

Benoît Maubrey

Participative Public Sound Sculptures

web link http://www.benoitmaubrey.com/?cat=5



Karaoke Torii. 2017 Kamiyama, Japan.
300 recycled loudspeakers, Bluetooth receivers, microphone, line in, amplifiers.
An interactive public sculpture equipped with bluetooth receivers, microphone jack and (lowlevel) white noise. Functions as public karaoke sculpture.
Realized via Kamiyama Artist residency program. A collaborative project between the local non-profit arts organization (KAIR/ Green Valley Association) and the artist.The local villagers and businesses assisted in the project. The project is permanent.
http://www.benoitmaubrey.com/?p=2658

TEMPLE (2012)
ZKM / Center for Art and Media Karlsruhe/Germany.
Adaptation of the Delphi Temple Ruin.
An Electroacoustic Sculpture made of 3000 recycled loudspeakers, amplifiers, radios and mixing board.
Sound: white noise. Additionally people can call up the sculpture and talk through it. Volume is regulable.
http://www.benoitmaubrey.com/?p=1963

view at night



view in winter



construction-in-progress



TEMPLE (2012)ZKM / Center for Art and Media Karlsruhe/Germany.
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Adaptation of the Delphi Temple Ruin.
An Electroacoustic Sculpture made of 3000 recycled loudspeakers, amplifiers, radios and mixing board. Sound: white noise. Additionally people can call up the sculpture and talk through it for 3 minutes. Volume is regulable.



Obelisk
Cairotronica, Palace of the Arts, Cairo 2018
350 recycled cassette players and speakers, microphone, Bluetooth receivers.
An interactive 4-channel sound sculpture allows visitors to play their announcements, messages and music directly through it. Via bluetooth technology and their smart phones visitors can amplify their songs „live“ through the sculpture.
Also by plugging a microphone or instruments directly into the sculpture local musicians and casual passersby can give spontaneous performances. http://www.benoitmaubrey.com/?p=2772





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ARENA : a mobile interactive sound sculpture.
Cafka Festival, Kitchener, Canada 2018
As an interactive sculpture created as a stage/arena for people to sit on / in / around is made out of 320 recycled loudspeakers,
amplifier, mixingboard and e-waste.The public can participate via telephone, Bluetooth, and 4 input microphones.
Project manager: Rex Lingwood. Electronics: Jago Whitehead and Johnny (“Electro-Johnny”) Camara. .
http://www.benoitmaubrey.com/?p=2806



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Cafka Festival, Kitchener, Canada 2018
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http://www.benoitmaubrey.com/?p=2806



ARENA : a mobile interactive sound sculpture.
Cafka Festival, Kitchener, Canada 2018. Concert situation.
As an interactive sculpture created as a stage/arena for people to sit on / in / around is made out of 320 recycled loudspeakers, amplifier, mixingboard and e-waste.The public can participate via telephone, Bluetooth, and 4 input microphones.
http://www.benoitmaubrey.com/?p=2806



Gateway
Berliner Festspiele, MaezMusik Festival. Berlin 2014
700 recycled loudspeakers integrated into the lobby
of the Haus der Berliner Festspiele.
Sound: spectators can play their music through the speakers via Bluetooth receivers or call a special number
and talk „live“ through the sculpture.



The CUBE (2013)
Hard Rock Hotel, Palm Springs Ca.
500 recycled loudspeakers that are soldered together as an “active” public sound sculpture. The electromagnetic signals from recycled radios produce a low-level “white noise” into which local spectators can add their own tunes and pre-recorded messages. The sculpture is also conceived as a full-blown interactive sound sculpture where participants can play guitar and add their voices via bluetooth technology.







The CUBE (2013)
Hard Rock Hotel, Palm Springs Ca.
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http://www.benoitmaubrey.com/?p=2224



SPEAKERS WALL . 2011. Le Quai-Forum des Arts Vivants/Angers. Accroche-Coeurs Festival
Materials: original Berlin Wall segment, 1000 soldered (recycled) loudspeakers amplifiers, tuners, and mixing board. Via a telephone answering machine people can call the sculpture and talk through it for 3 minutes. Sound is regulable.. http://www.benoitmaubrey.com/?p=820



SPEAKERS GATE. Kirschau (Saxen) Germany. 2010.
Replica of the gateway of a 6th century fortress (the KORSE).
Materiels:350 recycled loudspeakers, amplifiers, radio receivers. Electronic elements are soldered together and amplify "white noise"(electromagnetic waves of the environment). http://www.benoitmaubrey.com/?p=739



AUDIO IGLOO. 2013 Sculpture Museum/ Marl. 1997. Hull Time Based Arts, U.K.
2004 Parochial Church, Singuihr Gallery/Berlin. Materiels: 300 recycled loudspeakers, tuners, record players,and receivers. Sound: electromagnetic air waves (white noise).
http://www.benoitmaubrey.com/?p=90



