Awaiting Room

A (PROPOSED) AUDIO-VISUAL INSTALLATION DESIGNED TO EVOKE AND TRANSPORT

Origins

- Themes arising subconsciously across past work
- Almost two years in the making
- Conceptual infancy
- Continuous/Looped sound
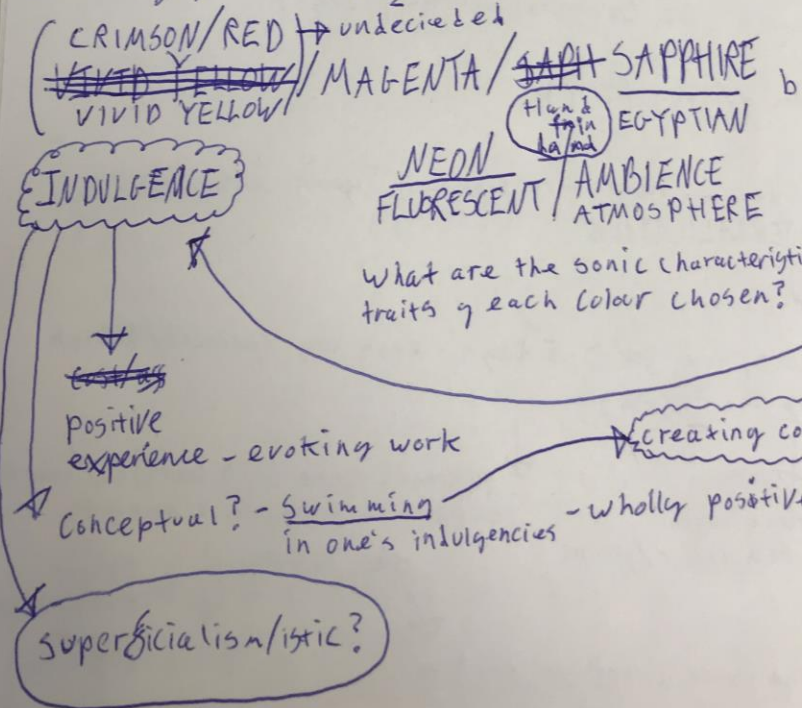- Automatic writing (second year)
- *Interpretation*
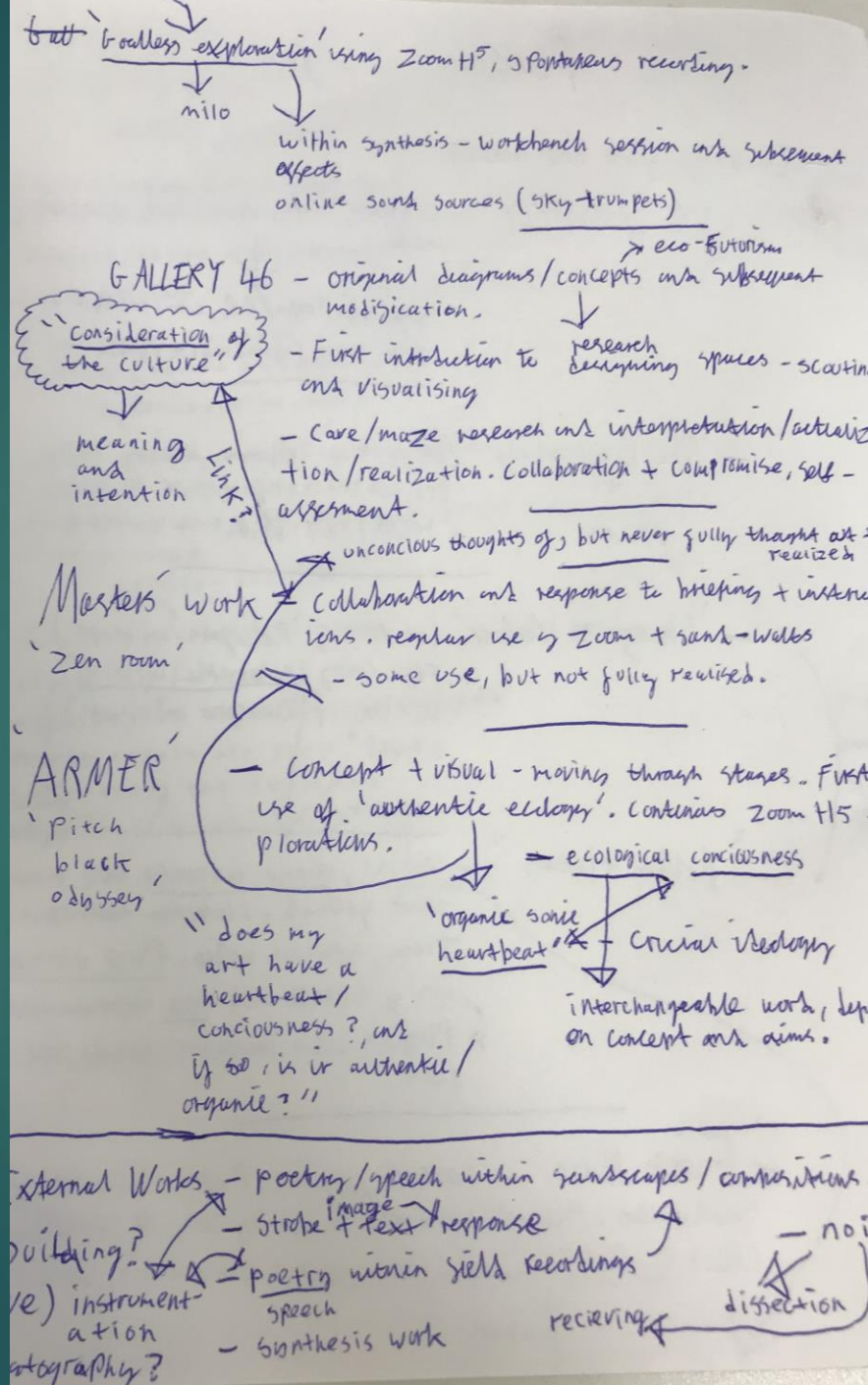
Visualizing/ Depicting

