

SCREENING | Sala dels Atlants

May 28 - June 6 | 11:00h. - 21:30h.

Curated by Richard Garet and Barbara Held

Andy Graydon - The Findings (Dale), Super 8 film transferred to HD video, 16', 2013

music by Kenneth Kirschner www.andygraydon.net www.kennethkirschner.com

"Fairies. Gorgons, dryads, nymphs, goblins... A Minotaur maybe? Elves, imps, changelings? Nøkken. A wraith? Revenants, wights, ghouls, spectres? Pixies. Gnomes. Menehunes. Extraterrestrials. Alien hunters, government agents, counter-intelligence forces. Seers, warlocks, Satanists, Dionysians. Drunks, anarchists. Werewolves?..."

"The Findings" follows our narrator on a walk into the woods to revisit an incredible place that he can no longer find. The more he tries to describe the thing to us, the less clear anything about it is: his descriptions change with each attempt until it is unclear whether what he found ever existed. And yet it creates an object in the mind, and it this new 'lost thing' that is suspended between narrator and viewer. The Findings grapples with the mutual transformations of thought and material that constitute the world, often through the creative work of forgetting, obfuscating, falsifying, or simply wandering away.

Brian Chase - Ursula Scherrer - Bass Drum Drone. Single channel video from the DVD "Drums & Drones" on Pogus Productions, 8'47', 2012

www.chasebrian.com www.ursulascherrer.com

Bass Drum Drone is a meditation on the complexity within the simple and the simplicity within the complex.

Andrew Demirjian - I Tremble with Anticipation. Digital video, 9'5", 2015.

www.andrewdemirjian.com

I Tremble With Anticipation is a poetic experimental film made from a database of over 500 subtitled still images of foreign language movies. The work features meticulously selected frames that are orchestrated into a narrative, juxtaposing gesture, light and setting, creating a new dialog across films. Instead of "moving images" the piece is moving sounds across the three-dimensional listening field with an immersive 5.1 soundtrack written by the filmmaker. The work is at once homage to the history of film and a radical realignment of sonic and visual cinematic conventions.

Byron Westbrook Field of View, Played by Ear (Inversion), 4'36', 2014.

www.byronwestbrook.com

"Field of View, Played by Ear (Inversion)" considers a parallel between camera lens and microphone, both of which utilize a field of view to shape the information that they collect. It presents videos of performance scenarios wherein the artist/performer has placed droning objects in an environment, which are "played" against the sound of that place using the movement of the body and microphone. It explores voice-like qualities of the microphone while generating a dynamic range between the representation of "landscape" vs "portrait". *No level alterations or equalizations have been made to the sound heard in the videos.

David Baker Mise En Abyme, 11'5, 2013 Music by Florian Wittenburg Bowed Piano Piece 1

(Mise en abyme literally meaning "placed into abyss or alternately "standing between two mirrors")

Direct objects

(circles and squares)

trace a tripartite chromatic arc

in oscillations

both microscopic and macroscopic,

almost like an antique exploding picture box

with transparent parts.

Tantric, hypnotic

motion generating the imperatives of verbs

with supernatural sway...

hortative modalities.

(In my process I am always open to the liberties pure play provides. In this case tinkering with detritus derived from early Japanese animated cartoons I discovered tiny zones of potential, little expansions and contractions, openings and closings at the beginnings and endings of these silly animal narratives. Usually one to four frames in duration I looped these shards and layered them. This is what you see.)

Piece for bowed piano and electronic sound, Florian Wittenburg.

Inspired by Morton Feldman's notion of 'crippled symmetry' I tried to play chords on the piano which consisted of symmetries as well as of asymmetries (according to my own little definition). Or to put it in other words, which were almost symmetric or if you want 'crippled symmetric'. That is the way the chord for this piece was constructed. And I found it intriguing enough to make the slow construction of this chord, together with the simultaneous electronical processes, to the subjects of this composition. The second idea for the composition of this piece was the spectral-associative approach for the electronics: I heard bells, cooing and specific high frequent bowing sounds in the (bowed) piano. So I tried to find algorithms that matched these sounds, that matched the ideas I had for the compositoric development of these sounds.

Jim Haynes - 18 Films About Ted Serios - Chapter Five. Digital video and corroded sound, 13', 2013.
www.helenscarsdale.com/haynes

18 Films About Ted Serios is the title for an ongoing expanded cinema project, with the second iteration manifesting environmental imagery captured through surveillance and high definition cameras, with allusions to an ecological apocalypse. A complicated man with many failings and pathologies Ted Serios gained notoriety in the late '60s, claiming that he could project his thoughts onto polaroid film. While Serios' claims have long been debunked by amateur magicians, professional photographers, and psychic skeptics, the images that Serios was able to muster (with great theatricality and after the consumption of vast quantities of cheap beer) are beguiling. These are fuzzy, amorphous images with stark contrasts, often of architectural objects raked with strange halos and enigmatic markings. Knowing that I can't replicate the process (psychic or otherwise), I am certainly drawn to the aesthetic of Serios' photographs. As such, the Ted Serios series involves a surveillance camera trained on small monitor and sent to a video projector. I use various lenses, metal screens, and plates of tempered glass passing through the projection plane to abstract the signal between the small monitor and the camera. The soundtrack accumulates electro-magnetic detritus from shortwave radio and wire-tapping microphones into billowing tonal constructions and couples them with photo cell sensors that react to the light intensity of the monitors moving image. The series gives the impression of a sleight of hand, with recognizable forms and images popping within the metric pace of the underlying video.

