

DHIVANI, MEANING RESONANCE IN SANSKRIT, IS A RESPONSIVE AND SELF REGULATING SOUND INSTALLATION. IT DRAWS ON AN INDIAN EPISTEMOLOGY INFORMED APPROACH TO SOUND AND TRANSCENDENTAL LISTENING. THE PROJECT EXAMINES THE ROLE OF THE "SELF" AGAINST THE WESTERN ART OBJECT-BASED TRADITION.

Departing from the object, the project aims to create "auditory situations" where the selfhood and subjectivity of the listener can become part of the artistic production and consequently the work. In doing so, the project develops an understanding of the role of chance and contingency in sound experience as a mode of creating temporal disjuncture for the "divine intervention" as Indian musician Gita Sarabhai informed John Cage in 1946 helping to shape Cage's subsequent work with chance composition.

As method, Dhvāni incorporates current research in Artificial Intelligence and Machine Learning to produce an automated environment within which traditional sound objects, such as temple bells, are re-posit-ed, re-listened and re-lived. This historicises pre-modern sounds and re-locates them in the contemporary machine society, advocating for a decolonization of sound and listening. A swarm network of individual ritualistic sounding objects are developed in the installation forming a collective sound that responds to the presence of the listener. The ML algorithm acts like a conductor, consolidating disparate

inputs, from real-time inputs of audience engagement to a pre-existing composition and data sets of ritualistic sounds of the temple bells in random sequences. The aim is to bridge a social divide between tradition and modernity, past and present, East and West, humans and machines, espousing interplay and reciprocity between them.

Dhvāni is supported by: Artists + Machine Intelligence Grant, Google Arts And Culture and Google AI, New York, 2019 – 2020.

Budhaditya Chattopadhyay is a contemporary artist, researcher, writer and theorist. His work inquires into materiality, objecthood, site, and technological mediation of lived experiences, and considers the aspects of subjectivity, contemplation, mindfulness, and transcendence inherent in listening.


BUDHADITYA.ORG

iii. AND REWIRE PRESENT A TOUR OF INSTALLATIONS AT MULTIPLE LOCATIONS IN THE HAGUE WHICH ENGAGE WITH THE SENSES AND THE BODY, WITH INSTRUMENTS AND MACHINES, WITH RITUAL AND PLAY. INDIVIDUALS AND SMALL GROUPS ARE INVITED TO EXPLORE ICONIC AND LESSER KNOWN SITES IN THE CITY, DISCOVERING NEW WORKS CREATED BY LOCAL AND INTERNATIONAL ARTISTS.

Proximity Music offers a route through a series of performative spaces both public and intimate which feed the need for closeness and embodied connection, while questioning our expectations of what is near and far, what is local and what is foreign, what is familiar and what is unknown.

PERFORMANCE TIMETABLE

*not on sundy

<div>West Basement</div> <div>Pelle Schilling</div> <div>reservations</div>	start 12:00 till 12:30																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
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MARISKA USES OPTICAL SOUND AS A MEDIUM TO CREATE IMMERSIVE ENVIRONMENTS, WHERE LIGHT AND SOUND ARE ONE. INCIDENCE OF LIGHT EXPLORES THE POSSIBILITIES OF A SINGLE SCULPTURAL OBJECT AND 360° LIGHT-TO SOUND SCORES.

Using a selection of white LED's, rotating masks and mirrors, different light frequencies peek through the small openings of a slowly rotating cylindrical graphical score, creating a light composition on the walls and possible objects (and visitors) in the room, while primitive cameras on top of the sculpture scan the patterns and make the rhythmic light / dark parts in the room audible. The translation from light to sound happens one on one.

MARISKADEGROOT.COM

SOFT WIND SOUNDS ARE DIFFUSED BY TWO SPEAKERS. WITH THE HELP OF YOUR BREATH YOU CAN CHANGE THE WEATHER: BY BLOWING AGAINST THE BLACK ANEMOMETER THE WIND TURNS. IF THE HUMAN BREATH RESULTS IN A CHANGE IN THE WEATHER CONDITIONS CAN BE HEARD AND FELT THROUGH THE SPEAKERS.



Depending on the weather conditions you can trigger different sounds using your breath: soft winds, coal mining, speeches of politicians and emergency sirens. In an artificial interaction between sound and air an impression is given of how human action can cause big changes and lead to an unstable system: a small-scale climate change simulation.