- I awaken, in a room I don't recognize. It is just me. Its walls are grey, I think. The room is soaked in **_magenta_**, illuminating from a singular beam on the ceiling. A thinly stretched mist seeps throughout the room, not clouding my vision, but making this even more disorientating. In the corner of the room, there lies a fish tank. Solitary, with only a single, orange fish swimming round and round in its own void. The tank is clear, standing out like a sore thumb in the corner of the purple hue. To my right of where I'm sitting, there is a door imprinted in the wall, almost part of the room itself not as a means of going somewhere. I reach for the door and swing it open, stepping into the next room without really thinking. I am met by an identical room, complete with a fish tank, a door, and mist. Only this time, the room is swallowed in a **_dark blue_**. I pace across the room, knowing what to expect when I eventually step through the door. I am mistaken. This room is completely bare, bathed in a **_dark red_** by a singular beam with no tank or mist. Instead, there lies a table and two chairs, placed perfectly in the middle of the room. I sit, and I wait, completely unaware of where or who I am. after a while, no one visits. So, I step outside. The sky Is somehow neon, like I have never seen. Purple and blue, like the rooms. Instead of rain, it is chunks of silver, like nothing I have ever seen. It is night, for there is no sun.
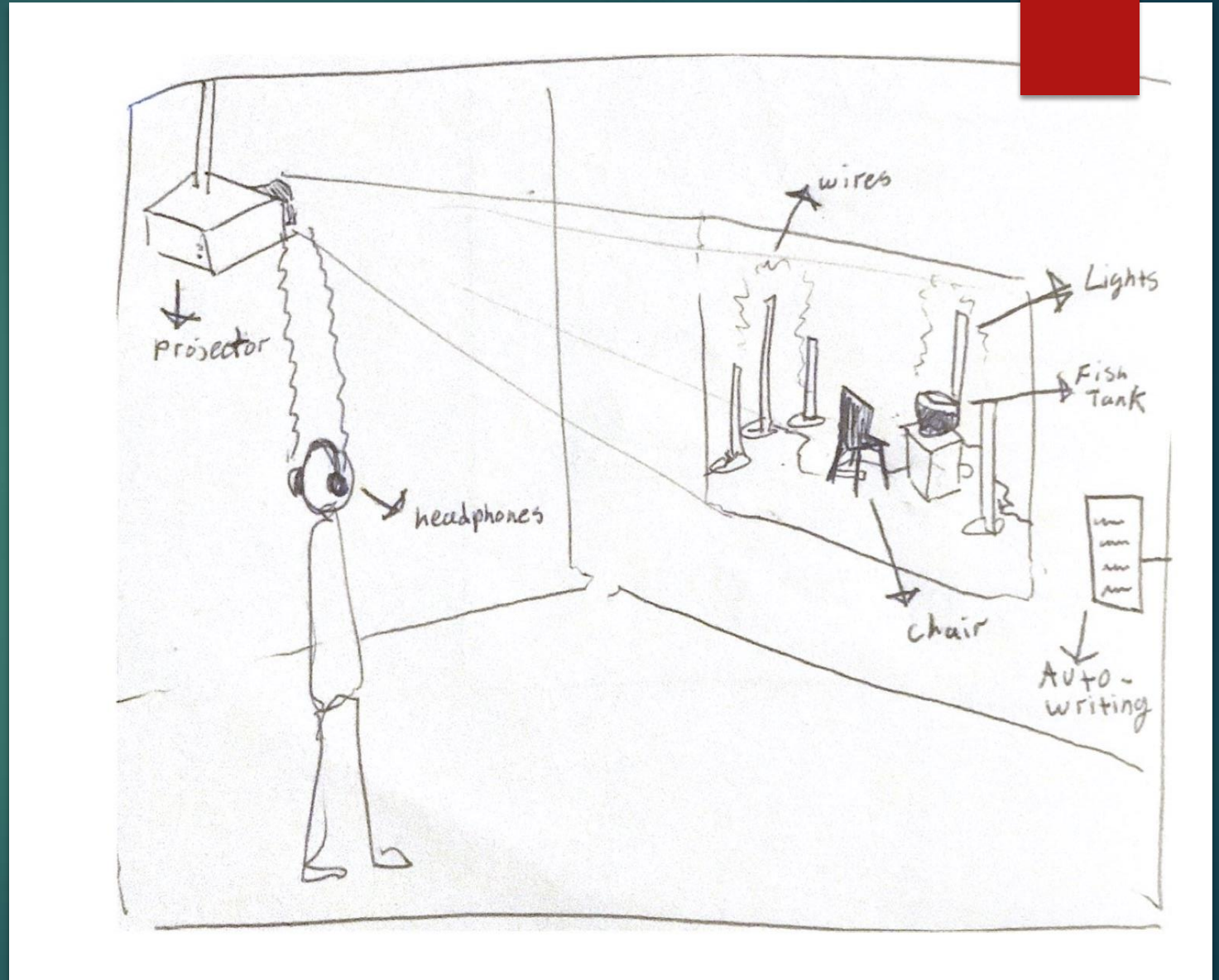
Plans & Realization

