

PERFECT IMPERFECT: British Properties
Matt Rogalsky & Chloë Steele

Modern Fuel Gallery
Kingston Ontario
April 2-17 2003

Projections

(left, center, right)

Perfect Imperfect (British Properties)

Matt Rogalsky 2003

Perfect Imperfect (Blueprints)

Matt Rogalsky & Chloë Steele 2002

untitled

Chloë Steele 2002

Soundtracks

(front, rear, headphones)

Queen Victoria in 120 rooms and closets

overlaid on ambience from the Maharajah's sitting room

Matt Rogalsky 2002

Chloë drawing in the top room,

with low-flying F-16s

Matt Rogalsky & Chloë Steele 2002

Queen Victoria edit

(Britain has never forgotten what the answer can be)

Matt Rogalsky 2002

thank you to

Devon De Rose
Julie Fiala
Craig Leonard
Deborah Washington
and all at Modern Fuel

Agnes Etherington Art Center

Simon Waters
The Earl of Iveagh
Staff of Elveden Farms

Fragmentary recording of
Queen Victoria (Balmoral 1888)
used by permission of the
National Sound Archive,
British Library, London

PERFECT IMPERFECT: British Properties

Matt Rogalsky & Chloë Steele

Perfect Imperfect is a series of exhibitions investigating the extraordinary architecture and history of Elveden Hall, a vast and empty country house on the edge of Thetford Forest, in the east of England. The artists have sought to examine the building as a relic of Empire, drawing on its walls and filling it with sound, and now exploring the prominent extensions of Elveden in Canada.

Elveden Hall, situated on the Elveden Estate, was once owned by Maharajah Duleep Singh, the last ruler of the Punjab and a close friend of Queen Victoria. It was purchased in the 1890s by the first Lord Iveagh, of the Guinness brewing family. During the Second World War the Hall was occupied by the US Air Force as administrative offices and barracks, and today the building is in the flight path of fighter jets from the nearby US base. It remains the property of the Guinnesses and has been uninhabited for many years. Elveden Hall visibly retains traces of every layer of its history, and the artists have sought to explore the building as a relic of Empire, drawing on its walls and filling it with sound.

Steele made a thorough exploration of the building's interiors, in sculpture made from architectural casts, a 25 metre pencil drawing on the building itself, and video work moving through its more than 100 rooms. Rogalsky sonically documented every room with technology that allows virtual recreation of the acoustics of each space. He also made recordings of empty rooms for playback at higher than normal volume, revealing hidden sonic detail. Fragments of the only known recording of Queen Victoria, obtained from the UK National Sound Archive, were used to resonate the actual and virtual building.

Elveden's connections in Canada date to the great depression, when the Guinness family invested in a large tract of land in West Vancouver at bargain prices. Known as the British Properties, its winding streets are named after equally grand and exclusive sites in the old country: in particular the artists note the intersection of Elveden Row with St Andrew's Rd (the name of the Elveden Estate church), bordering on Elveden Lake, a private lake shared by a number of residences. In the mid-20th century the Guinnesses were the second-largest landholder in B.C., and the Lion's Gate suspension bridge, still a major thoroughfare, was constructed by the family to make the British Properties accessible from downtown Vancouver. They thus played a central role in shaping Vancouver's expansion and demographics.

This exhibition begins to draw together these old and new world sites which have stories to tell about power and prestige and the resonances of Empire: two video projections explore Elveden Hall itself and a third collapses the Elveden Estate and its revisitation in the British Properties. Sound works drawing on the Elveden recordings accompany the projections.

previous *Perfect Imperfect* exhibitions

Perfect Imperfect

Bury St Edmunds Art Gallery, Bury St Edmunds UK
8-12 October 2002

Perfect Imperfect

Elveden Hall, Elveden UK
26 October 2002

Perfect Imperfect (Blueprints)

Taxi Gallery, Cambridge UK
19 October - 20 November 2002

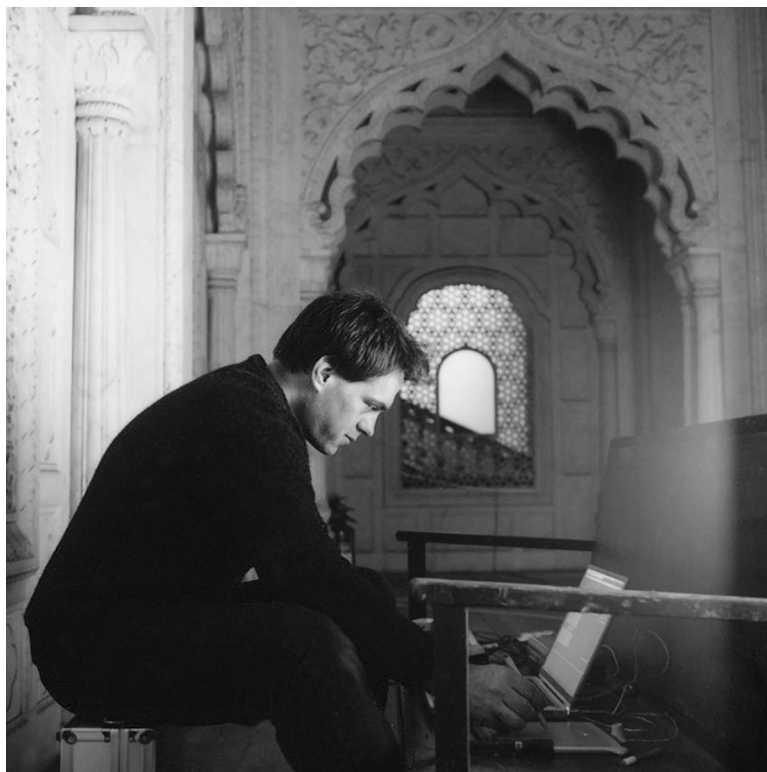
Perfect Imperfect (Blueprints)

