SPATIAL

Ruark Lewis

Garth Paine

Rainer Linz

This exhibition presents three artists who have had a long association with sound as an informing element in their work.

Garth Paine

Garth Paine is a freelance composer, sound designer and installation artist. His formal training includes a Bachelor of Music (performance) from the University of Tasmania, and a two year Sound Engineering Trainee-ship with the ABC. He was awarded the RMIT, New Media Arts Fellowship by the Australia Council for the Arts in 2000. He has been commissioned extensively in Australia, the United Kingdom and Germany, producing original compositions and sound designs for over 30 film, theatre, dance and installation works in the last 10 years.

In 1999 Garth was composer in residence at the Staaliches Institut fur Musikforschung (State Institute for Musical Research – SIM) in Berlin, exhibiting his installation MAP1 in the Musical Instrument Museum, Berlin during the residency. He was commiss ioned by SIM to produce MAP2, which was exhibited at the Museum for Musical Instruments, Berlin from December 30, 1999 to January 8, 2000. His installation work, *Reeds* was presented for the Melbourne International Festival, 2000 and a newly commissioned work for the Federation Bells will be launched at the 2001 Festival.

MAP2 . a.....b.....c.....d.....e.....f

MAP2 is an interactive, responsive sound environment by Garth Paine, developed in collaboration with Iannis Zannos at The Staatliches Institut für Musikforshung in Berlin. It was first exhibited in the Musical Instrument Museum, Berlin as part of the Millennium celebrations, 1999/2000.

MAP2 is a three dimensional space which can be entered and encountered, played with and played. It is a virtual musical instrument using the movement of those within it as its raw material for composition and sound development.

People enter MAP2 to compose music and sound by using their bodies to solicit responses from the custom developed computer software, generating a rich, enveloping and continually evolving sonic environment in real time. A range of aural qualities is mapped in qualitative groupings to regions within the installation space generating a multitude of aural textures and densities. These are based on the quality of movement of bodies within that region of the installation. The visitors' responses become part of a dynamic system of development and experimentation.

"The presence of a <BODY> generates a stream of responses. The challenge is to explore the environment in order to find a symbiotic existence, cognisant of personal presence within an ever-affected system. The choices are many and varied, being dependent upon the way(s) in which the <BODY(S)> are present. Each experience is unique. A direct relationship between the speed of movement, the position of movement, the mass of movement, the direction of movement and the quality of environment is established. MAP2 explores the inter-relationship between people, their actions and their environment. It provides a platform to consider the relationship between the <perceived> and <actual> consequence of behavior.

MAP2 utilises custom software and hardware developed to map the realtime video tracking information onto realtime sound synthesis algorithms.

Go and compose, play and enjoy being immersed in the rich viscous sounds of MAP2."

Garth Paine. October 2001.
For more information see
http://www.activatedspace.com.au

work on exhibition:

MAP2, 2000
Macintosh G4 Computer, audio speakers, DIGI 001, Pro-tools multi-channel sound interface , video cameras, Very Nervous System – interactive video sensing interface, Custom MAX and Supercollider Software.

Ruark Lewis

Ruark is a Sydney based artist who studied art at the Sydney College for the Arts and then worked as a curatorial consultant with the Art Gallery of New South Wales, presenting recital programs of contemporary writers, film makers, sound artists and composers as part of National and International exhibition programs at the Gallery. He is a visual artist and writer with a special interest in language, poetry and sound arts.

Ruark has worked with new concrete poetry and experimental texts, including TE AR WIL EVE ND M18 99(1991), and co-authored *Depth of Translation The Book of Raft* with Paul Carter in 1999. He completed a public art commission at the Sydney Olympic Games site at Homebush Bay, called *Relay* with writer Paul Carter, and George Hargraves and associates.

Just for Nothing, Tapememories, False Narratives

"The Sydney architect Bill Lucas talked about integrated systems called pattern, process and procedure. It is by these guiding forces, which operate like a template that works such as *False Narratives* and *Just for Nothing* are performatively generated. Both are primarily published artists-books. Each of these printed works use conventional industrial methods of offset lithography. The design process is very exacting and a work like *Just For Nothing* was slavishly developed and styled with my co-publisher Ashley Barber. *False Narratives* was co-designed with New Zealand painter Simon Ingram. With these works the book project has provided a rigorous starting point. In each case the text is drawn out, extended analytically and is formed on the page in ways that offers curious insights. Each book work has further created interesting supplementary working opportunities in the area of audio-composition, spoken word, performance and digital drawings. In such extended works as *Tapememories* and *False Narratives* for Stereo headphones, the subsequent work isn't planned. Often the ideas for the design have been in the experimental phase for years, and it is through the various processes and procedures that convers-ationally go into producing a book that a new phase emerges and is adapted to the task and the meaning of the work at hand. Time is often the most valuable material in the production.