Cathy van Eck focuses on composing relationships between everyday objects, human performers, and sound. The result could be called “performative sound art,” since it combines elements from performance art, electronic music, and visual art.

HE **CATHYVANECK.NET**

THE WORK IS AN INSTALLATION WITHIN WHICH VISITORS ARE INVITED TO PARTICIPATE AND OR LISTEN AND OBSERVE. A GAMESMAN ORCHESTRA IS ARRANGED IN A ROOM. AT EACH INSTRUMENT IS A PAIR OF HEADPHONES AND A SIMPLE SET OF WRITTEN INSTRUCTIONS.

The headphones relay simple rhythmic patterns - each rhythm on each set of headphones is different but linked. The participant wears the headphones and follows the pattern (it does not matter if this is not "perfect"). The written instructions explain what to play and when. There are three sets of instructions (ie three sections) each allocated to a different time of day.

The work draws upon Fell and Spiegel's shared interests, exploring emergent behaviours, group-based performance systems, non-linear structures and procedural action. In this sense the work is less about musical skill, proficiency, expression or emotion and more about engaging in a collective sound-based process.

& N
(2017)

From a conceptual point of view the work engages ideas on the relationality of action and being; the interconnectedness of cognitive process; and a deconstruction of classical subjectivity.

Mark Fell is a Rotherham-based music producer and artist. He has released several albums under his own name, with the duo SND he shares with Mat Steel, under the moniker Sensate Focus, and in various collaborations. He also maintains a sound art installation practice. Fell's work primarily explores the politics and ideologies of electronic dance music and experimental music culture, and is noted for its restrained and minimal style, which writer Dan Barrow described in *The Wire* as "fragments of dance genres . . . torn from their contexts and stripped down to their barest logic, each component probed and rearranged until it makes provisional sense"

LAURIE
TIME AND SPACE

Laurie Spiegel is an American composer. She has worked at Bell Laboratories, in computer graphics, and is known for her electronic-music compositions. Spiegel was a pioneer of the New York new-music scene. She withdrew from this scene in the early 1980s, believing that its focus had shifted from artistic process to product. Spiegel aims to use technology in music as a means of furthering her art rather than as an end in itself. In her words, "I automate whatever can be automated to be free to focus on those aspects of music that can't be automated. The challenge is to figure out which is which."

 MARKFELL.COM

KUNRAD TAKES IDEAS FROM
COMPUTER BASED MUSIC AND
EMBEDS THEM INTO PHYSICAL
OBJECTS.

He calls his approach to making sound works SISE (Structural Immersive Sound Experience). With a SISE, all the elements involving the artwork help to emphasize the sound. Object, Actuator, Method, Environment, Time, Perceiver, are all part of the experience and all of the senses have to work together. For his piece "untitled" he will transform a pedestrian bridge into a carillon. Via a system of pulleys and mallets, he will compose, improvise and perform, in response to the environment.

'LA FLORESTA' IS A PERFORMATIVE MUSICAL INSTALLATION. THE MUSIC IS A CONTINUOUS, UNINTERRUPTED COMPOSITION WHERE DIFFERENT SOUND TEXTURES AND RHYTHMICAL LAYERS ALTERNATE.



**HANS
BECKERS**

LA FLORESTA (2021)

The main focus of the music lies in the details and subtletiness of the sounds of the archaic instruments and natural materials, and the whole range of dynamics arising from play. "My aim with this work is to bring an audience into a state of deep listening, into a trance-like state, and let them experience sound in its deep differentiations and intensities. This work is a juxtaposition of nature and technology meaning the technology is used as a tool to reinforce the experience and to make natural sounds tangible." La Floresta by Hans Beckers is commissioned by iii in collaboration with ChampdAction.

HANSBECKERS.BE

HOW DO CAR MECHANICS DIAGNOSE A CAR ENGINE? COULD LISTENING BE AN ACT THAT UNITES US? THIS PROJECT IS A COLLABORATION BETWEEN SOUND ARTIST GÖRKEM ARIKAN, FILMMAKER BATUHAN KESKİNER AND AUTO MECHANIC İBRAHİM TOKKAYA.