Norwich Arts Centre, Norwich UK
29 November 2002 - 17 January 2003
(as part of East England Open)

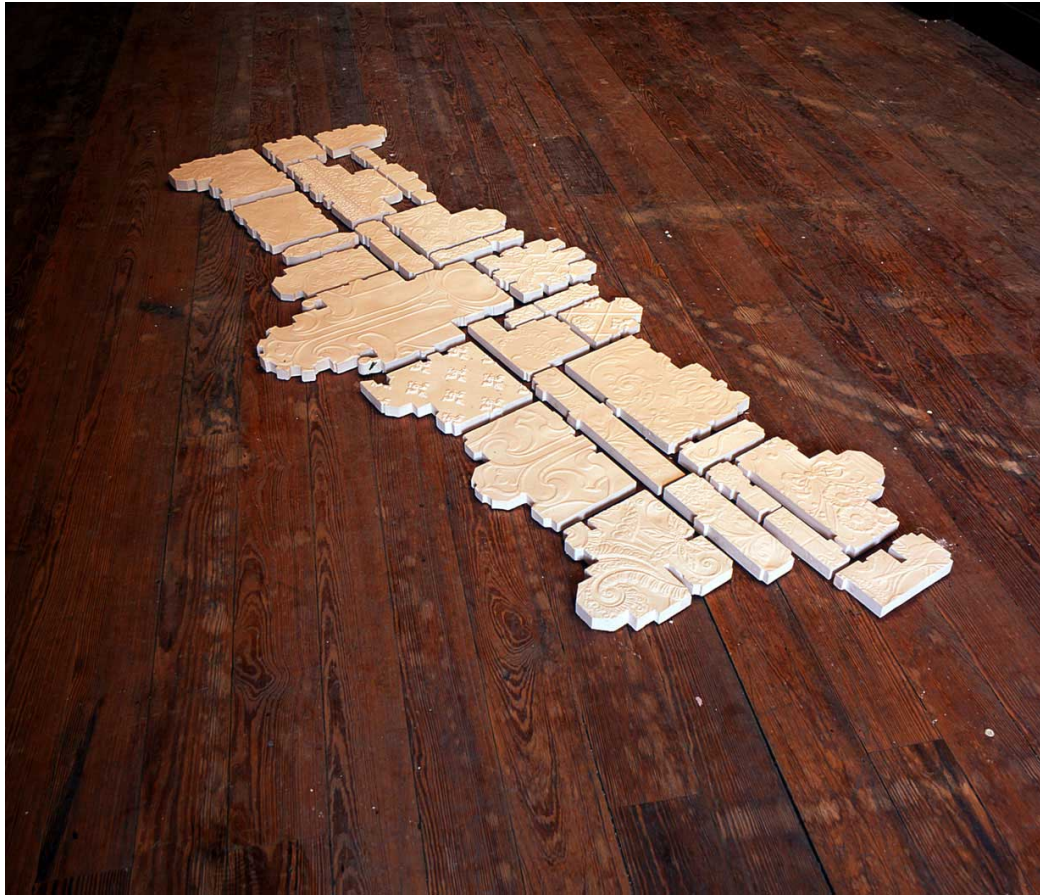
www.perfectimperfect.net



Chloë Steele was recently nominated for Beck's Futures at the ICA (London UK) and shortlisted for Best New Talent as part of East England Arts' '6 of the Best Awards'. A series of her photographs were selected for the Observer newspaper's Hodge Photographic award and shown in London. In July 2003 she will take up a month's residency at Red Gate in Beijing, and also this year will be exhibiting in *Sheffield03* in the Millennium Galleries (Sheffield UK) and at Norwich Gallery (Norwich UK). She has been commissioned by the Turner Centre (Margate UK) to make a piece for the exhibition *Flat Pack* and by Suffolk County Council to design three bridges for Stowmarket (UK). While writing a book on medieval Iranian architecture funded by the British Institute of Persian Studies, Chloe also writes and performs radio comedy. She has won various awards such as the London Radio Playwright's Festival and BBC Radio Suffolk Comedy Writing Competition and was nominated for best comedy special at the New York Radio Festival.



Matt Rogalsky's work often focuses on exploration of abject, invisible/in audible, or ignored streams of information. He performs and presents work regularly in Europe and North America. Recent projects include a series of performance and installation works exploring radio silences (Diapason Gallery, New York; Sleeper Gallery, Edinburgh); a commission from the Berliner Festspiele for a new version of John Cage's *Fontana Mix*; performance of the music of Phill Niblock at the Barbican, London; collaborative performances with experimental violinist Jane Henry in New York; and the sound installation *Auricle*, in Norwich Cathedral (UK).



