

SLAVEK KWI PRESENTS LIVE PERFORMANCE:
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‘SUBAQUANTUM ULTREALITH’ 45 min

Statement:

My main interest lies in the phenomena of Perception as the fundamental determinant of relations with Re_ality.____----
The Reality is of such bizzarre nature that is hard to believe “it” actually exists.

Vision:

The performance is in 4 movements exploring sounds that exist on the periphery of human perception, such as ultrasonic sounds of bats, underwater songs of fish, insects and other creatures. Experimenting with different ways of creating a multidimensional experience; emphasis on ***synaesthesia***.

Sensation vs. Cognition | Perception



Description of performance / Topics | **text for program**

“Subaquantum Ultrealith” is an electro-acoustic sound-adventure exploring sounds that exist on the periphery of human perception, such as underwater recordings (such as fish-songs, crustaceans etc), ultrasounds (sonar of bats and dolphins, insects), electromagnetic signals and other textures. These recordings were sourced in the Amazonian rainforest, Africa, northern Australia and Ireland; and reorganized within a four-channel composition combined with live performance playing underwater with hydrophone and bubbling machine, using strobes as a sound source with electromagnetic sensors ...

Details:

A pre-recorded 4-channel composition/environment creating a complex sound-field; within this structure are live interventions; duration of 45 min is divided in 5 movements:

Movement 1: INSECTS

Complete darkness (acousmatic experience), no live intervention, only a 4-channel tape created mainly from sounds of cicadas, leafhoppers and other insects recorded originally in Mamori, Amazonas, Brazil (2008), sounds of reef and nocturnal birds recorded orig. in Zanzibar, Tanzania (2001). Basic structure generated from sample provided by Linda O’Keeffe as part of collaboration project.

Movement 2: BATS

Gradually, but very slowly accelerating (with dim-switch control) stroboscopic lights used as light and simultaneously as sound-source > using electromagnetic sensors to translate changes in the electric field to clicking sounds reminiscent of sonar. Live intervention: using large reflective plastic sheet attached to a fishing-rod and moving as a sound-flag over the heads of the audience, producing another layer of acoustic sound. 4-channel tape composition is created solely from various sounds of bats: transposed ultrasonic sonar and social calls of microbats recorded originally in Ireland (West Cork, Meath, Leitrim), Australia, Brazilian Amazon and calls of macrobats recorded in Kenya – Africa and Northern Territory, Australia (flying foxes).

Movement 3: MONOCHROME 1

Complete darkness, no live intervention, 4-channel tape created solely from the voice of John Cage; 64 tracks mixed together creates a monochrome (monoculture) texture.

Movement 4: SUBAQUATIC

A sole light is a diving torch placed in a transparent crate full of water. Live intervention: playing with various objects (such as metal chimes, Tibetan bowls and cymbal etc.) underwater, using a bubbling machine and hydrophone. 4-channel tape composition is created solely from various subaquatic recordings such as various fish-songs, crustaceans, molluscs, pink Amazon River dolphins and dolphins *Delphinus delphis* (Cape Clear, Ireland) including transposed sonar.

Movement 5: MONOCHROME 2

Complete darkness (acousmatic experience), no live intervention, only 4-channel tape created mainly from approx. 60 tracks of improvised songs of “2EZ” mixed together (recorded in psychiatric unit in St. Brendans Hospital during sound-workshops; used with permission of the client); monochromatic texture resolving in the monocultural sounds of a frog-chorus (recorded in Amazon, Brazil).

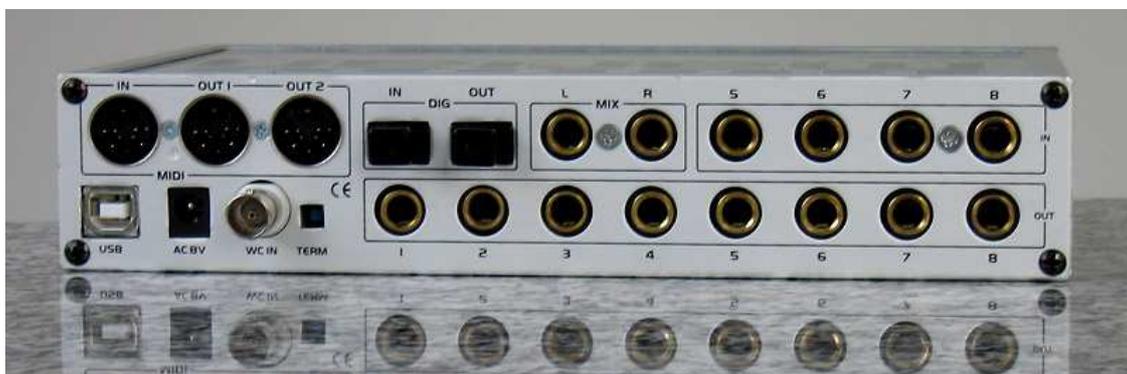
Production:

4 speakers are placed in 4 corners of the room, the stage is in the middle of the room (optional) > table with equipment (mixing desk, laptop, crate full of water etc.), audience is seated around, all facing the front. Rather intimate situation. No light = dark.



Equipment required:

4 good quality speakers (+ subwoofer) approx. 500W + amplification
12-16channel mixing desk with direct-outs + adequate cables to connect with soundcard > external soundcard of artist has big jack outputs > see image, please:



Note: in Australia and Americas needed also electrical transformer for European power supply >>> from 120 to 220V.

1x transparent plastic crate/box for water (see included image with approx. dimensions, please) and >>>



4x mini-strobes > Warning to people with epilepsy about strobe-lights!



The fee and other arrangements are negotiable. The details as required.

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