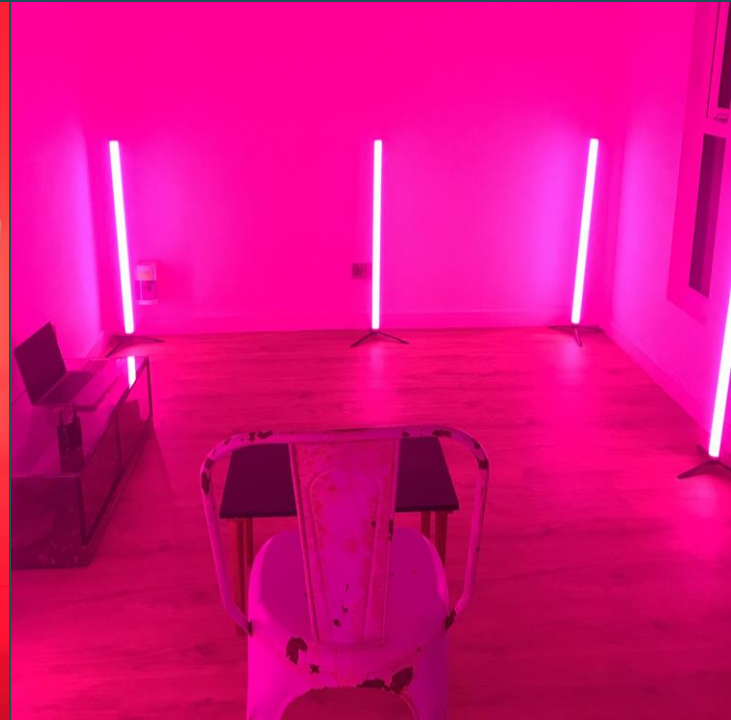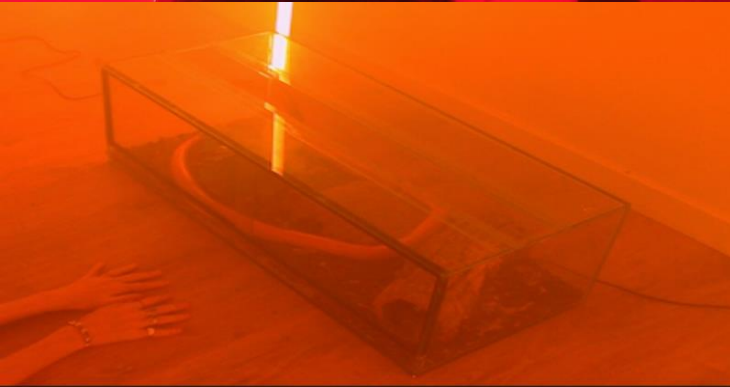- ▶ Dimensions & Measurements
- ▶ Scope
- ▶ Exploration

