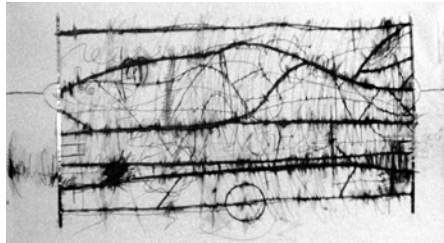


Diana Burgoyne: Sound Drawing
November 27 - February 13, 2005
Surrey Art Gallery TechLab

Diana Burgoyne's current work has evolved from her performance art practice. She continues to use hand made electronics and performance elements, but with her "sound drawings" she now directly involves the exhibit visitor. For this exhibition, she built drawing surfaces using paper, sensor circuits and copper wire. These framed, blank papers are installed directly onto the gallery walls, and visitors are invited to "draw" on them using graphite pencils. Depending on the drawing action, an electronic circuit imbedded in the paper can be completed. The quality of the drawings directly controls the sound frequency. The ongoing manipulation of the artwork (additional drawing and erasure) affects the nature of the sound. One can compose the soundscape in the Gallery, as one composes the drawing.



Visitors may meet the artist during the exhibit, as she plans to use the TechLab as an artist's studio one day a week, to continue the research and development of her latest series of drawings. For this new project Burgoyne will be working with a simple electronic camera (a light detector) and a monitor (a light presenter). Using these tools, she will be exploring the possibilities of drawing with light.

About the artist:

Diana Burgoyne is a Vancouver based artist, whose artworks and performances have been presented in Galleries and arts festivals across North America and in Europe including Germany, Holland, France and Estonia. She has been an artist in residence at the Exploratorium in San Francisco, the Mattress Factory in New York, and Science World in Vancouver. She is currently a PhD candidate in Interactive Arts at Simon Fraser University.



Electronic Folk Art: A roundtable Sunday, February 6, 2005 2-5pm

What is electronic folk art? Is it an art practice that is culturally specific to North America? Is anyone who appropriates electronic toys, tools and software for their art an electronic folk artist? What is its history and significance? Hardware and software, like electronic children's toys or tools, are also used as a media, modified and repurposed to create a form of electronic folk art. Like Andy Warhol's pop art, and his replica soap boxes, which came out of a particular time and context, so too does this form of art. Electronic folk art is only possible today, with the cheap, mass-produced popular products that use simple circuits, and wiring – that are easy to work with. So too, with software, that is increasingly user-friendly. Almost anyone can write a little software program to control motors – and from there, create homemade robots. Artists and academics will be invited to share their thoughts on whether this practice exists as a distinct area of contemporary art in general and/or within the realm of new media.



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