

Overtoon Open Studio. 17.10.2020
16:00 - 18:00

Presented artists

Christoph De Boeck

Christoph De Boeck creates visual sound-based installations. He has been drawn to sound in a performative context, treating the sonic as a force unfolding within the empty space of a blackbox.

His exhibition work is marked by a tension resulting from discrepancies between what we experience as visual and what we hear. Recently De Boeck has focused on acoustic traces left behind by stress events. For example, cracks in infrastructure elements are revealed by ultrasonic technology. In this work the arrangement of sound marks relates to a man-made world under pressure. The acoustic image points to a larger event which is taking place within a horizon we cannot define.

Sound, an instant of physical impact as much as an elusive trace, articulates the displacement of energy in bodies of architecture, of infrastructure and of humans.

His work has been presented in Bozar Brussels, Verbeke Foundation Kemzeke, STUK Leuven, STRP Eindhoven, Netwerk Aalst, z33 Hasselt, Le Bon Accueil Rennes, Concertgebouw Bruges, Museum for Art & Technology MAAT Lisbon and many other venues.

Christoph De Boeck is artistic co-director of Overtoon, a platform for research, production and distribution in sound arts based in Brussels.

<http://www.christophdeboeck.com>

Floating Beam 2017



A salt vapour washes over a supporting beam made of brushed steel that hovers in mid-air. It emits a constant percussive sound composed of

hundreds of so-called acoustic emissions. A sensor is capturing these emissions caused by the corrosion process in this 20th century construction icon. The inaudible, ultra-acoustic waveforms are registered with an oscilloscope and consequently they are played back with a lower audio sample rate.

Listening to the internal activity of solid structures reveals the transformatory nature of infrastructure, a metastability, a world in distress. Every new acoustic emission is concatenated to the audioloop: an initial loop of one or two crack sounds is extended with each new event so that multiple micro-melodies arise. It becomes the song of a monolith animated with the sound of its own demise.

Aernoudt Jacobs

Aernoudt Jacobs' work is both phenomenological and empirical. It originates from acoustic and technological research and investigates how sounds still can yield sonic processes which will trigger the perceptive scope of the observer. Jacobs' installations focus on a central question: how can the complexity, richness and stratification of our direct, daily environment be translated into something that can really be experienced?

<http://www.aernoudtjacobs.info/>

Color of Noise 2015



Color Of Noise is an installation initially started while researching electroactive polymers and other metamaterials in collaboration with EMPA (Zurich) and Liquid Things (University of Applied Arts in Vienna). Electroactive polymers are materials that change shape as they get supplied with electricity. They are also referred to as artificial muscles. The research was done to develop a speaker that can take different shapes and act simultaneously as an artificial sound filter. This prototype combines an artificial muscle with a PVDF speaker foil. When the muscle contracts, the sounds emitted by the speaker sound differently because the inherent sound reflections of the speaker changes. The sounds emitted by the installation are an accumulation of the omnipresent sounds that we both consciously and unconsciously daily produce. They become full-spectrum because they are a summation of all possible frequencies. Summed together they become the condensed sonic imprint of our postmodern soundscape.

material research in collaboration with [EMPA \(Zurich\)](#), [Liquid Things \(University of Applied Arts in Vienna\)](#) and from 2019 with [Sirris](#)

[vimeo link: https://vimeo.com/user15037638](https://vimeo.com/user15037638)

Clarice Calvo-Pinsolle

Clarice Calvo-Pinsolle is a French artist based in Brussels.

A part of her artistic practice comes from a desire to reflect on the transmission and safeguarding of memories. It is an open investigation at the crossroads of a sound and sculptural practice.

She creates installations that question the viewer's perception mechanisms. She tries to appeal to memories through narratives established between the objects that she used and the sounds that she broadcasts through them. Each sculpture / object is thought for its acoustic quality and its physicality in space. This physicality allows her to question the exhibition space as well as the stroll through it.

Field recording is the best way for her to archive her present. She captures a lot of sounds and uses them for her music and installations. These field recordings allow her to capture situations, decontextualize them and reintroduce them into new contexts in order to create new situations.

