

# CENTRE FOR SENSORY STUDIES



## TRANSGRESSIVE SOUNDS AND ATMOSPHERES Capturing Spaces: a threefold listening event

Tuesday, 24 May 2022

Doors at 7:30 PM, performance starting 8:00 PM EDT, free entrance  
Centre St-Jax, 1439 Rue Sainte-Catherine Ouest

Transgressive Sounds and Atmospheres is a unique curatorial research creation that will explore the sensory and affective experience of the political, ethical, and transgressive dimensions of new, avant-garde, improvisational, sound art, and extreme musics. The goal of the project is to allow participants to experience musics and soundscapes that challenge conventional music spaces and audience experiences: the curation will challenge listeners to sit within contrasting affective time-space atmospheres and invite them to think through such things as their own conceptions of music, sound, and timbre. The curatorial aspect of the project will be highlighted by a diversity of artists and contrasting conceptions of musical, sonic, spatial, and atmospheric transgressions. The curation aims to contribute to the Concordia community and its unique strengths in the sensory, sonic, musical, and multi-media fields and to give exposure to Montreal and Concordia-based musician and sound artists. The event is currently supported by the OVPRGS, The Centre for Sensory Studies, Centre for Interdisciplinary Studies in Society and Culture (CISSC), and Humanités Juridiques. By inviting the participants to dive into a deep listening soundscape Transgressive Sounds and Atmospheres seeks to develop a new atmospheric approach to music performance and cultural analyses to explore the relationship between community, sound, aesthetics, and normativity.

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## Performances by:

**Chantale Laplante's** artistic practice resembles a long exploration of different genres involving instrumental, mixed, electroacoustic music and improvisation with a computer. It is in the context of her studies in Études et pratiques des arts at UQAM (Ph. D. 2021) that she began a new reflection on listening conditions. Placing the body of the listener at the center of her devices, she seeks to offer a sensitive experience where the work continues its march, in a sound space anchored in the atmosphere of the place.

*Chambre d'écoute*, is a 30-minute piece for percussion, improvised sound and live electronics. With Barah Héon-Morissette, percussion/ Ana Tapia, jeux sonores / Chantale Laplante, électronique / Guillaume Barrette, programmation et direction technique / Hugo Dalphond, environnement lumière. This piece has been sponsored and supported by the Conseil des arts et des lettres du Québec; matralab; Hexagram; and UQAM.

**Hubert Gendron-Blais** is an author, musician, activist, and researcher working at the confluence of philosophy, music and politics, straining to hear to social and aesthetic movements with a particular attention to the concepts of affect and community: the vibrant materiality of sound; a sonic topology of politics, the affective resonance of collective assemblages.

*ce qui nous traverse*: An ensemble seeking to capture the intensive vibrations that compose the surrounding ambiances. The group presents *Le sacre de Sainte-Barbe*, an experimental sound study on the ambiances of a small North American village, with live projections of video artists Guillaume Vallée and Larissa Corriveau. <https://cequinoustraverse.bandcamp.com>

**Rémy Bélanger de Beauport**: Free-improv cellist and composer Rémy Bélanger de Beauport's artistic practice as an experimental musician dates back to his teenage years. Influenced by Charlotte Moorman, Karlheinz Stockhausen and NIRVANA, he has been publishing solo, duo, trio up to large ensemble recordings since 2003. His approach is based on the body, intuition and interaction, sound textures and an intense focus on unfolding structures.

*Rémy Bélanger de Beauport* is currently based in Québec City, Canada where he directs EMIQ Ensemble de musique improvisée de Québec as well as collaborating with dance, poetry and performance art. An occasional performer of written music, he specializes in alternative approaches and notations. He graduated in composition, music theory and mathematics, plays over 150 concerts in Canada, Germany, Mexico, France and Italy with Lori Freedman, Jean Derome, Now and Then, Ensemble SuperMusique, GGRIL and takes free improv masterclasses with Joëlle Léandre, Fred Frith and Tristan Honsinger.