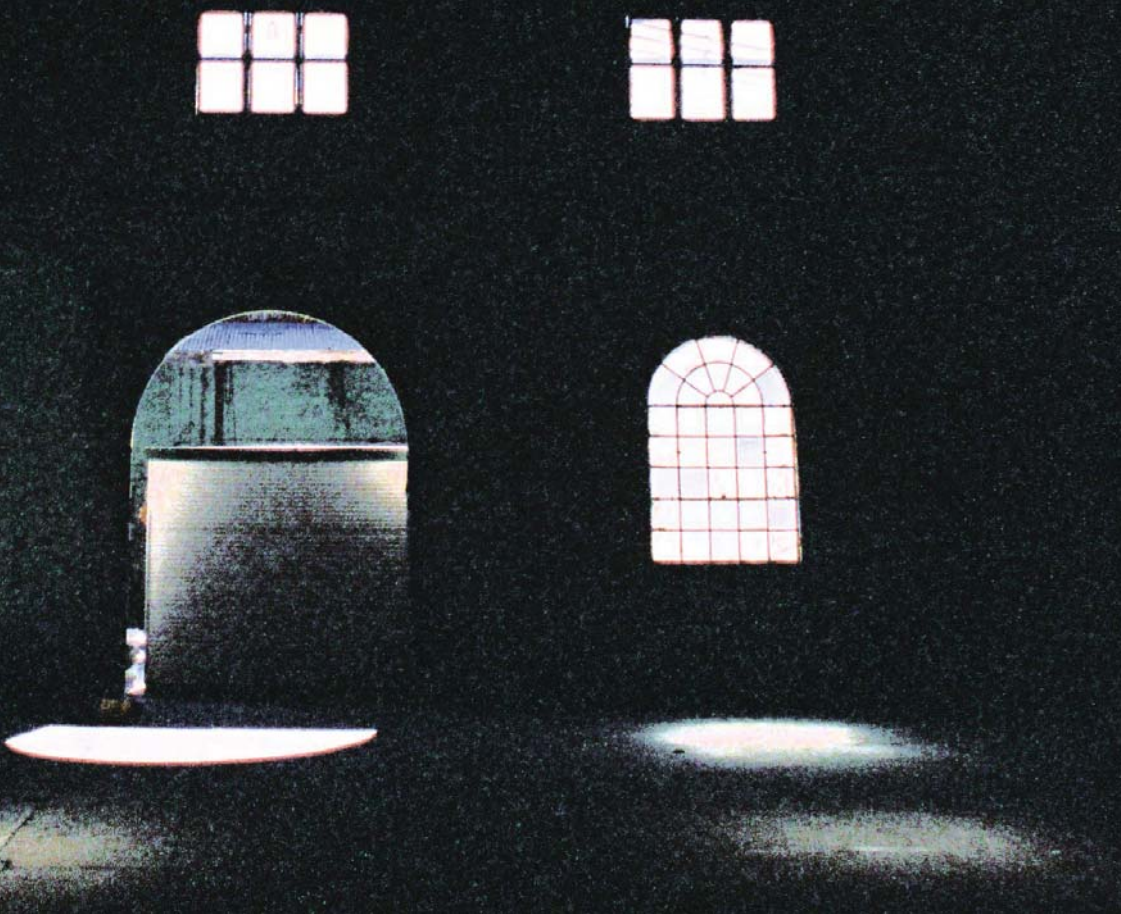


WHAT SURVIVES

Sonic Residues in Breathing Buildings



WHAT SURVIVES

Sonic Residues in Breathing Buildings

INSTALLATION ARTISTS

Alex Davies

Nigel Helyer

Jodi Rose

LISTENING STATION ARTISTS

Garry Bradbury

Joyce Hinterding

Aaron Hull

Somaya Langley

Sumugan Sivanesan

Amanda Stewart

CURATOR

Gail Priest

Performance Space

March 25 - April 22, 2006

The sound of memories of buildings

Gail Priest, guest curator

I am sitting in a hotel. The air vent in the bathroom wheezes like an asthmatic cat. I am trying to remember the sounds of a building in Sydney...

...the snick and grind of gravel beneath shoes as I step from asphalt to marble. Papers and flyers fluttering softly in the passing breeze barely discernible over the shomp and whoosh of persistent traffic...

I am trying to remember a conversation. My sister was at university studying German Literature and she was telling me about Rilke. I'm not sure if I understood her correctly but I became enamoured of the idea that rooms absorb our actions and presence, retransmitting them in some ephemeral form to charge the atmosphere of a space.

...entering the corridor, footfall makes soft slapping sounds. From doors on the left and right come noises both foreign and familiar. The grate of skateboard wheels, a child crying, operatic bellowing, birds cawing, violent thumping, taps dripping...

I am walking around a castle. It used to be a prison and has a spectacular array of weapons and devices for punishment and torture. I sidle up to a wall and place my ear against cold grey stone. Considering my imaginings I am relieved when the walls choose not to share with me.

...into the open space of foyer. Sometimes it is a simmering sea of low mutters, glass clinks, smokey inhalations. Other times it is a boiling pot of shrill laughs, smashed glass, blasting bravado. The clunk of crashbars as the doors swing open, music spilling out...

These are a possible set of sounds held in the collective memory of the bricks and mortar of Performance Space.

The premise of *What Survives: Sonic Residues in Breathing Buildings* further mutates my half-grasped understanding of Rilke by focussing on sound as the medium by which presence and memory may be drawn out of architecture.

Sound is invisible, omnipresent and one of our strongest emotional triggers. Artist and writer David Toop states: "Sound creates odd relationships between inside and outside...A sound may not be connected to the conscious formation of a thought, yet may reflect feelings that are hidden from self awareness..."¹ In another article he talks of how "hearing [is] more like feeling: a multiplicity of impressions on the edge of perception. We hear space all the time, not just its echoes and foreground signals but also its subliminal undertow, the presence of atmosphere."² Because of this permeability between conscious and unconscious, sound is perhaps our most potent carrier of memories.

