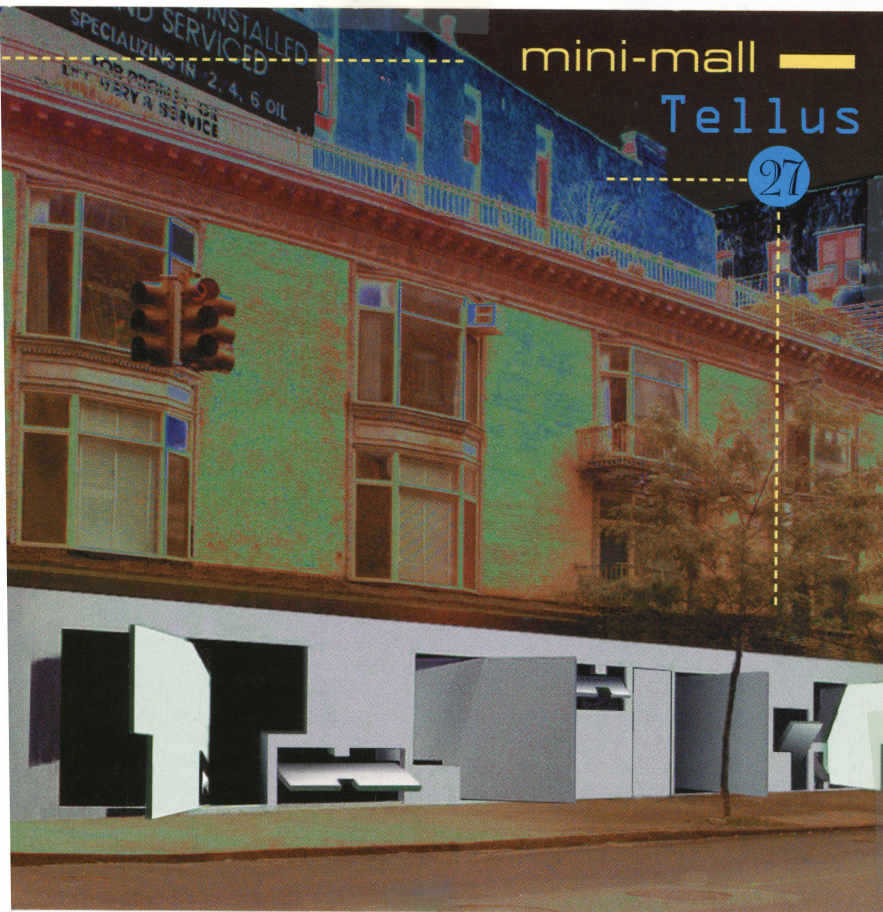




mini-mall — Tellus

27

The hyper-intimacy of Kato Hideki's "Before being, becoming" conjures up the image of the artist crouched directly in front of his microphone, his utterances filling only the near field right up to the diaphragm of the recording instrument.

From the Subliminal

to the Sublime

Whereas in previous avant-garde times, audio work could most often be represented by a title such as "Notes from the Underground." With a sound quality to match that submerged location -- and literally recorded in the basement of someone's home studio -- those earlier works almost fade into the historical back-lots in contrast with the clean lines and sophistication of the newer generation of audio artists. These call to mind the smooth use of even rougher materials, certain sharp angles of buildings (and buildings placed on corners) designed for wider public interaction, accessibility and assimilation.

Moving beyond the creativeness of standard urban planners, the artists on *Mini-Mall* invent their own instruments. In Jin Hi Kim's "Electric Changgo Permutations" and Brenda Hutchinson's "Long Tube Trio" the artists explore natural or naturally processed sound which still sounds unique by way of their custom-made devices. In "Ice-Breaker" Generator Ken Montgomery produces a collage of low-tech mechanical sounds close-miked past the proximity one would ever normally get -- accessibility to the sound is the primary manipulation of the sound object here in order to create the sound space.

Location Location Location

In a marketplace of cultural constructs, this collection from a variety of unexpected referents, proffers more than unusual wares -- hard and soft -- for public consumption and distraction. They are here to tease and stretch the bounds of what artists can provide and create.

