

FIELD RECORDINGS*

All proposals selected from open submission.

FRI.05/02/10

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6-8PM

SETH GUY: VARIOUS ARTISTS

Utilizing 3 minute excerpts from over 50 field recordings of various artists exhibitions (including performance, video, sound and installation) between 2006 to the present, I propose to create a unique performance installation. Comprising of a simple setup of reclaimed amplifier, mixer, speakers and 2 minidisc players, 2 x 3 min excerpts will be played back simultaneously. For example, warhol mixed with kapoor (please hear attached mp3 sketch). Excerpts will be selected randomly using each of the md's shuffle function, but as each hybrid begins i shall announce the names of the artists for the benefit of the audience. Furthermore, as the entire session will be recorded live within the gallery this will essentially create a new 150 minute field recording.

7-8PM

MATTHEW LEE KNOWLES & ANDY INGAMELLS: SIXTY_SIX_EVENTS

January 21st 2010 00:00 23:59

six_events in 2008 was performed by hundreds in 29 countries across the globe over 6 days

sixty_six_events was over a full 24 hour period and could be performed by anyone, anywhere. You were asked to Read. Respond. Relax.

Repeat. And freely interpret and perform any number of the 66 events within the given time. Actions were documented and sent via twitter/ facebook/ myspace/ youtube to info@sixtysixevents.com. For Field Recordings a presentation of the documentation by composers Matthew Lee Knowles & Andy Ingamells will be shown.

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PLEASE NOTE

Paul Buck's 4-6pm 13.02.10 performance 'Gutting The Issue' has unfortunately had to be cancelled.

8-9PM

**CINZIA CREMONA:
THE OTHER PERSON**

A video projection with a small space in front of it.

“The concept of the Other Person as expression of a possible world in a perceptual field leads us to consider the components of this field for itself in a new way. No longer being either subject of the field or object in the field, the other person will become the condition under which not only subject and object are redistributed but also figure and ground, margins and center, moving object and reference point, transitive and substantial, length and depth. The Other Person is always perceived as an other, but in its concept it is the condition of all perception, for others and for ourselves.”

Gilles

Deleuze, What is Philosophy

The Other Person shapes a gravitational and perceptual field creating concentric zones of intimacy and inviting shared vulnerability. The conversation with an image on the threshold between captured and performed activates and shapes a field of forces designed to flow towards a certain viewing position. But does the gallery space flow with opposing force-fields? Does the presence of other Others create counter-flows? Are further field recordings also diverting the movements of the Relationship.

SAT. 06/02/10

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12-2PM

**DUNCAN WHITELEY:
SOUND AS RESEARCH AS ART**

I've just returned from a recording session that was really interesting. I had the opportunity this evening to record a 120-piece brass band in rehearsal. I recorded pretty much the entire rehearsal. It's a long story to cut short, but I first recorded this band in 2006 on the streets of Seville, at around 4am in the morning of Good Friday. It was a transformative experience. As part of a process of donating these recordings to the British Library (to the World and Traditional Music Dept., although my interests were more related to soundscape and sound & communication broadly, rather than the music) I managed to make contact with the band to ask them permission for the British Library to make these recordings accessible to the public. And now I'm here, having the fortune to record one of Seville's most significant contemporary processional bands in rehearsal, conducted and directed by two of the bands composers and arrangers, who were in fact the authors of the music I heard, and which affected me so much, back in 2006. I think, if you were to ask me to produce something for a slot at the gallery, it would be based somehow in this current work (maybe even this very recording I'm describing to you). And somehow the opportunity for me would be a working through, in some shape or form, of some of the shifting harmony and tension I find in this notion of the field (that I would very much like to discuss with you). I'll have my own equipment if you'd like me to do a slot no problem. That's about the best I can muster in terms of a written proposal for you I'm afraid, but I hope some of this may be of interest.

2-4PM

MADGE:

LEARNING TO BREATHE AND TO SING...STRAUSS, HERE I COME!

