

Application for the period 2-3 weeks from start of may 2018

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Proposal

Currently, I am working on installations and interventions that deal with functional methods and the detection of spatial conditions, mainly in the area of sound and conceptual art. Process-related test structures are designed and variable or unstable systems are questioned for their perceptibility. My work focuses on processes that arise through adaptations of found material to investigate functions that occur with hidden or virtual side effects. Formal categories such as centre and periphery, or heterogeneous areas and their linking, open up the possibility of dealing with sound as a kind of found-object and as an event. „Attractor“ or „Triptychon of lost media II“ (see <http://tricx.net/2017/03/02/attractor> , http://tricx.net/2017/02/18/triptychon_of_lost_media_part2) are works created in this context and function as site-specific installations that abstract how perception and reception evolve in social spheres. I am interested to work and research in new environments and would be curious to develop new site specific work in Beijing, that deal with the transmission between virtual occurrences and reality.

Unstable systems and fields / Interventions for audio feedback

This is a research proposal for an ongoing project with the theme emitter - receiver which is the conceptual theoretical framework for a work series, but also correlates to the applied techniques of how sound and material is shaped. As this happens in ever changing environments, which influence transmission, surrounding plays an important role for me to question the difference between real and virtual simulation. It will concentrate on transitory places and signals or areas that seem to be hidden from general perception. I would like to continue searching areas and places in Beijing where those transitory signs appear and open up space for audio - visual interventions.

Theme

In 2012 in the winter I was visiting Beijing the first time and did a sound recording near Ping'anli Station, when a flock of pigeons flew over me producing a strange alien-like whistle sound. I was surprised at that moment, but didn't think about where it came from. In Winter 2016/17 I was in Beijing again where during a visit to the national museum, I seem to remember that I spotted some pipes out of clay, that were used to make sound when attached to pigeons. There were also some ancient scissor like tokens, used for payment.

When I started researching about pigeon pipes now, I found out, that it was an old Chinese tradition to hold pigeons for flight competition and to train them, it was necessary to make them produce a tone in order to track them again. So pigeon flutes date back to the qing dynasty and are still done by some instrument builders knowing the old handcraft. There are four types of whistles - tube, star, calabash and stareye types. Some of them produce pentatonic scales. From the aesthetic point of sound perception, it is quite special, due to the birds flying in a certain orbit, diffusing the flute sound in a 3 dimensional spacial way, which otherwise could hardly be simulated.

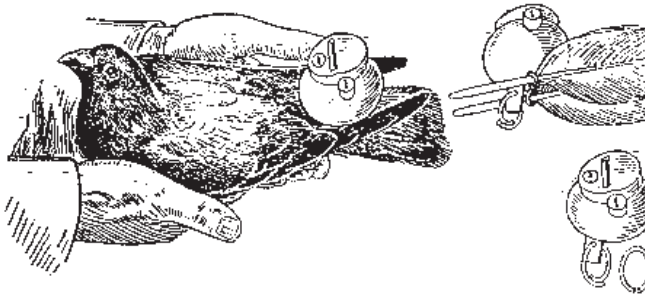
Here is a link to the short recording I did: <http://tricx.net/2018/02/08/recording>

After the Chinese cultural revolution the ban on pigeon racing fell and nowadays it turned out to be a gambling sport for wealthy people. It is said that the main goal for flight competition is not about money but honour, but there seems to be an evolving business going on with pigeon breeders, traders, and even pirates involved. A worldwide market that evolved especially in China to a very special self-sufficient world. It unites economical, cultural, social and industrial interests to breed the best pigeons to achieve victories in the races. As pigeons were used to deliver messages for military use, and are in some way connected to old powers, I'm interested in the bond between tradition, power and value. And at the same time how a bootleg economy, claims a certain value that can become true to potential taking part within. This brings me to a comparison to virtual crypto currency and alternative markets and their striving force.

Conclusion: the research I want to propose is dealing with signature sounds, volatile goods and exclusive trading.

lecture description for Ghuangzhou academy of fine arts, last 2 weeks of april 2018

As I am working with real time audio software like SuperCollider / PureData and small electronic circuits and micro controllers to develop sound interfaces I am often concerned with how sensory data is measured, ordered and mapped to create digital applications. Apart from statistic evaluations and complex black box mechanisms that are necessary for dsp systems and augmented reality to work, functional design adapts to other aspects of interface creation. The question of interfaces is also connected to a commercial or proprietary background of use cases and what they „allow“ to achieve with them. Starting with the idea of hacking, reverse engineering and combinatorics, I would propose a technique the situationist movement had developed to study urban areas called psychogeography, but for digital systems. Thereby the interaction of the researcher with the environment, architectural signs, specific regions or similarities of functional characteristics are tested, as the researchers draw an imaginary map with their motions and decisions - a kind of 'interactive motion parameter'. In the digital domain, this could be developing ideas that deal with appropriation of existing systems, to think about fluid interfaces, or a kind of emancipatory development in the realm of virtual interfaces.



Attachment of a pigeon-whistle (Gourd-type, China) onto the tail feathers. The two middle feathers are tied together, the whistle's "foot" is stuck in between and secured with a ring.

