

NOTES 08/25/2009
AUDIO DRAW

During the event there were three sections: the tent, the stage, and the space immediately in-between and around them comprised of the benches and the floor.* People tended to group outside of the tent and off of the stage on the benches and floor—in the more open spaces.** Three main activities functioned in a changing relation to each other—moving in-between autonomous and interconnected situations.

1) The music contributed by Veronica Vasicka helped to unify the entirety of the space socially as well as to prompt different responses through the drawing media.*** Although it did relate to the drawing and to the participants in this way, it was intrinsically autonomous. Sound generated at the event would be more harmonious to the various activities as a spontaneous whole.

2) On the stage was a table, drawing supplies, two headphones, and two microphones suspended from a mic-stand (see photo 1). When drawing underneath the microphone you could listen to the headphone and hear the sounds of your marks amplified as well as those of the person sitting across from you on the opposite end of the table.*** Unfortunately, the music coming from the tent interfered (minimally) with the sound recorded by the microphones—it would be more beneficial if it took place in silence. The idea for this station was generated initially by Celeste Pfau and executed by Alan Lund Gard and Ben Morsberger.

3) Throughout the event and interspersed around the space drawing played a central role as both a social activity and a way to explore the substance of the music and the other dynamics of the situation. It appeared to be a natural activity in the context of the event; this was one of the more successful aspects.

This first Audio Draw began to develop ideas of points of contact between the two media and between participant and station. A greater focusing of individual projects towards their own ends via participation could lend the event as a whole a needed positive type of structuring.

Please send suggestions to
fieldwrk09@gmail.com

* The projector playing the stock footage provided by X was a type of backdrop—our video not having come through. In the future, if we do not have anything specific for the projector it will not be used.

** These two areas, the tent and the stage, can be used for more specific activities without being too worried over the space for participation seeing as the audience largely forms outside of their limits. (this is dependent on the *type* of activity—some, I believe, could target an in-tent/on-stage audience)

*** I noticed that the majority of the drawings produced at the event are abstract and are seemingly informed to some extent by the various rhythmic qualities of the music and the multiplicity of the sounds therein. Surprisingly, *text* also became used in several drawings to different ends. The correspondence between the written word as a form of mark-making and music is something that could be explored further.

**** The intent of this arrangement was to produce a private, almost conversational situation where the auditory exchange would be enunciated by the interaction between tool and paper: the fluctuating pressures and motions. Drawing, in this project, became a byproduct of sound and sound a byproduct of drawing. This is a somewhat blunt articulation of a potential dialectic between the two. Also a physical schema of drawing, sound, and participant.



PHOTO 1





photos by Prudence Katze and Christina Tam