

UBIQUITOUS ECOLOGIES PROVA D'ORCHESTRA

Til Berg

*Version #1.0, submitted on the 30th of June 2011 as part of the Teatro Delle Esposizioni at the Villa Medici.
Scenography - Gilbert Nouno.*

"In reality I paint, but I do not paint with a harmonic language." - Morton Feldman ¹

"Space is a dynamic movement of the imagination." - Pierre Soulages ²

In the depiction of music, I experiment with the resonance of imaginary images, with the architecture of graphic composition which instills the act of listening. I see the score as a sonic plasticity, an echo of light.

Device : combine, visual *Ubiquitous Ecologies*, sonorous *Prova d'Orchestra*.

Work almost open: circulation, improvisation, writing, intersection of the senses. Trajectories, conversation.
Dimensions: acoustic space.

Who, in the heart of spaces, is an agent/operator of transformation. Decomposition/recomposition.

Four walls, two lines, superimposed, forty-five black rectangles, gold, silver, encircle the epicenter of the experiment. Invitation to let oneself go.

The sound: by way of four electro-acoustic sources the site and the ear are slowly infused.

The eye: discovers space, meets the graphic lines.

Abstractions, figures ?

Impressions, impression, vertigo, contemplation, permeability, runoff.

Sensations: active and enveloping.

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"Available Forms II is in graphic notation. What I want is not counterpoint. What I want is ninety-eight instruments indistinguishable from one another. And that's a statistical event. I didn't do it by chance. I did the graphics. When Available Forms II is conducted, the two conductors are aware of what each other has done. Therefore, they're processing information knowledgeably, in order to choose something from

the other score that goes with this, or contradicts that. So it's a very accelerated process of choice." - Earle Brown ⁴

Computers everywhere : *Ubiquitous Computing*.

Digital tool shaped each day by multiple combinations, infiltrates porous, real, ideal materials, and closely interweaves concepts and processes.

An Architect of Information.

¹ The music of Morton Feldman – Thomas Delio

² Pierre Soulages, 1953

³ Atelier del Bosco, *Ubiquitous Ecologies Prova d'Orchestra* - photo © Giovanni de Angelis

⁴ An Interview with Composer Earle Brown, Contemporary Music Review 2007

In the *work in progress* : information is its structure is its information, is this all ?

Interaction: fractal causality, closed spiral, a ribbon, transnatural Möbius.

Indivisible structural form/medium, and functional design/symbols/meaning deployed. Duality which the device explores : construction/deconstruction/reconstruction *pluri* and *trans* dimensional.

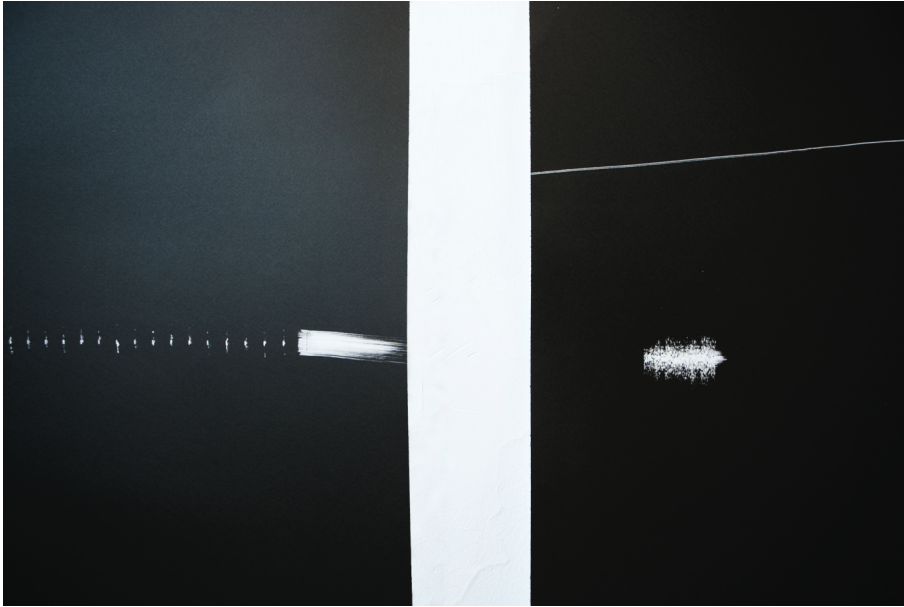
And then? Paradoxical transformation : exchange, conversion of static/image and dynamic/sonic times.

