

Programme Artist Review Series – Wednesday 14 February 2007

Immersivity, Art, Architecture, Sound and Ecology

Series events co-chaired by Dr John Levack Drever, Lauren Goode and Ian Stonehouse

14:00 Welcome

14:05-14:25 Presentation by **Helen Palmer**

Title: ***Blindfold***

'Somewhere in the middle, hovering in it – there's this hologram. You take a chance because you fabricate things, these architectures, these elements, and you try to make this thing live in the middle' [Cliff McLucas]

Helen will be conducting an interactive performance which asks the audience to take a chance and a leap of faith in the making of a moment.

Lookoutpost project and forthcoming event in August 'Upstaging Nature (You can't see the art for the trees':

<http://www.lookoutpost.co.uk/>

Live Art Garden Initiative - Artists page Link: <http://www.liveartgardeninitiative.org.uk/helenpalmer.html>

14:25-14:45 Presentation by **Aura Satz**

Title: ***Mediated Presence, Transferred Agency and Contagious Phenomenological Experience***

Aura will be talking through her recent project 'I Am Anagram' and demonstrating 'Human Radio Chain'.

'I am anagram' Site: <http://www.iamanagram.com/>

London Consortium faculty profile page Link: <http://www.londonconsortium.com/about/faculty.htm#AuraSatz>

Artsadmin - artists' statements page Link: <http://www.artsadmin.co.uk/artistsadvisor/bursaryschemetext.html>

14:45-15:05 Presentation by **Robert Davis**

Title: ***Evolving Sonic Environment: An Architectural Experiment to Build a People Sensitive Acoustic Environment***

The aim of this project was to construct a society of communicative, adaptive sonic devices distributed in a room with the hope that the collective behaviours of the devices would be affected by the way the room was occupied (by people or other mobile objects) and, as such, the room would develop a "perception" of its occupancy so the society of devices might function collectively as a people sensor, though there were no specific people sensing functions built into the individual devices.

Goldsmiths College faculty profile page Link: <http://www.goldsmiths.ac.uk/departments/psychology/staff/davis.html>

'Evolving sonic environment' project with Haque Link: <http://www.haque.co.uk/evolvingsonicenvironment.php>

15:05-15:45 Presentation by **Jon Thomson & Alison Craighead**

Title: ***A Nostalgia of Nowness***

Jon Thomson & Alison Craighead will present some of their recent instruction-based networked artworks, which focus on the accessing and manipulation of live virtual data sources gleaned from the world wide web.

Thomson & Craighead's Site: <http://www.thomson-craighead.net>

'Light from tomorrow' Site: <http://www.lightfromtomorrow.com>

'Weathergauge' Site: <http://www.weathergauge.net/>

'Unprepared piano' Link: <http://www.thomson-craighead.net/docs/unpiandoc.html>

'Automated Beacon' Link: <http://www.automatedbeacon.net/>

--> **coming up in early 2007:**

Flat Earth. Animate! commission with Channel 4 Television.

Faith in Exposure, Netherlands Media Art Institute, Montevideo

Feedback/Feedforward, Laboral Gallery, Gijon, Spain

After Neurat, Stroom, The Hague, Netherlands

Public art commission, The Junction, Cambridge.

15:45-16:00 BREAK

16:00-16:40 Presentation by Professor Johnny Golding

Title: ***The Assassination of Time: towards a Zeta-Philosophy***

Presented in complete darkness, a tour d' force of media arts philosophy (MAP) as murderer, culprit, jester, thief.

Johnny Golding is Professor of Philosophy in the Visual Arts and Communication Technologies at University of Greenwich. Media Arts Philosophy (MAP), University of Greenwich and faculty profile page Link:

<http://stuweb.cms.gre.ac.uk/~gs04>

Golding, J. (Single authored book). *Dirty Theory or the Birth of Zeta-Physics*. (forthcoming London: Routledge)

Golding, J. (Author & Editor). *The Eight Technologies of Otherness*. Pl. Routledge 1997.

