

Programme Artist Review Series – Saturday 21 October

Immersivity, Art, Architecture, Sound and Ecology

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

Welcome

14:00-14:20 Presentation by Carla Vendramin Title: *Living Organism*

Living Organism was part of the project I was awarded the Vitae Sponsorship for Dance in Brazil. It included a number of street performances and the production of a dance documentary, shot by Daniel Dode and presented at the Rumos Itaú Cultural art festival. Conception: *Living Organism* proposes a return to the basic state of "being alive". It is about the urgency, the latency, the fragility and the resilience that characterise humans. It is about the organic condition of the human body and its basic vital functions of breathing, pulsing, digesting. By dealing with the basic necessities of the body, this work also questions which things really are necessary for remaining alive, apart from breathing, pulsing and digesting.'

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

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

14:30-15:10 Presentation by Brandon Labelle Title: *Public Jukebox*

Music and public space come to intersect in dynamic ways, marking public life with an additional sonics and musicality with a sense of social usage. Following this intersection, I'll present a number of projects as a way to explore and talk through in what way music, sound, and public life come to form an extended social geography.

<http://www.errantbodies.org/labelle.html>

15:10-15:20 questions/discussion/feedback

15:20-16:00 Presentation by Mark Fisher Title: *The Unlife of Gardens*

I will begin by considering Deleuze-Guattari's appropriation of Wilhelm Worringer's *Gothic theory of art*. I will then suggest that there are problems with Deleuze-Guattari's 'Gothic vitalism', and outline an alternative Gothic theory, based around 'unlife' (as opposed to D-G's 'nonorganic life'). Finally, I will look at how the concept of unlife is exemplified in three fictions which centrally concern gardens: Stephen King's *The Shining*, Resnais and Robbe-Grillet's *Last Year in Marienbad*, and John Foxx's *Cathedral Oceans*.

<http://k-punk.abstractdynamics.org/>

16:00-16:10 questions/discussion/feedback

16:10-16:40 BREAK

16:40-17:20 Presentation by Ayssar Arida Title: *Quameleon: territorial pissings in the society-space-time continuum - A permanent architectural installation without construction*

As a reaction to the notion of Architecture as Mimesis, this proposal directly addresses concepts of territoriality, admissibility, and connectedness, and obliquely concepts of archaeology and selective amnesia, of cultural and geographical appropriation and colonisation; by addressing the very essence of architecture's subject-matters, without erecting any building, it catalyses a rethink of the very definition of architecture.

Proposal made by Ayssar Arida and Q-DAR for the MEIAC Contemporary Art Museum of Badajoz and ARCO '06 Meta.morphoses exhibition.

<http://www.q-dar.com/>

17:20-17:30 questions/discussion/feedback

17:30-17:50 Presentation by John Lely Title: *Tone Field*

Notes: One sine-tone from each loudspeaker. Variable number of loudspeakers. Static, no composed changes. Made afresh in each space. Just initial calibration – nothing else.

<http://www.johnlely.dsl.pipex.com/>

17:50-18:00 questions/discussion/feedback

Meeting to close promptly at 18:00 but a local bar to be identified and suggested for a place for audience/presenter participants to adjourn to as inclined.

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 trans-interdisciplinary 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.

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>