

PAPERS 5 Auditory space, installation and interaction

Chair – Philip Stanier
WED 16.30-18.00 | RR4

A search for renoise, how feedback shapes performances

Cathy Van Eck

Feedback, the whistling sound when a microphone is held close to a loudspeaker, is usually seen as an unwanted noise. But many artists have embraced this phenomenon. Van Eck's own work *Wings*, in which large shields control and redirect feedback, is a search for renoise.

In this paper she examines the use of feedback on stage as a performative and compositional tool, referring to work by David Tudor (who used objects to design feedback frequencies), Hugh Davies (who created a composition by moving microphones in front of loudspeakers) and Steve Reich whose *Pendulum Music* was composed for three or four microphones suspended above loudspeakers.

In all these pieces, the main focus is not only sound but the theatrical aspects: the movement of performers, the objects on stage and the placement of the microphones are fundamental elements of these performances. so they are able to control the feedback.

Sharing an earpoint: the voicing of place in conversive wayfinding

Misha Myers

Guided walks create an auditory space whether through the voicing of place in live spoken narrative or through recorded and mediated voicings and soundscapes. Graeme Miller's guided walk *Linked* and Platform's operatic audio walk *And While London Burns* each employ various strategies to conduct a convivial way of interacting with and knowing place: attunement through kinaesthetic, synesthetic and sonesthetic perception; sharing earpoints and viewpoints with another through intimate or conversational conviviality; use of present tense and the tension between the real time present and a past present; and the use of particular rhythmic structures of narrative paces and paths to encourage experiential, creative and critical states of witness appropriate to the content and context of the walks.

In these works places are perceived by foot and ear as much as by eye, by earpoints as much as viewpoints. The tactile, sonic and visual senses are drawn upon, and coordinated with, the motion of walking.

The theatre of recorded sound: the vacated theatre of Michael Curran's What Have They Done To My Song

Marco Pustianaz

Michael Curran's recent installation was a kind of vacated theatre, a left-over space bearing witness to the technology of sound recording. Recorded sound is always a vacated theatre of a kind, even when used in actual theatre performances: it is past liveness carried on in the temporality of the live present. Curran's installation invites the visitor into its theatre of ruins, where in a previous session a group of musicians and a singer have rehearsed, played and recorded behind closed doors three songs that have haunted the artist.

Pustianaz considers Curran's space and reflects on the power of music this it addresses: temporal, spatial and psychic relations that are central to any consideration of theatre as a testing ground for the performative constitution of subjectivity. The layers of remnants artfully displayed (visual, aural, sculptural, technological, textual) lay bare the processes of memory-making and charge the scene with a potential for subsequent identifications, after the event.