Golding, J. 'It's a wonderful life'. Outsideedge e-magazine. Article:

http://www.thelondongroup.com/outside/outside_3/johnnie_golding.html

Honour: parallax, (London: Taylor and Francis, 1999). Invited guest-editor/author for parallax, issue #13.

16:40-17:10 Panel Discussion (All presenters and chairs).

17:10-18:00 Question time (All presenters and chairs) – feedback and raising of issues from the audience addressed to the panel/presenters.

Meeting to close promptly at 18:00

Audience/presenter participants to adjourn, as inclined, to the local bar ***The Hobgoblin***

Keywords for each event in the series

Although keywords have been suggested for particular dates, it is expected that, as these are general terms, they will also span events and that they will only be adhered to loosely, as it is the richness of the unpredictable, oblique and uncapturable connections arising during an event process that are invited too for focussing upon during this series, and which is to touch on knowledge as a live realm, in different ways, both translatable and non-translatable.

20 Sep '06: Ecology; biophysics; immersive practices; introduction to the Live Art Garden Initiative. 21 Oct '06: Deleuzian philosophy; architectures of time. 18 Nov '06: Sound; electromagnetic fields; meditative perception and movement. 9 Dec '06: Sound; electromagnetic fields; vibration; acoustics and environmental architecture. 20 Jan '07: Durational, immersive performance and consciousness. **14 Feb '07: Ecology and interactivity; sensing; responsive systems**

Selected extracts for this event – 14 Feb

From ***Games of Truth: a blood poetic in seven-part harmony*** (*this is me speaking to you*) by Professor Johnny Golding. (London: The Inaugural Lecture Series, The University of Greenwich, 2003).

Pg5. Part 2: (*this is*)

the giving of a gift (or impropriety and whether pigs can fly). Let's say that the word *integrity* is to become the proper name we give to a ***certain kind*** of coherence, a ***certain kind*** of multiplicity/dimensionality of rhythms, rifts, lightwaves or beats. Still, the ***condition*** for its execution and deliverance seems to rely on a *something else* or a *something other*: say, for example, the projected ***intention*** of the promise-giver to the promise-receiver (and vice versa). But if this is true, then a whole series of problematic assumptions around who or what is giving and receiving promises when and how, surely must infect our otherwise perfect game of truth. It might even touch on that nebulous terrain called *memory* or *faith* or even the more superstitious (and attractive) glow-spheres of a *spell*!

Nevertheless, it underscores the not so problematic fact that *intention* (or anyway, its conditions) are not only – like the *integrity* from which it springs – multiple, slippery, cruel, paradoxical in a probability kind of way, but also sensuous, bitter, sometimes wrong, sweaty, alive, human (also in a probability kind of way). This makes *intention* itself both a part of, and at the very same time, quite separate from its word, promise, friendship, viewer relation, soul. Rather similar to an instant (of time/timings) – or a fragment without edge, weight or volume – or a surface economy of sorts, it remains separate from the very entity to which it is a part. For, like its cousin, *integrity*, *intention* can shape-shift, whilst retaining its recognisability as an authoritative *this is (it)*; or *I mean what I say* (and in so declaring, makes it have weight, volume, edge). Strangely, though, *intention/integrity* becomes neither the form (but it is the form!), nor the structure (but it is the structure!), nor the nodal point (but it is the nodal point!), nor the gap between two opposing points or edges (but it is also the gap!). A ticklish situation to be sure.

