

Artists Statement

Abhijeet Tambe (India)

Flying

A story in quadraphonic sound

The work I do usually relates to recorded found sounds and real life conversations that I have during my explorations of a city space. Before coming to Delhi for the Auditions Sound Residency at Khoj, I started reading about the history of the city and became increasingly fascinated by its tumultuous and often violent past. Over the last 800 years (and more), Delhi has been the centre for many a power struggle and the repercussions of these have impacted South Asian history enormously. But how has this history shaped the lives of the people who live in the city today? I tried to explore the city to find out, but had very limited success. I could not make the kind of connections that I am accustomed to making, save one; Saqqlain, who is a qawwali singer from the Nizamuddin basti. But apart from that I mostly felt like some alienated spirit that was observing the street keenly, but from a distance. Like a djinn. And that is how the two characters in the story were born by the time I decided to write a fictional story that used the sound of various spaces in the city. I felt the sound needed to be in "surround" to really get a sense of the spaces that were chosen and I used a quadraphonic set up to record and recreate these sound spaces in 360 degrees.

A quadraphonic listening system uses 4 speakers arranged in a square, facing in towards the centre where the listener is. That is easily achieved. But recording in quadraphonic is not so simple. The choices for microphones, how many are used, and how they are arranged are quite large. And upon listening back the sound image feels very different depending on how it is done. The decision to record in quadraphonic set me on a technical path that had me immersed for weeks trying out different microphone capsules hooked up to various parts of my clothing such as my jacket lapels, collars, and eventually with some success stitched inside the monkey cap on my head. I wanted to try and achieve the feeling of a first person exploration of a city space but the environments I was in were impossible to control. So there I was strapped with microphones, fingers crossed while going through security at the metro stations, walking or taking cycle rickshaws through gullies and evaluating the results in my studio while developing a story. Flying is the result of this process.

- **Abhijeet Tambe**, January, 2013

Chi-Wei Lin (Taiwan)

Tape for Delhi

A Poem without paper; a concert without instrument

An art installation without art objects?

Inspired by Marinetti's Parole in Libert , *Polyphonix* of Jean-Jacques Lebel, Chinese linguist Bannong Liu's 4 accent theory, and the mechanism of tape player and tape delay, Tape Music invites the audiences to react to a long ribbon (100 meters) with hundreds of phonetic characters embroidered

on it. As audiences read the tape, a spontaneous, ever evolving harmony of human music will be created. The expression of each Tape Music session differs dramatically from the next, depending on both personal interpretation and group interaction. The sound created by the audience can be considered as a plastic demonstration of each temporary social gathering.

Tape for Delhi is the Hindi version of Tape Music, translated and fabricated in Delhi during Khoj's sound residency, premiering at the opening of *Auditions* on 2nd February, 2013.

The documentations of previous Tape Music sessions happened in different contexts shall be showed in the same exposition, including an agreement between artist and Khoj, which anticipates the tape's future use in India.

Malose Malahlela (South Africa)

Blossomed in String

"The vocal music has the privilege to take the aid of words to communicate the inner containing mood but the instrumental music has only the vehicle of innate mood of the melody and no words to convey its message"

- Unknown

Malose is interested in exploring the medium that produces sound, based on his impressions of the culture of handmade instruments in India. He is interested in dwelling on how different one stringed instruments, an ektara for example, can have different designs, creations, sizes and can produce separate and distinct sounds. The artistic intent, here, is to try and dislocate the instruments from the context of their design and see them as medium that ignite sound.

Sound requires a medium to propagate, and generally that medium is air. When viewed in relation to South African culture during *Dinaka*, a ceremonial and ritual dance of northern Sotho speaking people, *Sepedi* is the medium that composes sound while playing a wind instrument. Similarly the installation embodies the attempt to communicate the innate mood of the instrument in an unreal setting.

Priya Sen (India)

And as an extra, added feature, you spin on the planets' carousel for free...

Unstable sonic variations through spoken text, recorded sound, and video

It is possible that the spectacle may be witnessed simultaneously as erasure and overload.

Empty and full of everything at once.