Synesthesia ?

Trans-formation: metamorphosis, trace, in the place, formation made manifest.

Emerging gaps.

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"I want to make the spectators responsible for the art they see. Formerly I was the artist. Now they make the painting, not me. I only provide the possibilities.... The dignity of the observer is important. Even more important than the dignity of the artist. I made Soundings as an example of my anti-psychoanalysis theory, which is: Be glad you're alive, be proud of it, don't deny your existence ... This is what is in this thing. It confronts you with your-self. If you start to live, if you dare to exist, the more you'll see." – Robert Rauschenberg⁶

In Prova d'Orchestra, "Fellini reconstructed an episode in the life – or rather the temporary dissolution – of an orchestra in which each member possesses all the others in the sense that each member, in the name of the group, suddenly starts to give their opinion on the more or less appropriate behavior of the others. The conductor is at his wit's end, and it is only because a demolition company begins to break down the walls of the medieval chapel where they rehearse and argue that the members of the orchestra, covered with rubble, end up playing, as they say, in unison." – Bruno Latour⁷

An exhortation, a necessity ? To share a place, to invest time, to transform space.

The philosopher Gabriel Tarde anchors in the real the *reciprocal possession* of agents in and of their space : richer, in their singularities, than the *totality* that they organise and whose perception creates experience. In Fellini's film : " *What is reciprocal is the distribution of brightly lit areas and areas which are greyer or quite dark. We also see the importance ... of taking into account the pace, the rhythm if you will, of these repartitions. Property, for Tarde, far from being that which freezes and suspends, is always a question of movement, of displacement. We never begin with properties in order to subsequently define movement. There is first a movement and then we deduce its properties*"⁸.

⁵ Ubiquitous (Ecologies #27, #28, lithographies sur plaque , 100 x 72 cm - photo © Giovanni de Angelis

⁶ Soundings - Robert Rauschenberg.

⁷ La société comme possession – la « preuve par l'orchestre » - Bruno Latour

⁸ *Ibid.*

Resonances: analog, electronic.

Analyses, algorithms, figures, formulas, quadratic circles, binary prism, one/zero, 1/0, in the billions.

Cut-up sounds, pasted images.

Laboratory, tool/razorblade: sampling, sequencing, cubism, *triangulism*, *pixelism*.

Pixels of time, pixels of sound, of the visible: writing.

New lines restored.

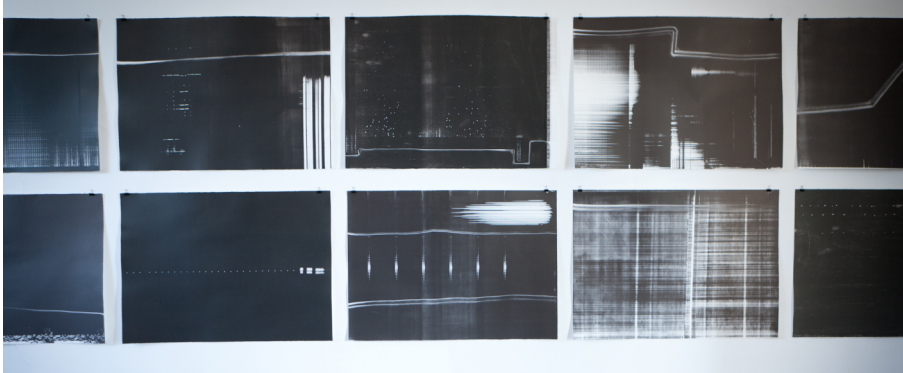
Musical notation: *Prova d'Orchestra*. Prova, essay : orchestration, electronic, sonic intermittence.

Who, wanders.

Harmonisation of space/spatialization: composition, amplification, amplified gesture.

Drawn gesture-link virtual/real, hyphen, not just a line, a just line ?

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"A claustrophobic four track set-up. Scratch, barefoot, in shorts, would skip, hop and whirl, and move his hands over the console like a spell caster or a faith healer. And onto the cold tape would fall showers of magic ... And nobody else would dare rhyme "Martin Luther" with "computer", would they?" - Lee Scratch Perry ¹⁰

30.06.11. Rome, Villa Medici, *Teatro Delle Esposizioni*, version # 1.0: *work in progress*.

First proposal : set of images, process.