Media

- Video: https://www.youtube.com/watch?v=q8AnKGnADk8
- Sound: https://soundcloud.com/lliotoods/strobywhos-on-the-phone
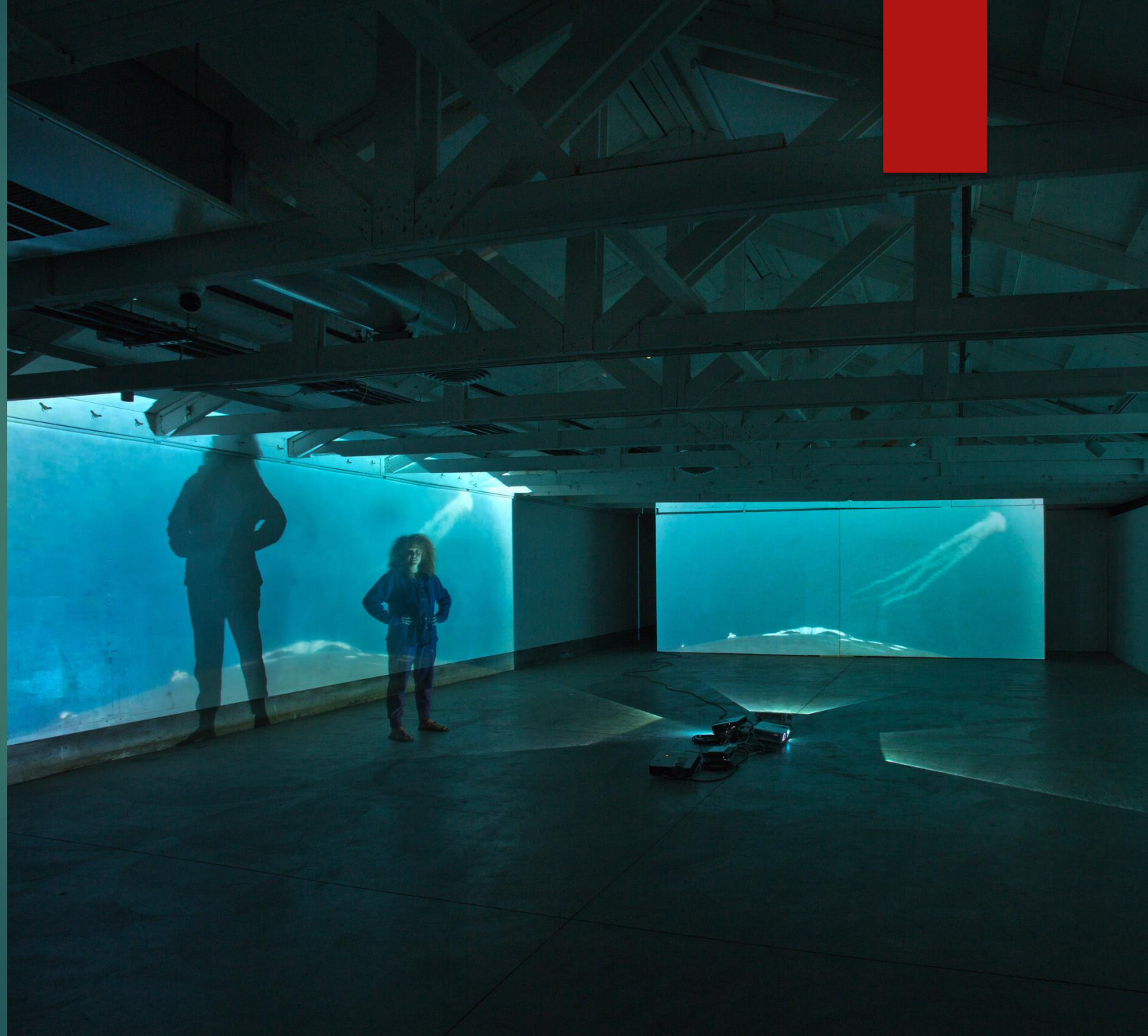
Becoming