SPEAKER'S MONUMENT. 1991.
INTERFERENZEN-- Art from West Berlin, Riga, Lithuania.
A discarded/ recycled Stalinist sculpture re-fitted with loudspeakers, telephone answering machine, and amplifier.
People can call up the sculpture
and talk through it. http://www.benoitmaubrey.com/?p=839

JOBFIELD 3000 Village Resort Exhibition/Kunstpflug e.V./ Brandenburg. 2008.
A small field is plowed in the same manner as an asparagus fields near the town of Beelitz (Brandenburg)
60 telephone receivers are planted in rows. The telephone receivers play voices of different job openings in the area.
http://www.benoitmaubrey.com/?p=748





Field
Interim Festival, Grabenstaetten. 2017
Solar powered amplifiers, 48 recycled loudspeakers,
4-channel recorded voices and songs of local folklore.
http://www.benoitmaubrey.com/?p=2682

General statement:

My decision in the early 1980s to stop working with pigments and canvas came from a desire to interact directly with public spaces. This is why I decided to work with loudspeakers and media. Loudspeakers have long been integrated into modern life inside our homes, mass transportation, and public spaces -- wherever you find people, you'll find loudspeakers. The art I make is not "high tech", it's normal. Speakers are cheap and commonplace: they can be found at flea markets, second-hand stores, recycling centers or in garbage bins. I use loudspeakers much in the same way that a sculptor uses clay or wood: as a modern medium to create artworks with the added attraction that they can make the air vibrate ("sound") around them and create a public "hotspot".

My work:

Since 1983 I have been creating interactive sound sculptures -- both mobile and immobile -- made with loudspeakers for public spaces. My immobile sculptures (made with hundreds of recycled speakers) adapt to their environment by taking on various shapes like an entranceway, a temple, a gate, a clocktower and a wall.

Some examples: created for the Sound as a Medium of Art exhibition in Germany, TEMPLE was made with 3,000 recycled loudspeakers, amplifiers, radios/tuners, and one mixing board. This monumental public sound speaker was inspired by the Greek temple ruin at Delphi. For SPEAKERS GATE I was inspired by a gateway of a local medieval fortress. It was made with 350 recycled loudspeakers and electronics. For SPEAKERS WALL I incorporated an actual piece of the Berlin Wall into a sculpture that was used also as a PA system for local Djs. More importantly is that all these sculptures produce sound. For example, with TEMPLE, visitors hear white noise (not loud : just as a kind of "heartbeat") from radio receivers as well as people's voices: the public is encouraged to interact with the installation. For three minutes they can call a special, designated phone number to hear their voices through the thousands of speakers (the original Delphi temple produced oracles). In the more recent ARENA, OBELISK and SHRINE projects the spectators can play their own music via Bluetooth receiver technology from their smartphones and laptops through the sculpture and/or express themselves live via a microphone for 3 minutes .

My work is site-specific: each individual project is created specially for a site, sometimes directly embedded into a pre-existent structure. The sound sculpture is conceived after a residency period and is formulated together with local cultural initiatives, neighborhoods, and art curators. Usually public sculptures are mute, mine are "live" media sculptures: "active" sculptures that act as local public "hotspots" (see SPEAKERS CORNER in Hyde Park/ London) however the participation is limited to 3 minutes. Of course the sound is regulable: the volume itself can be changed according to the situation via a mixing board. Which also means that the sculpture can be used as a PA system for public events and local DJs. The sculpture itself has only signal cable (up to 3000 connected speakers -- see TEMPLE) and therefore is not electrically dangerous.

Durability: some of my sculptures are meant to last for years. Note that most re-cycled (used) speakers are very durable "classical" speakers made of solid wood that have already withstood the tooth of time. Loudspeakers are basically wood and a magnetic cone that are practically impossible to destroy: in the worst case of vandalism or deterioration one basically only needs to replace the speaker. Also note that the speakers themselves are mounted onto a solid core support structure made of weatherproofed wood. A layer of roofing is needed to protect from rain: otherwise these sculptures out of weathered and patina-enhanced speakers only looks better with time. A supply of extra replacement speakers takes care of the rest.

In terms of costs/budget: the number of loudspeakers and the expense of installing them is dependant on how the sculpture is integrated into its environment: is it embedded into a pre-existant sculpture (see GATEWAY) or must a structure and foundations be build to support it (see SHRINE, TEMPLE, ARENA, OBELISK or WALL)? Basically the main elements (speakers, amplifiers, radios) can be acquired from local recyling yards/ sources and sponsors. However this can take up to two or three months. Through a grassroots campaign/ public call one can also motivate people to donate their own used speakers (salvaging dad's disguarded speakers from the attic) and speed up the process (while making it even more "public"). Local recycling suppliers can be integrated into the process (ARENA), also flea markets are good sources (OBELISK : Friday market in Cairo).