Two states: thin aluminum plates coated with an ink film expose the drawing-matter. Their twins : matte mirrors reflected on paper. The print ? A groove in negative on the metal plate, a positive mark on the sheet.

With one line drawn by hand, the plate becomes a unique monotype: dialogical exchange ? dialectical ?

Unsure. A digital history projects itself towards an analog future, but the printing intersects with the present.

Intermodulation, through the traditional and contemporary mediums.

The body/schema tilts towards the other reality.

Imprint, *impronta*, impromptu, improvisation.

Etched aluminum foil, ink, black sepia, microgroove, record, vinyl ? In a transcendental dance, the chiselled groove and its message truly merge the malleable substance.

Deformation, interaction, gesture gives the form, informs information, without form ?

The monochrome freezes, black and brilliant object.

Then, new dynamics, movement, sonic space, transmutation: to *mediate* between things.

Gold, silver, aluminum, metal, free electronic electron.

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⁹ Ubiquitous CEologies #27 - #34, lithographies sur plaque , 100 x 72 cm - photo © Giovanni de Angelis

¹⁰ Lee Scratch Perry, The New Musical Express, 1984.

¹¹ Ubiquitous CEologies #37 - #40, lithographies sur plaque , 100 x 72 cm - photo © Giovanni de Angelis



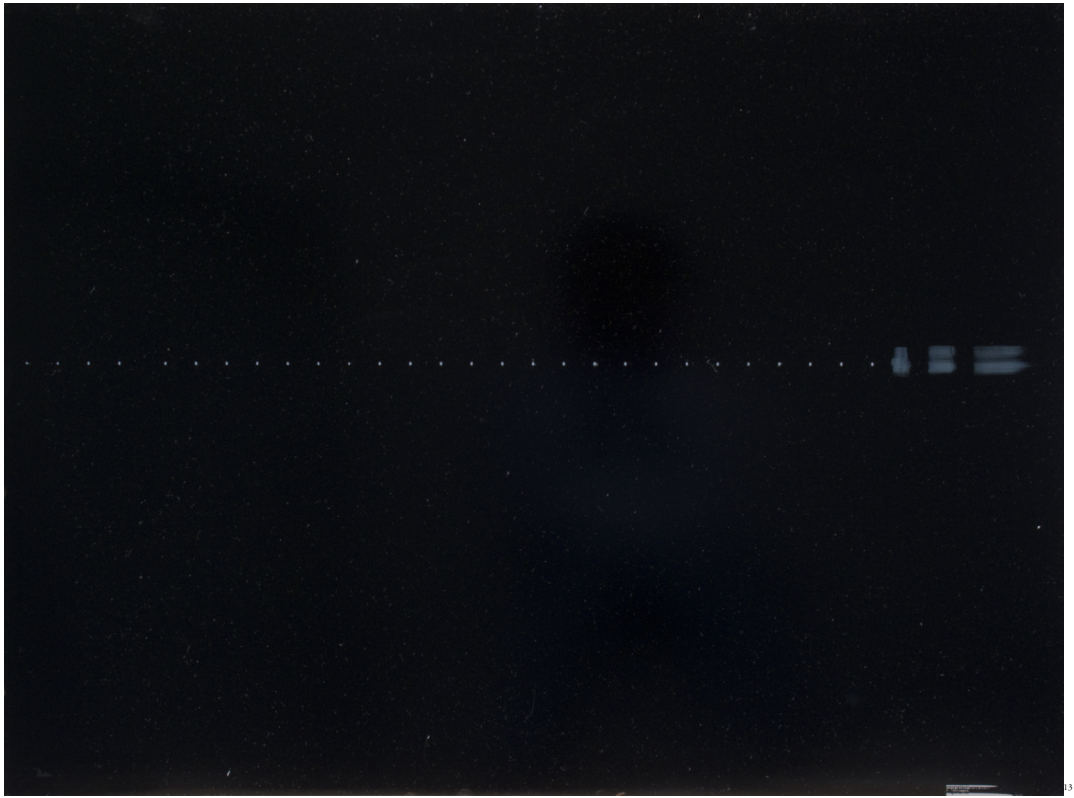
"The sound moves so fast in rotations and slopes and all sorts of spatial movements that it seems to stand still, but it vibrates. It is [an] entirely different kind of sound experience, because you are no longer aware of speakers, of sources of sound-the sound is everywhere, it is within you. When you move your head even the slightest bit, it changes color, because different distances occur between the sound sources." - Karlheinz Stockhausen

