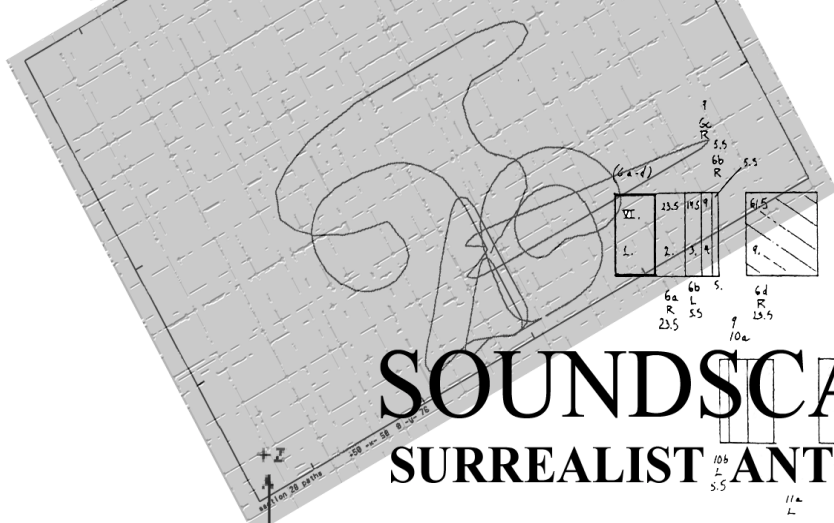
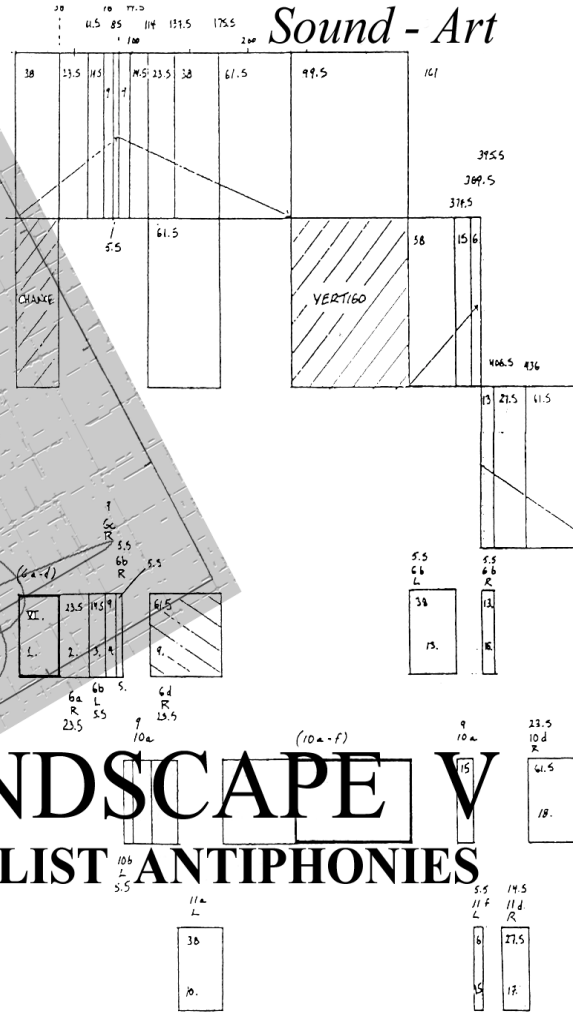
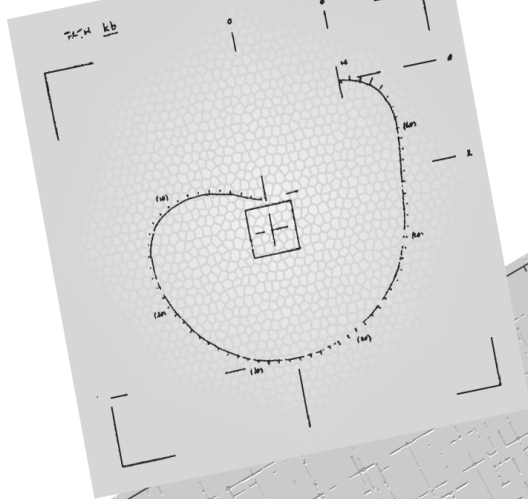
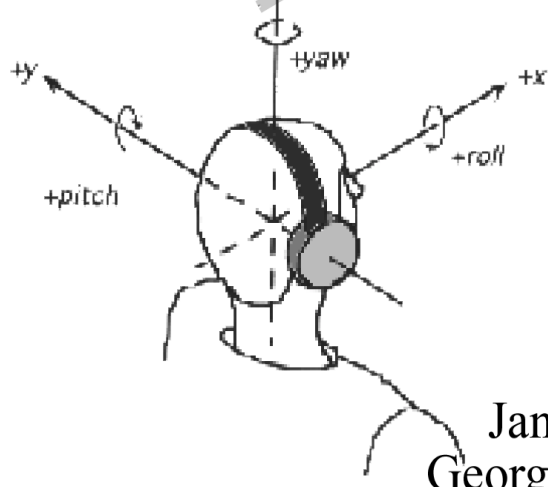


# Pulse Field

International  
Exhibition of  
Sound - Art



# SOUNDSCAPE V SURREALIST ANTIPHONIES



January 18 - February 28, 2003  
Georgia State University Galleries

**“paths and forms”**

excerpts from compositional notes by Roger Reynolds

PLEASE READ

**PULSE FIELD**  
presented by the Schools of Art & Design and Music  
curated by Craig Dongoski, Robert Thompson and Cathy Byrd

**January 18 – February 28, 2003**

January 18, 6:00 – 8:00 PM  
Opening Reception

***Pulse Field***  
Georgia State University Galleries

February 6, 6:00 – 8:00 PM  
***First Thursday Downtown Arts Walk***  
Ouie Dire performs at 7:00 PM \*

February 19, 7:00 PM  
***Douglas Kahn: Drugs and Sound***  
Speakers Auditorium, Student Center

\* in residence from February 1 – 21  
the French sound art collective Ouie Dire  
will produce a sound art postcard of Atlanta.