As a young singer aiming for the international Opera stage, one must have the ability to hold (sing) the perfect line. The beauty of the sustained musical line must not be broken up by a littering of unsightly, desperate breaths. Now, the training of the voice occurs largely in designated, private, practice rooms and with a specialist teacher or vocal coach. Any self-respecting young singer would not dare to display their vocal shortcomings, idiosyncratic personal mannerisms and delicate learning processes to the public.

Yet, this is what I propose to do.

The first part of the session will involve the singer simply 'warming-up' and testing their own personal boundaries in terms of executing a well sustained vocal line. The second part will include the expert input and fearless direction from a professional vocal coach. The recording of this session will need to be as covert as possible to allow the singer and their coach to feel as though they are in their typical, private practice room environment.

I will need to have a piano or portable electric piano installed in the space for this field recording.

Available for any of the field recording slots. I will simply need to liaise with the vocal coach to facilitate the latter part of the session.

M. Hello hello there, it's Madge here. We met during The Voice and Nothing More at The Slade last year, where I performed your visual sound piece. I am currently endeavouring to propose something of interest for your field recordings call; however, I have only just this evening finished a two month-long enquiry in to the musical, compositional and performative possibilities of the human breath; resulting in a live performance at The Wimbledon Space just two hours ago. I am therefore most humbly requesting that you may accept my

official proposal tomorrow...afterall, I really do need to catch my breath! If it is too much to ask I will understand completely, however I do thank you for your consideration. Looking forward to hearing from you. Madge.

E. Absolutely no problem... I'll be trying to resolve the timetable by the end of this week! Thanks for considering the... Show. Eddy

M. Hello again, Please find attached my proforma for a field recording session. Many thanks Eddy. Looking forward to hearing from you. Madge

E. Madge, I'm very happy to offer you a slot as part of the programme of work for Field Recordings. There are some slight alterations to the original timetable. In an attempt to widen participation, I've extended the gallery open hours to 12- 6pm, and changed the duration of each slot from two and a half hours to 2 hours, to allow at least three slots per day. Your slot will be: 6th Feb 2-4pm I'll try and acquire this keyboard... any ideas? Can you please confirm as soon as possible that this date is ok?

M. Hi there. That's great! Thank you. I'm already looking forward to it. 6th Feb is fine, 2-4pm not a problem. I have an electric piano that is moveable- it will simply require a van or large car to transport it from newcross gate, by Goldsmith's. How does that sound? Madge

E. If it can be put in a taxi... Does that sound ok?

4-6PM

ALICE COOPER: STAGE 12

Field Recordings Proposal

The audience sits in a circle around a sound recording device.

Each member is given a transcript of a conversation that was held at a previous Five Years event.

The audience are invited to read the transcript out loud.

Each person takes it in turn to read a line of speech going around the circle.

After the transcript is read the remaining time is available to have a

conversation.

The conversation will be sound recorded and transcribed later.

The original participants in the conversation the transcript was taken from will be invited to this event.

SUN.07/02/10

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12-2PM

GARY KEMPSTON: SOUND

'Noises have generally been thought of as indistinct, but this is not true.' - Pierre Schaeffer

I intend to stage a series of exploratory sound pieces through the use of a portable studio comprising of one or two laptops, a small mini amplifier, a portable CD player and a few specially chosen noise-making props. I am interested in using your gallery space as part of the raw material for my work. Firstly, I will create a selection of pre-recorded electronic compositions that I feel will work well within my imagined idea of the space. (I have not visited the gallery up to this point). Then, once in the space I will use the physicality of the gallery as an instrument in itself. I will play the pre-recorded compositions through the CD player and at the same time evolve them by incorporating more computer generated sounds via the laptop. Found, naturally occurring sound from the day to day usage of the space, along with additional noises performed using the props (knocking on a wall, tapping the floor, moving a chair, bouncing a ball) at specific moments within the evolving compositions will be recorded on top of these existing elements. I am interested in the layering nature of the sound making and recording process and the ever abstracting spiraling form that the compositions could attain. This particular

