

## Curator Note

Listen, my heart, to the whispers of the world...

### **Budhaditya Chattopadhyay (India/ Denmark)**

*The Well Tempered City: Book I*

The pervasive computing of new media technologies triggers new behaviors and transforms our interactions with our environment. *The Well Tempered City* is a series of new media artworks that seeks to understand auditory perception and mediation of hybrid urban structures. The works are conceived as ubiquitous computation of subtle vibration. Attuned to the surfaces of buildings--the physical interfaces for citizen's sonic interaction—the aim of the project is to use participation and performative interventions of citizens to generate sonic artefacts. The project intends to represent the hybrid urban structures of architectural and built-spaces of a city as a living organism within an all-encompassing urban nature, which is essentially man-made by means of embodied experience.

*The Well Tempered City* was conceived and initiated at Jaaga, Bangalore, during a fellowship-artist residency. Extensive fieldworks were conducted in and around Bangalore. A 10-channel prototype live-installation *The Well Tempered Jaaga* was presented in December 2010. The definitive 6-channel version *The Well Tempered City: Book I* was mixed at the School of Music in Bangor University, North Wales in 2011. Live works related to The Well Tempered City series have also been performed in Byns Lys, Copenhagen; Blipfonica, North Wales; and Institut für Neue Medien, Frankfurt AM.

### **diFfused beats(India / Switzerland)**

*Sonic City*

diFfuSed beats tries to answer the questions:

Can a hybrid city that isn't defined through national or demographical limitations construct itself via sound and rhythm?

*Sonic City* draws an acoustic portrait of an imagined city using field recordings, sampling, sequencing and cut-up. By re-arranging and re-contextualizing sonic material, an acoustic topography emerges of the places and hidden spaces that constitute "The Sonic City".

### **Iain Armstrong (UK)**

*Annapurna Pastoral - One Hundred Springs*

Iain Armstrong's *Annapurna Pastoral - One Hundred Springs* is a meditation on the Himalayan soundscapes of Annapurna. The work, a loose narrative of a pilgrimage to Muktinath (also known as Chumig Gyatsa, the site of 'One Hundred Springs'), aims to capture the peaceful, pastoral nature of these remote locations while referencing the deep-rooted spiritualism that the Himalayas inspire.

Subverted references to the musical pastorate can be heard in the sound of the bansuri, sarangi and the use of drones.

## **Kamal Swaroop (India)**

*Om Dar-Ba-Dar*

*Om-Dar-Ba-Dar* is a portrait of life in a mythical small town. The film tells the story of a young boy called Om in the period of his carefree adolescence and its harsh disillusionment. The story starts like a comedy and ends like a thriller. Om has a rather strange family. His father Babuji, a government employee, leaves his job so that he can dedicate himself to astrology; Om's older sister Gayatri is dating a good-for-nothing. Om is involved in science, but is also attracted to magic and religion. Above all it seems as if his really outstanding skill is his ability to hold his breath for a long time.

For this exhibition, we are presenting the soundtrack only of the film.

## **Hildegard Westerkamp (Canada)**

*Into the Labyrinth*

Hildegard Westerkamp's *Into the Labyrinth* is a sonic journey between dream and reality into Indian culture and the Indian soundscape. *Into the Labyrinth* was produced in 2000 as an 8-channel composition, commissioned by New Adventures in Sound, Toronto and premiered at the Gibraltar Point Arts Centre, Toronto Island, on June 18, 2000. A stereo version of the work was published on

her CD *Into India* in 2002. Westerkamp has created this 5.1 version specifically for this screening.

## **Michael Northam (US)**

*Mnemonic Debris: AGGREGATES*

Michael Northam's *Mnemonic Debris: AGGREGATES* attempts to demonstrate how abrasive urban sound can be transformed through attentive listening, accepting "what is there" in the noise of daily life as opposed to what we would like it to be. *AGGREGATES* plays with clusters of events and situations that pile up. This accumulation of the sonic material opens up the opportunity to hear new relations and patterns of association. *AGGREGATES* also reflects on ways in which memories produce *rasa* (flavor, mood) in our minds. Northam uses sound spacialisation to open up this metaphor of piles of memories into a three-dimensional space where the listener is invited to enter into an over-grown lot of time-space impressions.

## **Raqs Media Collective (India)**

*N DI Jn. (New Delhi Junction)*

N DI Jn (New Delhi Junction) is an audio-work by the Raqs Media Collective that gathers and mixes different layers of the ambient sound of Delhi, the city that Raqs live and work in. The near-total silence of a morning shrouded in fog, sounds of construction and reconstruction by day, the heavy stillness of an afternoon, the chatter of a market coming alive at evening and the solitary percussion of a night-watchman's stick measuring the hours of a sleeping neighborhood create a sense of the temporal cycle of a city of sixteen million people.

The rush of wind in a metro tunnel, urban bird call, the mesh of traffic noise, stray fragments of conversation, a bus conductor's incantation of a route and the plaintive calls of vendors mark presences and signs of life, mapping an aural landscape of bustle, frenzy, longing and stolen moments of quiet. Through all of this arcs the wail of a train's siren, punctuating the day, creating a bridge between noise and silence, between the city and its memory - re-lived through sound.

## **Ujjwal Utkarsh**

*Yatra*

A soundscape of a journey on a train in India. The idea was to be able to capture the journey, its rhythm and also the transition across the country with the various languages and all.