BK

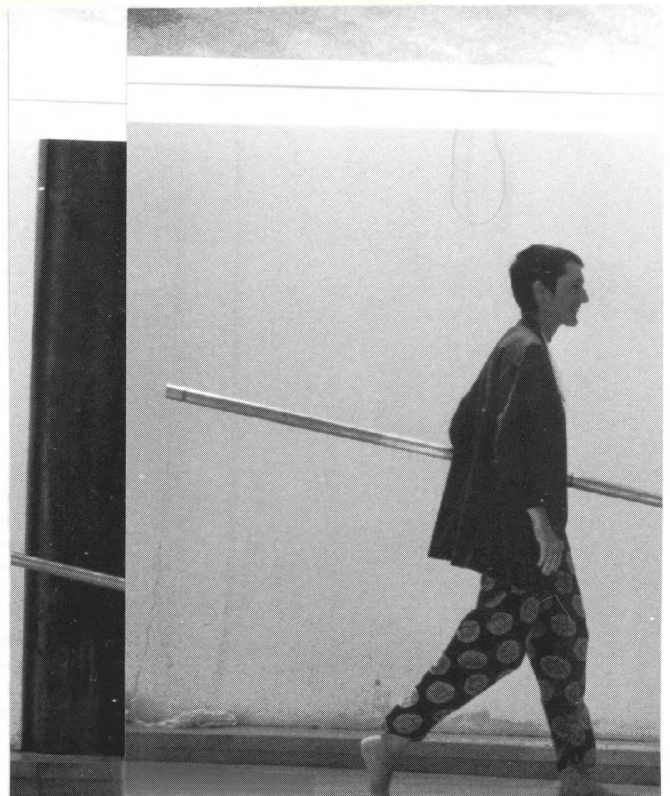
Tellus #27: Mini-Mall

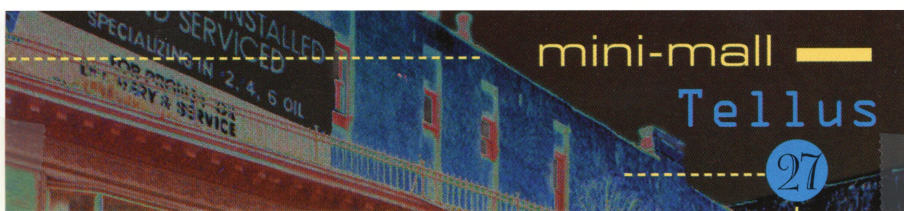
MORE than just a metaphor for the creation of space, the architecture provided by the works contained here within Tellus #27: *Mini-Mall* offers a larger overview of original new work in sound and music coming from Harvestworks Audio Media Arts' Studio PASS, Sponsored Projects and Artist-in-Residence programs. Unlike the commercial shopping center, our collection of products is not representative of the lowest common denominator, but instead, non-generic specialty items the likes of which are found in few other places.

The fugue-like self-shadowing of Takehisa Kosugi's parallel sound tracks -- different manipulations of same and similar multiple lines on violin and voice -- is an evocation of a personal internal space created by the artist. Sharp blasts of static -- deliberately courted radio interference from the portable FM amplifier used in the live performance -- punctuate the music in an even more startling manner than their differing timbre accomplishes alone. The intrusion of an artifact external to the source place of the music creates a meta-site, multiple levels of which the piece *in toto* explores.

Interior & Exterior Space

Similar to the advent of new design for urban planning, buildings and situations, the artists in *Mini-Mall* take advantage of new technology and the medium of sound to address new issues and possibilities. Ben Neill's incorporation from a particular genre (romanticism), and even a specific piece by another earlier composer (Berlioz), points to a consolidation of the possibilities which artists have been able to make post post-modernism. "Music for 'The King of Thule'" represents a blending of chosen elements to make his own structured work, moving beyond the sometimes random, "anything goes" artistic appropriations of recent eras.





Ode to Kiki

from the video

Kiki In The Flesh by Charlie Ahearn

With your tears of salt
and your eyes of glass
with your heart of lead
and your flesh of wax
with your hair like night
and your hands of bone
who do you think could ever touch you?

With your tattooed skin
and your hennaed toes
with your paper bosom
and your tie-dyed blood
with your tail of shit
and your piss like pearls
who did you think could ever follow you?

With your daisy curtain
and your lover's masks
with your flesh meat Madonna
exposed at last
with your child-like dolls
and your child-like prayers
who in heaven could you be praying for?



lyrics -
Charlie Ahearn
vocals and
vocal arrangement -
Jody Harris and
Shelley Hirsch
music produced and mixed by -
Charlie Ahearn
at Harvestworks/Studio PASS
as part of the 1993 Artist in
Residence Program
Engineer - Jonathan Duckett

Kiki In The Flesh, 1993, is a 17 minute video portrait of Kiki Smith and her art by Charlie Ahearn. It is part of a series on artists close to Ahearn, such as Juanito, on his twin brother, John Ahearn; Jane In Peep Land, on his wife, Jane Dickson; Uberfrau, on Tom Otterness; and The Clones of Bruce Lee, on Martin Wong.

