



Title: Physical, Absent, Tangible
Artists: I8U, Christopher DeLaurenti, Gil Sansón, Brian Mackern with Gabriel Galli
Cat#: ce.cd_0001
Edition: 150
Format: CDR / Taiyo Yuden
Release date: February 2010
Order now in our shop at: www.contoureditions.com

OUT NOW: *Physical, Absent, Tangible*

Contour Editions is pleased to present its first material sound-based release, titled *Physical, Absent, Tangible*. This project's concept began as an invitation to have artist-composers, I8U, Christopher DeLaurenti, Gil Sansón, and Brian Mackern with Gabriel Galli, focus on an object or event that was once discernible but no longer concretely present, so as to be only tangible by memory, previous recordings, and/or imagination. All the pieces commonly share a strong aesthetic, sonic, and material connection and each track is archetypal of its own condition, evocative of the in-between immaterial spaces and phenomenology. Listening to this work leads us to think of the creator's investigation of issues of material, space, process, narrative, perception, and sensorial touch. Nonetheless, each track's relationship with limitations of sonic output, sonic arena and horizon, and attentiveness to sonic details, brings us close to the ceiling of our ears and the inner walls that delimit sonic space or expands it. Therefore, it is fascinating how each artist explores and pushes the boundaries of sonic existence by challenging our ability to maintain attention and interest to listening. These works are enriched with sonic particles, drones, textures, and processes arriving to reductive structures of sonic constructions. They should be appreciated at a specific value of amplitude. I don't see this as a restriction; instead I see this as a very focused and considerate invitation to the listener to experience a unique encounter of meta-residues of sound crafted to accurate purpose.

I8U: *"Recently, I find my attention being drawn to the space unoccupied by sound. This area is ignored by most and some might say it isn't music. In attempting to explain this new focus, I feel more at ease using physics as analogy. The explanation of the atom and the void never really caught my imagination. The definition of "the void" always seemed to be dogmatic and impossible. String theory and quantum physics have been a great source of inspiration to me as non existence from our perspective, is no longer the void, but an inter-dimensional mathematical world that our limited 3 dimensional existence has never trained us for. Non-existence is no longer solely defined as the void."*

Christopher DeLaurenti: *"Most of my acousmatic works on compact disc are finished versions of pieces that I no longer perform live. Both Sigil and Nictating were created with familiar techniques: software-based generation, processing (such as distortion, phase-based compression, spectral inscription, data-bending), and layering as well as with aging and malfunctioning equipment."*

Gil Sansón: *"This work is a reconstruction of sorts, using single sounds and groups of sounds in apparent random mode, not unlike reconstructing a long forgotten event by means of old photographs, newspaper, super 8 films, maps and the like. These are works based on field recordings and sound files that I have been collecting for some years now and that whose origin I cannot determine. Random playing is encouraged."*

Brian Mackern & Gabriel Galli: *"This work is the result of a performance installation based on electromagnetic interferences caused by The Santa Rosa Storm in Uruguay. Methods employed to achieving the work were such as circuit bending, body contact, hardware hacking, and radio-static waves, and real-time signals of radio and telegraphy. We made this piece possible with the additional technical help of the radio-telegrapher: Oscar "Canario" Sanchez" while we manipulated a specific atmospheric sonic field with the intention of recreating the electrostatic presence of the Santa Rosa Storm."*