In 1999 I worked with the writer Paul Carter on a text setting for a people's poem called *Relay*, which was commissioned as a public artwork for the Sydney Olympics at Homebush Bay. In this monumental situation a polychromatic text was engraved into 1 kilometre of granite stone bleachers situated beneath full grown fig trees and water fountains. On this central site, the steps extend in the form of amphitheatres for approximately 250 meters. *Relay* can easily be performed as a voice work by the spectator-visitor who starts reading the work as they walk the text. The peripatetic motion of the reader is like a stylus which may pause or accelerate, stop and change the meaning and even reinvent the wording. Parts of the work can be understood when read diagonally across the steps. Our writing was designed to contain secondary and occasionally tertiary words as subtexts - words inside words - these are like a baton change in what really is a futurist cubist abstract song cycle. I mention this most concrete of works because it is the linkage between the two artists-books and audio compositions that are part of this exhibition.

Each book-work exists within the tradition and craft of printing and the methods of industrial printing. Although the look of each printed book is unconventional, (multi-coloured, large type-fonts, non-paginated etc) the working method is dependant on a partnership with the commercial printer to succeed. The styling of a typographic strategy will mean that a setting for a work like *Just For Nothing*, as it appears in the 32 distinct cell-like grids of the pages, is not able to be automatically composed using a pre-existing system such as Quark or PageMaker. For there is a sequence and allowance in the compositing of the polychromatic body of the text which is anything but arbitrary or automated. Yet with that said there is also the factor of chance that makes these books so visually musical. The microscopic attention to detail seems to satisfy the traditional printer's aesthetic. By the incorporation of stylistic experimentation exploring the seemingly finite language of printing, of bindings, of paper and the construction of a format continuity, the pages gain a power of their own. It is in the area of the theatre years ago. Spaces with no fixed stage or audience areas (unlike the traditional European theatre) - plain "dark cubes" with construction for

Rainer Linz

Rainer is a Melbourne based composer who has worked in a variety of areas – producing radio, instrumental, vocal and performance pieces. He gained his degree in Music at Adelaide University in 1976 and completed postgraduate studies with Mauricio Kagel at the Musikhochschule in Cologne, Germany.

In 1982 Rainer began publishing New Music Articles (NMA) magazine with its co-editor, the Sydney-based composer Richard Vella. The magazine's editorial aim was to document new music activities in Australia, and to bring new material before a wider public. The journal ceased in 1992, although occasional projects continue to be published.

Throughout his career he has been concerned with different relationships between performer, music and audience and this is reflected in his diverse output of music for galleries, home performances, radio and other performance contexts that might or might not involve a stage presentation.
(from 22 Contemporary Australian Composers–www.netspace.net.au/~rlinz/NMA/22cac/linz.html

For this exhibition, Rainer has reconfigured *Infonoise*, an interactive gallery installation and online performance theatre event that was the result of a collaboration between himself, Gordana Novakovic (London) and Zoran Milkovic (Belgrade) presented in Belgrade earlier this year.

The work is composed of two video pieces and two interactive computer programs:

•The infonoise video installation is a 15-minute video with Moebius strip animations and a soundtrack rendered in HRTF 3D audio. It outlines the physical and conceptual basis of the original work, and was first presented at ISEA 2000 in Paris last year with a live text component by Gordana Novakovic.

•The infonoise documentary video gives context to the original installed work. The authors' outline approaches to their respective tasks within the collaboration, while images of the gallery space are presented in a chronological order.

•The moebius applet (programmed by Zoran Milkovic) is an interactive applet made for live web performance, or internet theatre. It is a virtual analogue to the actual gallery installation, and forms a stage upon which online actors from around the world can post local newspaper headlines. Audience members view and manage the stage from their own unique perspective, as the texts interact in real time during performance.

