

Programme Artist Review Series – Saturday 18 November

Immersivity, Art, Architecture, Sound and Ecology

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

Welcome

14:00-14:20 Presentation by Fabrizio Manco

Title: *The hyperacute/ringing ear and an ecology of place*

A presentation introducing Fabrizio's practice, which will commence with a performance of work-in-progress followed by screenings documenting recent performance research. Intentions behind this research are concerned with a way of finding, and de-stabilizing, a physical and philosophical 'place' in site-specific and meditational movement process; and when explored through 'locational' hearing and the experience of hyperacusis and tinnitus. One of the questions Fabrizio explores through his research practice is: 'how can space and the world, experienced through an ailment, be represented and conveyed beyond re-presentation; and, thus, could this process be a chance to transcend the personal experience of a medical condition and its artistic investigation, in order to share it with a broader social network?'

<http://www.liveartgardeninitiative.org.uk/fabriziomanco.html>

14:20-14:30 questions/discussion/feedback

14:30-15:00 Presentation by Professor John Gruzelier

Title: *Sound-induced hypnagogia and performance enhancement*

Hypnagogia, the border between waking and sleeping, and hypnopompia, the border between sleeping and waking, have long been associated with creative insights in science, arts and the humanities. These states are associated with a slowing of brain rhythms with a predominance of theta activity (3-7hz), which promotes long distance connectivity in the brain allowing unusual associations in memory to be made. Theta is also associated with meditation, hypnosis, absorption and flow states which arise without conscious effort. Controlled scientific studies of the presenter and colleagues will be outlined in which sounds are presented to participants contingent on the appearance of theta in the electroencephalogram (EEG). Participants are thereby trained to induce and enhance the theta state along with associations of empowerment through operant conditioning. This has been effective in producing professionally significant improvements in artistry in music performance in conservatoire students and in novice singers, and also in competitive dancing, which aside from improvements in dance performance overall, produced improvements in timing and technique. Current applications include collaborations with Trinity/Laban and with Computing Sciences, Goldsmiths. The music studies are currently featured in an exhibition, Neurobotics, at the Science Museum.

<http://www.sciencemuseum.org.uk/antenna/neurobotics/smart/118.asp>

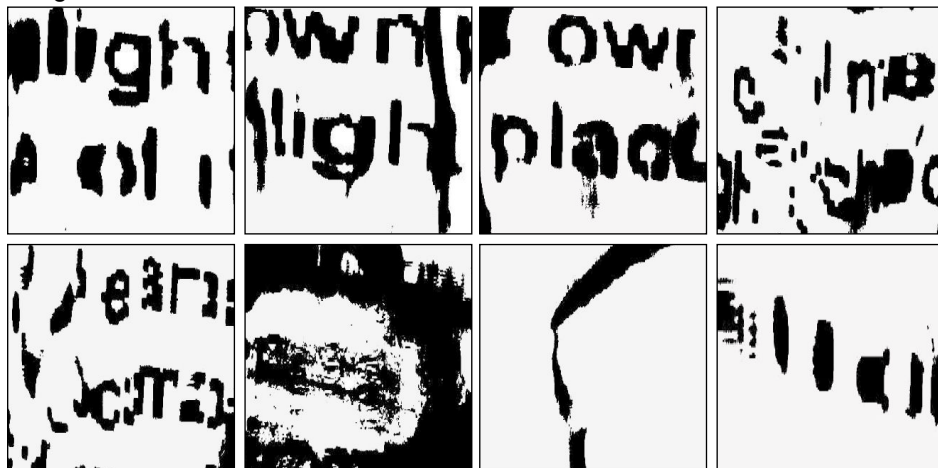
<http://homepages.gold.ac.uk/johngruzelier/Index.html>

15:00-15:10 questions/discussion/feedback

15:10-15:40 Presentation by Lawrence Upton

Title: *An insect on a leaf*

Image series title: *Watch Croft*



Tentative abstract as note and poem: <http://www.liveartgardeninitiative.org.uk/eventabstractLUpton.html>

Lawrence Upton's site: <http://pages.britishlibrary.net/lawrence.upton/>

'Archive of the now' Author's page with recordings: <http://www.archiveofthenow.com/>

15:40-15:50 questions/discussion/feedback

15:50-16:10 BREAK

16:10-16:20 Soundwork and screening by Jockel Liess

Title: *nothing*

The fundamental structure of my work is the notion of a constant audio/visual environment, with a minimal approach. At the centre of 'nothing' is the interplay of visual and acoustic information, and its conscious and subliminal effect on the human mind. The synaesthetic connection of the two prevailing senses, seeing and hearing is hereby of most importance. The 'colour of sound' and the 'sound of colour', form the basis of any image-sound relation. Texture and movement in the video, together with elements of structural composition, just intonation and chance operations, are then used to create melodic elements and rhythmic qualities.