Despite its invisibility, sound has physical properties. It requires matter in order to be transmitted and made manifest. The structures we make to house and protect us frequently serve as this transmission medium, thus our buildings are integrally involved in our sonic activities. What wonders and horrors have our structures born silent witness to? How much of this activity has been absorbed into the walls, beams and floorboards? And is it possible to tap into this ephemeral material in order to coax out the memories of our architecture?

What Survives offers a range of approaches to this extraction and amplification of sonic memories. Some works unlock real sources, some are extrapolations and imaginings—all challenge the visitor to listen deeply for the surprises and secrets of the spaces around them.

Nigel Helyer's *The Naughty Apartment* uses, as it's starting point, the rich material of Mikhail Bulgakov's novel *The Master and Margarita*. The mysterious apartment, No.50 of 302-bis Sadovaya Street, is replicated as a series of transparent architectural models. The viewer is invited to peer and listen in on the curious events taking place in this normally quiet apartment block, positioning them as voyeur, or worse still, spy. The technologically meditated method of reception creates a kind of supernatural magic as zones of sound appear and shift in relation to the sculptures.

Over the last ten years Jodi Rose has been recording the sounds of bridges around the world. *Playing Bridges* draws upon this material and, with the assistance of Nick Wishart, she has created an interactive model bridge. The audience is invited to play with this fantasy structure, releasing the magnificent songs hidden in the cables and concrete. She also works with the bridge as a charged cultural metaphor. Having just completed a three month residency in Sturovo where she was required to "guard" the recently reopened bridge joining Slovakia and Hungary, Jodi's second work explores what survives from a culture through what R Murray Schaefer refers to as 'soundmarks'—signature sounds that are part of a community's collective history.

Alex Davies' *Sonic Displacements* works directly with the structure of Performance Space and its presences. Occupying the gallery and several other spaces within the building, the work records sonic activity, which is stored in a database. These samples can then be retransmitted, delayed by seconds, minutes, even a week. The gallery visitor will experience an accumulation of moments, multiple presents and presences. Davies offers us the shadows of our sound selves, creating new ghosts and enticing older phantasms out to play.

Complementing these installations are two listening stations in which six artists have been commissioned to create short compositions engaging with and interpreting spaces within the building of Performance Space. Aaron Hull, Somaya Langley and Joyce Hinterding will explore the echoey entrance and stairwell, while Garry Bradbury, Amanda Stewart and Sumugan Sivanesan respond to the Men's toilets that adjoin the foyer area of the main theatre. These works play with the real and imagined sonic lives of these spaces, and the behaviours of those who have dwelt in them.

* * *

During my research I came upon a newspaper article³ that described how a scientist working in his laboratory suddenly felt a ghostly presence—seized by sheer terror he came out in a cold sweat, his hair standing on end. Returning the next day he noticed that the tip of his fencing foil (which he had left in a vice) was vibrating. This led him to investigate the possibility that there may have been an inaudible, very low frequency sound wave in the room. This proved to be true—a faulty extraction fan was causing the creation of a standing wave⁴ right next to his desk. Further research revealed that this "infra-sound" did indeed inflict biological effects such as breathlessness, chills and other symptoms associated with fear, perhaps explaining many ghostly encounters.

While *What Survives* comes from a metaphoric position, Performance Space have invited Densil Cabrera, artist and coordinator of the Graduate Audio Design Program in the Faculty of Architecture, University of Sydney to contribute the catalogue essay that examines some of these concepts from a more scientifically informed perspective.

* * *

Attempting to verify my half remembered ideas on Rilke, I came upon his poem *What Survives*. I was taken by how beautifully it encapsulated the indestructibility of energy⁵. As a lifelong resident of Sydney, in which heritage and culture are low priorities compared with property development and pursuit of profit, *What Survives* offers some solace.

What Survives is one of the final exhibitions to take place within the 199 Cleveland Street premises, home of Performance Space for the past 22 years. I hope that it might draw out just a little more of the history of this amazing cultural edifice. Perhaps it will also create a few more sonic memories, which will continue to transform the space no matter its re-purposing so that it may remain a place full of creative energy and vibrant potential.

Notes

1. David Toop, "Introduction", *Sound works – For those who have ears*, eds Julie Forrester & Danny McCarthy, (Ireland: An Art Trail Publication, 2005), 4
2. David Toop, *Haunted Weather: music silence and memory* (London: Serpent's Tail, 2004), 47
3. Robert Matthews, "Science wrecks a good ghost story" (The Age 1999) <http://www.torontoghosts.org/science/> (11 January 2006)
4. A standing wave is produced when two waves of identical frequency interfere with one another while traveling opposite directions along the same medium. Multimedia Physics Studio, <http://www.glenbrook.k12.il.us/gbssci/phys/mmedia/waves/swf.html> (5 March 2006)
5. "Energy may be changed from one form into another but is neither created nor destroyed." Law of Conservation of Energy, <http://www2.umist.ac.uk/construction/intranet/teaching/civil%20res/mod140/03.htm> (6 March 2006)



GAIL PRIEST is a sound artist, writer and curator. In 2003/2004 she was co-director of *Electrofringe*, a national media art festival held over 5 days in Newcastle, NSW. In 2004 she was curator of dLux media arts' sound component for *d>art* presented at Sydney Opera House Exhibition Hall. In 2005 she instigated *e)scapes*, an evening of audiovisual performances, screenings and installations happening seasonally.

Originally trained in the performing arts, the core of Gail's practice is in sound and composition, often working for dance and contemporary performance. She also performs live-laptop based pieces with 2005 highlights including a collaboration with Continuum Sax at the Conservatorium of Music, Sydney; ABC Radio National's *In the Night Air Audioteque*; and *Typhoon*, an evening of sound at Artspace, Sydney.