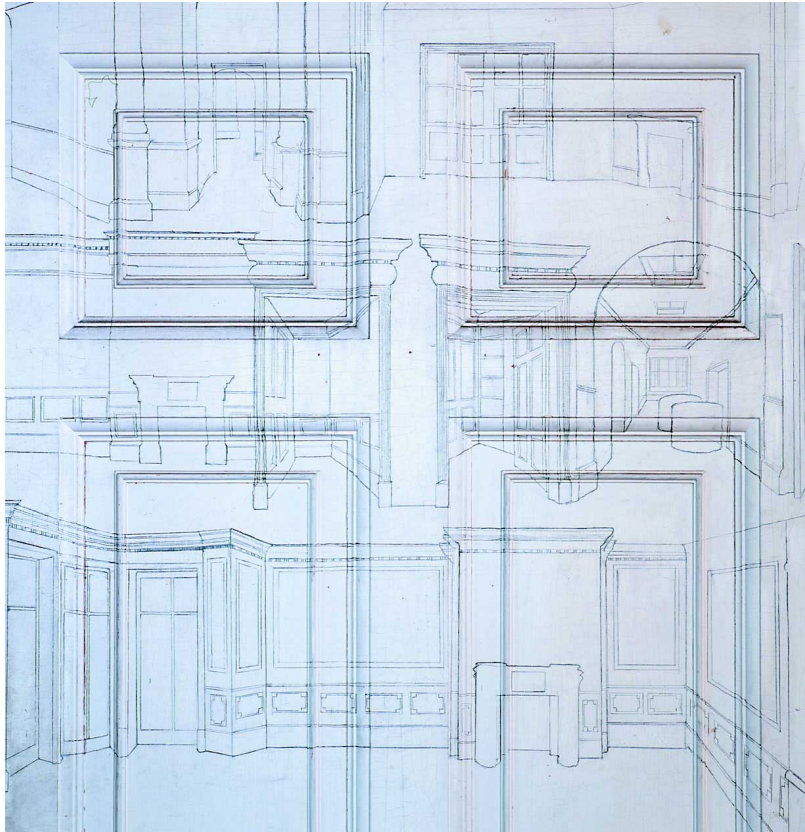
Plan
150 x 70 cm, plaster
Chloë Steele 2002



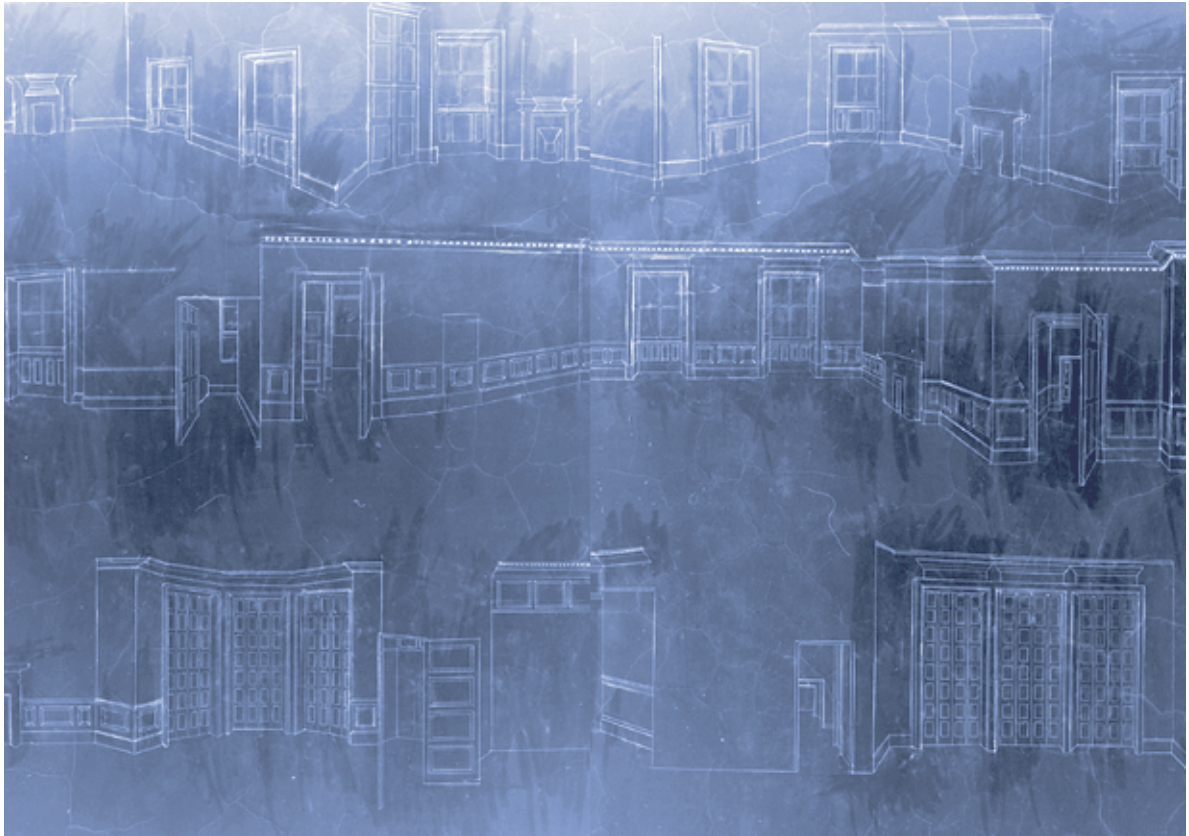
Plan
150 x 70 cm, plaster
Chloë Steele 2002



