



**Homage to Cornelius
Cardew and Sabri
Moudallal**
text score

2024-10-06
Gallery SKALA
(Poznan, PL)

A sound performance/open score for any number of performers, portable speakers and a tuning software. In its core it's quite simple – the performers walk around the space and try to exchange frequencies with each other, while a diy web sound synthesis and processing software I wrote is on their devices and detects these frequencies (like a non-quantified tuning device for string instruments).

Besides the technicalities, I would like to emphasise that my motivation on making such a work is not in formal experimentation in new media art, I rather treat it as an homage to the late high-art music dissident Cornelius Cardew and his text score “The Great Learning: Paragraph 7”. For the sake of explanation I will give a crude simplification, the score instructs – choose a pitch, sing one text line, in each subsequent line choose a pitch that you can hear being sung by another performer. Performing this work years ago touched me for its strange, detuned beauty as well as the power, specifically when sung by many performers.

Homage to Cornelius Cardew and Sabri Moudallal

for portable speakers and built-in microphones

The performance is made for any number of participants.

It involves a frequency detection algorithm, sine tones and has an open goal to exchange existing frequency sets between speakers. The sets are changing in accordance to the sounds of the environment where the performance takes place, in some cases this involves an environment where music is played.

For all:

1. Connect to a bluetooth speaker or use the built-in speaker of your device (phone or laptop).
2. Open this link in a browser.
3. Set your volume mid-way.
4. Keep an eye out so that your screen does not lock.

Leader:

1. Start by pressing button under “Ensamble” titled “A”.
2. Allow to use microphone.
3. At a chosen point 1-2 minutes in press button “B”.
4. Stay located around a single place in the space.
5. When the song is over, wait 1 minute and switch of the sound
6. After the rest of the performers switch of their sound, the performance is over.

Ensamble:

1. Find a place furthest from each other in the space with your device and speaker near you.
2. After the leader has began, start by pressing button under “Ensamble” titled “A”.
3. Allow to use microphone.
4. Slowly move around space and at a desired moment find yourself near another participant and their device and speaker, listen to the approximate tuning of the two or more speakers together, you can play around with the volume.
5. When you feel tired of this relation, find another point in space or another relation to another speaker.
6. When you feel like coming to the end of the performance, position yourself next to the leader.
7. When the leader stops playing, the performance is over.



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Lead player

A

B

Ensamble

A

B



Frequency (Hz)