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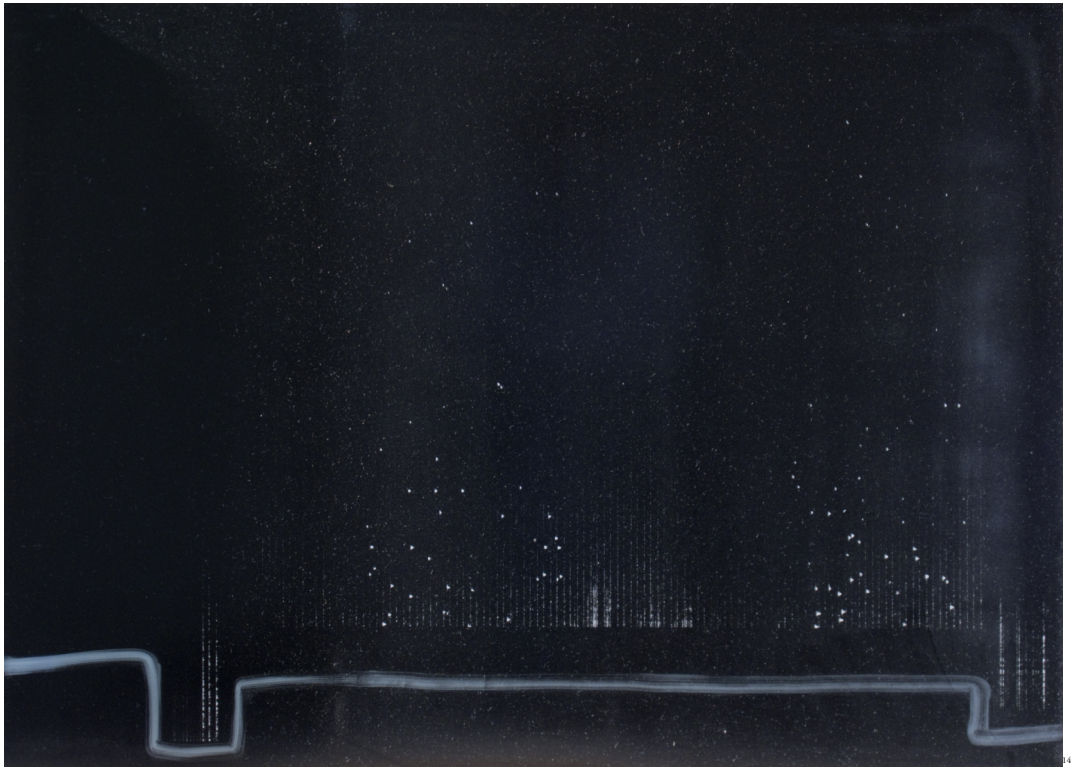
By extraction, anti-matter is Subtracted Art.
Subtract Art.

*I dig in an electronic substance, no longer virtual, excessively tactile.
De-materialise it, project it, play with its plasticity.
Trajectories.
Space of time.*

¹² An Interview with Karlheinz Stockhausen, David Felder and Karlheinz Stockhausen, Perspectives of New Music, Vol. 16, No. 1, 1976,