The work consists of two parts: a sound sculpture created in collaboration between Gökrem Arıkan and İbrahim Tokkaya, combining auto parts, audio technology and physical computing, and a film by Batuhan Keskiner, documenting the creation process of the sound sculpture at Garage Tokkan in the neighbourhood of Laakkwärtier.

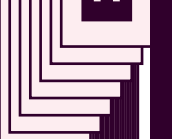
**RIKAN &
KESKINE
OKKAYA**

Gökrem Arikán is an interdisciplinary sound artist and performer. He is engaged in new forms of musical expression, interactive installations and DIY instruments. As a research associate at the Institute of Sonology he wanders around the uniting properties of the listening act as both cognitive and physical phenomenon.

GÖRKEM BATUHAN IBRAHİM



EJTECH 'EITECH' IS A
POLYDISCIPLINARY
STUDIO WORKING
WITH UNSTABLE MEDIA,
EXPERIMENTAL INTER-
FACES, ELECTRONIC
TEXTILE AND AUGMENT
ED MATERIALS.




**ALL DIRECTION
ALL MOTION**

All direction is curved, all motion is spiral is an installation that reshapes space by means of performative textiles, spirals, sound and light. Sound is emitted by the textiles, allowing matter to perform itself. The audience experiences this sonorous-textile phenomena in layers of emerging patterns; sound wave constellations materialize in ever changing geometric paths, things made of smaller things, spirals inside spirals.

EJTECH.STUDIO

PRESENTED BY
iii & REWIRE

PROXIMITY
MUSIC THE HAGUE



SEPTEMBER
10 ————— 12



“TELEPATHIA INVITES AUDIENCES
TO PLAY AN AUDIO-TACTILE
DUET BY TRANSLATING THEIR
BODIES AND SURROUNDING
SPACE TO AUDIBLE
VIBRATIONS.

It is a participatory installation that explores the social aspects of multisensory space. Participants will wear an instrument consisting of microphones, speakers and sensors, allowing them to contribute to real-time music creation. The work is influenced by recent neuroscience studies that explored the social integration of multisensory space. How can we communicate without using words? And how do we perceive the proximity, gestures, and location of another physical body?

...LING

INCANDESCENCE RAIN IS AN IMMERSIVE INSTALLATION IN WHICH BEAUTY MEETS DANGER. A CEILING CONTAINING 25 ANGLE GRINDERS CREATE A SHOWER OF SPARKS UNDER WHICH THE VISITOR IS INVITED TO WALK WEARING SPECIAL PROTECTIVE EQUIPMENT.

Incandescence looks at the beauty that can be found in the metal workshop. “Ever since I can remember, I’ve been running around the workshop of my father’s interior construction company. As a little boy, standing on the stairs, I watched the welders at their work with wide eyes, amazed at the spectacle. As I got older I transitioned from spectator to participant. My primary focus shifted to the functionality of the machines, so much so I forgot about the initial draw”.

PEIRCE Pelle Schilling is a young artist from Amsterdam who works with natural phenomena, chaotic processes and large machines, creating experiences that are both delicate and threatening.

PELLESCILLING.COM

1 PAULJOENSRACHT 20

**LAURIE SPIEGEL
& MARK FELL**
TIME AND SPACE SHAPES
FOR CAMELAN

GÖRKEM ARIKAN
SINGING SPARKS

2

PRINSEGRACHT 27 — KOORENHUIS

**BUDHADITYA
CHATTOPADHYAY**
DHVANI

2

3

1

4

3

PRINSEGRACHT 8

**MARISKA
DE GROOT**
INCIDENCE OF LIGHT

4

BROUWERSGRACHT 2K — BARTHIKAPEL

EJTECH
ALL DIRECTION IS CURVED.
ALL MOTION IS SPIRAL

5

6

7

8

5

LANGE VOORHOUT 102

**PELLE
SCHILLING**
INCANDESCENCE RAIN
WEST BASEMENT

**HANS
BECKERS**
LA FLORESTA
WEST AUDITORIUM

6

LANGE VUURBERG — HOFVUUR (OUTSIDE)

CATHY VAN ECK
TRY TO TURN THE WIND

7

SCHIEDESTRACHT 11 — TRINIE

SÓL EY
TELEPATHIA

8

LEECHWATERKADE PEDESTRIAN BRIDGE — HAACSE HOGESCHOOL (OUTSIDE)

KUNRAD UNTITLED