project is something I have been looking to perform for sometime and would work well within your Field Recording theme. My sound work consists of productions which explore the concept and perceptions of harmony and composition through a growing range of arrangements that incorporate fractured elements, diffuse atmospheres and inventive rhythms. The emphasis of my sonic practice is on originality and inventive sound creation. I experiment with the roles of noise-maker and arranger, and through these methods, I investigate the borderlines between accepted musicality and abstract sound design. Examples of my sound work can be found on pages 15 and 16 of my website: <http://www.garykempston.com> along with further information and my artist biography. I also co-run an independent music label: <http://www.z-bop.co.uk>

2-4PM

DAVID BERRIDGE, COMPULSIVE HOLDING, MARIANNE HOLM HANSEN, TAMARIN NORWOOD, MATTHEW MACKISACK:

ART WRITING FIELD STATION

Histories of experimental poetics and writing are often related to practices and metaphors of "the field" - from Charles Olson's "open field" poetics to engagements with anthropological field trips and field notes as models for situational and performative writing. The aim of this discussion for FIELD RECORDINGS is to try and explore how such ideas can inform current writing practices by offering an event that models the idea of "a writer in the field" and also offers a "field recording" of such practices in operation.

My proposal is to set up an ART WRITING FIELD STATION. This is a fictionalising of my current practice as a writer and researcher on the

intersections of writing and arts practice. I have gathered together a variety of texts from different virtual and physical locations (galleries, bookstores, events, websites) that together constitute part of the ever shifting “field” of my writing practice. I find conceiving of this practice as “field” helps foreground such texts not as finished, consumable products but as active EVIDENCE and MATERIAL, something malleable to be worked with, examined, taken apart, noted, and annotated, and also part of a broader cultural (eco-) system.

The event for FIELD RECORDINGS will be a structured group exploration of these materials, utilising a series of interventionist reading practices to explore the texts, the field of which they are part, and how they enter into our own practices. For example, I am interested in extracting from articles suggestive words and phrases which can then become a working lexicon and a structure for subsequent discussion. The field of art writing is, of course, comprised of people and relationships as well as texts, and I have asked several other writers/artists to supply materials and respond to particular bits of evidence. Other participants can come via yourself and an open call. A group of 6-10 is currently envisaged, but this is flexible.

The intention is that the end result will be a field recording that is both an example and an exploration of the process by which the field of art writing constitutes itself. The session is also an attempt to propose and explore the nature and implications of adopting a “field” based methodology.

Some of the books I am thinking about working with in this session are: Dexter Sinister, *Portable Document Format* (New York, Lukas & Sternberg, 2009).

Graham Parker, *Fair Use: Notes From Spam* (London, Book Works, 2009).

Maria Fusco ed. *The Happy Hypocrite*, Issue 5, 2009.

Jacob Bee et al, *Field Work* (Edinburgh, A/S/N Mutual Press, 2009)

Céline Condorelli, *Support Structures* (New York, Sternberg Press, 2009)

Olivia Plender section in *A Prior* #19, Autumn 2009.

I’ve also posted a short bio below to give you an idea of my practice more broadly.

SHORT BIO

I live in London and make language works for galleries, performance, print and on line publications. Recent projects include two scripts for exhibitions: *Guess Work Guest Work* (7.9 Cubic Metres, Stanley Picker Gallery, London, 2009) and *The Shadow of a Train* (Totalkunst Gallery, Edinburgh, in June 2010). I curated *Writing Exhibitions*, a two day symposium of connections of writing and exhibition making in Nov 2009 and am currently writing a fiction based on a residency in Copenhagen during the COP15 climate change negotiations. Work online in *Refutation*, *Soanyway*, *AXIS: Dialogue*, *RSA Arts & Ecology*, *Rubric* and *fillip*.

4-6PM

INVESTIGATION THREE: 34/71 BROADWAY MARKET

Robbie:

To record in the field is to enter into a live space, one that is mostly unprepared, although the prepared may enter it in some form. This inevitably contains an element of the “document” and all the problems that come with this concept; how one enters into the space without unreasonably altering it, not forgetting that “one” is more often not native to the field.