gen ken

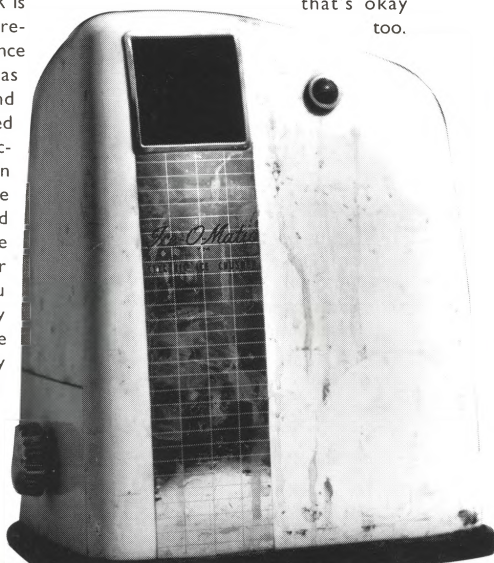
2

Close your eyes.
Listen.

Must there be a visual element to sound?
What is a musical instrument?

The Ice-O-Matic electric ice crusher is a sound making device, along with the rest of them. But the intention of ICEBREAKER is not instrumentation, composition or presentation. It's about creating an experience through listening. The Ice-O-Matic was used as a starting point to record and manipulate sounds which were then fed through 8 speakers placed in a circle facing the center of a dark room. You are in the center. There is a chair and some cushions but you are free to walk around or do as you please. The room is more than dark. It is black. You can't see your hand in front of your face. Whether you close your eyes or not doesn't really matter. The sounds originating from the Ice-O-Matic begin to engulf you. They come from various points in space and move around you, through you, over you, past you, within you. You hear many things and they might be very different from what I hear or what the next person hears. You may detect the

sounds of ice being crushed or the humming and rattling of the motor along with outside noises but you will hear a lot of other things too. And they might remind you of memories or inspire fantasies. Or you might just get bored. And that's okay too.



'The King of Thule'

Music for Ben Neill

"Music for 'The King of Thule'" is an interactive computer piece which was originally composed for visual artist Carol Szymanski's instruments/sculptures. The piece is based on the first pair of rhyming words ("fidele" and "belle") from the French translation of "The King of Thule," a ballad which appears in Goethe's *Faust*. The music is constructed with samples of Hector Berlioz' setting of the words from *The Damnation of Faust* and two sets of overtones in a 9/8 ratio. The sets of overtones are differentiated timbrally by different bells of the mutantrumpet, and the rhythms are also based on the frequency relationships.

Ben Neill has received international recognition for his work as a composer, performer, and inventor of the mutantrumpet, a unique instrument with three bells, a slide, and interactive computer capabilities. Neill's music incorporates elements from a variety of historical periods and contexts, combining diverse influences in structures which are based on principles of resonance and just intonation. Recent performances of his music include the ICA in London, the Frankfurt Alte Oper, and Merkin Hall. Neill has also recently been an artist-in-residence at Steim, an electronic music studio in Amsterdam. He has recently completed *Green Machine*, a new interactive multimedia performance/installation piece, which was presented at Paula Cooper Gallery.



BRENDA HUTCHINSON.....

5 LONG TUBE TRIO

The modulation you hear in "Long Tube Trio" is not electronic. The Long Tube is a 9 1/2 foot x 1 1/2 inch aluminum tube which I perform with by singing into it. I first started playing the tube while working at The Exploratorium in 1990. I had discovered a phenomenon which occurs in a tube which is open at one end where certain pitches are cancelled out, unable to sound. I found out that singing into the tube physically modulated my vocal cords, producing a number of interesting sounds. The physicist's explanation for this is that sound waves travel down the tube to its open end and return 180 degrees out of phase, trying to cancel out the closed end of the tube (i.e. my vocal cords -- it's a weird sensation, as if someone were touching your throat).

The other explanation offered has to do with impedance mismatch, both between the different diameters of the tube and my throat, as well as the difference in air pressure between the inside of the tube and the outside world.

The pitches that are unable to sound are the ones that I concentrate on while singing. In the 9 1/2 foot long tube, those pitches are the harmonics above roughly an "A" 55Hz fundamental.

ELECTRIC CHANGGO PERMUTATIONS

4

I brought two Korean traditional instruments to America with me 15 years ago. They both now have a second generation of new invented electric instruments: the electric *komungo* (after the Korean fretted board zither) and electric *changgo* (from the Korean hour-glass shaped drum). Seven years ago I created a piece for *komungo* permutations and this last year I created a piece for electric *changgo* permutations. Both works were produced during an Artist Residency at Harvestworks' Studio PASS.