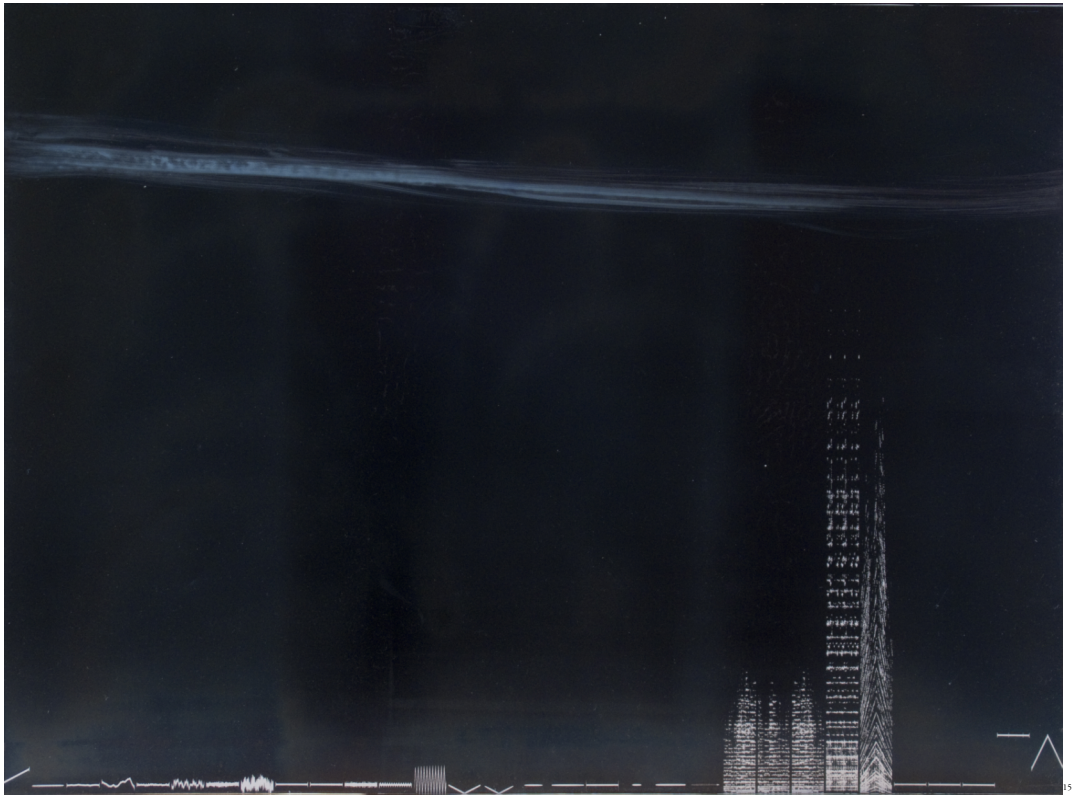
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¹³ Ubiquitous Ecologies #2 , encre sur plaque d'aluminium, 104 x 77 cm - photo © Gilbert Nouno

¹⁴ Ubiquitous Ecologies #3 , encre sur plaque d'aluminium, 104 x 77 cm - photo © Gilbert Nouno



