



Sound:Space - Screen

A selection of audio and video works compiled from responses to our open submission call. The 16 projects represented here provide a fascinating snapshot of contemporary Sound Art and related works, embracing installation, field recording, sculpture, soundwalks and responsive environments.

The Sound:Space - Screen showreel will loop throughout the day in the Cinema, and has a total running time of 76 minutes.



John Wild “Invisible Geographies 50MHz-6000MHz”

This project makes use of an industrial microwave meters attached to a megaphone, a symbol both of repression and resistance, to make audible the invisible field of communications such as mobile phones, Wireless LANs, General Positioning Systems, Bluetooth devices, etc. Communications that have like the story of Babel, been transformed into the alien unrecognizable voice of the other.



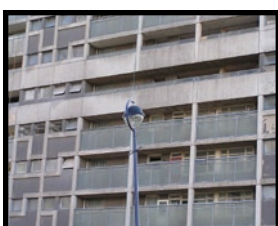
Jo Millett “85 piano notes”

A piano music installation using four speakers and video projection run by computer (max/nato). The image of grey numbers are those inscribed on the 85 wooden piano hammers. The corresponding notes have had the percussive attack removed and sustain/decay extended, radically changing the dominant characteristics of the sound but not losing their piano-ness altogether. What note follows another is randomly determined. The interplay between subjective interpretation and rigorous formalism gives the viewer an experience both emotional and intellectual.



Lu Clarke & Jaye Ho “Collaboration I”

We are exploring the transformation of movement to sound, and sound to movement. Twenty two speaker components are spread out on the floor. Contact microphones are hidden under lino tiles on the floor, situated at the entrance and exit of the space. When viewers walk over the tiles the sound of their footsteps is processed by a reverb effects unit to repeat and echo.



Duncan Whitley “Demolition Audio”

Demolition Audio is an ongoing series of sound recordings since 2003, documenting tower-block ‘blow-downs’ around the UK (London, Hull, Glasgow and Birmingham). Some of this work has involved multiple-perspective recordings using arrays of microphones set up in or around the ‘exclusion zone’ in the hours surrounding the demolitions. The work in three parts submitted for Sound:Space, was recorded in Hackney (East London) in November 2003.



Alison Sharkey “Balls”

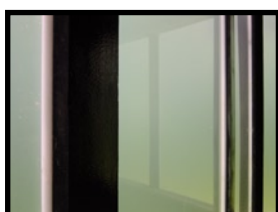
Video and sound installation. Wheal Art, 2006

This piece was made for a project called Wheal Art Weekend, on the disused mining site of Wheal Frances in Cornwall. The film and sound is taken from the recording of multiple bouncing, luminous, balls, used to explore different spaces around the ruins. The sound was then manipulated, echoing the rhythm of machinery and played back within the space.



Cary Peppermint “Wilderness Information Network”

Wilderness Information Network featured audio works from over thirty international artists. The project encouraged artists to create sound works in the “voice” of ecological other, or to make works in which the artists’ considered themselves as human-animals; beings within “nature” producing sound for unknowable others. The project was located 173 miles northwest of NYC, in the Catskill mountains of New York state. Hikers to the back-woods installation used wireless technologies and transistor radios to receive the information-art via mp3 downloads and radio transmissions.



Liminal “Swash” documentary

Swash was originally commissioned as a 24 channel immersive sound installation for Living Coasts in Torquay. The piece still runs there but the material has been reconfigured in various contexts including an acousmatic concert version and an 8 track, live improvised version which will be premiered at the spACE-Net conference in York on January 25th.

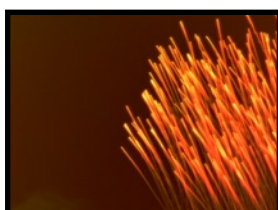
www.liminal.org.uk



Dawn Scarfe “Tree Music”

A network of speakers hang from the branches of a tree, allowing the movement of the tree in the wind to influence the music playing through the speakers. Shifting patterns of light, rustling leaves, and passing planes are important elements of the composition, which invites engagement with the surrounding soundscape.