Perfect Imperfect
900 x 525 cm, pencil
Chloë Steele 2002



Perfect Imperfect
900 x 525 cm, pencil
Chloë Steele 2002



Perfect Imperfect (Blueprints)
video projection with sound
Matt Rogalsky and Chloë Steele 2002



Elveden Hall circa late 1700s

© NORFOLK COUNTY COUNCIL



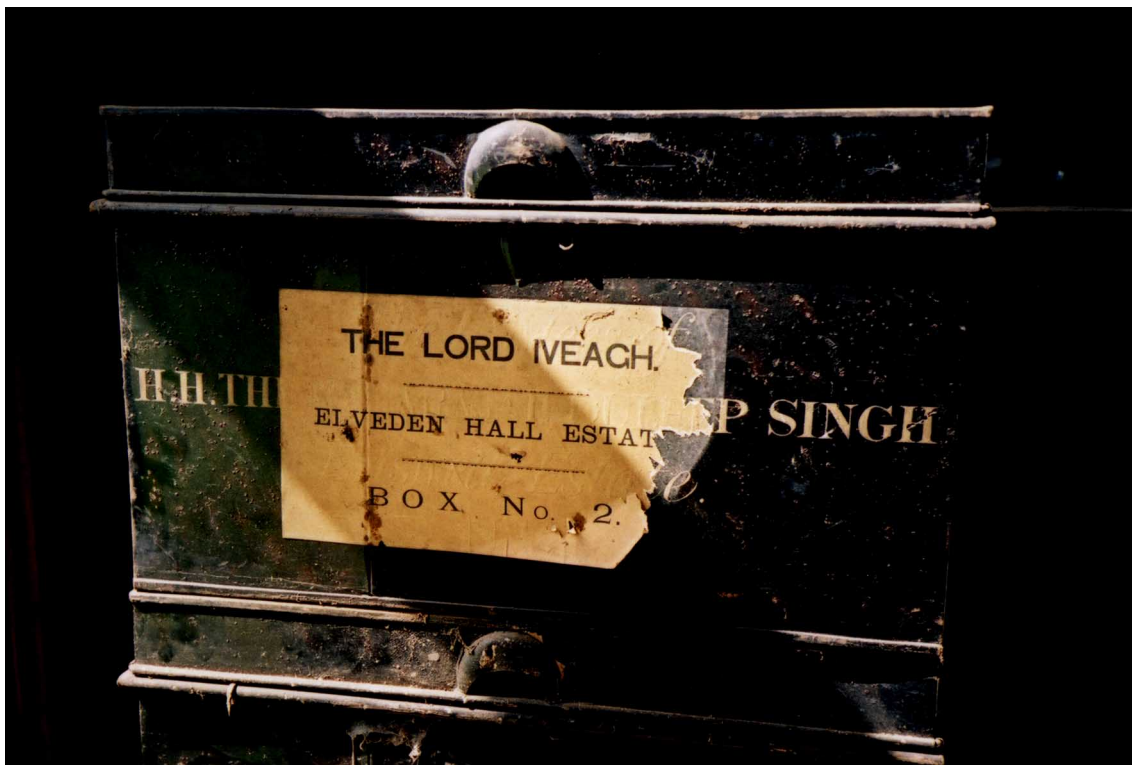
Elveden Hall circa mid-1800s



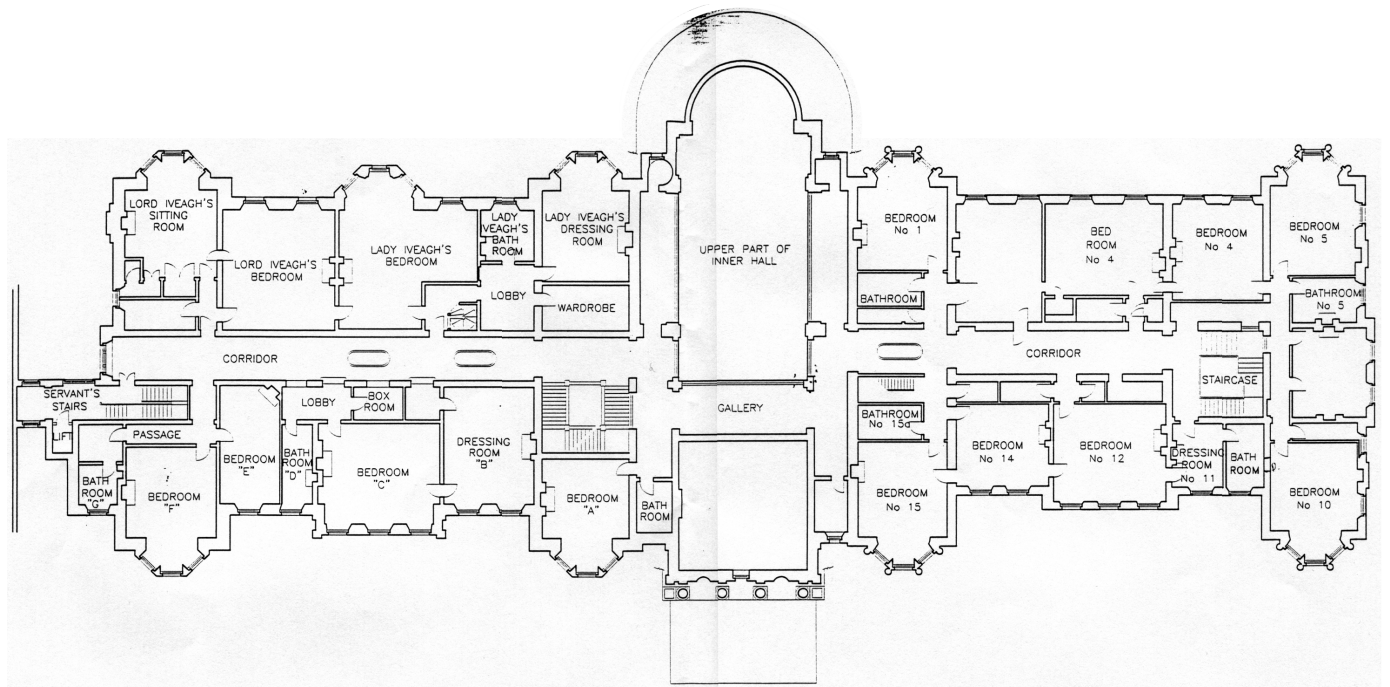
Maharajah Duleep Singh (1838-1893)
oil painting
FX Winterhalter (c1854)