Lorenzo Gattorna - Jones Falls, 16mm to HD, 16:9, b/w, sound, 10'11', 2014 sound by Ryan Marino
<http://lorenzogattorna.com/>

Jones Falls flows into Baltimore and becomes a small river as the expressway and railway run parallel. Its long history as a transportation corridor spans contamination from runoffs to environmental recovery movements. However, in a sea of human habitation, storm water and sewage systems are in a constant state of degradation. These affected areas maintain their natural splendor despite manmade strife. After a precarious course, Jones Falls empties into the seemingly immaculate Inner Harbor. There is with strong reason to remain hopeful about the future health of Jones Falls. It is an astonishing conduit no matter concern for mesmeric or manufactured appeal.

Richard Garet - Endless Scenery. Digital video sd, 10"00, 2006
www.richardgaret.com

Blake Carrington - Andrei (Near and Far). Single-channel video and stereo sound, 10', 2014
www.blakecarrington.com

"appropriates a single shot from Tarkovksy's 1966 film "Andrei Rublev", slowing it down to more than 10x its normal length. Choreographed with and against the slowly-moving image, an original sound composition carries the viewer/listener through various fantastic, realistic and abstract spaces. Within the metaphorical gap between sound and image, new meaning emerges.

Phillip Stearns - Idol no More, 12, 2013
<https://phillipstearns.wordpress.com/>

Remix of Idle No More, by Stine Marie Jacobsen, for the 2013 Turku Biennial in Finland. Sound and Video Processing by Phillip Stearns.

"The roots of the work Idle no More are in the age-old traditions of story-telling. When preparing the work the artist went to the streets of Turku and Berlin and asked people, what the word "idyll" brings to their mind. In the video a group of strangers meet and improvise on the basis of excerpts of the conversations held in the streets of Turku and Berlin."

The reworking of source footage and audio provided by Stine Marie Jacobsen was done with a material awareness of video media formats and compression schema and the role they play in the relational mechanics of contemporary story telling. Through degrading and deconstructing the video files on the level of the data stream, the essence of the original work is distilled and reconstructed into an abstract environment where story telling is revealed as a practice of connecting disparate experiences of haphazard events, both in the mind of the story teller and in the mind of the audience.

Fernando Velázquez - Mindscapes #9, after Cajal, 00:03:10, 2013.
<http://www.blogart.com/>

Mindscapes series is a set of videos, plexiglas prints, an interactive installation, and a live image performance where the idea of landscape is explored in relation of brain activity. Rather than seek a literalness, the research uses computer algorithms to speculate about the processes, flows and relationships between the devices and systems that conform us, and influence how we perceive the world, build awareness and articulate memories. All the pieces are made by or with generative process.

LoVid - Tension Tape, 2'52, 2009-2015

<http://www.lovid.org/>

The video documents a choreographed intervention where landscape, body, and electrical signal intertwine. An invisible hand sews together two bodies with extended still arms. The movement of the thread and the stillness of the bodies visualize the fragile and temporal connections between the two. With Sally Im and Gail Accardi

Victoria Keddie - Helios Electro. Analog sound and video composition, 6'28" TRT, 2014

<http://www.victoriakeddie.com/>

Dialogue with video and sound feedback systems, signal generation, DAC filters, sweep oscillators. For a video mixer, video feedback, radio signal disruption, reel to reel playback/ manipulation. The sounding of the visual and visa versa in real time. The central element of this work focuses on communication disruption. Sometimes audible, the play of call and response becomes a push and pull with the signal itself.

Yann Novak - Blue.Hour (for screen). HD video, 6'30', 2011

<http://www.yannnovak.com/>

Blue.Hour explores the high contrast colors created in the landscape during "l'heure bleue," the period of twilight each evening when there is neither full daylight nor complete darkness. Directly following the 'Golden Hour,' known for its diffused yet powerful light, the Blue Hour retains the diffusion but lacks the strong light source giving this period of the day an especially melancholic and meditative atmosphere. Blue.Hour (for screen) is an abridged version of a large multichannel sound and immersive projection installation of the same name and is based from photographs and sound recordings collected in Joshua Tree National Park in June 2010.

David Linton - Relational mandala 2010_01. Video frame, 10'27', 2010.