Highlights for 2006 include the *Breathing Space* UK tour with dancer Martin del Amo, the curation of *Unnatural Selection*, an exhibition of new media sculpture and installation at Manning regional Gallery, Taree and the launch of a debut CD of her compositions.

She is associate editor, graphic/web designer and advertising sales manager of *RealTime/OnScreen* magazine.

<http://www.snagglepussy.net>

WHAT SURVIVES: Sonic Residues in Breathing Buildings

Densil Cabrera, Faculty of Architecture, University of Sydney

Even without architecture, and even without the technology of spatial audio, sound often takes on a spatial quality. Sound seems to describe exotic (or perhaps merely otic) environments inhabited by nebulous bodies in motion or fluctuation. Aspects of this type of aural experience have been explored in scientific literature, one example being Pratt's early study linking pitch with the apparent vertical location of auditory images. From this, Pratt argues that musical movement has a spatial component, and this idea remains viable in the light of current research findings. Another example is studies of auditory 'volume', in which the apparent size or spread of auditory images is examined. Although this is affected by many sonic features, loud sounds with substantial bass tend to be heard as large, and this applies not just to general sounds, but even to pure tones (as studied by Stevens). William James regards this sensation of 'volume' as the most basic sensation of spatiality, underlying higher perceptions of dimensions, directions and distances. These examples are not only metaphors—since they can be indistinguishable from more obvious forms of auditory spatial perception. In the present-day context of multi-channel audio production for surround sound, these basic spatial sensations remain as potent and inextricable augmentations. Such phenomena support a linking of sound (including music) to dance on the one hand, or to architecture on the other.

Architecture is often taken as the silent play of structure and design, and yet even a quiet building is rich with sonic features. At a mundane level, the hum, rumble, roar and hiss of air handling systems, the rush and clunk of plumbing, and sounds of various other building services introduce and maintain a particular sonic character to building interiors. While such

sounds sometimes provoke annoyance, they can also provide a perceptual structure and quality to spaces that more strongly establishes a sense of place and space—and at least in this way can enhance the experience of a building, giving it a stronger place in memory. The degree to which the exterior sound environment finds its way into a building, and the nature of that exterior sound, similarly contributes to the spatial qualities of the interior. Further to this, sounds of activity, such as walking, conversing or operating doors and windows, activate a space—usually increasing awareness of the nature of an environment, but sometimes creating intriguing juxtapositions. Design of everyday spaces based on these acoustic phenomena remains a largely unexplored but potentially rewarding area of architectural practice. The field of room acoustics examines how rooms can be designed for sound, generally for speech or music, such that the room enhances the listening experience (either in terms of intelligibility, or quality). In the case of music, auditory spatial features such as envelopment, intimacy, or image size can be strongly affected by the acoustic properties of a room, and are thought to be important in distinguishing good from bad auditoria. There are many more ways in which sound expresses architecture, and this essay touches on some of these, considering them as part of the impetus and context for certain forms of sound art, such as that represented in this event. I write this essay as an acoustician rather than aesthete, albeit one who has explored a small corner of the sonic world through composition and installation.

The architectural acoustic fancies of Kircher must have been inspired in part by such acoustic and auditory phenomena. In his remarkable illustrations, we see for example: how sound projection could be used to communicate between towns; how sound pipes could be used to eavesdrop on prisoners or to



conduct telephony; how sound could be collected by giant horns and re-radiated from the mouth of a speaking statue; how a sentence can be fragmented and its meaning multiplied by a sequence of acoustic reflections; and how architectural forms (eg an elliptical ceiling) can focus sound from a source to a listener. Extravagant mechanical musical instruments, sometimes on a large scale, are also the subject of this work, and links between architecture and music are suggested, within a neo-Pythagorean cosmology linking a mathematical understanding of musical structure to the workings of the universe. These fancies are all the more remarkable because, being from a pre-electrical time, they employ only physical forms for the creation and control of sound. In *What Survives* we witness some similar processes realised on a grander scale with the assistance of audio technology.

Scientific studies of spatial sound perception are often conducted in anechoic rooms, so as to avoid any influence of architectural space on the results. Such simplicity is helpful in breaking complex phenomena into simple questions, but is far removed from everyday auditory experience. Some people find the experience of an anechoic room quite disturbing due to a sensation of pressure on the ears (even though there is no change in actual air pressure when one

enters an anechoic room). Perhaps this sensation is caused by the contrast of the small visual space with the limitless auditory space, and this serves as a tangible reminder of the importance of auditory perception in rooms. Auditory spatial studies done in normal rooms (or simulations of them) show a far greater complexity in perceptual experience: directional acuity is diminished, distance acuity may be enhanced, the auditory image size is affected by the room features, and so is a sense of envelopment in sound. These and other ways of experiencing sound in rooms convey as much about the room as the sound source—and this is quite different and potentially in contrast to the visual experience of interiors. For certain types of sound, such as a simple tone, a room's acoustic environment takes on a striking spatial pattern, and the source is impossible to localise just through listening.

A resonating space breaks the intuitive rules of sound dispersion: the pressure level of sound depends not on the distance from the source (as it does in an idealised free field), and nor is it simply uniform (as it is in an idealised random field). Instead the pressure level depends on patterns of standing waves. These frequency-dependent patterns are characterised by areas of strong sound pressure (antinodes), with areas of very weak sound pressure (nodes) one quarter of a wavelength away. Due to this, the sound at the two ears of a person in such a field can have quite a different spectral quality, especially at mid-high frequencies. The subjective effect of this can be an enlargement of the impression of the source size, envelopment by sound and occasionally directional illusions—where different parts of the sound appear to come from different directions.

