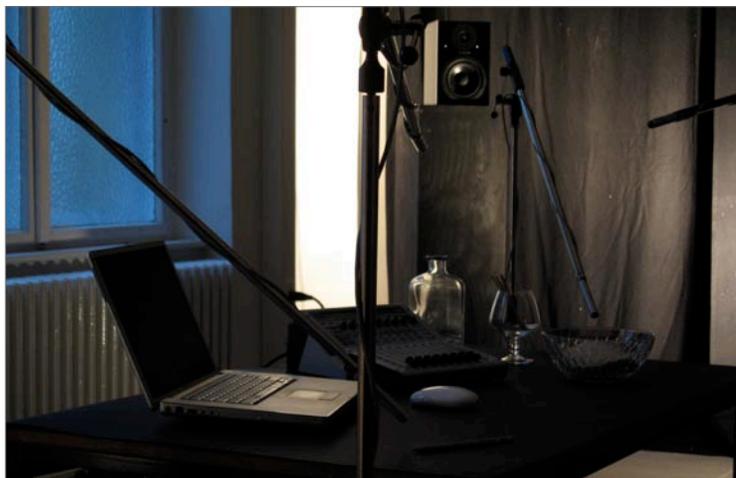


# RESONANCES

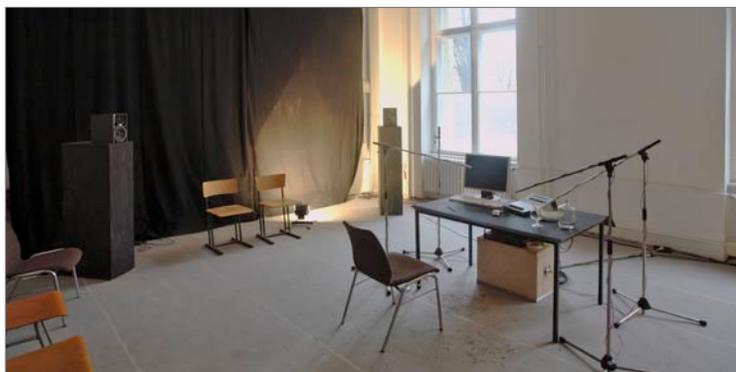
the quanta of memory

The installation accompanies a live sound performance in an exhibition space. Immediately following a given performance, **Resonances** creates an extended 'dying-away' of the event itself over the course of several weeks, in the same location. Audio source material captured during the performance slowly disappears from the performance space in a long series of sampled reverberations.



**Resonances** may be presented in a variety of surround sound formats – minimally, 4-channel audio. The overall arc of the piece – which requires at least five days – is from a generally intense beginning to a final period that is quite spare and minimal: the softest whispers of sound indicate the ultimate moments of the event. This reflects the logarithmic nature of decaying energy, in which a great deal of mass and power is shed quickly, and the latter portion tapers gradually to the infinite. The diffusion of the piece simulates the jitter of reflecting waves successively losing their energy. Occasional 'spikes' – fading collections of energy – may temporarily revive certain aspects of the original piece.

**Resonances** is based upon a simple presupposition – that a space occupied for a finite period of time retains the presence of that occupation well after the space itself has been 'emptied'. This presence is a collective and individual memory; it is an energy held in the atmosphere and the material of the place. Having charged the space briefly, the slow ebb of this energy is discernible, but – as a subtle and extended process – not precisely quantifiable. **Resonances** seeks to bring the afterlife of an event into the realm of the perceptible.



Using various models of decaying energy, sounds subside in unstable patterns, the crumbling material of a moment in time. This disappearance is not perfectly linear; it moves from generally synchronized to radically disconnected. 'Moments' of audio appear and sound in altered sequence and at various speeds, segmenting into smaller and smaller pieces. Events recur with new linkages. The source material may run forward or backward, or may hang itself for some time in a spiralling loop. In this respect, **Resonances** is a mirror of the physical qualities of waves in a particular space: over time, initial impulses scatter, reflect, and subside in a complex cloud.

The difficulty with **Resonances** is in its presentation. Continuously unfolding, regardless of whether anyone is there to see or hear it, the installation serves as witness to a disappearance which would otherwise remain unmarked. **Resonances** requires an undisturbed space that may be filled at times with the resonant chaos of layered audio; at other times, the space may be filled with nothing but silence. Durations for the piece may run from a few days to several weeks.

Exhibitions: Tesla, Berlin, 2007 (solo); Jack Straw New Media Gallery, Seattle, 2008 (solo).