▶ Organization & Interaction

Wider Themes & Contexts (1.1)

- Yolande Harris – *From A Whale's Back*
- Curated environment
- Evocation
- Transportation using multi-media
- Creating *meaning* and *understanding*

Wider Themes & Contexts (1.2)

- Felix Blume - *Lluvias de Mayo/Rains of May*
- Light evoking memory/emotion
- Nostalgia
- ***Invitation***

Reflection (don't think like me)

- Things still to play with:
- Interaction – Audience participation
- Perception – *who* is viewing *who/what* ?
- Emphasis – does interaction/participation result in what is emphasized ?
- Location, Location, Location!

Wider Themes & Contexts (2.1)

- Color & Indulgence

- Kuangjie Zhang, Monica Wadhwa, and Amitava Chattopadhyay (2016) ,"*The Color of Indulgence: How Dark Color Influences Indulgent Consumption*", in NA - *Advances in Consumer Research Volume 44*, eds. Page Moreau, Stefano Puntoni, and Duluth, MN : Association for Consumer Research, Pages: 274-276.

- https://www.acrwebsite.org/volumes/v44/acr_vol44_1022322.pdf

- Indulgence: Pleasure/Sin

- Access/Evocation

Wider Themes & Contexts (2.2)

- Muhl M. Sanita (1930). *Automatic Writing, An approach to the Unconscious.* Leipzig, Theodor Steinkopff. Kessinger Publishing.

- http://library.pyramidal-foundational-information.com/books/Automatic%20Writing%20-%20Anita%20Muhl.pdf

- Spiritualism/Necromancy

- Therapy: "Paraconscious" - "*the state in which ideas and images are beyond the field of awareness but which are not too difficultly recallable*"

- *Freudian theory – 3 Levels of Consciousness*

- Andre Breton, Surrealism, 1920.

