

apexart

2014-15 Unsolicited Program Proposal by
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Scientific disciplines have grown from studying sound and are indebted to the nineteenth century German doctor and physicist Herman Helmholtz (1821-1894) who authored "On the Sensations of Tone as a Physiological Basis for the Theory of Music" 1862 in which he interweaves mathematical, physical and physiological perspective on sound. Helmholtz writes in 1863, "We perceive that generally, a noise is accompanied by a rapid alternation of different kinds of sensations of sound. Think, for example, of the rattling of a carriage over granite paving stones, the splashing or seething of a waterfall or of the waves of the sea, the rustling of leaves in a wood."

Artistic disciplines examining sound have also emerged since Helmholtz's research, "the waves of the sea" has turned into acoustic ecology that examines how sound is an integrative principle in human and natural environments. Field recordings have proliferated in recent years due to the availability and portability of high quality recording equipment enticing composers and artists to take their studios to the edge of the wilds or down the street. Consequently these recordings have become integrated into soundscapes providing material for both expansive environments and miniscule injections of natural sounds into space. Auditory mapping has become a realistic option recording sounds on a journey has become not so unusual. The composer Annea Lockwood is a pioneer in this realm and produces extraordinary examples of paths and rivers she traveled along such as, "Portrait of the Danube" and "Housatonic River Conn". Mapping the sounds of animals and birds are the source material of numerous contemporary composers in particular David Rothenberg whose research, has been in response to the endless call of whales, birds and recently cicadas. His relationship between music and the animal kingdom is ubiquitous; he actually plays along side them in their natural setting in an attempt to communicate in their own "language".

The wind blows multiple tunes, rendered on occasion, by proxy wind harps: telegraph lines, electrical wires and bridges all play. The Australian artist Jodi Rose spent over ten years roaming the globe finding and recording bridges. According to her a "Singing Bridge" is a sonic sculpture, whose suspension stay-cables are recorded and amplified to reveal their inaudible voices. Sound artist Ed Osborne has collected many of these recordings and blended them into one composition "Footfall Two". Videoscapes & field recording are the sources of the raw unedited audio-visual statements Miniature Landscape Correspondence, - which is a collaboration between Una Lee (South Korea) and Chris H Lynn (United States). Each is composed of two video shots with field recording of a site urban or natural from each continent. Another collaboration will be featured between the premier British field-recording artist Chris Watson and author Robert Macfarlane in an audio narrative "The Sea Road" a 12" single that blends spoken word and the natural sounds of the sea recorded on a small boat crossing on the coast of Scotland.

The exhibition will feature the artists/musicians mentioned above with a live performance by David Rothenberg.