The electric *changgo* was built by Cleve Pozar. The electric *changgo* is comprised of two round pads with seven pick-ups which connects to a MIDI computer system triggering pre-programmed samples. The permutations are created by accessing a MAX software patch created by Alex Noyes. The permutations include samples of the acoustic *changgo* as well as other sound sources.

old
,not

don't ask me to

Jin Hi Kim

Electric
Lines
Equipped
Creates
Time
Reflecting,
Intended
Coming

Come back
Here in
America
No excuse
Great great ancestor
Go back
Ok

let my

6

Aru Mae ni Naru

(Before being, becoming)

I am surprised at the devolution that is taking over the world. Look at those fascists in their bell-bottom pants. Ego is illusion, which is what this song is about; I noticed that screaming and whispering can be equally intense. Just as silence and noise can be very musical. It took me more time to create silence than sound. This piece was created using Protocols during my artist's residency at Harvestworks in 1993.

Kato Hideki has performed in Europe, Japan as well as the United States both solo, with his own groups and other artists such as John Zorn, Ikue Mori, David Shea, Arto Lindsay, Mark Ribot, and No Safety. His CD recording for multiple basses and percussion, *BASS ARMY*, will be released shortly.

Time Piece 7

Pauline Oliveros and Fanni Green

A work that combines three closely intertwined narrative elements related to the subject of times: a time-poem by Oliveros made up of phrases related to time; time-stories told by Fanni Green about her personal relationship to time; time-illusions evoked in the sound design and music by Oliveros, the feeling of time suspended, of time beyond time. "Time Piece" is an invitation for deep listening, a challenge to open our senses to the sounds around us and to one another. This excerpt is taken from a larger work originally broadcast by New American Radio with Harvestworks as part of a consortium supported with commissioning funds from Meet the Composer.

Pauline Oliveros is known worldwide as a composer, accordionist and teacher. Her work in electronic techniques, teaching methods, classical improvisation, myth and ritual, and meditative and physical consciousness-raising has strongly influenced American music since the 1960's. Oliveros tours extensively as a soloist as well as with the Deep Listening Ensemble. Recent works include *Njinga – the Queen-King*, a music theater piece premiered at the Brooklyn Academy of Music, November, 1993.

Fanni Green, an actress, writer and singer, describes her collaboration with Pauline Oliveros on "Time Piece" as "pure play." Included in it is an excerpt from Ms. Green's collection of short stories, *The Tillers*, and an original song titled "Time Flies."



"Paraphrases" is a combined piece of pre-recorded tape and live performance for violin, voice and electronic processing. This version was played by the composer at the Kitchen, New York, March 27, 1993, a co-production with Composers' Forum and Harvestworks. It utilized a FM transmitter and multi-sound effectors in combination with the preconstruction work accomplished at Harvestworks/Studio PASS as part of an Artist-in-Residence. The title refers to the essential concept which brings structure to this piece, the performances being quite improvisational.

An intermedia artist for music performance and sound installation; a member of the group of Fluxus artists (1960's), the Taj Mahal Travellers (collective music group in Japan in the 1970's), Takehisa Kosugi has been a music creator for the Merce Cunningham Dance Company since 1977.



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8 Takehisa Kosugi Paraphrases



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#27:

Mini-Mail

A Collection of New Music Works

mini-mall

Tellus

27

Charlie Ahearn
Ode to Kiki 2:26

Keh Montgomery
Icebreaker (excerpt) 8:21

Ben Neill
Music for The King of Thule 6:07

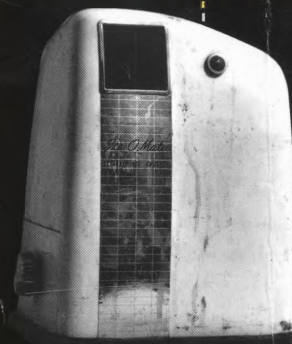
Jin Hi Kim
Electric Changgo Permutations 9:04

Brenda Hutchinson
Long Tube Trio 11:49

Kato Hideki
Before Being, Becoming 2:06

Pauline Oliveros & Fanni Green
Time Piece (excerpt) 11:48

Takehisa Kosugi
Paraphrases (excerpt) 16:34



Total Time: 68:25 § Cover: Vito Acconci & Stephen Holl § Editor: Brian Karl

Tellus

#27:

Mini-Mail

A Collection of New Music Works