- *"The writing is the manifestation of dissociated ideas of which the writer is not aware"*
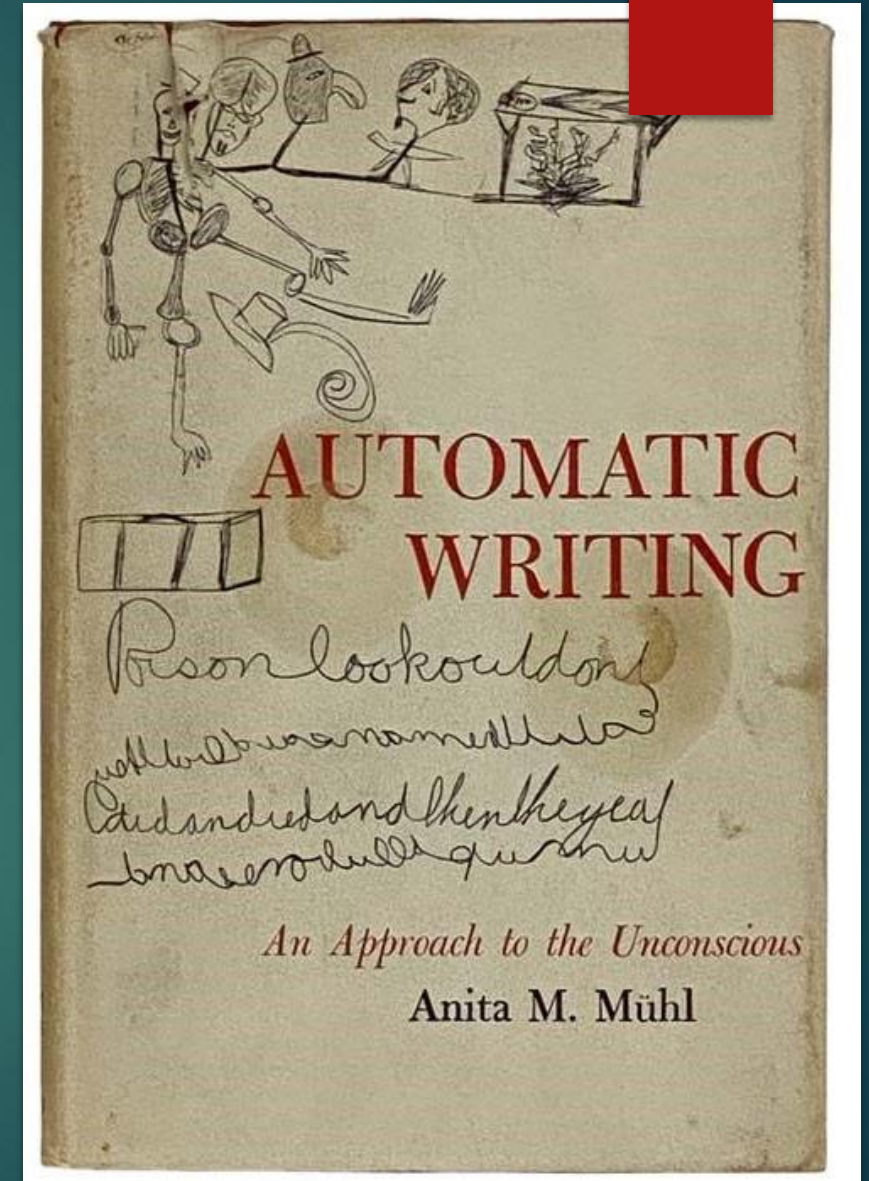
Wider Themes & Contexts (2.3)

- Auner J, Lochead J, Lebaron A, (2002). *Postmodern Music & Postmodern Thought, Chapter 3: Reflections of Surrealism in Postmodern Musics.* London: 2002.