Lucie:

Sound resonates live throughout the field. Past struggles resonate within its present conscience. As a field study, with the conscience of the past and the sound of the present we listen, we capture and re-appropriate, in attempt to make a connection between these meta/physical fields and ourselves.

Rashmi:

To look at the gallery as a field that is extendable to its immediate

surroundings, opening it up. This process involves an awareness of the artist as a field in herself; bringing in what she hears, to be heard anew. Investigation Three:

We speak into a microphone, words that were clear and concise become cluttered and we wonder what this could mean. What's this got to do with field recording?

At which point the outside comes in...

On the surface speakers begin to tell a story of the immediate and recent present, but once scratched, you can hear the sound, or more accurately the non-sound, of what was. The ghost of another struggle in vain, played out in the name of local residents for local workers; now merely a poetic footnote in the gradual degradation of the community, to that of capital.

SAT.13/02/10

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12-2PM

PATRICK LOAN: OBSERVATIONS/ PERFORMANCE NO. 1 (HOHE WARTE STADION, VIENNA)

I want to reveal to the viewer/ participant something of the experience of a journey - the obsessive (personal) pilgrimage to somewhere.

Two elements to the piece: the documentation that I film/ record and the re-enacting and reading out a prepared script of the interactions I have during the journey, to take place in the gallery space.

1. Document (film and audio recording) a journey in a mask of Hans Krankl, a famous, former Austrian footballer (mask made from an old B/W photo of him in his playing days) to his old club (First Vienna FC – a small club on the outskirts of Vienna and one of the first football clubs established in Austria). A journey to be made by U-Bahn – document/ record how people react to me wearing a mask of a famous football player that they might recognize, or not. Show film in the gallery space on laptop or DVD player/ monitor. At the same time the film/ audio is playing (in the background) a script to be performed/ read out by volunteers, if possible, or I can record myself and send on a CD.

2. Directions (I can pre-record the directions and send on a CD) to re-enact each interaction I have on the journey in the gallery space. A script will be prepared for volunteers to read out. I will not instigate any interactions during the journey. I don't speak German so won't understand what people say to me (or about me!) until I get the audio transcribed and translated.

This is the first of a series of these observations/ performance/ journeys will be undertaken to the other stadiums in Vienna: Gerhard-Hanappi-Stadion, Ernst Happel Stadion, Franz-Horr-Stadion,

This is an ongoing fascination with visiting and documenting journeys to football stadiums - I have made numerous visits all over Europe.

Particularly influenced and referencing Jacques Tati's work, his observations on peoples' everyday activities and how he incorporates them in his films. Field Recordings are particular important to how I experience the journey and the environment of the architecture of the stadium (inside and outside) on a match day or the calm of a non-match day.

– Not in the UK (in Vienna) but can send/ email material with instructions to be carried out in the gallery space. Can be available to discuss on Skype or via email.

2-4PM

**ROB FLINT &
CHRISTINE SULLIVAN:
SOUND PROOF**

Sound Proof is collaboration between Rob Flint and Christine Sullivan. Sound Proof explores the limit of description as a medium of transcription. Rob sits at the back of a darkened space, viewing a monitor, whose screen is not visible to the rest of the room. He wears headphones and speaks into a microphone. His speech is audible in the room, slightly amplified. Chris documents his actions with a video camera. Rob is watching the film "Proof" (dir. Jocelyn Moorhouse, 1991) a film he has never seen. The plot of the film concerns a blind photographer who uses other peoples descriptions of his photographs as a means of verifying his world. Chris has not seen "Proof" since it was released, so Rob is describing it to her through the microphone while viewing it for the first time.