Pg11. Part 3: (this is me)

digression [or the uses and abuses of kneeling]. Perhaps it is safer to say that faith and trembling have more to do with the necessity to **submit** - and not only that! but to know how and when, without knowing "why" exactly, and without knowing to whom or even to what one 'kneels'. On the other hand, perhaps this kind of faith has nothing to do with kneeling or any other form of submission, and I've just been carried away with trying to explain what happens when I sniff out the uncharted paths in a manner according to my custom, especially when night stealths towards day: the stillness of air! the light! the dew! the quietness of tone! the possibility to connect a this with a that! Perhaps what I am mentioning has only a tiny micro slice to do with submission – but I mention it anyway, for no other reason than that the combination of light, and touch, and sound, and smell compels me to inhabit my body **differently**; now aligned/maligned with a stranger series of curiosities, hungers, expectations, promises, threats. This has very little to do with losing (or conversely, with finding) 'my' self. It's a peculiar submission; perhaps even a peculiar mastery – this gutter-ground gift, this instant eventness of **desire** and **pleasure** and **discipline** and **wandering**: this holy place of the bended knee. (But perhaps I am confusing the formal requirements of Philosophy and Art and Religion with their bastardised cousins, greed, hunger, curiosity, sloth). It is a delicate game we are playing, after all.

From **Bergsonism** by Gilles Deleuze. (1988). Pl. Zone Books.

Pg 55. Chpt 3. Memory as virtual coexistence

"[...] We are touching on one of the most profound, but perhaps also one of the least understood, aspects of Bergsonism: the theory of memory. There must be a difference in kind between matter and memory, between pure perception and pure recollection, between the present and the past, as there is between the two lines previously distinguished. We have great difficulty in understanding a survival of the past in itself because we believe that the past is no longer, that it has ceased to be. We have thus confused Being with being-present. Nevertheless, the present **is not**; rather, it is pure becoming, always outside itself. It **is** not, but it acts. Its proper element is not being but the active or the useful. The past, on the other hand, has ceased to act or to be useful. But has not ceased to be. Useless and inactive, impassive, it **IS**, in the full sense of the word: It is identical with being in itself. It should not be said that it "was", since it is the in-itself of being, and the form under which being is preserved in itself (in opposition to the present, the form under which being is consummated and places itself outside of itself). At the limit, the ordinary determinations are reversed: of the present, we must say at every instant that it "was", and of the past, that it "is", that it is eternally, for all time. This is the difference in kind between the past and the present. But this aspect of the Bergsonian theory would lose all sense if its extra-psychological range were not emphasized. What Bergson calls "pure recollection" has no psychological existence. This is why it is called **virtual**, inactive, and unconscious. All these words are dangerous, in particular, the word "consciousness" which, since Freud, has become inseparable from an especially effective and active psychological existence. We will have occasion to compare the Freudian unconscious with the Bergsonian, since Bergson himself made the comparison. We must nevertheless be clear at this point that Bergson does not use the word "unconscious" to denote a psychological reality outside consciousness, but to denote a nonpsychological reality - being as it is in itself. Strictly speaking, the psychological is the present. Only the present is "psychological"; but the past is pure ontology; pure recollection has only ontological significance.

Pg 79. Chpt 4. One or Many Durations?

"[...] This confrontation [that with the theory of Relativity] was forced on Bergson because Relativity, for its part, invoked concepts such as expansion, contraction, tension and dilation in relation to space and time. But this confrontation did not come about suddenly: It was prepared by the fundamental notion of Multiplicity, which Einstein drew from Riemann, and which Bergson for his part had used in *Time and Free Will*. Let us recall, briefly, the principal characteristics of Einstein's theory, as Bergson summarizes them: Everything begins from a certain idea of movement that entails a contradiction of bodies and a dilation of their time. From this we conclude that there has been a dislocation of simultaneity: What is simultaneous in a fixed system ceases to be simultaneous in a mobile system. Moreover, by virtue of the relativity of rest and movement, by virtue of the relativity even of accelerated movement, these contractions of extensity, these dilations of time, these ruptures of simultaneity become absolutely reciprocal. In this sense there would be a multiplicity of times, a plurality of times, with different speeds of flow, all real, each one peculiar to a system of reference. And as it becomes necessary, in order to situate a point, to indicate its position in time as well as in space, the only unity of time is in a fourth dimension of space. It is precisely this Space-Time bloc that actually divides up into space and into time in an infinity of ways, each one peculiar to a system.

