Information through sound

[dis]placement

[dis]placement - Information trough sound

di:'ʌngewʌndtə

Universität für angewandte Kunst Wien
University of Applied Arts Vienna

Duration: 03.06. to 13.06.2016.
10:00 to 20:00 (Sunday closed)
Citygate Shopping Wagramer Str. 195,
1210 Vienna

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Concept

Inspired by the annual topic of the Art & Science project work “Information through Sound” (Univ.Prof. Virgil Widrich) and the seminar “Sound as Source” (Univ.Lekt. Mag.art. Karl Salzmann), the term sound/noise was employed as a tool for analysis and experimentation by the students of the Art&Science Department and the Industrial Design Department as well as by visiting students from the Academy of Fine Arts. The carrier medium sound or noise includes in addition to its physical qualities (volume, wavelength, or frequency) — depending on how it is listened to or on the listener—a broad range of other information such as cultural, social and/or political meanings. The aim of the project was not just to use sound as an object of investigation, but rather to use sound as a tool to investigate various fields such as architecture, geology, acoustics, psychology, physics, chemistry, urban development, anthropology, philosophy, queer studies, sociology, or aesthetics.

The term and title “[dis]placement” served the students in relation to various topics as a starting point. On one hand, the works correspond directly to the place, a shopping mall, which is rarely used in the context of art, science & research as an exhibition space or laboratory. On the other hand, the student’s project works used spatial dislocation as a tool to disconnect original as well as artificially produced connotations in order to analyze their context through their objects of investigation.

How does our perception change when sound is extracted from its original source and then implemented within a totally new acoustic surrounding? What is the social and cultural impact generated by such transitions, and how can they be documented artistically and scientifically?

The exhibition space, placed within the Citygate shopping mall, becomes a laboratory and teaching space over the course of four weeks. Practical hands-on sessions, workshops, and theoretical discourse take place to delve deeper into developing the works further for a final presentation in the form of an exhibition.

Konzept

Ausgehend vom Jahresthema der Art&Science Projektarbeit “Information through Sound” (Leitung: Univ.Prof. Virgil Widrich) und dem Seminar “Sound as Source” (Univ.Lekt. Mag.art. Karl Salzmann) wurde Sound bzw. Noise als Mittel zur Analyse und Untersuchung von den Studierenden der Abteilung Art&Science, Industrial Design sowie GaststudentInnen der Akademie der Bildenden Künste gewählt.
Das Trägermedium Klang bzw. Schall beinhaltet neben seinen physikalischen Eigenschaften (u.a. Lautstärke, Wellenlänge bzw. Tonhöhe) weitaus mehr Informationen, die, abhängig von

Gehörtem oder den Hörenden, sowohl kulturelle, soziale als auch politische Inhalte transportieren.

Ziel ist es, das Medium Klang nicht nur als Untersuchungsgegenstand zu erkunden, sondern dieses auch als Werkzeug einzusetzen, um dadurch in einer Vielzahl an Feldern, unter anderem Bereiche von Architektur, Geologie, Akustik, Psychologie, Physik, Chemie, Stadtforschung, Anthropologie, Philosophie, Queer Studies, Soziologie und Ästhetik, zu forschen.

Der Begriff und Arbeitstitel **[dis]placement** dient für die Ausstellung hinsichtlich mehrerer Themen als Ausgangspunkt. Zum einen in Bezug auf den Ausstellungsort selbst — eine Shopping Mall - ein Ort der für Kunst, Forschung und Wissenschaft selten als Präsentations- und Forschungsraum gewählt wird, zum anderen in Bezug auf die Arbeiten der Studierenden, die für ihre Werke das Mittel der räumlichen Verschiebung anwenden, um sowohl die ursprünglichen, als auch die künstlich erzeugten Kontexte, in denen sie ihre Arbeiten ansiedeln, zu analysieren.

Inwiefern verändert sich die Wahrnehmung, wenn Klang/Sound, herausgerissen aus dessen ursprünglichem Kontext, inmitten einer neuen akustischen Umgebung eingesetzt wird? Welche sozialen und kulturellen Bedeutungsebenen generieren sich dadurch und wie lässt sich dies künstlerisch und wissenschaftlich dokumentieren und erfassen?