Strongly resonant spaces and structures have a way of restructuring space, so that distant phenomena may be brought close and close phenomena distanced. In a room, the standing wave pattern can achieve this,



at least for simple sounds. In a building structure, impact sound or vibration may be transmitted strongly from a distant location, provided that the transmission path is continuous, relatively undamped, and the receiving room has surfaces that provide an impedance-matching interface between the structure and the room's interior. As many Sydney residents have moved into higher density living, the impact of these phenomena has been increasingly felt by many, even if not understood. In such contexts this restructuring of space may be a point of annoyance, sometimes felt intensely. However, in *What Survives*, this spatial restructuring is put to good use.

The resonance of structures opens up an inner space inaccessible to vision. In the work of artists such as Jodi Rose we can enter a mysterious and often vast space formed by a combination of strange resonant harmonies, prolonged reverberation and echoes. Even without spatial processing or musical intent, these bridge sounds are powerfully spatial and musical. Nevertheless, Rose generally takes her work beyond the found sound genre, converting giant structures into sonic playgrounds. The contrast of

scale in this work—between bridge and player—is one of its most striking features, and it is somewhat ironic that it is the bridge that is amplified in this coupling.

In an entirely different way, the transparent models of *The Naughty Apartment* bring to vision at least a symbol of the inner space of architectural structures which is normally experienced through audition. Only the most carefully designed and expensive building could be considered acoustically opaque, at least in the low frequency range, and apartments are certainly not in this class. The experience of *The Naughty Apartment's* very local radio transmissions is not far removed from a glass-to-the-wall approach to eavesdropping in apartments.

The slow speed of sound—which is the reason why we hear echoes, reverberation and visual-aural asynchrony—invites us to slow it further. The strange ways in which sound travels, as it diffracts around corners or follows a whispering wall, invites the design of new types of sound transport. Alex Davies' *Sonic Displacements* can be heard as a network of corridors and waiting rooms for sound, building on this slowness and indirect transit. Alternatively, it can be thought of as a dramatic expansion of space, considering that a delay of 24 hours corresponds to a sonic journey of almost 30,000 km. In any case, the architectural implications are vast, conceivably expanded from some of Kircher's illustrations.

Sound in architecture is not just about propagation phenomena and expanded spatial perception, because architecture provides a context for social interaction. Hence the sound of Nigel Helyer's *The Naughty Apartment*, Alex Davies' *Sonic Displacements* and Jodi Rose's *Playing Bridges* provides some intrigue through a kind of interactive drama. The ephemeral nature of sound makes us wonder, "what if

the walls could talk?”, and these works provide answers in very different ways. Increasingly walls can and do talk as surveillance technology develops through more powerful signal processing techniques and greater versatility in transducers.

Sound easily achieves an immediacy and engagement that is rarely found in vision—complemented by a formal vagueness and multiplicity of meaning, lending itself to artworks that combine rich experience with social or cultural preoccupations. The architectural spaces that are sonified in *What Survives* exploit some of these characteristics, integrating them with the artists’ broader interests. Working in architectural acoustics education, I have found this topic to be especially popular with students. Some of this popularity can be attributed to the mysteriousness and subtlety of auditory experience in rooms, buildings and the general architectural environment, which is expanded upon in the works of *What Survives*.

References

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S. S. Stevens (1933) *The Volume and Intensity of Tones*, Thesis (Ph.D.), Harvard University.

W. James (1887) “The perception of space,” *Mind* 12, 1-30.

DENSIL CABRERA coordinates the Graduate Audio Design program for the Faculty of Architecture at the University of Sydney. He also teaches, conducts research and consults in the areas of acoustics and audio.

His first degree is in music composition, from the Conservatorium of Music (University of Sydney). He studied sound theory and production at a graduate level at the University of Technology, Sydney (UTS). His research masters thesis, *Sound Space and Edgard Varese’s Poeme Electronique* (from UTS), was concerned with the interplay of acoustical, phenomenological, musicological, and psychological ideas of sound space, as expressed in and around this seminal electroacoustical and architectural work. His PhD thesis, *A Psychoacoustical Study of Resonating Sound Art* (from the University of Sydney), applied psychoacoustical computational models in a listener-oriented analysis of highly minimal music derived from acoustical resonance.

Current and recent research projects have been concerned with auditory distance perception, auditory image size, localization in the median plane, positive and incidental effects of background noise, three-dimensional sound field analysis and simulation, and auditorium acoustics.

Although his initial training is in music composition, most of his artistic output has found expression in art galleries rather than auditoria.