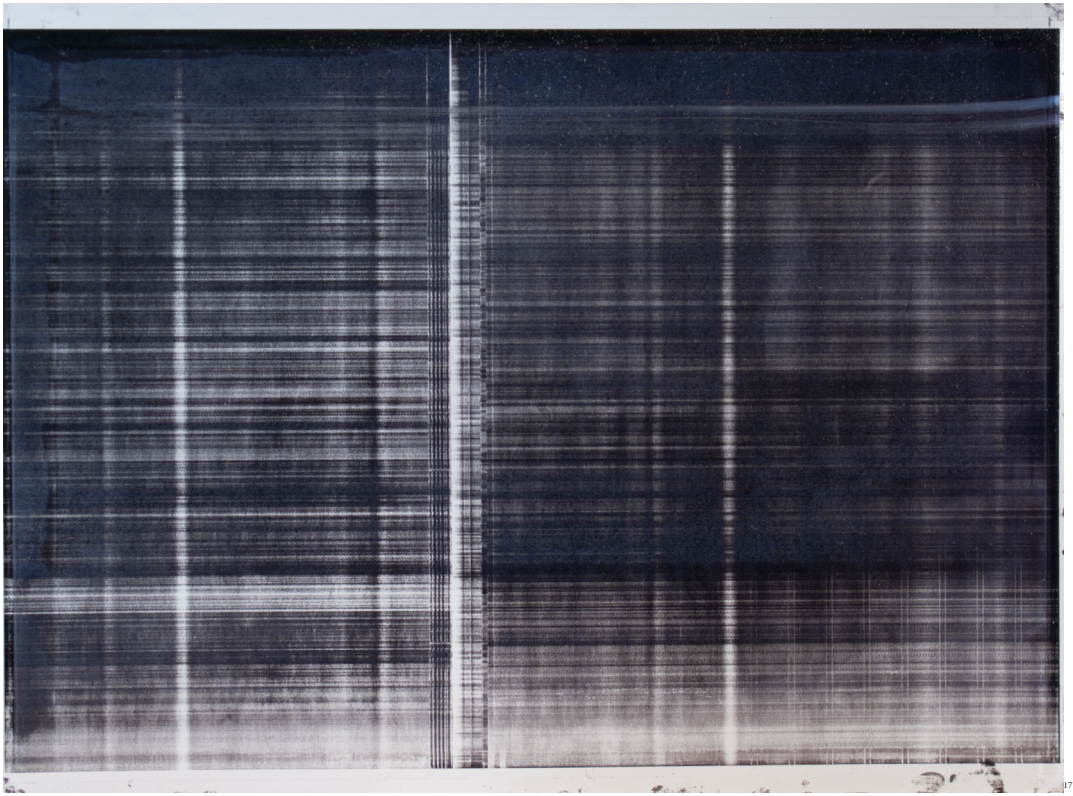
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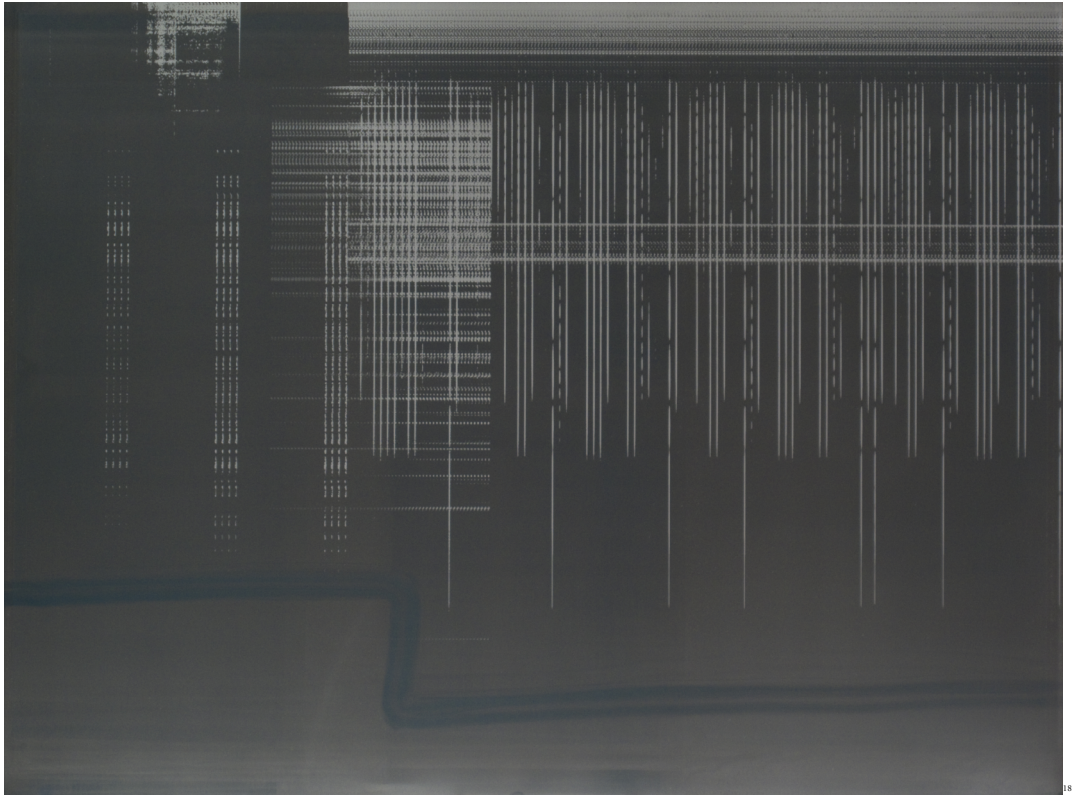
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¹⁵ Ubiquitous Ecologies #4 , ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno

¹⁶ Ubiquitous Ecologies #10 , ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno



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¹⁷ Ubiquitous CEcologies #14, ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno

¹⁸ Ubiquitous CEcologies #17, ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno



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¹⁹ Ubiquitous Ecologies #20 , ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno

²⁰ Ubiquitous Ecologies #21 , ink on aluminium plate, 104 x 77 cm - photo © Gilbert Nouno