These installations constantly juggle between sounds and objects and together have a capacity to recreate new memories. They become representations of the field of hearing, extensions of the human body, they often guide a posture of listening to the viewer. In some cases, these are appendages for listening that amplify and modify our perceptions.

<http://www.claricecalvopinsolle.com>

Paraboles, 2018



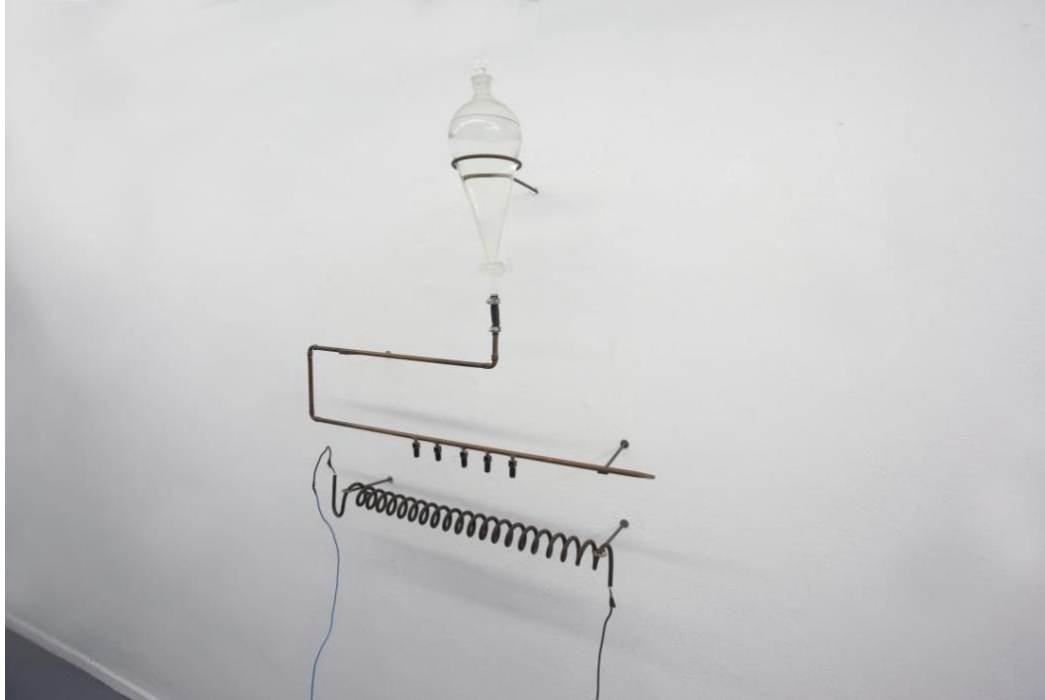
Mixed media, 8 mn, variable size

Three speakers broadcast a sound composition that is amplified by the curved shape of resin paraboles.

<https://soundcloud.com/4rouesmotrices/paraboles>

Exhibition view *one+one* - Hotel de Vogüe, Dijon, France

Résistance, 2016



Mixed media

Water drops fall at different rates on a hot radiant.