CV : Benoît Maubrey
Exhibitions, Performances and Festivals (a selection):
(2018) Cafka Festival, Kitchener, Canada.
-- Cairotronica, Cairo, Egypt.
(2017) KAIR Art Program, Kamiyama, Japan.
-- Tokushima LED Festival
(2015) Brno International Music Festival/Czech Republic.
-- Kobe Biennale
-- Berlin Museum of Technology.
(2014) MaerzMusik Festival, Berliner Festspiele.
(2013) Skulpturenmuseum Glaskasten Marl,
-- „Nuit Blanche“ Kosice European Culture Capital.
2012 ZKM/Karlsruhe, SOUND ART.
-- STATT FARBE: LICHT Bauhaus Museum/Dessau.
2011 Festival Les Accroche-Coeurs/Angers,
2010 TonSpur Expanded: the Loudspeaker/Vienna, the AUDIO GUILLOTINE.
-- Zero1 Festival, San Jose Biennale, San Jose Ca.
-- NAISA, Toronto.
2008 MOSTRA DES ARTES SESC/ Sao Paolo, Brazil.
-- MUSICA EX MACHINA/ Bilbao.
2007 IM AUGE DES KLANGS , Schloss Moyland/ Joseph Beuys Archive.
-- INGENUITY, Cleveland Festival for Arts and Technology.
-- Digital Arts Week, Zurich.
2006 Taipei Digital Arts Festival, Taiwan.
-- Sitelines Festival, NYC.
-- SIGGRAPH, Boston.
2004 AUDIO IGLOO, Singuhr-Hörgalerie, Berlin.
-- LEM Festival (Gracia Territoria Sonor), Barcelona.
2002 AUDIO BALLERINAS, Location One, NYC.
2001 New Haven Festival for Arts and Ideas.
-- Seoul Performing Arts Festival.
-- Musee des Arts et Industrie, Saint-Etienne.
2000 Monaco Dance Danses Forum, Montecarlo.
1998 International Symposium for Elecronic Arts, Chicago..
1997 AUDIO GEISHAS, ICC-NTT Tokyo City Opera House.
-- Ostranenie Festival, Stiftung Bauhaus / Dessau.
-- SONAMBIENTE Sound Art Festival, Academy of Arts, Berlin.
1994 International Symposium for Electronic Art, Helsinki.
1993 MEDIALE, Hamburg.
-- ULTIMA Festival, Oslo.
1992 Cleveland Performance Festival, Ohio.
1992 TISEA, Sydney.
1991 INTERFERENZEN-- Art from West Berlin, Riga, Lettland
1989 Festival PERSPECTIVES, Saarbrücken.
1988 “Parcours Sonores“, Musée de La Villette, Paris.
1987 STEIRISCHE HERBST, Graz, Austria.
1986 ARS ELECTRONICA, Linz, Austria.
-- The Mattress Factory, Pittsburg, Pa.

Awards: Prix Ars Electronica 1991 (Honorable Mention) , Franklin Furnace Fund for Performance NYC 2006, Concours Internationaux de Musique et d’Art Sonore Electroacoustiques de Bourges 2004 and 2009. Marler Video Installation Prize 2008, Skulpturenmuseum Glaskasten Marl. Kobe Biennale/ Japan 2015.

Grants: 1999 Hull Time Based Arts, UK.
2006 Composer-in-Residence, Schloss Wiepersdorf, Brandenburg, Germany.
2010 Artist-inResidence at MuseumQuartier Vienna.
2011 DIVA artist residency in Aarhus, Denmark.
2016 Berlin Sound Art Grant.

Bibliography:
LEONARDO, Vol.28, No.2, pp.93-97, 1995, Audio Jackets and Other Electroacosutic Clothes.
-- KLANG und BEWEGUNG, Berichte aus der Musikwissenschaft, Shaker Verlag ISBN 3-8322-2270-7-
-- Techno Textiles: Revolutionary Fabrics for Fashion and Design (9780500280966): Sarah E. Braddock, Marie O‘Mahony.
-- See Yourself Sensing from Madeline Schwartzman, June 2011m Black Dog Publishing, London.

Workshops / Guest artist lectures:
Oberlin College, Concordia University, Johns Hopkins University, Virginia Commonwealth University, Dresden Academy of Arts , Academy of Arts Enschede, Simon Fraser University, George Washington University. MIT Media Lab, IDEA Center Colorado College.

References :

Steve Dietz , Founder, President, and Artistic Director of Northern Lights. MN. Founding Director Artistic Director of the 01SJ Biennial. See more at: http://northern.lights.mn/about/staff/steve/#sthash.vndDhDnV.dpuf
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