

Slapshot

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[24+1 minutes]

Sport and sound art

First, interested in the arena-like shape and atmosphere of this kind of space, the sound of physical activity includes in its foundation the logic of the whole thing: the sound of many sports, in particular that of ice hockey is a good "signature" of what happens in the various actions themselves.

Then, we felt something like a representation of a human kind: the tragedy of the body. And probably parallel to this idea, the question of inutility is something we feel close in our artistic work.



Composition

Linking body / movement / place / sound: a site-specific sound composition comprised of only sporting activities.

How can the technical and the narrative aspects of our work be contained in one process? We thought that composing with very different kinds of spaces, from the close up to the ambient field, from contact mics on the ice itself to the couple of condenser mics aiming the whole space, would provide one of the main directions in the way we record. We also decided to use human voices as strong points (signifiers) throughout the duration (climax / borders / limits / holes/ etc.).

Editing and composing with such a complex, "ready made" and structured material, we attempted to follow / respect any form of time logic, creating "sound art" through the occasion of ice hockey. How far can we go without falling into a pure documentary process, with the kind of form and narrative one is supposed to find in that genre?

All recordings made in the Saint-Ouen's ice rink (suburb of Paris)



During two training sessions, both divided in several parts - from exercises to a short match, we fit them into the grid of the 24+1 concept : for example synchronizing the main changes with whole minutes and the extra minute (+1) sums up the 24 other minutes (according to all parts)

Commissioned by Ward Weis for his 24+1 series, a web server dedicated to radio art

Mixing : spring 2005- spring 2007

Mastering : july 2007

Production : Marabou (Belgium)