<http://www.arch.usyd.edu.au/~densil/>



SONIC DISPLACEMENTS

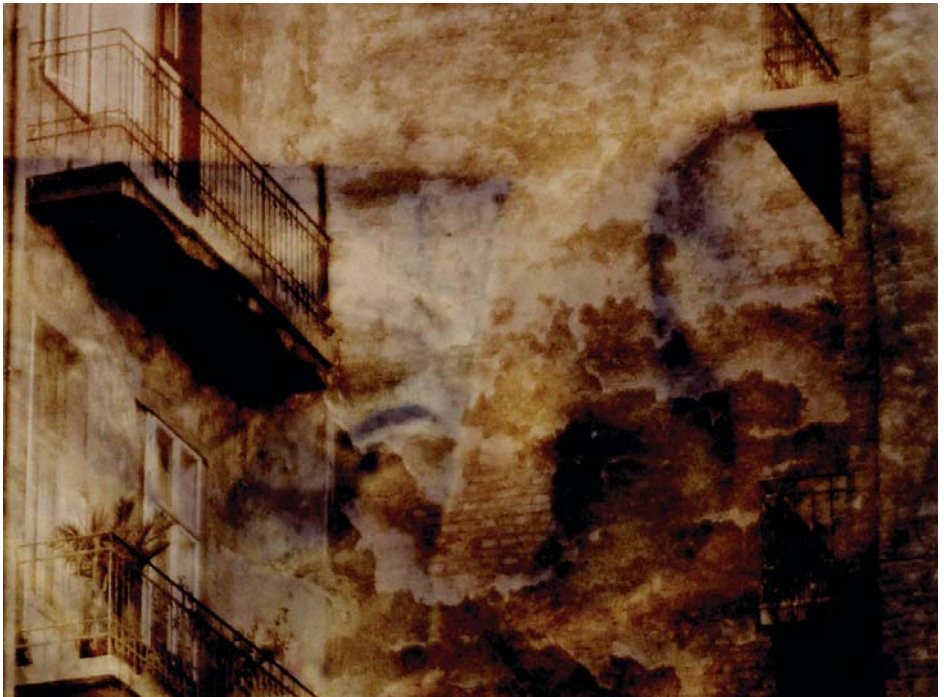
Alex Davies

2006 - Microphones, speakers, computer hardware, custom software and audience.

Sonic Displacements is a sound installation in which the environment is manipulated via extended delay lines. Acoustic artifacts left by individuals resurface in the environment after absences of hours, days, even weeks.

Throughout the course of the event, the sonic landscape is continually updated, fragmented and transformed, revealing both the cyclic structure of human behaviour and the ambiguity of verbal communication. Combined with the live acoustic space, the displaced sonic content slowly generates dynamic feedback loops.

Sonic Displacements examines how an acoustic ecology can be elastically modified. By tracing human activity through sound, the live acoustic space recontextualises the interactions of humans with their sonic habitat.





ALEX DAVIES lives and works in Sydney where he was born in 1977. His work spans a diverse range of media including film, network, realtime audio-visual manipulations and responsive installations. His current practice is based around the development of evolving audio-visual installations in which individuals and dynamic environmental factors shift the conditions of a controlled space.

Alex's work has featured in several major exhibitions, including *Vanishing Point*, Experimenta Media Arts, Melbourne 2005; *2004: Australian Culture Now*, Australian Centre for the Moving Image, Melbourne; *International Symposium on Electronic Arts*, Baltic; and *Primavera 2003*, Museum of Contemporary Art, Sydney. Alex has also worked collaboratively with Time's Up (Austria) and is the recipient of numerous grants and awards.

In 2001 Alex was awarded a Bachelor of Fine Arts with Honours from the College of Fine Arts, University of New South Wales where he is currently a PHD candidate.

<http://schizophrenia.com>

THE NAUGHTY APARTMENT

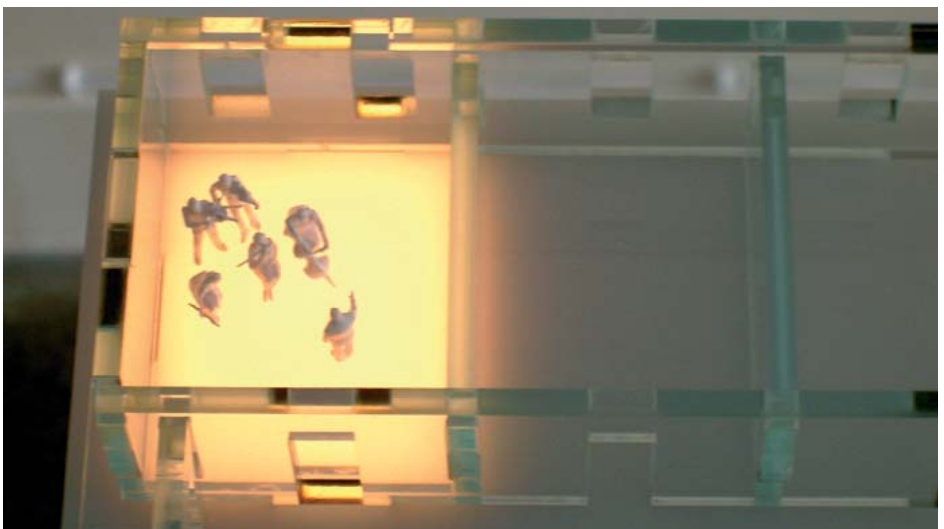
Nigel Helyer

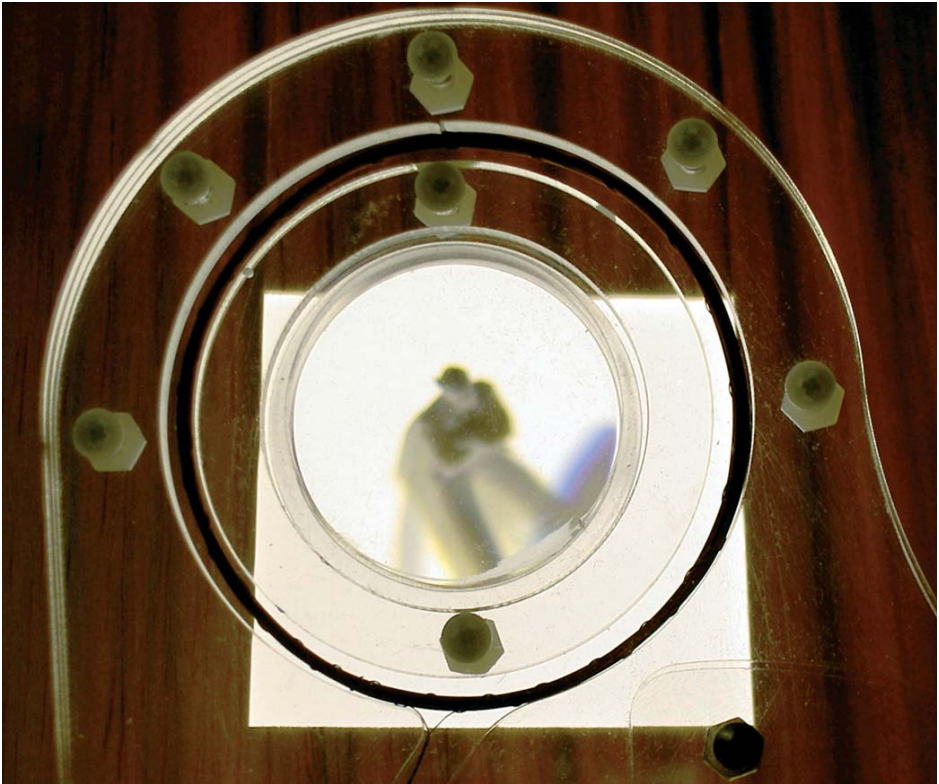
2003 - 8 Architectural Models: wood, audio electronics, acrylic. 10 Reader Units: Audio electronics and acrylic. Digital audio server and amplification.