0.0

*the performance set-up in between Beate Poikāne's installations



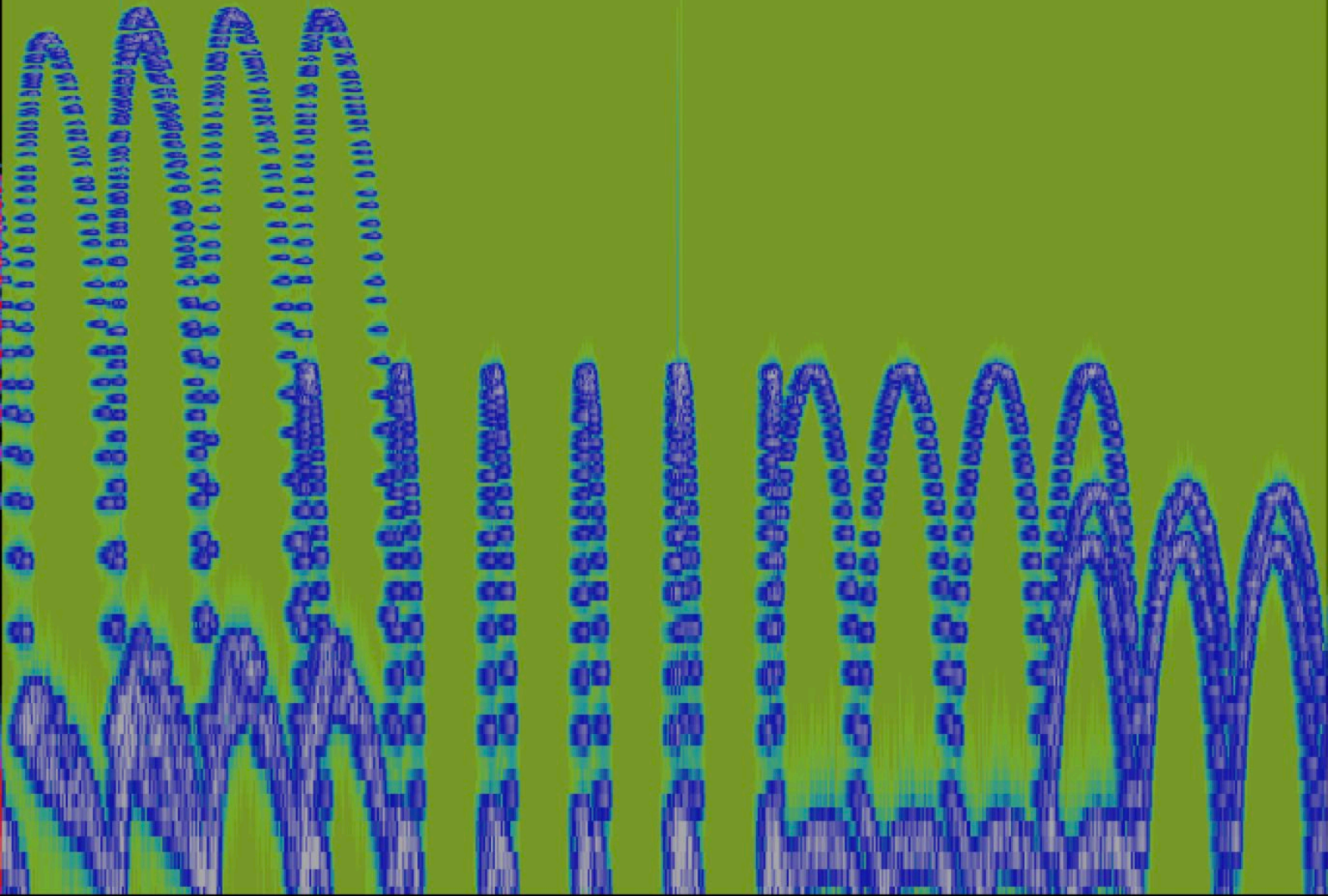
a wing and its trajectory
performance

2024-02-18
Rīgas Mākslas Telpa (Riga, LV)

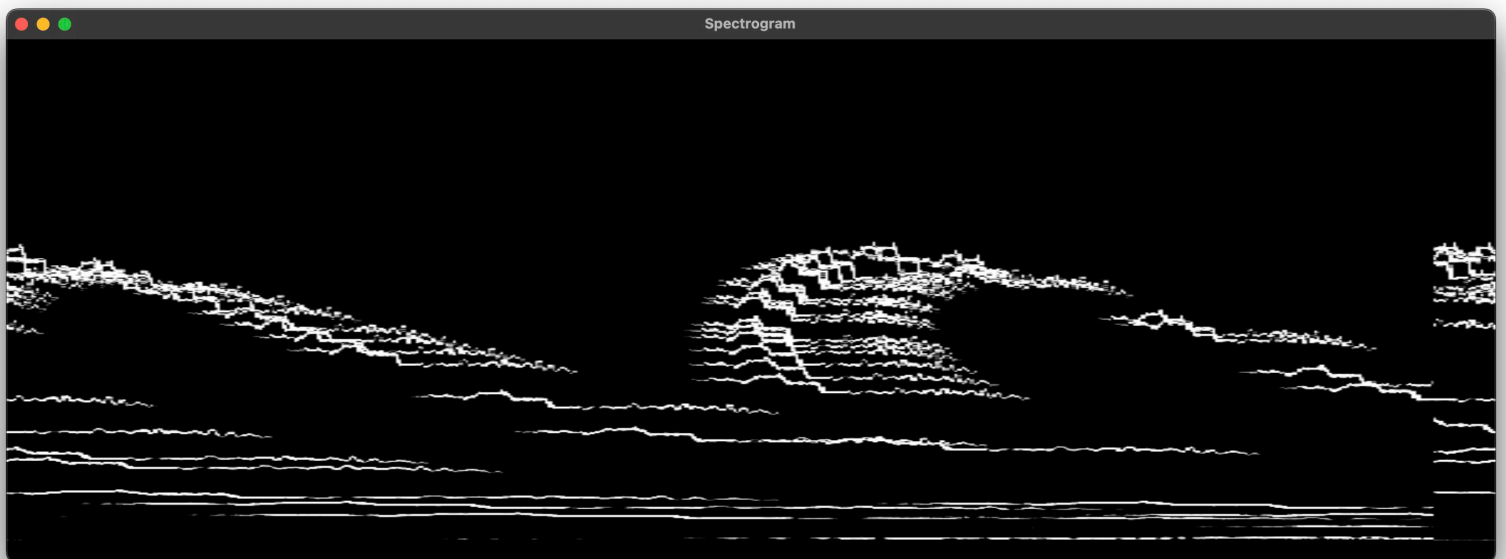
Live set based on an improvisation with 3 custom additive synthesis algorithms for SuperCollider. The performance is a complimentary piece to Beate's Poikāne's exhibition "Parade of flying episodes" that has greatly been inspired by Gaston Bachelard's writings on the poetics of flying in dreams. The performance attempts to work with the latent layers of the movement of flying through a set of simple equations.