•The infonoise sound machine was created after the installation work was first shown, and is part of a group of pieces called New Listener. Here, the listener is able to investigate, adjust and combine to preference the sound used for the original installation, and so make their own contribution to the present work.

The components of this installation address a basic problem facing the presentation of large-scale interactive works today, ie works which are often too costly, resource intensive, or elaborate to be shown in their complete form.

The following text is an edited version of an article written by Gordana Novakovic resulting from the *Infnoise* installation and collaboration, in which some of these ideas are discussed.

Interactive Installation and its Representation

"How many interactive installations are experienced fully installed, in their complete form, even in specialised venues for electronic art? Not many, it seems: they are often technically too demanding, and too expensive for the "white cube" galleries.
How to produce and exhibit such a work?
More and more artists are turning from fine arts funds to scientific research centres that can provide facilities for developing art projects. MIT, Cambridge University, and the CSIRO among others present such opportunities for artists.
Is it another trap?
While scientific institutions do not have or need exhibiting spaces to exhibit their "products" in public, they can offer equipment that is often not found in galleries or museums... Even if an artist finally manages to produce a piece of art called an interactive installation, where and how to present it to an audience?
In their performative aspects, interactive installations are closer to the theatre than to the fine arts. This is a complex artform composed of separate art disciplines, conjoined with engineering and team work, and is similar to film or theatre. It seems that this work is slowly nesting in spaces

that were projected or redecorated for experimental theatre years ago. Spaces with no fixed stage or audience areas (unlike the traditional European theatre) - plain "dark cubes" with construction for audio/visual equipment on the ceiling, appear ideal for this kind of work. Interactive installations are a category of electronic art, and in symposia or festivals are difficult to exhibit due to their complexity. Most exist through different types of representations - on the internet, on CD-ROM, in writings and lectures. So, if we can't actually construct them, how to explain or present them to a live audience, while being clear, but not too boring, or too hermetic, etc?

An interactive installation is not just an object. It has interaction as its goal, and is concerned with abstraction and process. It is close to the theatre in a number of respects.

An interactive installation emerges through its relation with "participants" instead of an "audience". This changed role of the observer is another difference that characterises the artform.

It seems that a new category of electronic art has emerged. Instead of trying to compose a representation of a complex emotional experience, we should create a new one! In other words, create a new work that will be a carrier of the same basic idea and concept as the installation, having as a result an entirely new form that will present the essence of the work.

To this end we have used texts, audio/visual explanations and samples that were produced for other purposes, and have concentrated on creating a clear expression instead of a literal explanation.

So how far does an idea need to mutate until it can be presented?

The so-called "project history" now becomes important as an additional text for this purpose; it becomes an exciting story about the struggle for an idea, and how to express and shape an original vision to share with the audience."

work on exhibition:

Infonoise, 2001
a video and interactive computer installation. The installation software is written in JAVA programming language (Java2 platform, Standard Edition), with additional packages Java3D and JavaMedia Framework. Two video pieces and two interactive computer programs.

that were projected or redecorated for experimental typographical language that you compose the inner movements of the type. You create a less obvious position for visual triggers on that spatial map of the printed page. This surface tension alone can hold the reader/viewers attention. By utilising the craft you are perfecting the graphic intentions, and the design is able to move and the writer can more convey the poetic and philosophical and political intentions to the reader. We might say that the book is the port we can navigate to, and that the grains of the voice is the vessel or type of carrier that are determined by our rates of exchange."

Ruark Lewis. September 2001

works on exhibition:

from *Just for Nothing*
Artists-Book, 34 printed pages, offset lithography, 32 x 27cms, 2000 (with Nathalie Sarraute and Kaye Mortley)

Tapememories
Audio CD, duration 4.41 mins
and 1 printed page, offset lithography
32 x 27cms, 2000
(Nathalie Sarraute and Kaye Mortley)

from *Tapememoryphases*
photography, 5 printed pages, offset lithography, 32 x 27cms, 2000 (anonymous)

False Narratives
Artist's-Book
152 printed card pages, offset lithography
15.4 x 10.4cms, 2001
(with Simon Ingram)

False Narratives - digital manipulations
Audio CD, duration 12.23 mins, headphone listening, 2001
(with Rainer Linz)

Detailed descriptions of his collaborative work *Just for Nothing* can be found at :
www.cottier.com.au/justfornothing and
Faulse Narratives at
www.netspace.net.au/~rlinz/NMA