The First Earl of Iveagh (1847 - 1927)



The Maharajah's trunk
(photo Matt Rogalsky)

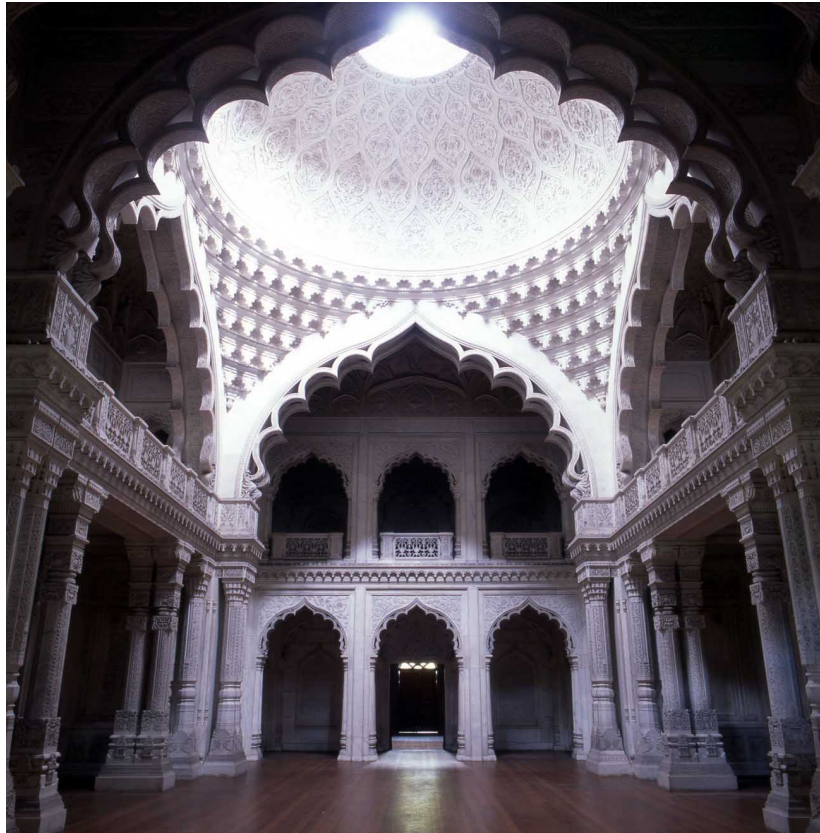


FIRST FLOOR PLAN

First Floor Plan, Elveden Hall
circa 1900



Marble Hall, Elveden
circa 1900



Marble Hall, Elveden
photograph
Chloë Steele 2002



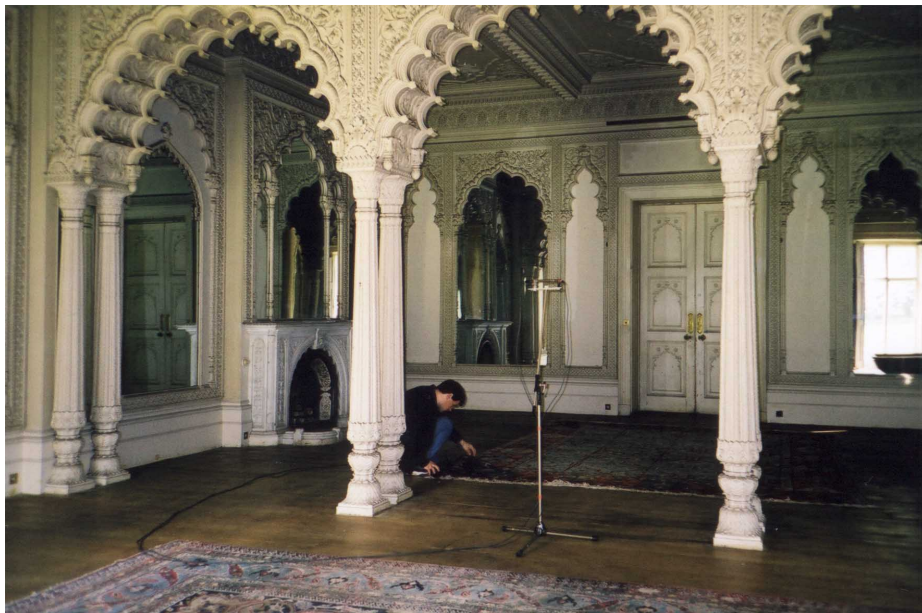
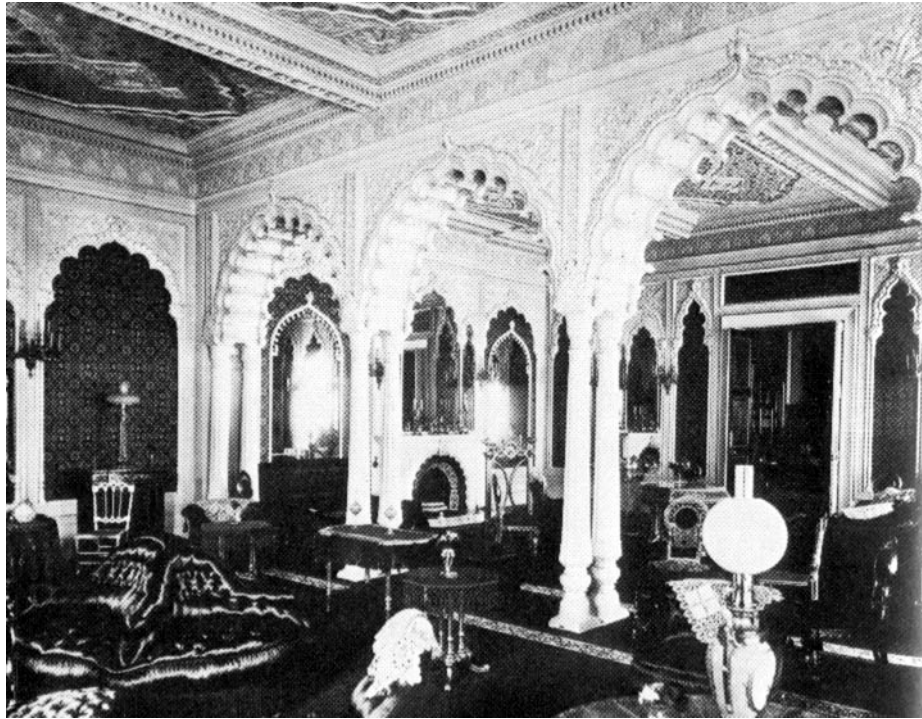
Elveden Hall