<https://vimeo.com/409426154>

Exhibition view *Resistance* - Galerie Cruce, Madrid, Espagne

Les echeas, 2019



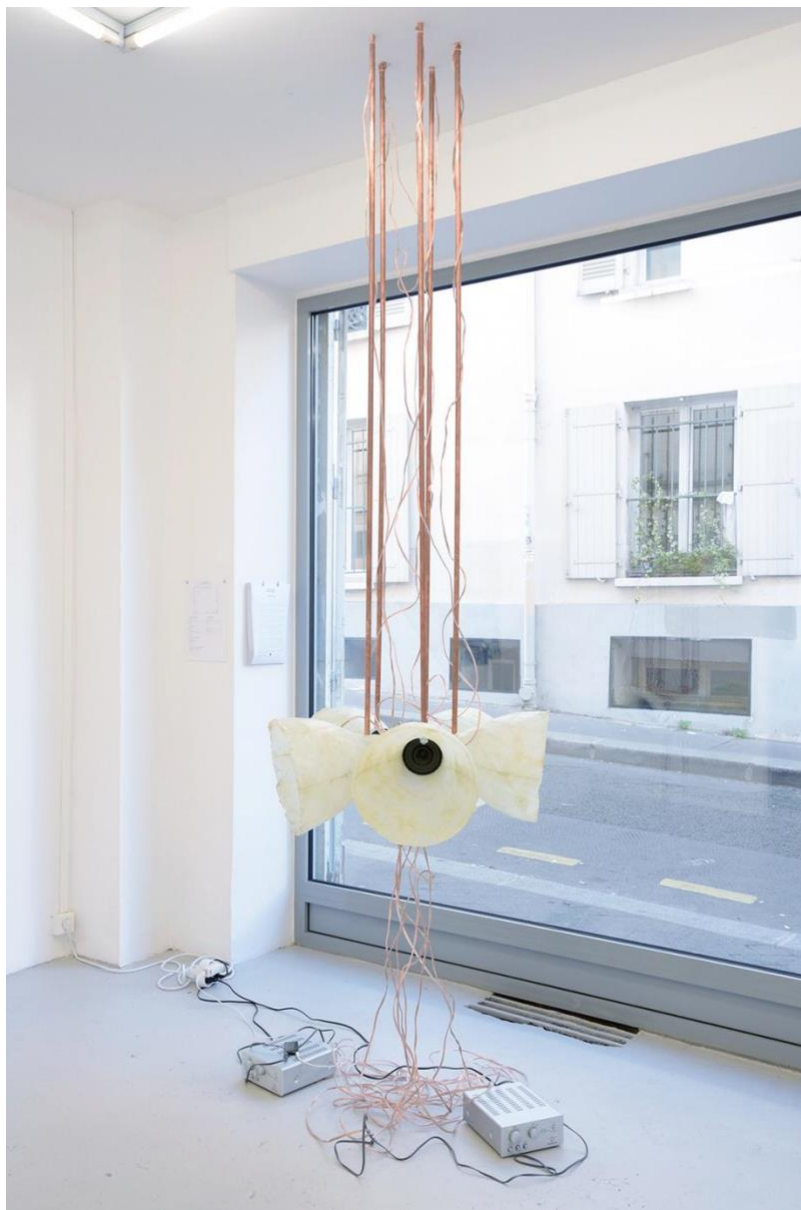
Mixed media, 9 mn, 1m x 2m

5 speakers placed inside the ceramic hookas broadcast a spatialized soundscape that alternates from one sculpture to another.

<https://soundcloud.com/4rouesmotrices/chicha>

Exhibition view Cahier de printemps - Bastille design center, Paris

Siren II, 2017



Mixed media, 10 mn, 200x100cm

Listening system broadcasting spatialized sound composition.

<https://soundcloud.com/4rouesmotrices/resine-cuivre-cables-electriques-speak-ers-amplificateurs-mp3>

Exhibition view *Résistances acoustiques* - Julio galerie, Paris, France

Maria Komarova

Maria Komarova is a Belarusian artist, who works in the field of postdramatic theatre, sound and visual arts. Most of her works are characterized by using of usual things in unusual contexts with an attempt to change the view/listen-point to the daily life.

