

SoundFjord | London

Sound Art Gallery & Research Unit

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<i>Eugenia Emets</i>	1.1	<p>In April 2010, prior to SoundFjord opening its doors to the public, the curatorial team devised a plan for an exhibition, populated by artists' works created using the 'Exquisite Corpse' model as a method of inspiration, as well as a point of departure.</p>
<i>Rie Nakajima</i>	1.2	
<i>Ed Osborn</i>	1.3	
<i>Café Concrete</i>	1.4	
<i>Kevin Logan</i>	1.5	
<i>Debashis Sina</i>	2.1	<p>The Exquisite Corpse is a method made popular by the Surrealists, and is similar to <i>Consequences</i>, the old parlour game. Words, images or sounds are collectively assembled in a specific way, using rules set in advance. For instance, one is only allowed to see/hear the last section/measure of what was previously contributed.</p>
<i>Sid Volter</i>	2.2	
<i>Felicity Ford</i>	2.3	
<i>Luc Messinezis</i>	2.4	
<i>Matthias Kispert</i>	2.5	
<i>April Coker</i>	3.1	<p>Fascinated by the processes of translation and transmogrification, especially across the senses, the team devised a plan to use the senses as the starting point for this project. There would be five groups of ten artists: the artists would be linked to other artists within the same team; and each team to one of the five senses.</p>
<i>Pablo Sans Almoquera</i>	3.2	
<i>Richard Dawson</i>	3.3	
<i>[No Work Submitted]</i>	3.4	
<i>David Strang</i>	3.5	
<i>Yann Novak</i>	4.1	<p>Interested by the idea of works created free from prior knowledge, procrastination, and indeed, expectation, the SoundFjord curators decided not to give artists prior notice of whom they would work with, nor what specifically they would be working with for inspiration. Artists knew only what 'sensory group' they would participate in.</p>
<i>Stillborn With Apples</i>	4.2	
<i>Hilda Daniel</i>	4.3	
<i>David Gunn with Guy Morgan</i>	4.4	
<i>Catherine Clover</i>	4.5	
<i>Ola Ståhl</i>	5.1	<p>The 50 artists – selected from an international open call – were randomly assigned to a group, and also a sequence within that group. 'Sensory inspirations' were also selected at random; we chose 25 inspirations – 5 each of the following: 1.) a scent; 2.) a sensation; 3.) a taste; 4.) a visual stimulus; 5.) a sound. These were then whittled down to 5 items, one for each sense, again by arbitrary means. These items were delt out, one to the first artist in each group at random.</p>
<i>Peter Cudmore</i>	5.2	
<i>Shelley Parker</i>	5.3	
<i>Robin Parmar</i>	5.4	
<i>Stephen Shiell</i>	5.5	
<i>Jeremy LeClair</i>	6.1	<p>From May to October, linked only by the piece they were sent, the artists created their works. It was stipulated that they had only two weeks to create/compose their piece. SoundFjord acted as a go-between to prevent the artists from associating particular ways of working, or styles with an artist (should they be known to them or should they research them). This time limit was instated to prevent over procrastination around the initial concept. The works were to be created from the artist's first instincts.</p>
<i>Duncan McAfee</i>	6.2	
<i>Fabian Kesler</i>	6.3	
<i>Diana Combo</i>	6.4	
<i>Wil Crisp</i>	6.5	
<i>Claudia Molitor</i>	7.1	<p>This exhibition documents the works produced, and finally, reveals the artists that worked on the project and were hitherto unknown. All works are aired for the first time at the gallery during the course of the exhibition.</p>
<i>Song-Ming Ang</i>	7.2	
<i>Dan Scott</i>	7.3	
<i>Wolfgang Peter Menzel (Earwolf)</i>	7.4	
<i>David van Dokkum</i>	7.5	
<i>Scott Sherk</i>	8.1	<p>April 13-30 2011 Wednesday to Saturday noon to 6pm and by appointment Free entry</p>
<i>Martin Clarke</i>	8.2	
<i>Dennis Tan</i>	8.3	
<i>Edwin Lo</i>	8.4	
<i>Justin Randolph Thompson</i>	8.5	
<i>Wittwulf Y Malik</i>	9.1	<p>Further Information: info@soundfjord.org.uk soundfjord.org</p>
<i>Charlie Kerr</i>	9.2	
<i>Jack Harris</i>	9.3	
<i>Martin Williams</i>	9.4	
<i>Ansuman Biswas</i>	9.5	
<i>Amie Slavin</i>	10.1	
<i>Jasmina Maschina</i>	10.2	
<i>Joseph Young</i>	10.3	
<i>Daniel Contarelli (Lanark)</i>	10.4	
<i>Jodi Rose</i>	10.5	