Der Ausstellungsraum, der sich inmitten der Citygate Shoppingmall befindet, wird für vier Wochen zum Lehr-, Praxis- und Laborraum umgewidmet, um sich so anhand von praktischen Übungen, Workshops und theoretischem Diskurs, der Fertigstellung der Arbeiten anzunähern und diese abschließend in Form einer Ausstellung zu präsentieren.

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Works

Eleni Boutsika-Palles

Périple

As a comment on the artificiality of junkspaces, the project aims to introduce micro scale and the element of surprise into a space originally designed to promote loss of limits and disorientation. The intentionally invisible components of the otherwise seamless architecture are connected to microphones and the acoustic product forms a micro soundscape for nature's favorite nomads.

Junko Matsumoto

Crying Game / A Code to Representation

Action of Speaking;
My actions of expression take shape by generating vocal sound. Thereby, I aim to learn more about our humanity in the age of globalization. The visual emissions observe our sensitivities by depicting images of children's everyday goods. For example, the image of a basket ball is simply employed and influenced by consumerism.

Daniela Brill & Irene Zluwa

Changing room

An everyday sound that usually gives people a polite order —without which the normal, secure, social order of things would be disrupted— is displaced. The sound transforms into a possibility for the listener to step out of their everyday routine and escape the world for a moment. With closed eyes and listening to the sound, people are invited to leave their thoughts through a "guided meditation".

Klemens Kohlweis

untitled

The device is intended to be a multi-functional controller/sound-source/sequencer for various applications. During the exhibition, the device both generates and distributes sound to 8 speakers. The use of primitive amplifiers and simple loudspeakers without enclosures further shapes the sound's simple square-waves, produced by the device. It is also possible to mix the 8 channels into a spatialized stereo sound. Although it is not supposed to be an interactive installation, the device can be re-patched from time over course of the exhibition.

Clemens Sellaoui

Chairmen

This project aims to address the current socio-political situation in Europe, determined not only by the refugee crisis but also by shifting political grounds. Exemplified by the sounds of moving chairs, the project references the situation: where movement and displacement act apart.

Maria Trabulo

From the inside of a bunker, does revolution sound like total silence?

People say that the walls may have ears but how does it feel to talk to a wall? Our lives are surrounded by walls. When we sit alone in a room, it seems we are having a conversation with those same walls. Recently, this word has become part of our everyday discourse.
If in today's world what matters most is our security, then in what way does life and the capacity to talk and hear become impacted, when the walls that surround us smother all sounds? Can one hear a revolution coming from the inside of a bunker? Can a revolution take place in total silence?

Lale Rodgarkia-Dara

This Strange Feeling of a Corrected Uncertainty Margin

Sound on a Directed Ultrasound Loudspeaker; Parallel balance fails, if the analog interpreter decides on a different path. Augmented ecology breaks any kind of meaningful decisiveness by allowing anarchistic creation. This information is taken from technocratic systems of notification in digital contexts. Digital data will be treated anarchically by ignoring its original purpose and forcing it to be translated into sound. Binary data does not know its function by heart. It always relies on the interpreter's remedy. In turn, the interpreter is reliant on the information, which the data provides by itself. This creates a circle of dependency, ostensible without contradictions. An apparent cohesion reveals the fragility of 0 and 1.

Michaela Putz

A Study on the Sound of Danger

Siren discs were once used as the active element of sirens. Their signals warned about dangers like attacks or catastrophes. The structure of siren discs reference punch cards, also used for data processing.

Marwa Sarah

Sound Wheel

The Sound Device Project is a visual reflection of a unique experience of different sounds we hear in our heads. You can play and mix them as you please. By spinning the colored wheel, the device recreates different sounds. Each color has a unique sound. The act of rolling is represented as one sound, just like the white color in the color spectrum. It is a device designed like a phonograph, mounted to the height of a human's ears, and presented in a small blackout room.

Anna Lerchbaumer

Deviant Echos of Electronification

The work is a media installation of styrofoam and sound. Cushions act as a material to protect electronics and as an ecological problematic to trace devices that make our lives comfortable. The abstract visual forms of the packaging connect to the machine's sound that could have been inside. In effect, a thought experiment and a sculptural assemblage take shape.

