

01.02.2014 - LOOPIGKEIT

A project by Adrian Palka, Wolfram Spyra and Daren Pickels.

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SOUNDS IN LINES

1st of February was a great kick-off of a collaborative project at the Institute. On last Saturday I-A-M launched a cooperation with the Coventry University starting with a sound installation by Adrian Palka (senior lecturer in Performing Arts) and Wolfram Spyra - Berlin based composer of electronic music and a sound artist, as well as a performance by Daren Pickels (senior lecturer in Music Technology). The visitors - CU students, professional musicians, as well as music enthusiasts, friends and followers of the Institute had an occasion to participate in the event in two different ways. Actively, by arranging installation's sounds and images with a fader unit, and simply by...their loudly presence at the opening. Sounds vaguely? Let's start from the beginning.

Sitting on the institutional comfortable sofa I-A-M's guests could sink into it watching the projection of circulating short videos of Berlin's S-bahn rushing through the snowy tracks, fading away or stopping at the stations. Each video was accompanied by a soundtrack composed especially for the particular location. The music pieces were recorded by a group of seven musicians from the UK, Germany and Africa inspired by Berlin's immense urban space, having a sentimental meaning for each of them. Seductive enough the idea was more complex. Installation called 'S5' after the name of the S-bahn line going through Charlottenburg, Friedrichshain and Lichtenberg, is interactive and can be played by the public, which with

different sliders and buttons could create own visual and music presentations using the looped video/sound materials. Originally shot by trainspotter and railwayman Thomas Justus on a winter day not long after the fall of the Berlin Wall, the films reveal the city in a muted phase of its millennial transition from division to troubled unity. As the project's authors explain: 'The piece is an attempt to emotionally enter into the eerie familiarity of the unfolding cityscape, through sonic/musical responses and visual manipulation'. Speaking of which - especially engaging was a possibility to set own audiovisual collages of a different character - gloomy when mixing the images with a voice recordings and some low-pitch electronics or exuberant with accompaniment of saxophone and guitar. You could make it very loud, letting to resound the experimental electronics or calm and quiet composing a meditation piece with only cello playing. These nine stretches of a journey could be also read as a loose reference to a film 'Berlin: Symphony of a Metropolis' ('Berlin: Die Sinfonie der Großstadt') directed by Walter Ruttmann if only we could go further into the depths of sometimes idle, and sometimes brisk city as in the 1927's masterpiece...

After few minutes break the crowd that gathered in the Institute's space became a music 'material' for a sound performance by Daniel Pickles. 'Sin Plexus' was generated by collecting and recording the exhibition's space sound environment made by the audience, which was then reflected in a network of a feedback processes. The audio signal was self-generating and self-sustaining but elements of the flux were altered in real time to reconfigure the plexus. Observing the performer 'playing' with a computer mouse creating a 3D virtual visualisations - that was an experience! Those who wanted to go beyond an aesthetic pleasure and understand the language of programming had a unique possibility to talk with the musicians and Coventry University's guests whom we will meet again at the Institute in October this year. So stay tuned!