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PROJECT DESCRIPTION – WATERMILL CENTER

Since 2002, I have been working on scores and notations that relate to contexts of our civilisation and their environment. They incorporate elements of equal value, some of which are exclusively imaginary, while others can be translated into reality by means of a real action or as a programming structure.

I would like to use my stay in *Watermill Center* to bring the projects described below closer to realisation.

In this case, the work would again have to be preceded by a drawn score – but one immediately followed by work on its translation into concrete actions / situations / objects.

Temporally and formally, the score and its situational translation into reality correspond to logic and proportions of their own. This is based on the – for me – most important fundamental structures of my work: discovering a structure or means of notation that behaves in the most energetic way possible, since I am observing something that is alive. These are rhythmic permeations or the overlap of autonomous rhythms (pulse, beat, proportionally decreasing or increasing duration, volume, distance, speed, etc.) and the complexity of interference resulting from them, as well as a reflection and declination (minimising and maximising) of culturally typical norms and structures of convention.

I believe that this kind of structuring suggests itself for an investigation of human perception, because this process cannot be isolated from cultural and social influences and all our insight / learning process is tied to the “orchestra” of our organism, and so based on a large number of simultaneously occurring rhythms.

The intention is to work out a combination of the following situations:

- **Scores**
- **Dancing Black Square** (choreography, 4 dancers, 4 costumes)
- **Acoustic Extract from the Top 100** (acoustic translation of a score)
- **Rhythm Machine** (acoustic object / prototype multi-channel loudspeaker object)
- **Black Park** (10 motorised wing-like proportional objects)
- **Countdown** (action, situation embedded in real social space)
- **Lemniscate** ∞ (acoustic cluster, multi-channel audio installation in cooperation with the composers Catani and Imler)

Scores

As can be seen in my previous work, in my drawings I am working to develop elements that extract specific processes from culture or nature and re-form them into something like a structure of character, which - in itself - always points further, to the next of its own components. I write scores in a combination of these elements, which refer to my own cultural environment.

After developing themes of the European environment, it now seems a logical conclusion to deal with American culture.

Using this method, I work on a kind of “script”, which aims to make visible or subject to discussion certain processes that cannot be defined by language alone. The installation or arrangement of the scores adopts the content structure of sequences of action (in the case of growth structures, this is the regular increase of the format by a specific dimension). The basic formal structure and content of this project is that of growth, and - in terms of character - that of dimension and appropriation, that of the crash; as well as of the loop (mathematically). Formally, this is also revealed in the matrix provided by the basic conceptual framework of the installation. In terms of content, structures emerge that develop on the basis of investigation into various social phenomena, viewing these as an “organism”.

The score develops on the basis of geographical and spatiotemporal data, information on speed, volume, overlaying of mathematical sequences, and culturally typical patterns of behaviour (“2 kiss each other”, “Detonation” or “Crash”), stable or unstable temperature curves, as well as thematising heterogeneous space, electricity, definitions of airspace (on the basis of algorithmic eagle flight-paths, helicopters, Airbus, etc.) or the measuring of the earth’s surface by satellites, cars, lines of fire, arrangements and overlapping of pop song beats producing a meta-sound from the “Pop Machine”, etc.

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In part, the function of the scores is their translation purely into the imagination, but some are the pattern for real acoustic translations or for the constellation of a situation in space.

The score always describes a space that does not need to be perceived as linear in time, as happens with a performance or a translation into real time. At the same time, it enables a view of the overall structure of a situation, visualises the character of specific processes, and does not interfere with the viewer's decision when to perceive something. This method of notation is important so that I keep the aspects of time and space within my sights. Extractions / translations of the score into a real situation are only examples; one of an infinite number of possible translations. In the following, I describe some planned projects, which represent such "extracts".

In the American context, it would be interesting to investigate urban development, the creative industries, and capitalism and to develop means by which to note down the character of such essentially dynamic structures.

The aim is to translate the opposition and simultaneity of these notations, as a situation, from the score itself (into the form of a new action or installation).

Dancing Black Square (choreography, 4 dancers, 4 costumes)

4 actors, 4 costumes

The Dancing Black Square is a study of time and rhythm in the context of cultural formulations of movement from the 16th century to the present day. The developed version should resemble a pulsating place; employing protagonists placed in the square, who follow specific patterns of movement.

Among other things, the costumes of the 4 protagonists will be decisive. Here, I am primarily interested in research into historic drapery. This takes up the way in which Leibniz formulated time.

In terms of colour, the work will follow the spectrum of black and white. In the fully developed version, the Dancing Black Square will be a pulsating place over the course of 60 minutes, following its own declination and behaving autonomously.