<https://on.soundcloud.com/rE1qZE8oSygRB77F6>

*spectral analysis of two parabolic functions from the sound performance



*spectral analysis in SuperCollider



live@default10#



▶ ⏪ 🔊 0:36 / 6:59



2023-10-19
The Grey Space in The Middle (The Hague, Netherlands)

Video excerpt from the performance:

<https://youtu.be/B9UTjTwuJ78?si=LQUxIEmwl44jUJax>



egg I3301
performance
in collaboration with Trang Ha

2023-10-07
Quartair (The Hague, NL)

Food and sound art performance that explores a systematic approach to boiling a large amount of eggs.

A538

Pinna
0+ 0+ 0+
66.6

0+ 0+ 0+ 0+ 0+
5



obs1 (Object study 1)
8-channel sound installation

2022
het HEM (Amsterdam, NL)

In the work “object study 1” I attended to the formant structure that partly characterises the timbre of human voice. It is also a quality that has been explored more greatly specifically due to the aid of computational techniques. From the point of view of psychoacoustic, the voice signal contains specific peaks in the spectrum that characterise such timbral differences as those which allow one to distinguish ‘vowels’ in speech, song and utterance.

I conceived of the work known as “object study 1” while doing a course in sound art guided by Justin Bennet in 2022. The class was presented with the possibility of making a sound installation in the 200-meter-long shooting gallery in the basement of het Hem, Amsterdam. When I thought about the specificity of the space and my own intentions of its use, I imagined a long pipe, or perhaps a long vocal tract. Since it is closed at both ends, I thought about the physical sensation of humming to oneself. In this situation, the mouth is closed, and the voice resonates in the body surrounding the vocal mechanism. Humming can also be understood as a musical act aimed at one’s own embodied experience compared to overt singing with an audience.

