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new sound installation works

Thursday, February 2, 2017 5-8pm
CPMC Experimental Theatre & Vicinity

Landon Bain_ *...and in reverse*

This sound installation utilizes fragmented and distorted texts, reassembled and performed in a manner that both reflects and resists various notions of interiority.

Lydia Brindamour_ *Rockport harbor, September 2016*

My installation uses field recordings of the tinkling sounds that sailboats' rigging makes in the wind. These recordings were made in the harbor of Rockport, Massachusetts (the town where I grew up). Throughout my childhood I found these sounds to be magical.

I also made recordings of Fiona Digney mimicking these effects with various percussion instruments and then wove the two sets of recordings together to create a cohesive sound collection.

Viewers are encouraged to "play" along with the installation using the percussion instruments provided.

**Performances of Lydia Brindamour's *Rockport harbor, September 2016*
at 5.30pm / 6.30pm / 7.30pm**

John Burnett_ *multiplicity*

multiplicity is a sound art installation experienced through headphones and controlled by a listener's path through space. By exploring the room, the listener is able to access emplaced soundscapes that transform depending upon their position.

Fiona Digney_ *heart2heart*

heart2heart explores the multiplicities of intimacy and human connection in the 21st century; one of the most simple (yet complex) and common (in quantity but often rare in quality) of human experiences. *heart2heart* offers a moment to take a break from the bombardment of modern life; of politics, relationships, intellectual and physical stressors, and to just *be*; to experience intimacy in a arguably non-intimate setting, to explore dualities of distance, and to experience connection without expectation or narrative.

Jonathan Nussman_*THE FOUR MARYS* (north staircase)

THE FOUR MARYS is a four-channel fixed media sound installation intended to be presented in a multi-level utilitarian space. The source material is a centuries-old Scottish folk song, sometimes titled "Mary Hamilton" (Child Ballad no. 173). The listener is encouraged to explore the sound world, as the perception of the experience varies in subtle ways depending on where in the space the listener stands. The installation plays in a continuous loop for the duration of the exhibition.

Patrick Shields_ *Mooring*

In February 2011, a 7.1 magnitude earthquake hit Christchurch, New Zealand enacting massive and irreparable damage to the city. The resulting destruction of the city and changes to the very topography of a once familiar landscape, resonated for me personally in terms of a radical reconfiguration to my relationship to a place that was once "home". Personal history and identity, in terms of being constituted by a relationship to a place fixed both physically and temporally in memory, becomes destabilized, even shaken by reentering a landscape dramatically changed by geological forces. This sense of flux, and loss of stability in terms of physical markers, personal coordinates, raised the question of how the art object could intervene, or interact with what can be viewed as the sudden contraction of geological time, now becoming observable in human time, and how property in the sense of constitutive properties of personhood could be engaged with through a creative project.

Evelyn Walker_ *The Key is No Key*

Dr. John C. Lilly, infamous physician, neuroscientist, psychoanalyst, psychonaut, philosopher, writer and inventor, describes a pivotal revelation that came to him while under perceptual isolation: that the key is no key. That a locked room can be accessed more effectively through inversion than through aggressive, logical, and partitioned thought. Here, *The Key is No Key*, offers a suspension at the moment before inversion, where the demarcation of space and the line through it offers an absurd, hysterical pivot point between that which is about to be blended.

Hillary Young_ *pretty intents* (also in the north court yard)

pretty intents deals with the illusion of privacy and its resulting intimacy and ambiance. Using objects and spaces that evoke childhood, closeness, and warmth, *pretty intents* seeks to bring the viewers closer to each other in a spirit of curiosity and whimsy.

These works are a result of the Sound Installation Studio Class taught by Katharina Rosenberger, Fall 2017.

Many thanks to Jessica Flores and especially a big thank you to David Espiritu for setting up the show!!