4-6PM

**PAUL BUCK:
GUTTING THE ISSUE**

I will take a one page pre-written text (an earlier text or one written for the occasion) and I will read and vocalize/perform this text again and again and again, exploring its possibilities in its oral sense and in whatever meanings present themselves according to the audience present and the conditions under which the present(ation) is given. I will perform until exhaustion of self or the possibilities, or until the time slot is filled. I am not adverse to a duration of two and half hours.

SUN.14/02/10

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12-2PM

**MELISSA BLISS:
WHAT DO WE WANT?
JUSTICE!
WHEN DO WE WANT IT?
NOW!**

Will include recordings of chants sung at demonstrations - repeated phrases, call and response, simplified rhetorical messages and words adapted to new situations
May include recording chants from the audience, writing our own chants, spontaneous outbursts of chanting, a song book of demon chants

2-4PM

**KATE WIGGS &
JOANNA AUSTIN:
THE CONVERSATION CONTINUES**

Our proposed piece would take the form of a conversation between two artists about the importance of conversation in our individual and collaborative practices, and how having these vital conversations recorded affects the process. This piece is not scripted, nor is there any pre-determined conclusion. Our experience of having our conversation recorded in the given setting cannot be rehearsed, making this a unique,

unrepeatable event.

We intend this as a continuation of the Symposium piece which was performed at the last Five Years event, and the conversation will again be fuelled by red wine, as a reference to Plato's original text.

With the theme of this event in mind, we have been discussing our understanding of the term 'bioacoustics', in particular the idea that birdsong may differ depending on whether or not the bird is caged. This concept will be the starting point for our conversation, with us considering the parallels between caged birds and self-conscious performers.

4-5PM

ISLINGTON MILL ART ACADEMY: CONVERSATION WITH PIPPA KOSZEREK

5 May 2009 16:08:05 BST: For YES. YES. I KNOW. FREE SCHOOL. I KNOW.. (Five Years)

...but now we have a firm plan for our slot in your show. Artist, Pippa Koszerek is coming here to do a residency with us this week. Pippa set up the 'The New Hull School of Art' in 1999. It was a students response to the proposed modularisation of their fine art course at the Hull School of Art at that time. We were very interested in this project when thinking about Islington Mill Art Academy.

So, we are going to record a one hour conversation with Pippa on the subject of free schools this Friday. We are down in London for the day on Saturday to do something at the ICA. Do you think that we could meet someone there to give them the recording? It will be on a cd.

I hope this is ok. So, sorry that's its been so last minute.

There is more information on us and Pippa below:

Maurice Carlin. Islington Mill Art Academy is a free self-organised

art school. It was set up in 2007 by a group of art foundation students, dissatisfied with the quality and standards in University fine art courses open to them at that time.

The Academy exists to experiment with what an education in art can be, where it can take place and how it can be paid for. It is open to anyone who would like to be an artist and who is interested in taking responsibility for, and direction of the way in which they intend to do this. The artists in the group take all of the decisions related to their personal learning process and put these decisions into practice themselves. The group invites visiting artists to talk about their work and to give feedback on the work of artists from the Academy on a regular basis. Academy artists organise residencies and research trips to other parts of the UK and abroad for all members of the group. In 2008, the Art Academy visited Glasgow, Bristol and Sheffield and held residencies in Berlin and the Lake District. Pippa Koszerek creates organisations as artworks/curatorial projects such as the Independent Art School (1999-) and The Unmasked-for Public Art Agency (2006 -). These often have activist or critical origins and often seek out alternative models of practice. She is interested in blurring the boundaries between art and non-art environments and borrows materials or ways of working from other vocations. The Unmasked-for Public Art Agency delivers an unmasked-for consultancy package to a host organisation within which Pippa has nominated herself as 'artist in residence.

