

Audio Mostly 2022 – Call for Music & Installations

Author, composer and performer names and contact details:

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Title of the work: ***Schíma – morphé – íchos***

Program notes:

Schíma – morphé – íchos (shape, form, sound) is a reactive installation-performance that brings together visual, physical and sonic dimensions to explore ways of coping with a changing environment.

The work consists of up to nine sculptures made from metal by Eleni-Ira Panourgia. Each of these sculptural objects are digitally augmented by a Raspberry Pi computer and a 9DOF sensing system crafted by Martin Parker. Connected together via a router, the sculptures send movement data to sound-generating, ambisonic-enabled software. Interaction is driven by the sculptural objects' shape, texture, weight and kinetic potential. Each of the objects acts as an agent and voice that can be handled, displaced and repositioned to activate an ever-changing storytelling. The sculptures become at once *a system, an instrument and a piece of music*.

Schíma – morphé – íchos exists at the boundary between visual arts and music in a highly dynamic way. Sculptures occupy the space as *objects*, however they also give off a sound related to their own making, which changes every time they are moved or touched by performers and audience-participants. At this point they become an *instrument* to be explored and learned. Playing together with other participants, these instruments take part in a performance of a *piece of music*. When the sculptures are set-down again, the sound-world they previously occupied has changed. Audience members can listen, or participate, or both. The sounds and the objects are continuously negotiated and transformed in a multi-modal manner through the eyes, hands and ears of the audience.

We offer *Audio Mostly* a performance version of the piece delivered by the two artists of the project and we would also be able to stage this as an installation.

Statement of the relevance of the work to the conference theme and/or topics:

Schíma – morphé – íchos responds to the conference theme *What you hear is what you see? Perspectives on modalities in sound and music interaction* by exploring new interactive relationships across visual, physical and sonic dimensions of 3D objects and materials. Performers and audience-participants employ their senses of touch, vision and listening to engage with the installation-performance through dynamic multi-modal interactions that combine sound and sculptural objects through movement. The work looks at the visual and sonic characteristics involved in the combination of the two media through the consideration of sound as an intrinsic property of 3D objects and materials.

It brings a perspective of not only sculpting matter that can be seen, but also sculpting time that can be heard. This interplay creates a situation of 'reversibility' and constant transformation of audio and visual forms resulting in states of emergence and unpredictability. *Schíma – morphé – íchos* strongly resonates with the topics of multi-modal audience experience as a participatory and dynamic performance that negotiates the boundaries between the seen and the heard.

Preview links: <https://vimeo.com/402694832> and <https://vimeo.com/409558168>

Technical requirements:

Ideal minimum sound requirements for the piece are a stereo sound system.

In **installation** form, the piece can work as an intimate small-room experience with the objects placed around the space on the floor and speakers in the corner (ca. 9m * 6m). The piece can also have an impact in a much larger space provided there is a sound-system to match the needs of the room. We have deliberately devised the work to be able to scale to different sized spaces and can tailor behaviours and sonic structures to suit context. Please contact us to discuss.

As a **performance** the piece can work with objects placed on stage, or amongst the audience so that they can play with us. Again, adaptation and configuration to context is at the heart of the design of the piece. We can perform from 10-20 minutes, or can offer several shorter episodes that can pepper other items in a concert. Please contact us to discuss.

As we have designed the spatial aspects of the piece with *ambisonics*, the installation and performance can scale up to any number of speakers.

It is very helpful if the venue has a gaming-quality router and a USB multichannel soundcard available. We will bring all the other hardware and have funding available to enable the metal sculptures to be delivered directly to St Pölten.

The piece requires around 4 hours of setup time.

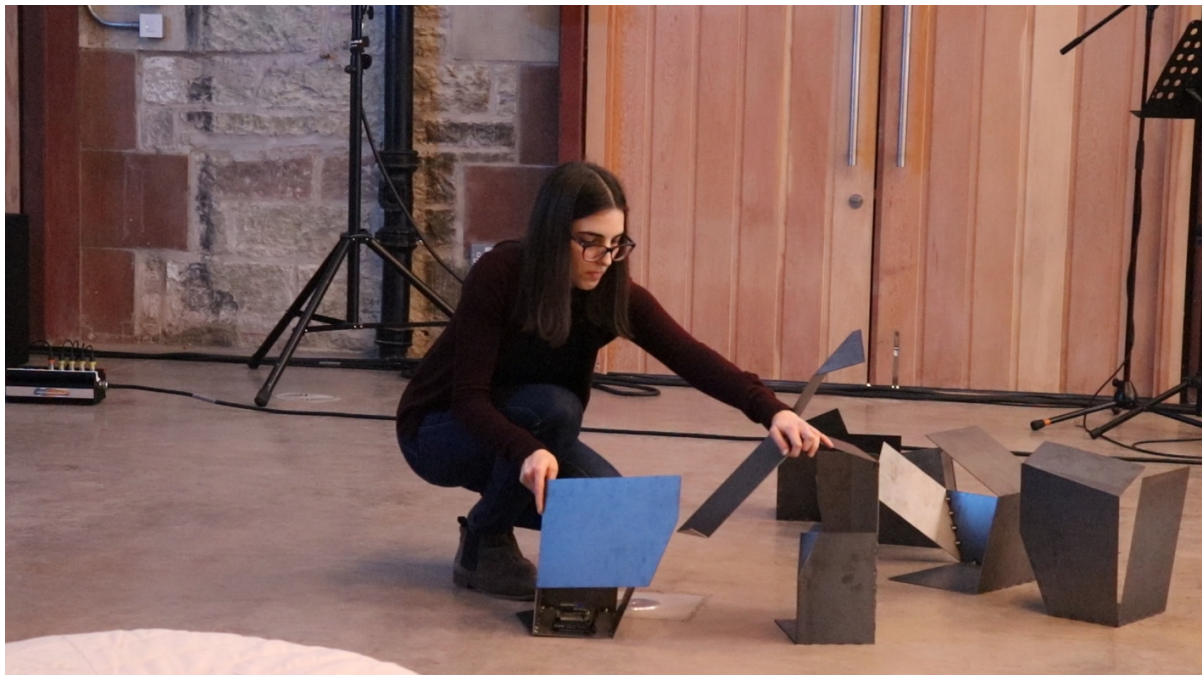


Figure 1: Image from Dialogues Festival Premiere Performance, Edinburgh, right before lockdown, 2020

