

## **Room of Mirrors**

Our performance “Room of Mirrors” aims to create a setting in which individual perceptions will merge in search of collective sensitivity and expression. We are proposing to organize a project of composing an original collective work assembled out of our recordings which will document the Inter-face Conference itself. We think that this creative process, where sounds mirror the event, will be a unique way of celebrating and remembering the intensity of this gathering.

We imagine this process to unfold in two stages: field recording during the conference, and its sequel, a collective composition on line.

### **FIELD RECORDING:**

We will record sounds that eventually will constitute a kaleidoscopic portrait of the event in a form of a bank of sounds. Any time and place within the conference will become a stage for recording: installations, exhibitions, paper sessions, performances, workshops, discussions, intermissions, meals, cityscapes in areas immediately surrounding the conference buildings, etc. Therefore recordings will include soundscapes, spoken voice and music. This bank of sounds will be built throughout the duration of the conference.

### **COMPOSITION:**

All the sounds from the conference will become building materials for a collective work we will compose, possibly with the participation of artists involved in the conference. We will initiate the composition process on line after the closure of the conference. We will invite all the conference’s participants to join us in this project. Building of this work will not take place in real time, thus allowing the composition to grow gradually over a period of time.

“Room of Mirrors” is a performance that explores two levels of interfaces between a person and his/her sonic environment:

1. a recording device;
2. an on line environment, which we have devised, facilitating collective composition from different locations.

Technology we use in our work is widely accessible, our focus lying in creating meaningful relationships with one’s sonic environment, interesting human connections through sound composition, and finally, in exploring the idiosyncrasies of sound works created collectively. We share the objective of Anne-Marie Skiver Hansen who aims “to move focus from human-computer interaction to the human-human interaction that happens through the use of a computer system, where the tangible-usable medium is a facilitator and mediator of an array of socio-aesthetic relationships”.

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