They said the spectacle is the historical moment in which we are caught and as an extra, added feature, you spin on the planets' carousel for free...(From *Here* by Wislawa Szymborska)

The sound environment around the two videos will be unstable in its transmission; it has been composed using recorded sound, spoken text, film soundtracks and composed sound and music. It will be heard and experienced as fragments of narrative, interrupting and interfering with each other,

and at times altogether disappearing. [Some of the tracks themselves have been made without editing; I was also exploring in this residency structures in real time and not always its manipulation].

This will hopefully produce the variations I am building around ideas of spectacle and the peculiar landscapes of entertainment and consumption in which we participate.

The spectacle that falsifies reality is nevertheless a real product of that reality. (From *Society of the Spectacle* by Guy Debord)

Snow City is a winter wonderland in the heart of Bangalore – a massive theme park covering 12,500sq.ft with temperatures maintained at subzero degrees centigrade. Entire area is filled with snow made out of water and air, which is eco friendly and edible too.

The circus *with its enormous traffic in replacing and recruiting men, animals and apparatus*(From *A Hunger Artist* by Franz Kafka) is almost tragic in its scale and obsolescence. Here, it is also an ode to Jonas Mekas' 1966 film, *Notes On The Circus*, an in-camera edited diary on the extravagant outtakes of the circus. This video was made on the last day of Gemini Circus' Bangalore show in 2012, very close to Snow City, on Parade Ground.

Rudi Punzo (Italy)

Aurora Borealis

Sound of Light vs Sound of Matter

Sound artist, sculptor and performer Rudi Punzo is interested in metamorphosis and its symbiotic relationship with artistic transformation. Punzo's work mainly consists of creating site-specific music sculptures out of discarded materials.

Sound of Light, is a site-specific installation of photovoltaic insects that interacts with the presence of passers-by. A micro-zoo of frenzy and frantic electronic 'roaches' and 'cicadas' it reminds us of our dependence on energy sources and the impact of our behaviour on environment.

Aurora Borealis, Italian artist Rudi Punzo's creation for Auditions Sound Residency at Khoj, in the words of the artist, represents: "A performance, an interactive experience and the description of how deeply it may impact the discovering of such a place as New (and Old) Delhi on the creativity of an artist obsessed by sound and noise".

At given times the artist will play a big musical installation– *Sound of Matter* –intermingling mechanical rhythm of a bicycle with the voices of robot insects, thus freeing the potential of these sounds produced as semi-automatic orchestra.

Rudi normally uses old, broken and recycled bicycles: cutting them to pieces, re-purposing the parts, and welding them together to make his sound sculptures. They are easy enough to find in the Western countries where he normally works, where old objects are more often thrown away rather than fixed. It is generally cheaper to purchase new than to repair.

For Rudi bicycles are not only convenient objects to rip apart and re-purpose, they represent a basic human need for mobility and exploration, they create no pollution, they are good for health and for the

environment. They are a basic, simple beautifully designed machine and can be used to generate all sorts of sound.

Coming to India for the Khoj residency, Rudi fully expected to operate as he does in other countries—scavenging flea markets and garbage dumps for old discarded bicycles. However, in India bicycles are rarely thrown away, they are re-used and repaired, passed along, re-sold. They are much too important and expensive to simply discard. This posed a problem for the artist: when he was finally able to purchase an old Atlas bicycle, it seemed sacrilegious to tear such an important object apart. So he worked differently, wiring the bike for sound in such a way that it could be re-used after the show, so that it could return to being a useful, mobile bicycle.

Guest Artist

Pawel Janicki (Poland)

New Delhi Audiograph

An interactive, audiovisual installation, *New Delhi Audiograph* treats some elements of the Hindi language as a structural foundation of a musical composition. The work uses a motion tracking system that enables the audience to interact with the piece. By various moves and gestures, the interactor can modulate and control various parameters of the music and image generated by the installation.

All audio recordings were collected for the installation during the artist's sonic exploration of New Delhi. As reflected in the early days of his stay in the city, Janicki comments: *The alien's stay accumulated words and sounds - obscured and mysterious, but evoking fascination...*