Line Finderup Jensen & Maitane Midby

Shopping Mall

'Shopping Mall' is a video made of still photos from the Citygate shopping mall in Vienna. In order to view the video, one has to overcome the awkward feeling of screaming in public space.

Mato Lagator

Post-Auditory Stress Disorder

The identity of a soldier is defined by a distortion – PTSD. How is perception deformed when all you can hear is a sound of a video game and all you can see is on a screen? We must ask if killing becomes easier, when the virtualization of warfare minimizes deformation and removes the potential for compassion?

Konstantinos Politis

People with lots of money

"People with lots of money" a cover of a rembetiko song from Markos Vamvakaris (composed in 1936, Greece) is dis-placed. A holographic projection of one version of the track is placed inside a solid object. Additional translation of the lyrics are given through the object, revealing the central meaning of this Markos Vamvakaris rembetiko masterpiece.

Maria Panina

Record

An ultrasonic record player reads an object through the use of an ultrasonic range sensor. The principle used for sonification imitates the way of information input from an original mechanical music box. Here, the metal needle explores the surface of a roller in order to sonify it. Ultrasonic technology is widely used in medical expertise and industries like the military. In this specific work, an opportunity to create, record, and store the sound information through ultrasonic technology is tested.

Barbara Macek

Crows' Death Talks

Mixed media installation;
Barbara Macek employs crows as poetic agents. By playing readings of her poems in the woods, by thematizing crows and death, and by recording the voices of crows commenting on the playback, hybrids of words and caws emerge. The transcriptions of these interactions result in human/crow sound poetry.

Legend

Eleni Boutsika-Palles
[1]Périple

Junko Matsumoto
[2]Crying Game

Daniela Brill & Irene Zluwa
[3]Please, Leave The Train

Klemens Kohlweis
[4]untitled

Clemens Sellaoui
[5]Chairmen

Maria Trabulo
[6] From the inside of a bunker, does revolution sound like total silence?

Lale Rodgarkia-Dara
[7]This Strange Feeling of a Corrected Uncertainty Margin

Michaela Putz
[8]A Study on the Sound of Danger

Marwa Sarah
[9]Sound Wheel

Anna Lerchbaumer
[10]Deviant Echos of Electronification

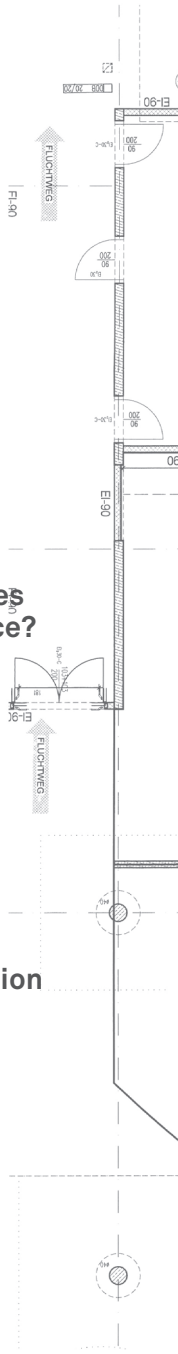
Line Finderup Jensen & Maitane Midby
[11]Shopping Mall

Konstantinos Politis
[12]People with lots of money

Maria Panina
[13]Record

Mato Lagator
[14]Post-Auditory Stress Disorder

Barbara Macek
[15]Crows' Death Talks



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Impressum

Exhibition:
[dis]placement, Information trough Sound

Opening:
02.06.2016 at 19:00
with Dean Gerald Bast

Duration:
03.06. to 13.06.2016.
10:00 to 20:00 (Sunday closed)
Citygate Shopping
Wagramerstrasse 195, 1210 Vienna

Artistic direction:
Virgil Widrich, Karl Salzmann

Works by:
Eleni Boutsika-Palles, Daniela Brill, Irene Zluwa, Line Finderup Jensen, Klemens Kohlweis, Mato Lagator, Anna Lerchbaumer, Barbara Macek, Sarah Marwa, Junko Matsumoto, Maitane Midby, Maria Panina, Konstantinos Politis, Michaela Putz, Lale Rodgarkia-Dara, Clemens Sellaoui, Maria Trabulo

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