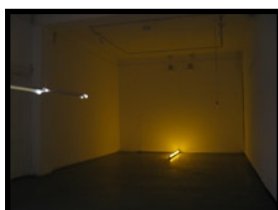
www.dawnscarfe.co.uk



Thomas Newton “Wingbeats”

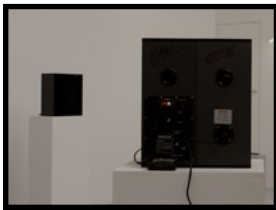
Wingbeats combines my interest in birds’ flightpaths with that of experimental musical composition. It seemed a natural progression to work towards a technical means of translating their aerial manoeuvres into audio without any human intervention. For the project I developed software to track the movements of the birds and translate them directly into music.

www.timestream-arts.com



Margaret O’Brien “untitled” No Mans Land

My work refers to a psychological in-between space, the area that exists between the private and public self, and between the self and others. I am interested in the unstable, uncertain nature of this space and how it relates to our psychological wellbeing. Using devices such as sporadic sound, live malfunction, scale, and the multiple, I wish to affect the psyche of the viewer through an involuntary, sensory response to the work.



Ella Kaisa Nordstromm “Tell/Un-tell”

I am interested in exploring alternative approaches to the understanding of language. The starting point for my piece is a written text, which was translated into a soundscape by employing a system where each letter corresponds to a specific sound. The soundscape was then translated back into text by the use of a computer software: When set on “hyper-sensitivity” the computer perceived my sounds as a string of words. These elements-or “versions” of a story, form the basis for my installation.



Martin John Callanan “Sonification of You” (2006)

joint research with Michael Rogers

Interactivity has become ambient. The continuous data flow is both invisible and often, by the majority of people, unknown. ‘Sonification of You’ makes the invisible become audible and therefore visible. Allowing individuals to become aware of their constant connectivity.

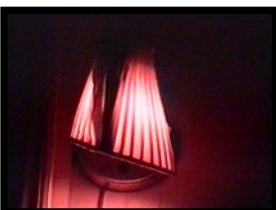
www.greyisgood.eu



Haroon Mirza

This recent body of work is made up of sculptures constructed to produce musical compositions. Some works are basic electronic products short-circuited to generate autonomous and continuous music. In other works ‘sound systems’ are designed then music is produced to be played through these alternative and spatialised systems.

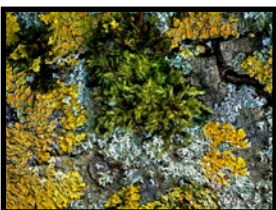
www.clickfolio.com/haroon/



Marek Brandt “Rouge_Son”

Documentation of an installation/sound work, presented in the Academy of Visual Arts, Leipzig, Germany. Darkly lit corridors with a distant sound loop, emerging into a room with seating, a sofa and a neverending loop, consisting of a sample of a Soundclock and environment - recorded in Paris 1998.

www.marek-brandt.de



David Chapman and David Cottridge “Hark” (2005)

Hark combines soundscapes, based on environmental and bio-acoustic recordings, with animated macro-photographic images. The images explore the texture, colour and form of tree bark, lichens and mosses and act as a graphic score for the soundscapes. The material for Hark was recorded in Gunpowder Park, in the Lee Valley.

Funded by Arts Council England and Gunpowder Park

www.gunpowderpark.org/projects_past.htm



Duncan Speakman “Dirty Weather”

A soundwalk that explored ideas of collective memory in a town that celebrates its past more than its present. A mixture of location sound, processed recordings, music and narration guided listeners on a walk around the town. Text from residents, archived news stories and local legends were merged to let one fictional character speak the words of many others.

www.duncanspeakman.net