Pulse Field website: [cara.gsu.edu/pulsefield](http://cara.gsu.edu/pulsefield)

**L'Objet Sonore**  
curator: Adam Overton  
January 18 – February 21  
Opening Reception  
January 18, 8:00 – 10:00 PM  
Eyedrum Art & Music Gallery  
Suite 8, 290 MLK, Jr. Drive  
Atlanta, GA 30312  
[www.eyedrum.org](http://www.eyedrum.org)

*Pulse Field* at the first exhibition is the series  
*"Situations Françaises: Atlanta Presents  
Contemporary Art from France,"* a set of exhibitions designed  
by Georgia State University, the Atlanta College of Art  
and the Atlanta Contemporary Art Center  
to showcase new French art.

*Situations Françaises* is presented with the support of  
Etant Donnés: The French-American Fund for Contemporary Art  
and the Cultural Services of the French Embassy.

Other sponsors include Sweetwater Sound, [retromodern.com](http://retromodern.com),  
Robert Thompson and Jude LeBlanc.

# Pulse Field: SoundScape V

## *Surrealist Antiphonies*

### **Disc I – 69:05**

**Natasha Barrett** (Norway / United Kingdom)

- |                           |       |      |
|---------------------------|-------|------|
| 1) The Letters of a Dream | 14:45 | 2002 |
| 2) Viva La Selva          | 17:37 | 1999 |

**George Brunner** (United States)

- |                   |       |         |
|-------------------|-------|---------|
| 3) Art in Heaven  | 6:18  | 1999    |
| 4) Anthem         | 7:12  | 2001    |
| 5) Women in Black | 21:43 | 1995-98 |

### **Disc II – 49:55**

**Roger Reynolds** (United States)

- |                    |       |      |
|--------------------|-------|------|
| 1) Red Act Arias   | 18:02 | 1997 |
| 2) Versions-Stages | 21:50 | 1991 |

**Robert Scott Thompson** (United States)

- |            |       |      |
|------------|-------|------|
| 3) Eclipse | 10:00 | 2002 |
|------------|-------|------|

### **Disc III – 60:34**

**Riccardo Santoboni** (Italy)

- |            |      |      |
|------------|------|------|
| 1) Rumours | 7:44 | 2002 |
|------------|------|------|

**Andy Birtwistle** (United Kingdom)

- |             |      |      |
|-------------|------|------|
| 2) Steel II | 9:43 | 2000 |
|-------------|------|------|

**Benjamin Broening** (United States)

- |  |      |      |
|--|------|------|
| 3) Via Negativa: The Cloud of Forgetting | 5:03 | 2002 |
|--|------|------|

**Jan Jacob Hofmann** (Germany)

4) Condensations 8:46 2002

**Massimo Carlentini** (Italy)

5) inverso-cosmico 11:17 2000

6) Retrospective di dioia 16:10 2002

**Disc IV – 68:49**

**Kristoff K. Roll and Xavier Charles** (France)

1) Le couloir sans papier peint 5:06 1999

2) Grange nocturne 8:01 1999

3) Casco de hacienda 15:03 1999

**Richard Lainhart** (United States)

4) Two Mirrors Face One Another 40:00 1976

**Disc V – 35:20**

**Natasha Barrett** (Norway / United Kingdom)

1) Prince Prospero's Party 15:55 2002

**Paul Lansky** (United States)

2) Ride 19:05 2001

As a collection, the five SoundScapes of *Pulse Field* merely scratch the surface of the vast reservoir of significant sound art being produced today. However, the works included tend to suggest corollaries to schools or movements in the art world. The creations of the SoundScape sound-artists are perhaps most akin to the graphic realizations of the surrealists, since the means to extrapolate sounds from “native conditions” tends to forever change their morphologies and their meanings – turning them into something “rich and strange.”

For centuries composers have been concerned with antiphony. Now, with the advent of surround sound, the notions of sound spatialization, dynamic location modulation, and similar concerns are once again at the forefront of composer’s thinking. Of course, it is not a question of simply more speakers, but rather of the coordinated outworking of spatial designs which are at the service of musical forms. In this manner, sound spatialization becomes a new compositional variable – a new parameter for the artist to explore.

In the fifth and final SoundScape of *Pulse Field*, several works are highly significant as they are heard in 5.1 surround sound for the first time (using six distinct speakers for playback). Roger Reynolds’ *Red Act Arias* and *Versions-Stages*, originally composed as octophonic and quadraphonic works respectively, have been translated to this format for inclusion in *Pulse Field*. Similarly, Paul Lansky’s octophonic *Ride* has been specially remixed by the composer for 5.1 presentation during *Pulse Field*.