5-6PM

IRINA DANILOVA: 59 ORGASMS

I have a project that I started back in 1996, then continued between 2000 and 2002: I asked different women to verbally describe "What is an Orgasm" and recorded the answers. There are 58 descriptions with the 59th, a field recording of an orgasm itself. Some of it was part of the performance "Commuter Love Project" in 2001, part got into sound track for video "59 Stripes" in 2008, but the work "59 Orgasms" has never been shown as a separate sound piece. This project is about the mystery and fate of the female orgasm. When I started it I was through with two marriages, had 2 kids and did not know what was an orgasm. Looking forward to an opportunity to present it at "5 Years". (during Valentine's Day!) Irina Danilova
14 (5+9) minutes

ASAKI KAN: THAT

This is a short film based work. I usually tend to make an Installation work, but I wanted to try to make a video work with my low technology skill, which I like. The images of the video are always stuck in my mind wherever, whenever I am; something speaking out to me, and I am about to say something, but nothing comes out from my mouth. That is why I made this video without editing any sounds. The images are the sound for me. Field Recording to me is very personal, diary-like, nostalgic, a collection of feelings, which are kept in a scrapbook. All sources are in the book, but yet to come out. I would like to project this video on my sketchbook as it is very personal, or simply on a wall. (I am flexible, but prefer projecting on odd place)

SAT.20/02/10

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12-4PM

DEBORAH RIDLEY: DECONSTRUCTING PIANO

I propose to record myself taking apart an upright piano over the course of a day, from complete instrument down to separate parts – strings, hammers etc. I will record the event with a digital camcorder, which will be left to film from a static position for the duration of the gallery opening hours. If possible, a television monitor outside the gallery will show the 'live' footage. This screen would be the viewer's only portal to the events occurring inside the gallery, besides the sounds escaping. I already have the piano in my possession, and have measured the goods lift to ensure that it fits.

2-4PM

MATTHEW LEE KNOWLES & ANDY INGAMELLS: SIXTY_SIX_EVENTS

January 21st 2010 00:00 23:59

six_events in 2008 was performed by hundreds in 29 countries across the globe over 6 days

sixty_six_events was over a full 24 hour period and could be performed by anyone, anywhere. You were asked to Read. Respond. Relax. Repeat. And freely interpret and perform any number of the 66 events within the given time. Actions were documented and sent via twitter/facebook/myspace/youtube to info@sixtysixevents.com. For Field Recordings a presentation of the documentation by composers Matthew

Lee Knowles & Andy Ingamells will be shown.

E. Matthew... Do you have field recordings that could work with our Field Recordings show? I don't have the attachment on this phone but... But the details are on the front page of the site.... A slot of two and a half hours... All the footage you've been sent... Projected? Hope you're well. Eddy

M. Hey Eddy - great to hear from you - and happy new year :) this sounds awesome - I had noticed it, but been so, so, so busy organising the 66, it's a full time job! I've spoken to my collaborator and he agrees that this would be brilliant and a fantastic way to pull all the 'evidence' together So - yes, fantastic!! count us in! Matthew

E. Matthew, Can you send me a DVD of recordings you've got? For the opening? Or for a slot on the 20th Feb 4-6pm? Please let me know as soon as possible. Eddy

M. Hi Eddy, Eddy-Andy Andy-Eddy, Eddy, I'm CC-ing Andy in as he was my collaborator on sixty_six_events We will have a lot of material to get through and get ready so I think it would be safer to aim for the 20th February, 4-6pm when is the opening? we might be able to get 'something' together. Cheers Matthew

E. Matthew, Andy "Something" would be great for the opening. A taster? Hopefully to be projected...? Opening is the 5th Feb 2010 6-9pm, Eddy.

M. Hi Eddy, yes, i think this is possible - we have been busy collating the info and have more of an idea of what materials we have now. I think by next week we will have about 4/500 photos, 50 videos, 30 mp3's and about 2000 words of text what should we prepare, just videos? of pics with audio over the top? any preference? Matthew :)

E. Sounds great... All of the above. You don't have any objections to someone dismantling a piano in accompaniment to your footage?