To what does the discussion relate? Contraction, dilation, relativity of movement, multiplicity - all these notions are familiar to Bergson. He uses them for his own purposes. Bergson never gives up the idea that duration, that is to say time, is essentially multiplicity. But the problem is: What type of multiplicity? Remember

that Bergson opposed two types of multiplicity - actual multiplicities that are numerical and discontinuous and virtual multiplicities that are continuous and qualitative. It is clear that in Bergson's terminology, Einstein's Time belongs to the first category. Bergson criticizes **Einstein for having confused the two types of multiplicity and for having, as a result, revived the confusion of time with space.** The discussion only apparently deals with the question: Is time one or multiple? The true problem is "What is the multiplicity peculiar to time?" This clearly surfaces in Bergson's upholding of the existence of a single, universal and impersonal Time.

"When we are sitting on the bank of a river, the flowing of the water, the gliding of a boat or the flight of a bird, the uninterrupted murmur of our deep life, are for us three different things or a single one, at will..." Here Bergson endows attention with the power of "apportioning without dividing," "of being one and several"; but more profoundly, he endows duration with the power to encompass itself. The flowing of the water, the flight of the bird, the murmur of my life form three fluxes; but only because my duration is one of them, and also the element that contains the two others. Why not make do with two fluxes, my duration and the bird, for example? Because the two fluxes could never be said to be coexistent or simultaneous if they were not contained in a third one. The flight of the bird and my own duration are only simultaneous insofar as my own duration divides in two and is reflected in another that contains it at the same time as it contains the flight of the bird: There is therefore a fundamental triplicity of fluxes. It is in this sense that my duration essentially has the power to disclose other durations, to encompass the others, and to encompass itself ad infinitum. But we see that this infinity of reflection or attention gives duration back its true characteristics, which must constantly be recalled: It is not simply the indivisible, but that which has a very special style of division; it is not simply succession but a very special coexistence, a simultaneity of fluxes. "Such is our first idea of simultaneity. We call simultaneous, then, two external fluxes that occupy the same duration because they hold each other in the duration of a third, our own... [It is this] simultaneity of fluxes that brings us back to internal duration, to real duration"."

About the series

Transdisciplinary presentations facilitating critical exchange, discussion and review through an informal and supportive atmosphere; and guided by specific research interests. The general focus areas are: live art and mixed media performance; landscape & interactive architecture and sustainability; critical studies and philosophy; biophysics, acoustics, ecology and sound art. The guest review presenters invited are drawn from these backgrounds and disciplines. The aims of the artist review meetings are both to support the development of researchers or practitioners, through the sharing and review of recent practice including work-in-progress, and the Live Art Garden Initiative, an art, architecture, sound and ecology project. Further info: <http://www.liveartgardeninitiative.org.uk/events.html>

Next – the Site Pilot Project – Interested in being involved? Please stay in touch:-

Join The Series yahoo group – to join email: TheSeriesGroup-subscribe@yahoogroups.co.uk

Acknowledgments

Many thanks and much appreciation goes to all participating presenters on these occasions whose additional in-kind support is making possible a far more exciting and rewarding series programme, and one that will have wider significant impacts.

Supported by: **Networking Artists' Networks Initiative (NAN)** through **a-n The Artist Information Company**
Co-organised by: **Live Art Garden Initiative** and **Electronic Music Studios, Goldsmiths College**



About the Electronic Music Studios, Goldsmiths College

The Stanley Glasser Electronic Music Studios (established in 1967) comprises a suite of working areas for undergraduate & postgraduate students wishing to explore the creative potential of studio equipment & audio software in relation to composition, live electronics, interactive performance, sound-art, acoustic ecology and research. <http://www.goldsmiths.ac.uk/departments/music/ems/>

About the Live Art Garden Initiative

The Initiative is to conceive of, set-up and develop an art, architecture and ecology project. The project will involve the creation of new garden environments in which site-specific live arts will be created and receive an audience. The research and practice directions of the Initiative are guided by trans-interdisciplinary research. <http://www.liveartgardeninitiative.org.uk>