occupied by US Air Force, WWII



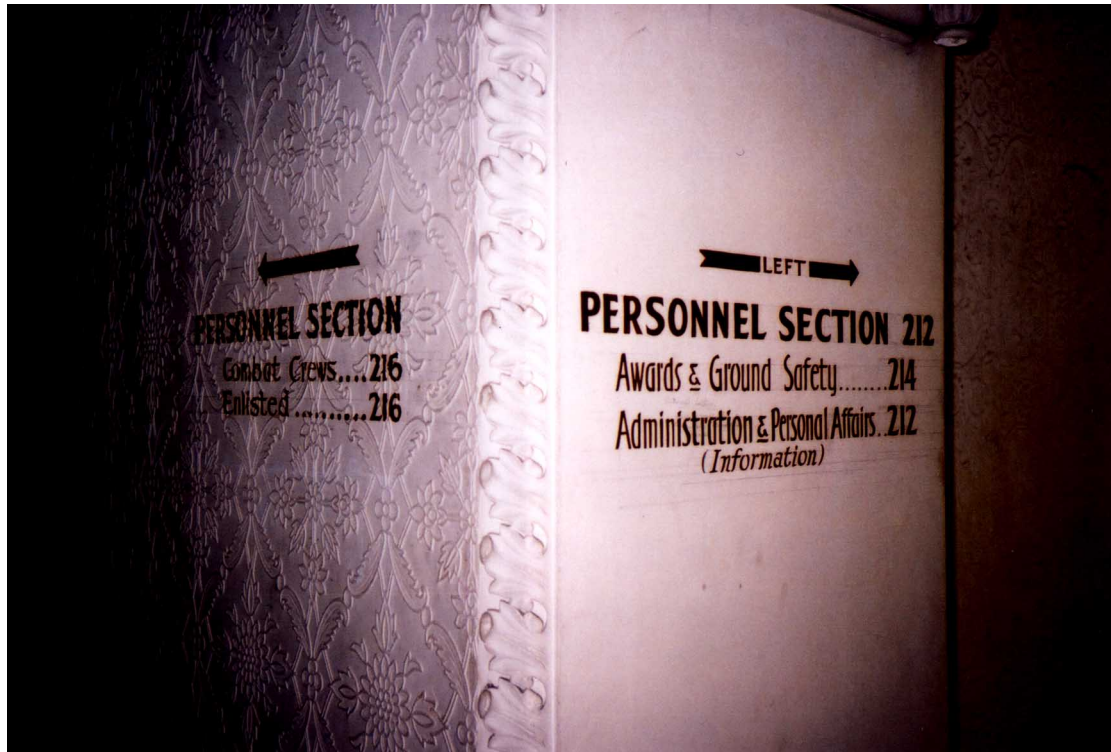
Perfect Imperfect
documentation of Steele/Rogalsky
event October 26 2002
Elveden Hall
(photo Ben Johnson)



Perfect Imperfect
documentation of Steele/Rogalsky
event October 26 2002
Elveden Hall
(photo Ben Johnson)



The Maharajah's sitting room
Elveden Hall
top - circa 1880
bottom - M Rogalsky recording room tone, 2002



