

FIVE YEARS

Unit 66 6th floor
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FIELD RECORDINGS

06.02.10 > 21.02.10

GALLERY OPEN: SATURDAY > SUNDAY 1PM - 6PM

PREVIEW: FRIDAY 05.02.10 6PM - 9PM

A programme of events timetabled by Edward Dorrian from both submitted and invited proposals made to Five Years, addressing the concept of the Field Recording. All events will be staged and recorded inside the gallery.

Friday 6-8pm 7-8pm 8-9pm	05/02/10 Seth Guy: Various Artists Matthew Lee Knowles & Andy Ingamells: Sixty_Six_Events Cinzia Cremona: The Other Person
Saturday 12-2pm 2-4pm 4-6pm	06/02/10 Duncan Whitley: Sound As Research As Art Madge: Learning To Breathe And To Sing...Strauss, Here I Come! Alice Cooper: Stage 12
Sunday 12-2pm 2-4pm 4-6pm	07/02/10 Gary Kempston: Sound David Berridge, Compulsive Holding, Marianne Holm Hansen, Tamarin Norwood, Matthew MacKisack: Art Writing Field Station Investigation Three: 34/71 Broadway Market
Saturday 12-2pm 2-4pm 4-6pm	13/02/10 Patrick Loan: Observations/ Performance No. 1 (Hohe Warte Stadion, Vienna) Rob Flint & Christine Sullivan: Sound Proof Paul Buck: Gutting The Issue
Sunday 12-2pm 2-4pm 4-5pm 5-6pm	14/02/10 Melissa Bliss: What Do We Want? Justice! When Do We Want It? Now! Kate Wiggs & Joanna Austin: The Conversation Continues Islington Mill Art Academy: Conversation With Pippa Koszerek Irina Danilova: 59 Orgasms Asaki Kan: That
Saturday 12-4pm 2-4pm 4-6pm	20/02/10 Deborah Ridley: Deconstructing Piano Matthew Lee Knowles & Andy Ingamells: Sixty_Six_Events Shelley Parker & Paul Purgas: Proximity
Sunday 12-2pm 2-4pm 4-6pm	21/02/10 Michael Schuller: Navigational Notes Ana Cavic & Renée O'Drobinak: open conversation with Edward Dorrian Sebastian Craig: 3.29miles Public

Additional work available throughout - Oorbeek: You Oorbeek

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In the summer of 1933, Thomas A. Edison's widow gave my father an old-fashioned Edison cylinder machine so that he might record Negro tunes for a forthcoming book of American ballads. For us, this instrument was a way of taking down tunes quickly and accurately; but to the singers themselves, the squeaky, scratchy voice that emerged from the speaking tube meant that they had made communicative contact with a bigger world than their own.¹

On the table, a tape-recorder with microphone and a number of cardboard boxes containing reels of recorded tapes. Table and immediately adjacent area in strong white light. Rest of the stage in darkness.²

Documents such as tape-recordings of improvisation are essentially empty, as they preserve chiefly the form that something took and give at best an indistinct hint as to the feeling and cannot of course convey any sense of time and place...³

...improvisation effect is clearly derived from the interview format of *cinéma-vérité*. Against the composed and representational scenarios of fiction film, *ciné-vérité* was read as a breakthrough to the freshness and immediacy of daily experience.... In Godard's films the interview is the moment in which the fictional characters are tormented... full-face, head shoulders against a dazzling monochrome wall, they reply with hesitant assent or inarticulate half-phrases to the demand that they formulate their experiences, their truth, in words. The truth of the interview however, lies not in what is said or betrayed, but in the silence, in the fragility of insufficiency of the stammered response, in the massive and overwhelming power of the visual image, and in the lack of neutrality of the badgering, off-screen interviewer. It is in *France/ Tour/ Détour/ Deux/ Enfants* that the tyrannical and manipulative power of this investigative position is most clearly exposed.⁴

One remembers those times when the moment in a field recording situation is just right. There arises an intimacy close to love. The performer gives you his strongest and deepest feeling, and, if he is a folk singer, this emotion can reveal the character of his whole community. A practiced folk song collector can bring about communication on this level wherever he chooses to set up his machine. Ask him how he does this, and he can no more tell you than a minister can tell you how to preach a great sermon. It takes practice and it takes a deep need on the part of the field collector - which the singer can sense and want to fulfill.⁵

An audience expecting a conventional concert or lecture is put on a bus, their palms are stamped with the word LISTEN, and they are taken to and thru an existing sound environment. February 1966 - Consolidated Edison Power Station 14th Street and Ave. D, New York City; March 1967 - Hudson Tubes (subway) 9th Street Station to Pavonia; July 1968 - New Jersey Power and Light Power Plant, South Amboy, New Jersey.⁶

- All research is crisis. What is sought is nothing other than the turn of seeking, of research, that occasions this crisis: the critical turn.

- This is hopelessly abstract.

- Why? I would even say that every important literary work is important to the extent that it puts more directly and more purely to work the meaning of this turn; a turning that, at the moment when it is about to emerge, makes the work pitch strangely. This is a work in which worklessness, as its always decentred center, holds sway: the absence of work.

- The absence of work that is the other name for madness.

- The absence of work in which discourse ceases so that, outside speech, outside language, the movement of writing may come, under the attraction of the outside.⁷

1 Alan Lomax *Saga of a Folksong Hunter: A Twenty-year Odyssey with Cylinder, Disc and Tape HiFi Stereo Review*, May 1960.

2 Samuel Beckett: *Krapp's Last Tape* (Faber and Faber 1958)

3 Cornelius Cardew: *Towards an Ethic of Improvisation*, in *Treatis Handbook* (London: Peters, 1971), xx

4 Fredric Jameson *In the Destructive Element Immerse: Hans-Jürgen Syberberg and Cultural Revolution*

5 Alan Lomax *Saga of a Folksong Hunter: A Twenty-year Odyssey with Cylinder, Disc and Tape HiFi Stereo Review*, May 1960.

6 Max Neuhaus *LISTEN: Field Trips Thru Found Sound Environments: Experimental Music, Cage and Beyond-* Michael Nyman (Cambridge University Press Second Edition 2004 First Published 1974)

7 Maurice Blanchot: *Speaking Is Not Seeing The Infinite Conversation* p.32 (Translation by Susan Hanson . *Theory and History of Literature*, Volume 82 . University of Minnesota Press, Minneapolis and London . © 1993 . Originally published as *L'Entretien infini*. © 1969