<https://on.soundcloud.com/BndMieGxTZZhw4M57>

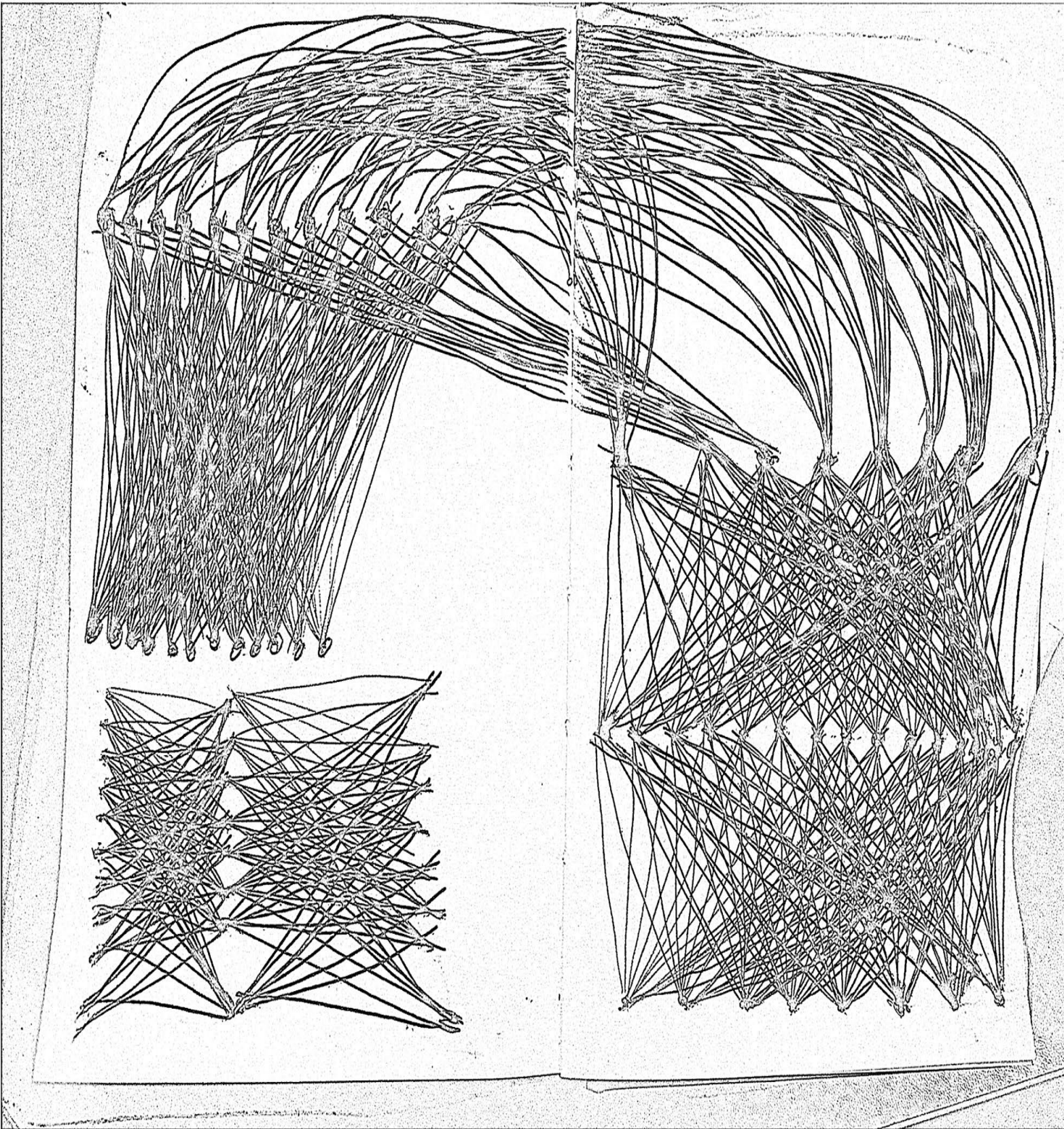
25 janvāris/january	translate	the text you forgot to read	until you fall asleep
7 janvāris/january	translate	the text you forgot to read	for two hours
29 janvāris/january	destroy	the text you forgot to read	until daylight
21 janvāris/january	write	2 words	until you fall asleep
16 janvāris/january	write	the text you forgot to read	until you fall asleep
19 janvāris/january	translate	2 words	until daylight
5 janvāris/january	read	the text you forgot to read	until daylight
22 janvāris/january	read	2 words	until daylight
24 janvāris/january	translate	2 words	until daylight
20 janvāris/january	destroy	the text you forgot to read	until you fall asleep
14 janvāris/january	write	the text you forgot to read	until you fall asleep
28 janvāris/january	write	the text you forgot to read	in 1 minute
26 janvāris/january	write	2 words	until daylight
18 janvāris/january	read	a poem	until daylight
1 janvāris/january	write	the text you forgot to read	until daylight
8 janvāris/january	write	the text you forgot to read	until daylight
15 janvāris/january	read	the text you forgot to read	until you fall asleep
12 janvāris/january	destroy	2 words	until daylight
9 janvāris/january	read	a poem	until you fall asleep
30 janvāris/january	read	the text you forgot to read	for two hours
17 janvāris/january	write	a poem	until daylight
31 janvāris/january	destroy	a poem	until you fall asleep
6 janvāris/january	translate	2 words	until daylight
27 janvāris/january	read	a poem	for two hours
13 janvāris/january	read	a poem	until daylight
2 janvāris/january	read	2 words	for two hours
11 janvāris/january	translate	the text you forgot to read	until daylight
4 janvāris/january	destroy	2 words	until daylight
10 janvāris/january	read	2 words	until daylight
3 janvāris/january	translate	a poem	for two hours
23 janvāris/january	destroy	2 words	until you fall asleep

Let us therefore see, O human soul, 2021
whether present time can be long at online
web application

The church-bells ring, an echoing reminder of the presence of God. It's the alarm, announcement of the daily yoga class at 9:30; 12:00 – drive to the mall; business meeting at 15:00 – discussion of the marketing plan for the new line of shampoos.

Throughout the automation of our daily whereabouts, as it is the case for electronic calendars and events on facebook, boredom along with spontaneity (the sort of 'spontaneity' that peaks outside the commercial realm) have been excluded from late-capitalist societies. This also goes for the possibility of novelty – in a world where a constant flow of notifications is a norm it is impossible to do intellectual work or daydream. Mark Fisher in his 2012 essay "Time wars" even goes as far as to say that "Only prisoners have time to read, and if you want to engage in a twenty-year long research project funded by the state, you will have to kill someone**". The work invites viewers to schedule boredom, spontaneity and absurdities in their daily lives via mobile virtual calendars.

*St. Augustine "Confessions" **M. Fisher "Time wars"



find more work here:
<https://andrejs.poikans.com>

2024