To date all of my "bicameral research sound & projection system" audio visual work has remained in the realm of real-time performance for a live projection setting. The system itself consists of a relatively fixed arrangement of analog and digital sound and video processing elements configured for maximum potential variability within a finite field of contextual possibilities ultimately determined by the physical constraints of available space and portability. These very constraints provide the structural integrity for an ontological praxis derived from spatio temporal improvisation and reflect in the larger thematic concerns of the work and its phenomenal place in the "world at large". The sound and image segments on view here are indeed produced in a manner identical to that employed in the live performance setting... and obey the same self imposed set of constraints at work in that context - namely: no prerecorded material in either sound or image allowed, only real-time processing operations and physical manipulations unfolded within a final stage of composition anchored in physical (live camera) optical space on site in the performance situation - etc... however - as is often the case when preparing a live performance - several hours of preliminary trials are committed to dv tape over the course of these preparations... and though this "preliminary" part of the process applies identical strategies to those employed in the live performance itself - the quality of gestural intervention in relation to scale of time is considerably more relaxed in the preparation sessions... and this results in a more "even" distribution of energies perhaps more suitable to the online viewing experience than a straight forward live performance document might be...and so i thought - in departure from usual absolutes - materials excerpted from one of these extended "in studio" preparation sessions might make the most sense for presentation here... so that is indeed what you see before you now.

Sandra Gibson and Luis Recoder - Stations of Light. Digital, 7:00, 2014 Music by Douglas J. Cuomo cello, Dirk Wietheger
<http://www.gibsonrecoder.com/>

Stations of Light (Single-Channel Stations of Light: Installation for Two Movie Theaters, One Audience, and Musician) A project for DCP (Digital Cinema Package) projection and file distribution, "Stations of Light" was made in response to the limitations of current theatrical standardization of digital cinema. The full title "Stations of Light: Installation for Two Movie Theaters, One Audience, and Musician" premiered at the International Kurzfilmtage Oberhausen in 2014. For this commissioned work, the artists extended the collaborative nature of their project by inviting their festival host, artist and curator Mika Taanila, to select the films to be reworked live via a special refracting apparatus placed directly in the path of the projected lights of two adjacent screening rooms. Instructions to the curator as follows: selection of two feature-length films of near identical duration; selection based on further consideration of the festival's thematic program "Film Without Film" with film; do not reveal the source material either to the artists or public. The films' soundtracks were replaced by an original composition by Douglas J. Cuomo and performed by cellist Dirk Wietheger who doubled as the audience's escort between screening rooms. The expanded cinema potential the artists pried open in the era of DCP facilitated, according to Erika Balsom's Artforum review of the event, an interrogation of "what philosopher Nelson Goodman called the allographic nature of cinema: it is a two-stage art that requires a performative enactment in order to be realized, something that necessarily opens the work to difference, fluctuation, and modification even as it remains itself."

Katherine Liberovskaya sound collage by Phill Niblock - Tilting with Windmills, 8'26', 2015

Created especially for issue no. 1 of CRU the annual magazine that documents what's happening or what could have happened at La Plaque Tournante, a new non commercial artist space (ex praxis medical cabinet) located in Berlin, Neukölln, and run by French composer Frédéric Acquaviva and English mezzo-soprano Loré Lixenberg that opened its doors August 6th 2014.

David Galbraith - KenKen GS. Digital video from custom software, 5:33, 2013.

<http://galbraithstudio.com/>

KenKen GS explores a tightly-coupled yet non-linear and generative relationship between image and sound. The software behind KenKen GS originates from algorithms that date to the late 1960's. In a renewal enabled by current programming technology, the algorithms were enhanced and coupled with a computer language I created to enable exploration of digital aesthetics.

There are two versions of KenKen GS and each started by engaging architectural space. Resonant frequencies at the exhibition site were measured, becoming the basis for the artwork's musical scale. Rather than linking directly from sound to image, as done in historical color organs, KenKen GS emphasizes the visual domain with an interdependent relation to sound. Color hue affects the pitch of the note associated with a graphical element. In a collaboration with a software system that can be adapted for each new piece, what I see and hear during the process of creating a new work influences my choice of visual structure and colors. KenKen GS emerges from the amplification of creative potential that occurs when diverse fields are brought together simultaneously by conceptual motivation and chance procedure.

Pinkcourtesyphone - closer to here than you care to be. Video: Rob Parrish, Music: Richard Chartier, 5'20', 2013.

www.pinkcourtesyphone.com www.hoppervideo.net www.nexttoheaven.net

a pink liquified post-industrial pre-dream greeting card extracted from Pinkcourtesyphone's "Elegant & Detached" (Room40,Australia)

Pinkcourtesyphone is a continuing project by Los Angeles-based sound artist Richard Chartier.

www.3particles.com

www.twitter.com/3particles

www.pinkcourtesyphone.com

www.lineimprint.com

www.twitter.com/LINEimprint

www.soundcloud.com/richard-chartier

www.mixcloud.com/richardchartier