00 INSTRUMENTS_OF_MIND-MATTER = […]

01 for all wetware:
02 rewrite linguistic wiring

03 define instrument(nam-shub):
04 confuser of tongues

05 procedure:
06 recite nam-shub to listeners
07 ask for vocal response
08 if mutually incomprehensible:
09 listeners exit Anglo-Ubiq pseudocode through cryptic languages

10 define instrument(sound-symbolic):
11 embodiment of speech

12 procedure:
13 tune listeners to sound-symbolic
14 speak in substances
15 if naturally resonant:
16 listeners exit Anglo-Ubiq pseudocode through universal language

17 for any instrument in instruments_of_mind-matter:
18 repeat procedure 108 times

Jenna Sutela, 2015
Audio loop, burls of pine, birch and willow, ballistic gel, speakers and spray paint

A soft-bodied speaker system, built for maximum resonance and cased in mutated matter, plays a mantra for countering the language virus by tuning into either cryptic or universal languages. Incantations and the ring of substances are used to alter the listener's perception.

17 9E 10 EC 33 EA 7A 6E 8C 9E 6B 87 3C F5 EC 8D 79 28 E0 49 CF 5C E6 0B 9D 30 50 D1 6D 4F 40 8F

Lars TCF Holdhus, 2015

MRI scanned and 3d printed human vocal tracts, horn drivers, vocals a, e and o, performance, video

A choir of synthetic vocal tracts models uttered histories and futures via scientific and speculative ideas about the evolution of the human voice from Neanderthals to cyborgs and more. For example, it seems that soft food is currently shaping our speech and, perhaps, language through its impact on our jaw structures. The project includes a performance using the vocal tracts as instruments and a video that presents a variety of research addressing the question of whether and how we will sound in the future.

Based on the work of the Mathematical and Numerical Modeling of Speech research group at the Aalto University, and in the spirit of a lot of their research, the instruments will be open sourced. Like this, a voice is given to all the proto- and post-human anatomical models of Finnish vowels 3d printed using datasets from the group's website. The video shows an interview with the head of the group, Jarmo Malinen, next to footage of professor Hideyuki Sawada's KTR-ver.3 project at the Kagawa University as well as Satoru Fujita's and Kiyoshi Honda's vocal experiments.

The exhibition features a volume by Johanna Lundberg and Vincent de Belleval, which analyzes and reproduces a text by Tess Edmonson in five different ways representing alternative facets of language and its structures.

A production by Sinne Gallery

The artists would like to thank the collaborators in the projects: Matthijs Diederiks, Fabian Esqueda, Willem Heeffer, Martti Kalliala, Seppo Laatunen, Ville Lohtaja, Jarmo Malinen, Ashish Mohite, Antti Ojalammi, PWR Studio and Koray Tahiroglu

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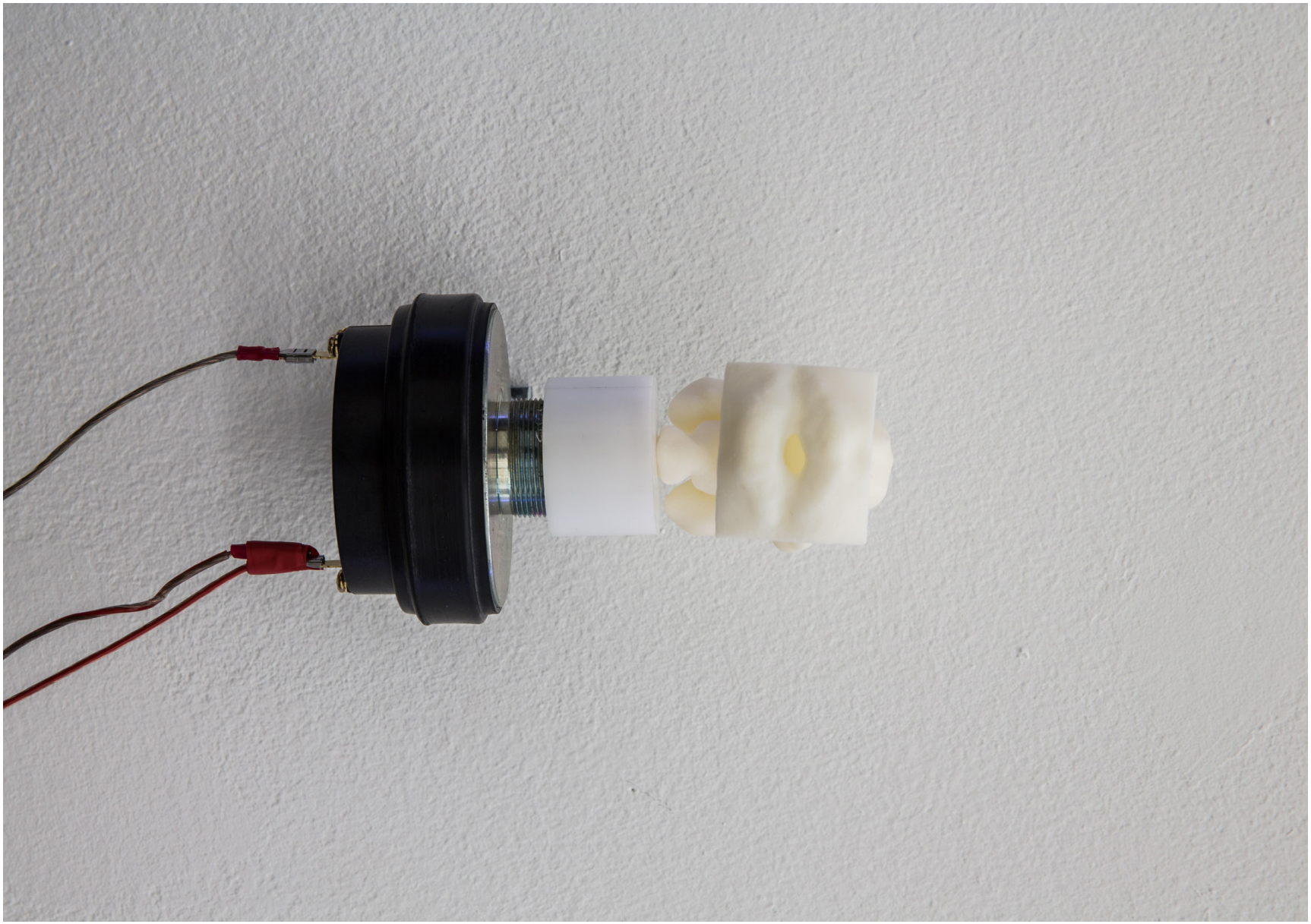
www.eVOC.AL

