the Halifax edition of the exhibition, Canadian curator Rhonda Corvese expanded the curatorial parameters, proposing that the sixteen artists present "works that addressed locality and sound and/or the concept of North." This concurrent specification of "the concept of North" and openness to any work addressing "locality and sound" was not consistent with the curatorial focus stated in the catalogue essay's first paragraph to explore the concept of "North" as a metaphor for the locality of sound. All the discourse surrounding the exhibition emphasized "North" as a concept and all works could be seen to engage with it—however obliquely—except for Toronto-based Tasman Richardson's Destro my Tokyo (2004), which as the sole work lacking any resonance with "North," was a weak and awkward inclusion. Presented as a video projection in a separate room at Eyelevel Gallery, Destro my Tokyo fused an ear-blasting drum-and-bass soundtrack to a rapid "image-track" of Japanese visual culture, including the iconic Godzilla and Akira. The result was not much different than a music video. While this work might have fit Corvese's wide-reaching proposal for work addressing "locality and sound," the accommodation of this work undermined the exhibition's coherency.

Yet intriguing constellations of works did form around the latitudinal zone under consideration. Video and film works that took "Northerm" sound as their subject were Swedish artist Liv Strand's Pipeline (2005) and Kirstin Björk Kristjánssóttir's clever playback of an Icelandic love song in Romantic Undead (2005). Several large-scale installations were presented at Dalhousie University Art Gallery and Saint Mary's University Art Gallery. Sound Barrier (2006) by Norwegian artist Maia Urstad comprised a ten-metre-long and two-metre-high wall of stacked boom boxes and transistor radios. Sound Barrier sectioned off a diagonal space where gallery visitors could retreat from the sound of other installations to encounter a striking display of what are largely now out-dated consumer technologies. A pre-recorded composition of radio buzz, static interference, Morse code and fragments of FM and satellite radio transmissions emitted from speakers scattered throughout the electronic wall, building over several minutes. Yet the pre-programmed "from-the-ether" audio didn't quite live up to the expectation of the impressive structure.

In Sonic Defrost (2006), Montréal-based Jean-Pierre Gauthier wired a pile of gallery objects and furnishings to generate sounds such as drumming, stuttering and tapping. This mechanized network responded to melting ice packs stroked by a temperature-probing "hand" connected to switches and mixers. The electronic components were elegantly displayed on the wall making visible Gauthier's remarkable engineering and the relationship between the audio and the ice. Similarly wall-mounted computer electronics and a spectogram displaying sound levels foregrounded technical elements of Norwegian artist Jana Winderen's Hard Rain (2006), A web cam detected the movement of gallery visitors within discreet zones, triggering audio tracks of the sea, rain and wind. Moving actively within a floor area defined by four large speakers, one could conjure a
activate. Hlady adapted metal works were sound objects that videos conjured a northern the glitter of the northern sky or including a child singing an sounds Hlady recorded in Iceland, kitchen/bar containers to create gallery visitors could pick up and an actual, stiffly posed taxi—of its components—including a toy swords, shields and beads created the "site" within which a berg was achieved via the totality created the "site" within which a audio filters to become beastly sublime

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...technology around the same time as Nansen's expedition to the North Pole. The work was also presented on a radio with head­phones in the gallery space.

Of course, many people imagine "North" as perpetual winter. For Btr (2004-6), Liv Strand recorded the sounds people in Sweden and Halifax make that express feeling cold. While the work was rather literal in its engagement with North, the piece was poetically located in the vestibule of Eyelevel Gallery. Swedish artist Stephen Cuzner's Northern Head, presented in Eyelevel Gallery's Room Audio B, commenced when the visitor shut the door to what is also the tiny bathroom and pressed a button. Through small speakers encircling the listener, Cuzner's voice—set to the tempo of a drum machine—explained that the locality of sound perception in the brain means that the idea of North is all in your head. A handsome catalogue, which features a DVD on its cover and an essay by curator Rhonda Corvese, accompanies the exhibition. —

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NOTES
2. Ibid, p. 15.
3. Ibid, p. 16.