- https://books.google.co.uk/books?hl=en&lr=&id=VWNHAQAAQBAJ&oi=fnd&pg=PA27&dq=automatic+writing+surrealism&ots=gG1OZRaosD&sig=jCV-XnGmR22kxA_a0KsWg73O_DI&redir_esc=y#v=onepage&q=automatic%20writing%20surrealism&f=false

- Hallucination/Intoxication

- Erik Satie & Anthiel – automatic scores (1912 onward)

- Montage/Collage (sonic & written)

Case Studies (1)

▶ James Turrell's *Illumination of the Burial Chapel, Dorotheenstädtischer Cemetery, Berlin*

▶ https://www.youtube.com/watch?v=qAZ0D2BktUQ

▶ Alignment/Juxtaposition with the natural world & its order (wider concept)

▶ Indulgent/Synthetic

▶ Curation of evocative atmosphere and Environment
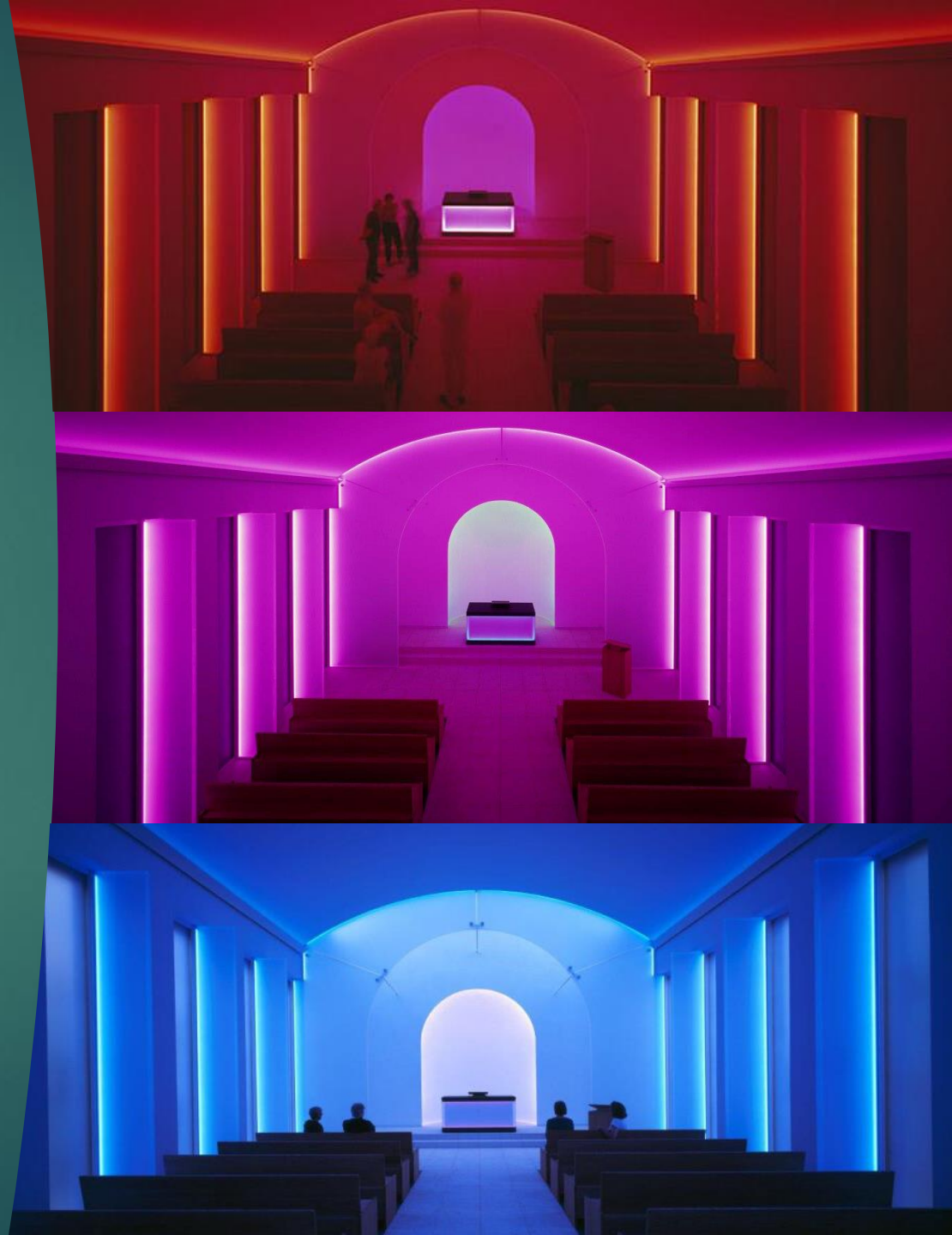
Case Studies (2)