16:20-17:05 Presentation by Christina Kubisch

Title: *Electrical Walks: Electromagnetic Investigations in the City*

Christina Kubisch works with the system of electromagnetic induction, which she has developed, from the given basic technique to an individual artistic tool, since the end of the 1970s. In 2003 she started a new series of these works in public space, called 'Electrical Walks', where the public traces the electromagnetic fields of urban environments through the form of city walks. Electrical Walks is a work in progress. It is a public walk with special, sensitive wireless headphones by which the acoustic perceptibility of aboveground and underground electromagnetic fields is not suppressed, but amplified.

The transmission of sound is made by built-in coils, which respond to the electromagnetic waves in our environment. The palette of these noises, their timbre and volume vary from site to site and from country to country. They have one thing in common: they are ubiquitous, even where one would not expect them. Light systems, wireless communication systems, radar systems, anti-theft security devices, surveillance cameras, cell phones, computers, streetcar cables, antennae, navigation systems, automated teller machines, wireless internet, neon advertising, public transportation networks, etc. create electrical fields that are as if hidden under cloaks of invisibility, but of incredible presence. The sounds are much more musical than one might expect. There are complex layers of high and low frequencies, loops of rhythmic sequences, groups of tiny signals, long drones and many things which change constantly and are hard to describe. Some sounds are global players, they sound much alike all over the world. Others are specific for a city or country and cannot be found anywhere else. Electrical walks is an invitation to a special kind of investigation of city centres (or elsewhere). With the magnetic headphone and a map of the environs, upon which the possible routes and especially interesting electrical fields are marked, the visitor can set off on his own or in a group. The perception of everyday reality changes when one listens to the electromagnetic fields; what one is accustomed to appears in a different context. Nothing looks the way it sounds. And nothing sounds the way it looks.

This presentation will commence with samples from early work with electromagnetic induction and lead on to recent Electrical Walks, including compositions and visual work from this work in progress. The era of new digital and electronic communication systems and how they influence our daily life is a basic topic of the talk.

<http://www.christinakubisch.de>

17:05-17:20 questions/discussion/feedback

17:20-18:00 Panel discussion Questions and feedback addressed to all presenters and co-chairs as a panel and invitation to the audience to raise issues.

Meeting to close promptly at 18:00

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

Selected extract for 18 Nov.: *Friday* by Michel Tournier Pg 99-101 John Hopkins University Press 1967.

Around him absolute quiet prevailed, Not a sound penetrated the depths of the cave. Yet he already knew that the experiment was destined to succeed, because he found that he was in no way cut off from Speranza. On the contrary, he lived intensely with her. Seated with his back to the rocky wall, his eyes wide open in the darkness, he saw the white unfolding of the sea on all the shores of the island, the benevolent sway of palm leaves stirred by the wind, the red flash of a hummingbird against a green sky. He smelled the moist freshness of the sand uncovered by the ebb, and watched a hermit crab as it took the air at the doorway of its shell. A black-headed gull slowed suddenly in its flight to swoop down upon a small creature half-hidden in red seaweed, gleaming brown in the drag of the undertow. Robinson's sense of solitude was dispelled in a strange fashion, not sidelong by winks and nudges, as when one is with a friend in a crowd, but centrally, as it were from the nucleus itself. He felt that he was near the core of Speranza, the beating heart, the mind from which her nerve ends ran to all the parts of that great body, and into which flowed all intelligence coming from the surface: just as in some cathedrals there is a central point where because of the play of sound waves and vibrations one can hear the smallest sound, whether it comes from the transept or the nave, the reredos or the choir.

The sun must be sinking toward the horizon. At the foot of the rocky pile which crowned the island the cave opened its black mouth like a round, astonished eye gazing over the sea. In a little while the sun would come level with it. Would the end of the cave be lighted by its rays? And for how long? Robinson was soon to learn, and, without being able to explain it, he attached great importance to the discovery.

The event, when it happened, was over so quickly that he wondered if it had been an optical illusion, a phosphorescent gleam in his own eyes, or even a lighting flash which had pierced the darkness without harming him. He had expected something like the raising of a curtain, a triumphant dawn, but it had been no more than a pin point of light in the black intensity that encompassed him. The tunnel must be either longer or more winding than he had thought. But what did this matter? The two eyes had met, the gaze of light and the gaze of darkness. A solar arrow had pierced the earthy soul of Speranza.