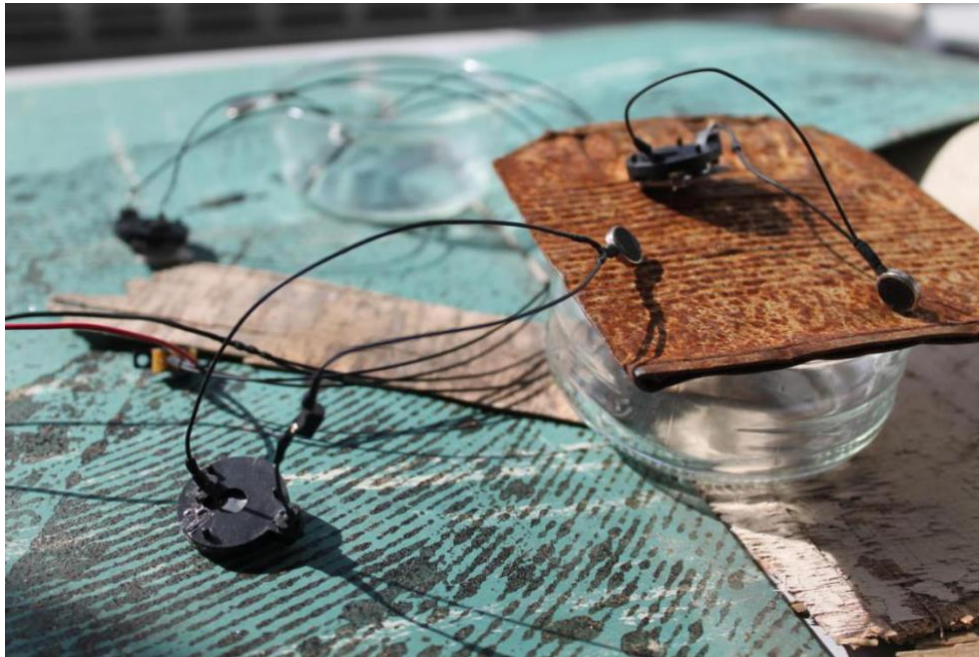
Everyday aesthetics plays an important role in Maria's artistic approach. She is getting inspiration in daily events and objects from public and private space. The perception and experience of objects from both points of view of a spectator and a consumer afterwards find a reflection in Maria's art works.

After an internship in Overtoon, Maria currently lives in Prague and studies master program in alternative and puppet theatre in the Academy of Performing Arts.

Maria is one of co-founders of an International Festival of Performative Art in Minsk (Belarus) Performensk, diy theatre group PLY and experimental sound duo kaine anung.

<https://mariakomarova.wordpress.com/>

555 bugs



555 bugs is a performative installation, which was developed by Maria Komarova during her internship and research-residency in Overtoon. The aim of the research was to work with sound and visual features of electronics as well as to reveal their potential in performative context. By use of found objects and self-made electronic devices Maria creates artificial landscape where elementary objects find new meanings and forms in the spontaneous connections between each other. They become something else, specific 'creatures' with their own qualities. Their mutual interactions add additional sonic layer to the overall landscape with their tiny sounds: rustling, crunching, squeaking, cracking. Seeming

primitiveness and repetitiveness of the soundscape brings the listener to the world of menthol buzzers, one-eye sirens, lemon tadpoles, ginger tigers, plastic bugs and other insects.

<http://overtone.org/research/555bugs/>

<https://mariakomarova.wordpress.com/sound-works/555-bugs/>

David Helbich (Berlin) has been living and working in Brussels since 2002. He studied composition in Amsterdam and Freiburg.

He is a sound-, installation- and performance artist, as well as a photographer and teacher, who creates a diverse range of experimental and conceptual works for the stage, paper and online media and in public space. His trajectory moves between representative and interactive works, pieces and interventions, between conceptual work and actions. His concepts are often presented in print, such as photo and illustrated score books as well as in live performances, sound interventions, audio guides and on social media. Many of his works address concrete physical and social experiences. A recurrent interest is the direct work with a self-performing audience.

In the last 15 years, his work has been shown all over Europe, and recently presented a.o. at

D Museum (Daelimmuseum, Seoul), Queens Museum (NYC), Martin-Gropius-Bau (Berlin), Palais de Tokyo (Paris), Oude Kerk (Amsterdam), UnionDocs (New York) and Café OTO (London).

Helbich received the First Prize for the composition award 'ad libitum' (Stuttgart) for his piano book "Für aufrichtiges Klavier" (2011).

In 2013 he published the album "Outcuts" at the label Surfacenoise.

His music has been played o.a. by Ensemble Modern, Maulwerker and Scenatet.

He is the author of the bestselling photo books "Belgian solutions" - volume 1 and volume 2 (Luster, Antwerp). Both have recently been added to the national photo book heritage collection, catalogue and exhibition "Photobook Belge" (FOMU-Antwerp).

In 2016, Helbich was granted a three-years scholarship for artistic development and research by the Flemish community.

Next to being a regular composition teacher at the Summer Courses for New Music in Darmstadt, Helbich teaches at art academies in Europe abroad. He occasionally collaborates with choreographers such as Mette Edvardsen (NO/BE) and Heike Langsdorf (DE/BE).

<http://davidhelbich.blogspot.com/>