WWII signage over 19th c. textured wallpaper, Elveden Hall
(photo Matt Rogalsky)



Recording impulse responses
Marble Hall, Elveden
(photo Matt Rogalsky)



Driveway, Elveden Hall
with Church of St Andrew and St Patrick in the distance
(photo Simon Waters)



Intersection
British Properties, West Vancouver
(photo Matt Rogalsky)



Looking across Burrard Inlet
to West Vancouver and the British Properties
(photo Matt Rogalsky)



Elveden Lake
British Properties, West Vancouver
(photo Matt Rogalsky)



Lion's Gate Bridge, Vancouver
built by the Guinness family
to link downtown with the British Properties
(photo Matt Rogalsky)



Intersection
British Properties, West Vancouver
(photo Matt Rogalsky)

Chloë Steele

List of Exhibitions

Solo exhibitions

2001 *Block View*, Queen of Hungary, Norwich, UK

Group exhibitions

2003 *Flat Pack*, Turner Centre, Margate, UK
The Simple Truth, Norwich Gallery, UK
Sheffield03, Millennium Galleries, Sheffield, UK

2002 *Drawn Together*, Bury St Edmunds Art Gallery, Bury St Edmunds, UK
Seeing By Wireless, Hastings Museum & Art Gallery, Hastings, UK
Observer Hodge Photographic Award, The Newsroom, London
Perfect Imperfect, Bury St Edmunds Art Gallery / Taxi Gallery, Cambridge/
Norwich Arts Centre, Norwich, UK
24hr Art Centre, Colchester Arts Centre, Colchester, UK
24hr Art Centre, Colchester Arts Centre, Colchester, UK
Super 8 Station, Station, Bristol, UK
Infest, John Innes Centre, Norwich, UK
Over The River, Firstsite, Colchester, UK

2001 *Up in the Air*, Kirby Gallery, Kirby, UK
Eastern Open, Kings Lynn Arts Centre, Kings Lynn, UK

1999 *SSA Exhibition*, Royal Scottish Academy, Edinburgh, UK

1998 *RSA Exhibition*, Royal Scottish Academy, Edinburgh, UK

Matt Rogalsky
Exhibitions

Solo Exhibitions

2002

September 26 - October 15
Norwich Cathedral, Norwich UK

Auricle

Sound installation using 'silences' from BBC Radio 4 daily service broadcasts, emanating from a small window under the Cathedral's Reliquary Arch. Shown as part of the Norwich Fringe Festival.

February 11

Slade Art Gallery, London UK

in conjunction with the symposium *Voice and Technology*

Ellipsis

Installation for single channel audio and video projection. Software developed by the artist processes live radio feed so only its "silences" (gaps between the words) are heard. Time counter projected on gallery wall shows accumulated "silent time".

2001

November-December
Sleeper, Edinburgh UK

Ellipsis

September-October

Diapason Gallery, New York City, USA

Ellipsis

Installation for single channel audio and video projection.

February-March

The Judge Institute of Management Studies, Cambridge UK

The Smell of Money

Site-specific installation for Cambridge University's business school, commissioned as a UK Year of the Artist project. Video projection of 100 colour bars is linked to live currency market information; changes in the market values of 100 different world currencies cause changes in hue as well as triggering audio.

www.i-smell-money.com

1999

April 21-May 2

International Electroacoustic Music Festival, Santa Fe, New Mexico USA

Tudor Loops

Outdoor sound installation with four channels of audio.

1998

November 24-30

Cambridge Darkroom Gallery, Cambridge UK

When he was in high school in Texas, Eric Ryan Mims used a similar arrangement to detect underground nuclear tests in Nevada

Installation with four homemade seismometers triggering electronic pulses, with audio delay feedback system.

Untitled(dead air[small])

Installation for Macintosh computer with 17" monitor, and industrial hearing protectors. Slowly changing images onscreen are frame grabs from television newscasts catching the "hidden" moments when newsreaders' eyes are closed. "Headphones" hanging alongside monitor are in fact industrial hearing protectors which block out all sound. Algorithmic presentation of images programmed with Director multimedia authoring software.

February 18-22

Studio Five Beekman, New York City USA

When he was in high school in Texas, Eric Ryan Mims used a similar arrangement to detect underground nuclear tests in Nevada

Installation with four homemade seismometers triggering electronic pulses, with audio delay feedback system.

1997

June 26

West Road Concert Hall, Cambridge UK

PIXELLATE

Installation with computer-controlled light sculpture and algorithmic sound composition. Presented as part of the Cambridge Digital Arts Festival.

April 4-7

Midlands Art Centre, Birmingham UK

lasting & leaving

Installation with temperature-responsive electronics. Ambient sounds of the workplace and urban environment (collected live with microphones) amplified and filtered through narrow bandpass equalizers. Resulting "whistling" sound combined with eight sine waves which drift around the equalizer's center frequency, according to drifts in ambient temperature. Presented as part of the BEAST Rumours Festival.

February 27-March 2

Studio Five Beekman New York City USA

silk purse (pearls before swine)

Installation with light-responsive electronic sound and single-channel video.

1996

April 18

Western Front, Vancouver Canada

sparks

Performed installation for multiple rooms, with sixteen+ channels of audio, and single-channel video through multiple monitors.

1995

April 10

Russell House, Wesleyan University, Middletown Connecticut USA

sparks

Performed installation for multiple rooms, with sixteen+ channels of audio, and single-channel video through multiple monitors.

