

# places where sounds turn to dreams...

November 5th,  
2021 to  
November 24th,  
2021

Sound is not only a navigator but a maker of worlds / maker of the otherworldly, too.

Sound is a cosmic traveller, resistant to the passage of linear time. Sound recalls past memories; she remembers past love affairs with earth, before colonial apocalypse, before ecological disaster. She uses computers too, reconstructing loves that began and perhaps never ended.

Sound pulls from the past and propels us forward, but she's less of a line than a trace (of past / present / future). Every sound received is one that has already left us, moving elsewhere, moving us elsewhere. Sound is a spaceship, travelling in / around / through time, taking us with her (sometimes).

Sound beckons us, whispers "psssst" and pulls us into cracks, holes, and leakages in time and space. Listen to and follow sound down the rabbit hole, into her mirror worlds, sanctuaries, her ecosystems; into her future imaginaries that lay beyond / beneath colonial temporality and borders.

I think of sound not as a sense, but as an invitation.

Hearth is pleased to formally, sonorously, invite you to:  
*places where sounds turn to dreams...*

*places where sounds turn to dreams...* focuses on artists that engage with sonic-worldmaking in their practices. Through a series of aural mediations, landscapes, and ecologies, the works on display play with themes of speculation, language, and memory.

Processes of remembrance and reconstruction are at the fore of Matt Nish-Lapidus' work, *Delay Line Memory*. A computer program engages in an endless cycle of recall, scrambling the wistful melody of Kraftwerk's "Computer Love." Through a computational logic of shuffling, sorting, delaying, and matching it iterates through hundreds of thousands of melodic variations - its own way of sorting through a faint memory of romance. Only occasionally is there tangible sonic clarity, a brief duration wherein the original melody solidifies, only to dissolve again, lost in the endless depth of permutation. Practices of construction, transmission, and language-making are also evident in Kite's *Geometric Scores*. A filmic realization documenting the creation of a series of collaborative scores, it uses a form of Lakota semiotics, a symbol based language. Shot on Hi8, the film points to the materiality of sonic encounters - the tactile, the sensory - while drawing out the affective potential of noise.

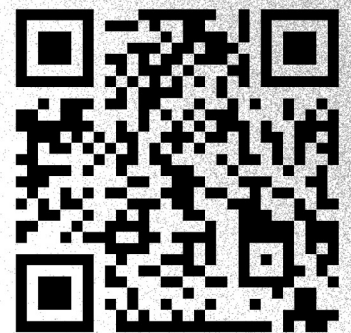
A set of sonic imaginary practices underscore both Simon Fuh's *A Year 3000*, and Julia E. Dyck's *Frequency Interference*. In *A Year 3000*, viewers are invited to witness an embodied speculative meditation, and in the process make their own. Fuh presents a visual recording of dancers listening to a string of futurist Disco songs from the late 70s as they imagine a future that "they'd actually like to exist in"

Feat. work by

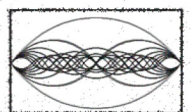
Julia E. Dyck  
Simon Fuh  
Kite  
Matt Nish-Lapidus  
Carson Teal  
DJ Hadara (Jenny Laiwint)

Curated by

Dhvani Ramanujam



*Sounds Turned:*  
An audio mix by  
Dhvani Ramanujam



Presented by  
Hearth

Maybe it's one that isn't plagued by crippling inequity, or visions of dystopia. Dyck's *Frequency Interference* uses sound to further project us to imagined futures; a sci-fi drama in five acts, her work looks at the unexplored potential of publicly accessible sonic infrastructures. Dyck's aural sci-fi takes the shape of a radio play, sonically staging thematic inquiries that characterize and define the present moment: the formation of speculative identities, the search for alternative kinships, and unmasking our connections to technology.

Carson Teal's sculptural installation *Things Will Get Better Over Time* questions notions of human progress and the environmental paradox, with a focus on re-working discarded items into a tableau of ephemeral artifacts. Teal elevates the status of these discarded objects away from the ephemeral nature of human-made waste into preserved, pristine relics. Offering itself up as a faux archeological archive, this installation concerns how these objects relate to our planetary condition of Anthropocene, and insists we collapse temporal linearity to reflect on our past, present and future simultaneously.

## ARTIST BIOS

*Simon Fuh* is an artist and writer that frequently makes temporary installations and collaborative projects that prod at both the potential and banality of being and thinking together. His research for the past year has focused on social memory and parties - in particular, how remembering together can be its own site for becoming. Simon has exhibited work across Canada, and in France and Taiwan. Recent exhibitions and public projects include Forest City Gallery (London, ON), Hearth Gallery (Toronto, ON), Daniels Architecture & Design Gallery (Toronto, ON), Mackenzie Art Gallery (Regina, SK), Flux Gallery (Winnipeg, MB), 330g (Saskatoon, SK). Simon has published writing for C Magazine and Susan Hobbes Gallery, and is a recipient of the Joseph-Armand Bombardier SSHRC CGS-M scholarship.

*Matt Nish-Lapidus* is an artist, writer, musician, and designer. He makes software, sounds, and texts probing the myth that computers need to be useful rather than beautiful (and learning that maybe they don't really need to be beautiful either). Matt's interests lie in the poetics of computation and its proclivity to create meaningful relations through recombination. You can find Matt online and away-from-keyboard under various aliases and collaborations including emenel, New Tendencies, mã, and Soft Thoughts.

*Carson Teal* is a Canadian emerging multidisciplinary visual artist and experimental producer represented by Pari Nadimi Gallery in Toronto, Canada. Teal is known for his eloquent use of visuals and audio, creating environments that transcend the confines of physical space. He interlaces rich soundscapes with elements of video projection mapping over assembled and found objects to create immersive and mesmerizing atmospheres. Teal's multi-disciplinary practice creates an opportunity to be fully present in the moment, where the memory of the piece or performance can be recalled with a myriad of senses.

*Julia E. Dyck* is an artist and radio producer originally from Treaty One Territory/ Winnipeg who currently works and lives between Brussels and Montreal/Tiohtià:ke. Dyck's relational and speculative practice explores the possible connections between the body, consciousness, technology and the environment through performance, composition, installation and transmission. Julia often works collaboratively as a member of artistic duos Future Perfect and Platitudes as well as the ffiles radio collective.

*Kite aka Suzanne Kite* is an Oglála Lakȟóta performance artist, visual artist, and composer raised in Southern California, with a BFA from CalArts in music composition, an MFA from Bard College's Milton Avery Graduate School, and is a PhD candidate at Concordia University. Kite's scholarship and practice highlight contemporary Lakota epistemologies through research-creation, computational media, and performance. Her performances, compositions, sculptures and sound installations showcase the use of experimentation in new media and digital technologies that touch on issues such as nonhuman and human intelligence, the ethics of extractive technologies, and software design. Recently, Kite has been developing a body interface for movement performances, carbon fibre sculptures, immersive video and sound installations, as well as co-running the experimental electronic imprint, Unheard Records. Kite has also published extensively in several journals and magazines, including in The Journal of Design and Science (MIT Press), where the award winning article, "Making Kin with Machines," co-authored with Jason Lewis, Noelani Arista, and Archer Pechawis, was featured. Currently, she is a 2019 Pierre Elliott Trudeau Foundation Scholar and a Research Assistant for the Initiative for Indigenous Futures.