I am one of those readers who become obsessed with certain authors and who rapidly exhaust their oeuvre. The Russian writer Mikhail Bulgakov is one of these passions and in particular his magic realist novel *The Master and Margarita*, an allegorical and darkly satirical tale of a visit to Moscow by Satan and his entourage to conduct Satan's Ball. Much of the action unfolds within Bulgakov's own apartment (the infamous apartment No.50 of 302-bis Sadovaya Street).

The Naughty Apartment is an exploration of architectural space in the realm of fiction and fiction within architectural space. I have never visited No.50 of 302-bis Sadovaya Street in person but my good friend Andrei was able to draw a rough plan of it on the back of an envelope between drinks. In this work each of the eight rooms contain a vital scene from the novel, the dramatic events elaborated by an audio narrative.

The laser-cut acrylic model apartments conceal a simple wire loop antenna, which although 'powered' by an audio signal, in fact emits only a weak, local electromagnetic field (i.e. the models do not make any sound). Each hand-held receiver unit contains a magnifying glass and matching coil-antenna that when placed in close proximity to the model's antenna is, in turn, energised by the electromagnetic field. The resulting signal is processed by a small audio amplifier (located within the magnifier's handle) and sent to headphones. Whilst technologically simple, this method of audio transfer via electromagnetic induction is quite beguiling and creates a quasi-magical effect similar to the ethos of the novel itself.





NIGEL HELYER (a.k.a. Dr Sonique) is a Sydney based sculptor and sound artist with an international reputation for his large scale sonic installations, environmental sculpture works and new media projects.

His practice is actively inter-disciplinary, linking creative practice with scientific research and development. Recent activities include the development of a Virtual Audio Reality System in collaboration with Lake Technology (Sydney) and the ongoing AudioNomad research project in location sensitive Environmental Audio, at the School of Computer Science and Engineering, University of New South Wales.

He is an honorary faculty member in Architectural Acoustics at the University of Sydney and maintains active research links with the SymbioticA bio-technology lab at the University of Western Australia. He has recently been a visiting Professor at Stanford University and an Artist in Residence at the Paul Scherrer Institut in Switzerland.

Nigel is a co-founder and commissioner of the SoundCulture organisation; a recent fellow of the Australia Council for 2002/3; the winner of the Helen Lempriere National Sculpture Award 2002; and the curator of *Sonic-Difference* as part of the Biennale of Electronic Arts Perth 2004.

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

PLAYING BRIDGES

Jodi Rose

2005 - Model, electronics, sensors, video, furniture, amplifier and speakers

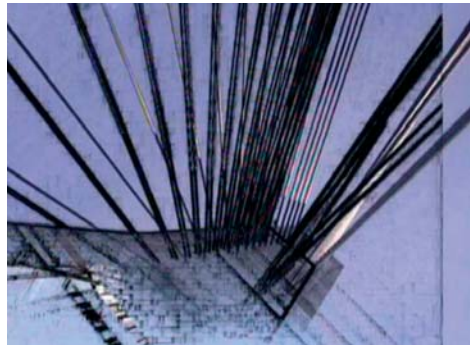
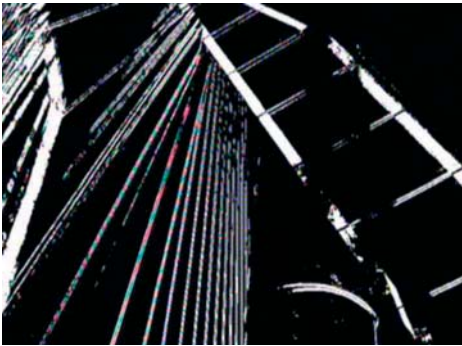
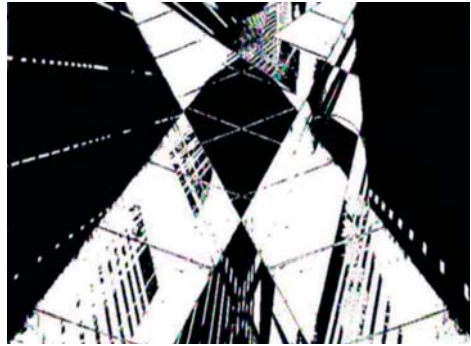
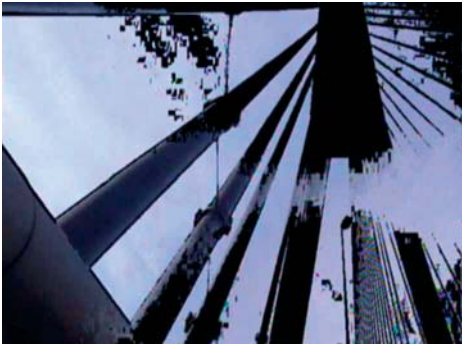
For the last 10 years I have explored bridges as urban sonic sculptures, listening to the cables of bridges around the world as instruments in a musical symphony. The sound of the cables is the unique voice of each bridge, calling out its concrete music, the vibrations telling stories from the life memory of the structure.