1989

March 1-21

Zen Café, 320 Burrard St., Vancouver Canada

Mixed-up Media: Sixteen 8"x6" collages

Collaborative Exhibitions

2002

October 7 - November 24

Bury St Edmunds Art Gallery, Bury St Edmunds UK

Perfect Imperfect

live drawing and sound installation in collaboration with Chloe Steele.

October 19 - November 20

Taxi Gallery, Cambridge UK

Perfect Imperfect (Blueprints)

projected video and sound installation in collaboration with Chloe Steele.

October 26

Elveden Hall, Elveden UK

Perfect Imperfect

site-specific series of installations with drawing, sound, sculpture and projected video, in collaboration with Chloe Steele.

2001

May 17-19

California Institute of the Arts, Los Angeles California USA

Installation and performance of David Tudor's ***Rainforest IV*** with Composers Inside Electronics (Bill Viola, John Driscoll, et al)

- 1999
 April 22-24
 Music Gallery, Toronto Canada
 Installation and performance of David Tudor's **Rainforest IV** with Composers Inside Electronics (John DS Adams, D'Arcy Phillip Gray)
- 1998
 July 13-20
 Lincoln Centre, New York City USA
 Installation and performance of David Tudor's **Rainforest IV** with Composers Inside Electronics (Bill Viola, John Driscoll, et al)
 July 5-6
 West Road Concert Hall, Cambridge UK
 Kinetic light sculpture **Chromat 7** by Adam Barker-Mill, combined with sound work **TRANSFORM:** by Matt Rogalsky, shown as part of CambridgeDigital Arts Festival
 January 12-March 15
 Sainsbury Centre, University of East Anglia, Norwich UK
 Kinetic light sculpture **Chromat 7** by Adam Barker-Mill, combined with sound work **TRANSFORM:** by Matt Rogalsky, shown as part of exhibition entitled *Light*.
- 1996
 January 12-March 15
 Inverleith House, Edinburgh, Scotland
 Kinetic light sculpture **Photosynthesis** by Adam Barker-Mill, combined with sound work **RESONATE (tones)** by Matt Rogalsky, in Barker-Mill's exhibition also entitled *Photosynthesis*.
- 1988
 June 15-20
 Simon Fraser University, Vancouver Canada
Continental Drift
 Floating sculptures for academic quadrangle reflecting pool designed and executed in collaboration with Phillip Djwa.
 June 1-30
 Pitt International Galleries, Vancouver Canada
HOWSE
 Environment with nine continuous tracks of sound by Matt Rogalsky and four continuous videotapes by Philip Djwa.

Group Exhibitions

- 2002
 November 30 - February 3 2003
 Norwich Art Gallery, Norwich UK
Perfect Imperfect
 projected video and sound installation in collaboration with Chloe Steele, as part of the East England Open juried exhibition.
 June 8 - September 1
 Fabulous Sound Machines
 Croydon Clocktower
Digital to Analog Converter
 Sounds of digital communication transmitted by tin can telephone technology.
 April 18 - October 3 2002
 Phantastische Klangobjekte
 Kulturzentrum Kammgarn, Kaiserslautern, Germany
Digital to Analog Converter

- 2001
 July 28 - September 9
 Fabulous Sound Machines
 York City Art Gallery
Digital to Analog Converter
 June 28
 Cambridge Analog/Digital Festival, Cambridge UK
Untitled installation
 Manipulated radio "silences".
- 2000
 February 17 - May 15
 Rainbow Realm
 Liverpool Museum, Liverpool UK
Digital to Analog Converter
- 1999
 June 15 - August 1
 Kettle's Yard Open 1999
 Kettle's Yard Gallery, Cambridge UK
untitled (rf)
 Numerous temperature-sensitive circuits broadcasting radio frequency pulses.
- 1998
 May 14-24
Flaschenpost, Bottlepost exhibition
 Forum Stadtpark, Graz Austria
video fix
 Syringes and RGB dyes. Exhibition organized by ORF (Open, Real, Fundamental) and curated by the River Mur.
- 1996
 December 14
 The Knitting Factory, New York City USA
silk purse (pearls before swine)
 Installation with light-responsive electronic sound and single-channel video. Shown in the Alterknit Room along with works by Phill Niblock, Ben Manley and Dan Evans Farkas.
- 1993
 May 8
 Live Electronic Arts Performance Series
 Bloedel Conservatory, Queen Elizabeth Park, Vancouver Canada
Alarm Clock
 Sound installation created for the Bloedel tropical plant, bird and fish conservatory. This conservatory was founded by the same Bloedel as in "Macmillan Bloedel," the multinational logging company who continue to ravage the world's old-growth forests. "Clock" portion of piece consists of a computer program which chimes the quarter hours with the distant sounds of chainsaws and heavy machinery, while voices from speakers amongst the foliage relate the history of the founding of the conservatory. Shown as part of *Electroptical Environments* in Vancouver's Live Electronic Arts Performance Series.
- 1989
 April 20
 Pitt International Galleries, Vancouver Canada
ORBIS3
 Environment-interactive computer-controlled sound installation with 16-speaker diffusion. Electronic pulses spin around the speaker circle in a density and speed controlled by loudness of ambient urban sound outside the installation space. Commissioned and exhibited by Vancouver New Music Society along with works by six other sound artists.