I image myself cooperating with a choreographer and a costume designer to develop this situation.

Acoustic Extract from the Top 100 (acoustic translation of a score)

As in various scores to date, my method of notation for the Top 100 (additive principle: song 1-beat 1, song 2-beat 1 to beat 2, song 3-beat 1 to beat 3, etc.) is a programming structure for the current Top 100 pop songs, or a specific sound based on the current list published by the music industry. A specific arrangement of the lines means that many beats overlap simultaneously and form something like an ambience of sound (white noise). Theoretically, the score can be read in all directions.

In order to actually produce the sound according to the agreed method, a specific angle must be defined and a specific number of reading directions. Each time, this results in a specific sound of simultaneous beats. In an exhibition situation with several situations and actions, the aim is for this constant acoustic ambience to create a fluctuating atmosphere that remains in the far background. The sound must be played through an autonomous system of loudspeakers.

Rhythm Machine (acoustic object / prototype multi-channel loudspeaker object)

Starting out from my last drawings from the year 2008, which are concerned almost exclusively with the scanning of space using acoustic interference apparatus, I would like to develop a musical form that transposes this from imaginary into real space. It means making very exact notations of the sources of acoustic impulses, developing parameters for declination, and working out an interesting constellation for real space. The acoustic impulses should definitely relate to very typical acoustic phenomena of our civilisation (e.g. motors, counters, ring tones, canned music, site-specific or culturally-specific sounds etc.). Different loudspeaker prototypes should be developed for the audio-edition (spherical objects with 8 to 20 channels).

Black Park (10 motorised wing-like proportional objects)

Black Park is a concept for wing-like, rotating objects (made of light material). The installation arises from a declination of proportions and represents an examination of the character of rhythm. The surface of the objects is black lacquer (like a piano or grand piano).

The size of the objects results from the following proportional division:

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Object: 1/1 (300 x 100 centimetres)
Object: 1/2 (150 x 50 centimetres)
Object: 1/2 (150 x 50 centimetres)
Object: 1/3 (100 x 33.33... centimetres)
Object: 1/3 (100 x 33.33... centimetres)
Object: 1/3 (100 x 33.33... centimetres)
Object: 1/4 (75 x 25 centimetres)
Object: 1/4 (75 x 25 centimetres)
Object: 1/4 (75 x 25 centimetres)
Object: 1/4 (75 x 25 centimetres)

The speed of the rotation is determined, for example, by the position:

Object: 1/1 (300 x 100 centimetres) / rotations per minute: 1
Object: 1/2 (150 x 50 centimetres) / rotations per minute: 2
Object: 1/2 (150 x 50 centimetres) / rotations per minute: 3
Object: 1/3 (100 x 33.33... centimetres) / rotations per minute: 4
Object: 1/3 (100 x 33.33... centimetres) / rotations per minute: 5
Object: 1/3 (100 x 33.33... centimetres) / rotations per minute: 6
Object: 1/4 (75 x 25 centimetres) / rotations per minute: 7
Object: 1/4 (75 x 25 centimetres) / rotations per minute: 8
Object: 1/4 (75 x 25 centimetres) / rotations per minute: 9
Object: 1/4 (75 x 25 centimetres) / rotations per minute: 10

The installation can be realised on walls, floor or ceiling.

Countdown

A specific situation (e.g. duration of a person's presence, a certain light, a certain noise, an irritation or an everyday algorithm) is repeated in the form of a countdown, whereby the duration increases or decreases by a proportional dimension (similar to this: Countdown 2005).

Lemniscate ∞ (acoustic cluster, multi-channel audio installation in cooperation with the composers Catani and Imler)

The acoustic cluster in the form of a loop/ an 8 lying flat in space is realised using a multi-channel arrangement of 5 to 10 loudspeakers. In the form of an 8 / ∞ , the composition chases an acoustic cluster through space. My intention is to work out a composition of acoustic impulses and interferences in cooperation with composers Patric Catani and Chris Imler. In part, these will originate from real situations, but some will be produced electronically. Here, the 8 defines an axis of 7 points and functions as a basic "geographic" axis (comparable to the otherwise valid axis: north, east, south, west) for the acoustic motion.

The cluster is created in the region between the earth's surface and a point above head height, which can also be raised infinitely. The field for declining the different wavelengths should somewhat exceed the humanly perceptible short- and long-wave spectrum.

Later, my intention is to put the composition to the test in collaboration with the Fraunhofer Institute in Erfurt, using a wave field synthesis (WFS) audio reproduction system.