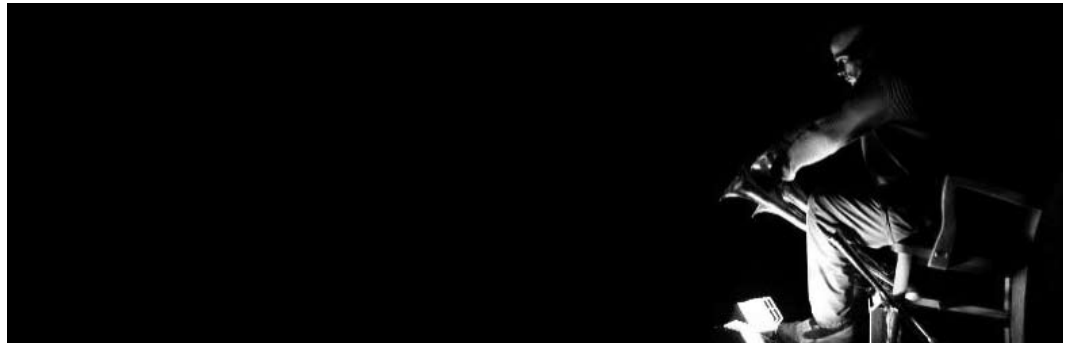

JEAN-FRANÇOIS LAPORTE

soundmatters



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The compositions of French-Canadian sound artist Jean-François Laporte have rarely emerged beyond of the context of international electro-acoustic competitions and festivals. His only widely distributed piece has been *Mantra*, which Metamkine published in 1997 through their *Cinéma pour l'oreille* series. This exceptional work of acoustic minimalism drew considerable notoriety thanks in part to a public misidentification that Laporte sourced the composition on the resonant frequencies of a Zamboni, the ice-resurfacing vehicle used exclusively in ice rinks. With its luminous sounds gracefully shifting between the gentle mechanized purr and excited metal vibration, we can easily forgive those who wanted to assign authorship to an eccentric machine. Yet, Laporte reports that the source to *Mantra* is an air compressor, albeit one that resides in an ice rink. With the original publication of *Mantra* long out of print, 23five Incorporated is delighted to present *Soundmatters*, an anthology of Jean-François Laporte compositions including the aforementioned 25-minute masterpiece *Mantra*.

The four accompanying compositions on *Soundmatters* all share the unique sensibility found on *Mantra* which balances formal precision and intuitive expressionism, resulting in a series of visceral compositions that build upon the traditions of minimalism, graphical composition, and phonography. Here on *Soundmatters*, Laporte reveals his colossal talents for experiential composition through deftly processed recordings of tumultuous windstorms that would make Chris Watson proud, spiralling drones that he's polished to a Haflerian sheen, the majestic bellowing of sustained horns in the empty cargo hull of a decommissioned ship, and of course the metallic growl of his immaculate *Mantra*. Given the numerous parallels to Xenakis' smoldering electro-acoustics and Tony Conrad's delirious harmonics, Laporte's work demands the attention as an under recognized genius in the realm of avant-garde composition.

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 14 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.

Other recordings published through 23five Incorporated:

23five002: Michael Gendreau *55 pas de la ligne au no. 3*

23five003: Zbigniew Karkowski / Tetsuo Furudate *World as Will II*

23five004: Coelacanth *the glass sponge*

23five005: GUM *vinyl anthology* (2CD)

23five006: John Bischoff *aperture*

23five007: francisco lópez *live in san francisco*

23five008: John Duncan & Carl Michael von Hausswolff *Our Telluric Conversation*

23five009: Jean-François Laporte *soundmatters*

23five010: Tarab *wind keeps even dust away*

23five011: Tim Catlin *radio ghosts*

23F/SFM901: Various Ju-Jikan: *Ten Hours of Sound from Japan* (2CD)

23F/SFM902: Various Variable Resistance: *Ten Hours of Sound from Australia*

23F/SFM903: Various 33RPM: *Ten Hours of Sound from France*

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