Playing Bridges is an interactive audio installation that allows the user to 'play' the bridge with hand gestures, body contact and a custom built Theremin. The utopian bridge model design is based on a mix of asymmetrical cable-stayed bridges from the Novy Most (Bratislava) to Santiago Calatrava's harp-like Alamillo (Seville). The user's gestures trigger a selection of loops from bridge field recordings made as part of *Singing Bridges*. I consulted with artist Nick Wishart who designed, built and created the instrument. The Scale of the bridge is 1:200.

The video is a performance by myself and Luka Dekleva from *Break 2.3 Festival, New Species* in Ljubljana 2005, and explores the concept of the bridge having voice, consciousness and the will to disintegration, through sonic and visual transformation. The voice of the bridge is a new species of sound, challenging the established order of architecture and inviting the possibility of a more conscious engagement with the everyday built environment.

The second room of the installation is inspired by my time as bridge guard on the Hungarian/Slovakian border. Here I am interested in exploring the resonances of an empire through repositioning sonic elements echoing the past culture into a new and distant setting.





JODI ROSE is a nomadic writer and conceptual sound artist, originally from Sydney. She now travels the world recording the sound of vibrations in bridge cables. Jodi studied sculpture, performance and installation at Sydney College of the Arts. She was the Australia Council's New Media Arts/ABC Radiophonic Artist in Residence 2004 and Maria Valeria Bridge Guard in Sturovo 2005. Recent appearances include *Break 2.3 Festival*, Slovenia; *Electrofringe 2005*, Newcastle; *Liquid Architecture 6*, Melbourne; *Pixelache Arts Festival 2005*, Helsinki; *Project 101*, Paris; *Overgaden Sound Festival*, Copenhagen; and *Furthernoise Resonance FM*, London.

<http://www.bridgeguard.org>, <http://www.singingbridges.net>

LUKA DEKLEVA is a Slovenian photographer and video artist. After finishing his MA studies at FAMU in Prague he joined Codeep, a Ljubljana based collective of artists working in the fields of new and classic media organising gallery exhibitions, art festivals and club events. Luka is active in the field of conceptual photography and haptic media, and is currently working on a gesture based interface called PLAY.VJ. Recent exhibitions include *95'05 Slovene Art 1995-2005*, *Territories, Identities, Networks*, Gallery of Modern Arts, Ljubljana, Slovenia 2005, *25 PEACES*, euroPART, Austria 2006.

seex@codeep.org

NICK WISHART is a graduate of the College of Fine Arts, University of NSW (1994) and has worked principally as a sound artist and composer on a wide variety of projects. Working in music, sound and multimedia his main area of artistic practice is in the development of Physical Interactive Systems. Combining his skills in electronics, tactiles, MIDI, interactive devices, audio production and circuit bending techniques, Nick creates interactive multi-media installations.

<http://www.toydeath.com>

LISTENING STATION 1: STAIRWELL



AARON HULL: Corroded Memories (5:14)

Corroded Memories examines the impermanence and transience associated with the temporary occupation of space by individuals or groups.

The snippets of private memoirs, desires, conversations and actions of temporary inhabitants are absorbed by their concrete hard and permanent surroundings and stored for countless years.

These memories form a fractured landscape, that if retold, could only be described by the listener as a corroded memory.

AARON HULL is an artist working across the two mediums of video and sound. His video and sound installations have been exhibited most recently at the Moores Gallery, Perth; the *NOW now* 2005, Sydney; and Project Contemporary Art Space, Wollongong. Although receiving attention lately as an installation artist, Aaron is also known for his improvised performances and past collaborations with Julius Ambroisine. Aaron is the curator of the performance event *1/4_inch* held in Wollongong and Sydney. <http://www.1-4inch.com>

SOMAYA LANGLEY: out | side | in (6:15)

Outside in. Traces of the city carried on the airwaves through the structures to rest, in stasis, confined in internal atmospheres. Ebbs and flows of the city, echoed in shadowy repeating patterns as remembered occurrences.

Inside out. Lingering remnants of moments passed before, memories of events that never quite fade away.

Here these residues of humanity merge, blended together by movement up and down the stairwell. Ascending/descending bodies shifting past, occasionally dislodging the sonic moments from the places in which they dwell. While intent on persisting timelessly, sometimes they drift away...

SOMAYA LANGLEY is a sound and new media artist and has presented in events such as *Liquid Architecture 6*, *Sound Lab Channel III*, *Electrofringe* and *Skylounge*. She has completed commissions for Experimenta's *New Visions* and the National Film and Sound Archive's *Ten Minutes of Passion*, and received funding support from ANAT, artsACT and the Australia Council for the Arts. Somaya was a member of the sensor-trio HyperSense Complex and comprises one half of the duo MetaSense. She hosts a radio programme, *SubSequence*, broadcast across the Community Radio Network. In addition, she is currently the National Library of Australia's Digital Preservation Manager. Her work has included development of MusicAustralia and the Library's Digital Collections.

<http://www.criticalsenses.com>, <http://www.musicaustralia.org>

JOYCE HINTERDING: Radiation_3: The evil dead (7:00)

Within the walls of buildings and houses, a cat's cradle of wires pulsate with electrical energy. We are cloaked by an electromagnetic shield. It's like an invisible form of clothing, a shape shifting force. In this mass-less space of the electromagnetic, the collision zone between particle and wave—the walls—both repel and radiate. If you hear a crackle in the room where one of the antennae is situated—a sound rather like someone throwing rocks on a cyclone fence—you can be pretty certain it's the emissions from stars intermingling with the pervasive tone of the 50hz envelope of the electrical grid.