M. Not at all :P Did you know that fluxusy person Al Hansen was the first person to destroy a piano and call it music :P Ahh yes, Andy has a piano in his flat just waiting to be destroyed (but i rather like it) we will get on top of it and get it sorted and to you :) I finish teaching

that day about 7pm, so I will come along for about 7:30pm. Matthew :)

E. Ah Fluxusy...

4-6PM **SHELLEY PARKER & PAUL PURGAS: PROXIMITY**

Proximity is a collaboration between sound artist and musician Shelley Parker and DJ/curator Paul Purgas. The project takes the form of a live sound performance using outputs from various microphones suspended from outside the 5 years building alongside a series of contact mics connected to the surface of the gallery walls. The performance will be a continuous mix of live sound from the microphone feeds integrated with effects and signal processing techniques in the style of a live environmental DJ set.

The performance continues the duos interest in aspects of DJ culture and the possibilities for tactile and responsive live sound formatting to both engage and interfere with experience and perception. Taking inspiration from classic cut and paste aesthetics, effects processing, spatial dynamics and feedback loops the project reinterprets the gallery and surrounding space as a continuous evolving input. The project reinterprets the performance environs as an active sonic palimpsest operating across scale, tone and texture.

The project looks at the role the performer takes in extracting, processing and articulating these spatial details. As in the lineage of the DJ or 'selector' the focus here lies on the potential for the performer to remould and deconstruct the spatial sonic blueprint of the gallery vicinity, and re-craft it into an individualistic and heavily stylised re-interpretation.

TEC SPEC: (will be provided by artists) 4 x microphones, 4 x contact mics, 1 x DJ mixing desk, 1 X effects unit, 1 X loop pedal, 2 x monitors.

Biogs:

Paul Purgas trained as an architect and graduated from the Royal College of Art in 2004. Since then he has completed curatorial residencies with Arnolfini and the Crafts Council. He collaborated in 2008 with Spike Island on a series of sound art commissions and co-curated the offsite projects for the 2009 Tate Triennial in partnership with Tate Media. He is currently completing a 12-month curatorial residency with the Tricycle Theatre in London. As of 2005 he has been part of the Bristol based experimental music project Emptyset developed in partnership with Hyperpdub/Tectonic producer James Ginzburg.

Shelley Parker's debut as a DJ was at the art inspired club night Nerd with Seb Patane where artists such as Wolfgang Tillmans were invited to come and play DJ sets. She has continued this dual creative interest in the art/club space and has since played at Tate Britain, created a sound installation for the Cold War Modern exhibition at the V&A and performed a live set of field recordings at the De la Warr Pavillion. She currently works as a DJ/producer and runs her own label named Structure.

SUN.21/02/10

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12-2PM

MICHAEL SCHULLER: NAVIGATIONAL NOTES

The idea behind Navigational notes is an extension of a body of work that has taken several forms in the course of its development — performance, installation, writing, drawings — and would here be reduced to its most essential form, the information recorded as the result of travel. Starting from the basis of psychogeography, my interest lies in the exploration of the link between our sense of place and our self-identity and how the two inform each other as one or both of these senses shifts dramatically. Practically, the work consists of the act of navigation through the drawing of a map (returning to the 'field,' if you will, psychologically rather than physically). Parts of the map can and do have their basis in reality: places visited, remembered, some well known, others less so. The connection between these places is less real — streets and rivers thousands of miles apart might flow into each other, disparate cities might merge — all the result of how memory and experience alter the way one looks at not only their place in the world, but in how the world itself is shaped. Accompanying the drawing of the map is the making of notes aloud, talking about what is being drawn, how it connects; the memories and anecdotes that inform the drawing are in turn informed by it. As I talk and draw I form what constitutes two maps, one spatial (recorded on paper), one spoken (recorded as audio). Each has the potential, perhaps, to function on its own, but provide even more when presented together as documentation. In that form, without the performer as a guide, the viewer is left to their own devices with the recording and the map, each useful in navigating the other, each the result of an experience navigating through remembered

territory. (I think there is a distinction to be made here between the navigation of physical and psychological geography, each having its own merits, each equally as expeditionary. To couch it in the header of the project, the recordings and notes one makes in the field of one's mind can be equally as informative in terms of a sense of identity and understanding as the information recorded literally and physically in the field of a geographic place can be informative of the place as a whole.)