The next day the same thing happened. Time passed. The darkness persisted, although it no longer afflicted him with that slight vertigo which causes the walker deprived of visible points of reference to stumble. He was in the belly of Speranza like a fish in water, but still he had not attained that point beyond lightness and darkness which he felt to be the threshold of an absolute Beyond. Perhaps he should undertake a course of purification by fasting? In any case he had only a little milk left. He stayed where he was for another twenty-four hours, then got to his feet and, without hesitation or fear, but filled with a profound sense of the solemnity of the occasion, started toward the end of the tunnel. He had not gone far before he found what he was seeking, the mouth of a narrow vertical chimney. He made several unsuccessful attempts to slide down it. Although the walls were smooth as human flesh the opening was so small that his hips would not pass. Accordingly he stripped, and after rubbing his body with the remains of the milk, went headfirst into the bottleneck, and this time slid down slowly but steadily like food down a human gullet. After a very gentle descent which might have lasted seconds or for centuries, he landed on his outstretched arms in a sort of narrow crypt, its ceiling so low that he could stand upright in it only by thrusting his head into the opening by which he had entered. He explored it carefully with his hands. The floor was firm, smooth, and strangely warm, but the walls presented astonishing irregularities. There were stony nipples and protuberances, mineral mushrooms, petrified sponges. Further on, the surface was covered with a tapestry of curled papillae which became rougher and thicker as he drew near a big mineral flower, a sort of limestone concretion, not unlike the sand roses that can be found in some deserts. A damp metallic smell emanated from this, comforting in its acidity, with a trace of sugared tartness recalling the sap of a fig tree. But what attracted Robinson more than anything else was a cavity or recess about five feet deep, which he found in the furthest corner of the crypt. Its walls were perfectly smooth but curiously shaped, like the inside of a mold constructed for some very complex object. The object, Robinson suspected was his own body, and after a number of attempts he succeeded in finding a posture – knees drawn up to his chin, shins crossed, hands resting on his feet – which enabled him to fit so exactly into the recess that he forgot the limitations of his body as soon as he had adopted it.

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 2006: Ecology; biophysics; immersive practices; introduction to the Live Art Garden Initiative

21 Oct 2006: Deleuzian philosophy; architectures of time

18 Nov 2006: Sound; electromagnetic fields; meditative perception and movement

9 Dec 2006: Sound; vibration; acoustics and environmental architecture

20 Jan 2007: Durational, immersive performance and consciousness

14 Feb 2007: Ecology and interactivity; sensing; responsive systems

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 and ecology project.

For the series program; and all further info visit: <http://www.liveartgardeninitiative.org.uk/events.html>
For *The Series* yahoo group – to join email: TheSeriesGroup-subscribe@yahoogroups.co.uk

More ...

The series is also an opportunity for realising an experimental research process, as a live knowledge process. This is a transinterdisciplinary series which realises a conditioning process of potential interest itself. It's relevant to consider what one might be 'doing' by engaging in this process, for instance:-

- not taking for granted that these meetings are for example, in part, about 'discussion' as opposed to 'digression';
- or considering that, the way in which we share knowledge, is potentially, intensively operative, just like the ways in which one reads a book produces an implosion of affects
- or thinking about terms, as infinitely multifaceted and capable of operating the conveyance of different sets of tangible (and intangible) ideas and concepts, within different registers or disciplines
- and perhaps realising that struggling to align, via a translation, terms across disciplines (to reach consensus) can be a way of producing an impoverished reduction from knowledge processes, whereas there are alternative approaches...

I'm drawing from Deleuze and Guattari in *What is philosophy* – the following extract seems relevant to quote

'Concepts are centers of vibrations, each in itself and every one in relation to all the others. This is why they all resonate rather than cohere or correspond with each other. There is no reason why concepts should cohere. As fragmentary totalities, concepts are not even pieces of a puzzle, for their irregular contours do not correspond to each other. They do form a wall, but it is a dry-stone wall, and everything holds together only along diverging lines. Even bridges from one concept to another are still junctions, or detours, which do not define any discursive whole. They are movable bridges. From this point of view, philosophy can be seen as being in a perpetual state of digression or digressiveness.'

(Page 23, Chpt. 'What Is a Concept?').

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.

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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 transinterdisciplinary research. <http://www.liveartgardeninitiative.org.uk>