JOYCE HINTERDING was born in Melbourne, Australia and now lives and works in the Blue Mountains. Hinterding has exhibited extensively both nationally and internationally including the *26th Bienal de Sao Paulo* 2004; *The Liquid Sea*, MCA Sydney 2003; *Remembrance + the moving image*, ACMI, Melbourne 2003; *Sydney Biennale* 1992 and 2002; Te Papa National Museum of New Zealand 2002; *Egofugal* the 7th Istanbul Biennial 2001; *Space Odysseys - Sensation and Immersion*, AGNSW 2001; *Ich Phoenix, Eine Kunstereignis*, Oberhausen Germany 1996; the V2 institute for unstable media Holland 1998; *Sound in Space: Australian Sound Art*, MCA, Sydney 1995 and *Australian Sound Art Meridian*, Xebec Hall, Kobe, Japan 1993.

LISTENING STATION 2: MEN'S TOILETS

GARRY BRADBURY: 13 Chairs (7:00)

I don't know if music can be "about" anything other than itself.

We misuse and disrespect music and its potential if we indulge in the sordid, murky business of generating illusions/allusions.

Rooms are interesting because they are usually the places where sounds happen. It's easy now to generate virtual rooms within actual ones.

Sound is physical stuff indeed. A sound can be a brick, a filing cabinet or a mountain. Tomais once said "...we are creatures of sound. We are to sound as fish are to water". I think that's rubbish.

GARRY BRADBURY, former bass player for Dynamite Lobster, is quite a card. His reputation precedes him. Often referred to as the Ma Kettle of the Sydney underground electronic music scene and despite years of compulsory daytime tv, he emerges triumphant yet again to fry our lug holes with a new and remarkable offering. Plumb the depths of the luscious abyss. Soar to new heights of exquisite musical epiphany. Lull mindlessly in the psychedelic vortex that is Bradbury.

SUMUGAN SIVANESAN: The WC Overture (6:48)

The WC Overture is a tongue-in-cheek response involving stealth recordings of toilet blocks and a playful approach to organising and processing sound.

The piece shifts from the raw recordings and the acts and events they represent, into washes of abstracted sound. Motifs, formed via collage and repetition, mutate as the structure evaporates leaving a processed residue that occasionally jerks into focus with blunt clarity.

Having been largely concerned with spatialisation and the physical properties of sound, I have recently returned to ideas of rhythm, the creation of “enigmatic moments” and happy accidents.

SUMUGAN SIVANESAN experiments with music, installation, video and performance. His label, *Musique Provocateur* documents his various activities and collaborations. He has also released sound and video works on *Cronica Electronica*.

His work has been included in international events such as *Videobrasil, Brasil, 2005*; *Club Transmediale, Germany 2004*; *Electrofringe, Australia 2003*; *Abstraction Now, Vienna 2003*; *The International Symposium for Electronic Art, Japan 2002*; *d>ART, Australia 2002 & 2004*; *Liquid Architecture, Australia 2002/2004/2005*; and *Experimenta, Australia 2001*.

He is currently a co-director of *Electrofringe* – a skills and development festival for digital, electronic and new media culture.

<http://www.mprov.org>, <http://www.cronicaelectronica.org>, <http://www.electrofringe.net>

AMANDA STEWART: Sign (7:05)

For stereo voice

Written, performed and produced by Amanda Stewart.

Recorded by Shane Fahey at Megaphon Studios, Sydney, February, 2006.

A written text breaks down into residues of vocal and linguistic sounds. These tiny gestures are then recomposed into a new, electroacoustic architecture which, in turn, 're-articulates' the space that resonates it.

AMANDA STEWART is a writer, vocalist and intermedia artist who lives in Sydney. She has created a variety of publications, performances, radio and film works in Australia, Europe and the US. She has collaborated with a diversity of artists, dancers and musicians including the Australian ensemble, *Machine For Making Sense* which she co-founded in 1989 and the Netherlands trio, *Allos*, co-founded in 1995. In 2006 she is working on a new collection of solo works and collaborating with Jim Denley, *De Quincey Co*, *The opera Project*, *Bayerischer Rundfunk* and *Sonderzahl Publishing*. Her CD and Book set of selected poems, *I/T*, is available from *SPLIT Records*.



LIST OF WORKS

Alex Davies

Sonic Displacements, 2006

Sound installation

Images courtesy of the artist

Nigel Helyer

The Naughty Apartment, 2003

Interactive sound sculpture

Images courtesy of the artist

Jodi Rose

Playing Bridges, 2006

Interactive sound sculpture and

sound installation with video

Bridge model design and creation by Nick Wishart

Video by Luka Dekleva

Video stills by Luka Dekleva, courtesy of the artist

Bridge image by Nick Wishart, courtesy of the artist

Jodi Rose received support for the Maria Valeria Bridge Guard Residency through The Commonwealth Government's Australia Council, its arts funding and advisory body.

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Joyce Hinterding

Radiation_3: The evil dead, 2006

Audio work for headphones (7:00)

Aaron Hull

Corroded Memories, 2006

Audio work for headphones (5:14)

Somaya Langley

out | side | in, 2006

Audio work for headphones (6:15)

Garry Bradbury

Untitled, 2006

Audio work (7:00)

Sumugan Sivanesan

The WC Overture, 2006

Audio work (6:48)

Amanda Stewart

Sign, 2006

Audio work (7:00)

Performance Space is an international contemporary arts centre based in Sydney. It is a hub for artists and audiences committed to research and development, to imagining new possibilities for groundbreaking work across media and pushing the limits of contemporary arts practice. Working with independent artists, companies and peer organizations nationally and internationally, Performance Space presents a curated program of installation, performance, live art and new media events and facilitates forums, training opportunities, laboratories and residencies.

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WHAT SURVIVES

Rainer Maria Rilke

(Translated by A. Poulin)

Who says that all must vanish?
Who knows, perhaps the flight
of the bird you wound remains,
and perhaps flowers survive
caresses in us, in their ground.

It isn't the gesture that lasts,
but it dresses you again in gold
armor—from breast to knees—
and the battle was so pure
an Angel wears it after you.

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