The map would be drawn on a single large sheet of paper (its size determined in part by the dimensions of the space; it could be made on the wall or on the floor, preferably as large as practically possible, up to approx. 50ft.2) with the audio recorded on a handheld device (to simplify setup and enable louder, clearer sound without having to worry about background noise). I don't have a problem with any of the slots as scheduled, and I wouldn't mind an early afternoon slot.

2-4PM

ANA CAVIC & RENÉE O'DROBINAK: OPEN CONVERSATION WITH EDWARD DORRIAN

E. Ana and Renée, We need to discuss TEXT/BOOK. Can I book you both in for a recorded conversation? Live Press, Archive Back to School? I've attached a pamphlet hinting at what might become... Part Call, part invite... Of course if you know of anyone who wishes to be recorded in the field, point them in the direction...

R. Hi Eddy, Yes, yes and YES. I'm seeing Ana today for (yet another) meeting, I'll speak to her about dates and get back to you this weekend. Renée.

A. Hi Eddy* I'm interested! I think this is a good (disciplined) idea and great timing! I haven't had a reply from Renee yet but think she'll be up for it too. So, back to school it is then?! Not sure if you meant

we need to discuss before the recorded conversation? Let me know, it would have to be from 16 December onwards.

The Field. Michelle had a few key things to say, I recall, at one of the last ...Free School...sessions, Alex too. Sally! She was very insightful.

E. Well, It's perfect for us to reassemble the detritus of the three weeks in April - May. Just to reassess with the material laid out before us. Also. Live Press is very much the experience of recording in the field. So we have plenty there for two and a half hours. A joy! We don't need to prepare beforehand. Anymore than what we know ourselves... Renée replied immediately with Yes.

Claire unfortunately won't be able to.

A. Last night was fun! Let's do it again. Michael said you mentioned something about a Ladies* slide show at Field Recordings? Tell us more... I like what you said about the stage. You're so right, some shots look like they were taken at a film set or dress rehearsal.

E. Re: The film. Gosh how happy I look... Regarding the liveliness of the Press from the dead hand of the document. The gaps in-between. The memento mori. I don't have a plan as how to advance... I enjoy.. enjoyed the lovely drama. Everyone does. Sweeping along with the... lost in... performance. The act of writing to time. How ecstatic? Like a studio. I don't know. Perhaps a conversation with scissors? Like a series of edits... On the stage a table. Three chairs? A chamber piece. Would... A set of instructions? A small number of props. Agreed. And recorded over the two hours? Mmmm.. too impractical...

4-6PM

SEBASTIAN CRAIG: 3.29MILES

PUBLIC

Quite a few years ago I was invited to make a work for a show at ATC in Chicago entitled 'Geo-phono-box' . As the title suggests the artworks were sound works aiming to represent a sense-of-place.

My contribution was 3.29miles public, a short set of field-recorded clips collected from a selection of public-access buildings forming a line of potential indoor sheltering places on a rambling, walkable route across central London.

I propose to re-present this work, attempt to recall the destinations visited (I no longer have them listed) and to discuss in an informal way the general themes it attempted to raise, which were somewhere in the direction of: what type of building is open to the public, who grants access and what is unacceptable for the public to do there? This is by no means a lecture on the topic.

OORBEEK: YOU OORBEEK

NAME:OORBEEK

TITLE:You oorbeek

PROPOSAL:....<oorbeek_single_correct.pdf>

S. Hello Edward, I think we've met years ago when I was in a show at Five Years from Amsterdam... Anyway, I'm on my way to London (for a show opening coming Saturday) and saw this 'open call'. A few months ago I made this CD-booklet with my band oorbeek. It's a DIY-oorbeek CD.. It works a bit like a recipe book for sound pieces. I think it could work in some way in the concept of the field recording show. Please take a look. I'll be in London till sunday so if you want to meet up let me know. Serge Onnen
See more on oorbeek on www.oorbeek.net