Website by Johanna Lundberg and Vincent de Belleval
Photos by Paavo Lehtonen
3d rendering (image on the website) by the Mathematical and Numerical Modeling of Speech research group at the Aalto University

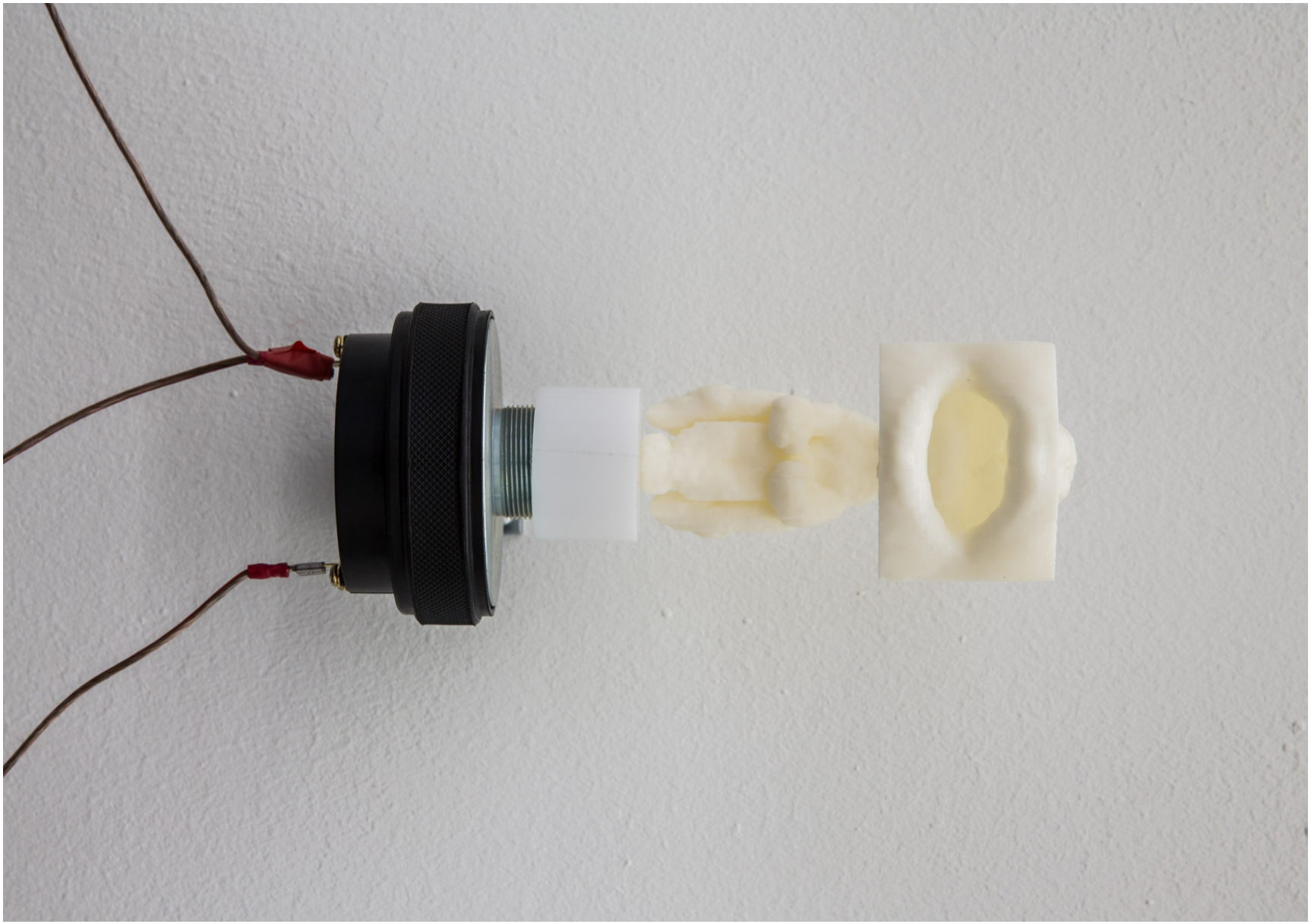
ɘẎΘȻΔ-ɿ, Jenna Sutela and Lars TCF Holdhus at Sinne, Helsinki

instruments_of_mind-matter by Jenna Stutela

instruments_of_mind-matter by Jenna Sutela



17 9E 10 EC 33 EA 7A 6E 8C 9E 6B 87 3C F5 EC 8D 79 28 E0 49 CF 5C E6 0B 9D 30 50 D1 6D 4F 40 8F by Lars TCF Holdhus
in collaboration with the the Mathematical and Numerical Modeling of Speech research group at the Aalto University



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Paradise is exactly like where you are right now only much, much better by Johanna Lundberg and Vincent de Belleval with a text by Tess Edmonson