
MICHAEL GENDREAU

55 pas de la ligne au no. 3



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Composer and sound researcher Michael Gendreau posits that his lengthy, if understated career in the amorphous arena of the underground noise culture purposefully avoids the attachments to any stylistic concerns in music: "I don't think it is possible to identify an illogical aesthetic goal, and reach it by logical deterministic means." Such has been the case for his solo work as well as his collaboration with Suzanne Dycus in *Crawling With Tarts*. In both instances, Gendreau's compositional techniques center on the actualization of conceptual agendas through the repression of the recognizability of any particular tool, medium, or instrument. It is an important distinction to make between repression and disguising, as Gendreau and *Crawling With Tarts* have been quite forthcoming in what instrumentations and mediums they have decided upon, sometimes emerging as surreal anti-pop, 'operas' culled from antique 78s, or microsymphonies constructed from 9-volt motors.

Gendreau has constructed his most recent work, *55 Pas De La Ligne Au No. 3*, entirely on several turntables, a very common tool within Gendreau's catalogue. Immediately upon listening to this album, it will become apparent that any associations to fellow Bay Area wax wizards as Mixmaster Mike or Q-Bert should be tossed out the window. This album doesn't even have many similarities to such avant-turrtablists as Janek Schaefer or Philip Jeck. Rather, Gendreau actively seeks out the rarely considered sonic spaces within the confines of the record player itself. This micro-space is alive with the muffled whirrings of motors quietly spiraling in place and the delicate precision of belts and gears designed to make as little noise as possible. Gendreau amplifies such spaces through the use of accelerometers—technical devices used detect very minute vibrations with a far greater sensitivity than the more commonly used piezo-electric contact microphones. When Gendreau inevitably drops the needle on the record, the whole cavity of the turntable resonates with those vibrations inscribed within the vinyl. For this album, Gendreau relies upon run-out grooves and the hissing crackle of antique vinyl with only the tiniest of references to any appropriated sounds or cultural ready-mades, which appear as merely as quiet upsurge of incomprehensible voices. Compositionally speaking, Gendreau is at his best on *55 Pas De La Ligne Au No. 3*, as the album

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constantly shifts through subtle passages that incrementally increase up to a crescendo of nervous squeals and squalid whistles from his overworked turntables.

23five is very proud to have published this incredibly well-executed album. Founded in 1993, 23five Incorporated is a nonprofit organization dedicated to the development and increased awareness of sound works in the public arena, and to the support and education of artists working with and discussing the medium of sound. For the past 9 years, 23five Incorporated has remained at the forefront in bringing the most adventurous elements of sound art to the San Francisco Bay area. 23five has served as an important benefactor to artists such as John Duncan, Christina Kubisch, Francisco Lopez, Achim Wollscheid, Matt Heckert, Zbigniew Karkowski, Atau Tanaka, and many more.

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23five series Forthcoming 2002:

23five 004: release date fall 2002

Jujikan—Sounds from Japan Compilation Double CD

23five is proud to release the compact disc highlighting the San Francisco Museum of Modern Arts' *Jujikan 10 hours of sound from Japan* exhibition. Ju Jikan, a sonic exhibition co-curated by Atau Tanaka, Ryoji Ikeda, and i.d., covers a history of sonic activity in Japan for the last fifty years. It maps out the timeline of artists working under various sonic dissertations such as electro-acoustic, improvisational, computer music, noise, academic as well as anti-academic.

23five 005: release date fall 2002

Variable Resistance—Sounds from Australia Compilation CD

23five is proud to release the compact disc companion to the San Francisco Museum of Modern Arts' upcoming *Variable Resistance: Sounds from Australia* exhibition. This sonic exhibition continues the SFMOMA's ongoing Fall series of regional sonic exploration. Curated by Philip Samartzis, this compilation will highlight various sonic dissertations currently taking place throughout Australia.



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