- The *alignment* of Nicolas Winding Refn & Cliff Martinez
- Marriage of the mediums
- https://www.youtube.com/watch?v=-j249LeJ8GY
- Deliberate pacing – space for the self
- *TOTDY* Soundtrack = Sonic reference point
- "Synaesthesiatic" synthesis
- Ideological summary: post discreet music, Eno wanted to create music that could influence the atmosphere of the space in which it is played, rather than be focused on directly sonic information = sonic reference point: Thursday afternoon
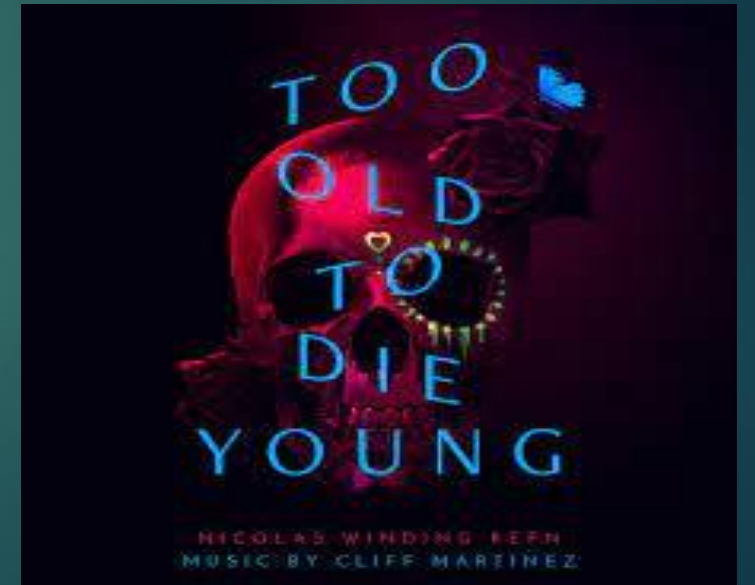
Case Studies (3)

- La Monte Young and Marian Zazeela's *"Dream House"*.

- Continuous sound and evocative lighting work (synthetic)

- blending of mediums and/or worlds.

- humanistic, spontaneous interference.

- blending the natural with the superficial.

- art as something that can *become*.

- something that can evolve and take form (enhancement, growth, rise).

- something that can live. exist as an organism within itself, not as something to be inherently viewed upon/separate or above those who view it.

- ***Immersion***
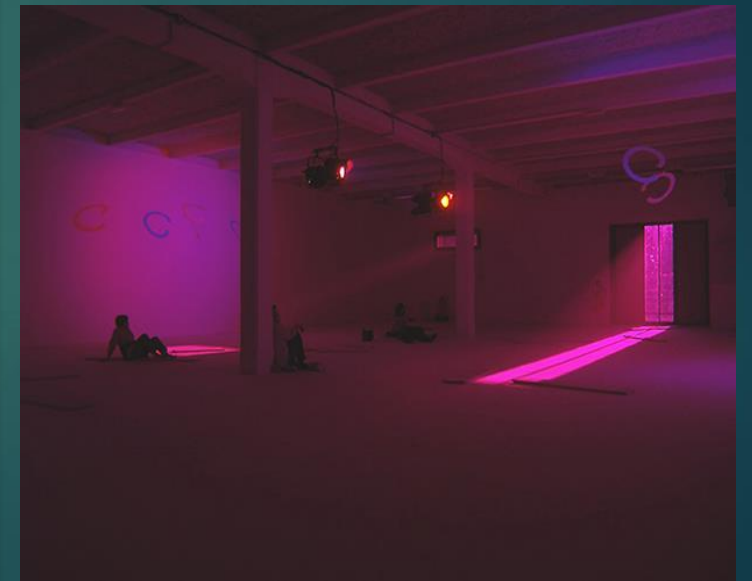
Further Reflection

- Test Run Outcomes
- Larger-Scale realization
- Equipment
- Set-up