LAND, a sure footing, a Terra Firma, our groundedness. But my story is somewhat different, nomadic LAND, a sure footing, a Terra Firma, our groundedness. But my story is somewhat different, nomadic

An Atlas of small voyages.

Somewhere deep in the primitive reptilian part of our brain stem we hold mnemonic traces of our original Mesozoic environment. Revisit the vast swamps and seas, the Congo forest soup, the dense and humid environment surrounding the warm, moist, tropical rainforests of the Mesozoic.

Toll installed as part of the Innenzeit project during Documenta10, Kassel.

Photo Credit ~ The Artist.

And God said: Let the waters under the heaven be gathered together into one place and let the dry land appear: and it was so.

And God called the dry land Earth, and the gathering together of the waters he called Sea: and God saw that it was good.
Our blood has the same salinity as the Ocean - a reminder of the origin of all life on the planet, and a warning that we share our well-being with our vast and wild marine mother.

As terrestrial dwellers, it is easy to overlook the fact that we inhabit an essentially two-dimensional space which has surface area but scant depth. By contrast the marine world is three-dimensional, its depths accounting for 95% of the biosphere and its surface accounting for only 7% of the planet’s area. The ocean forms the principal interface of the Earth with the outer space which has surface area but scant depth.

The marine world is three-dimensional, carrying with it a mixture of chemical nutrients that form the Finnish archipelago and into the Baltic, its waters less saline than our cold North Sea. The saying, “the ocean is a pump that drives the climate and regulates the atmosphere” suggests that we pay attention to these complex issues that ultimately affect all life on the planet.

The project system transforms data to music by first collecting and downloading sound recordings which evoke the maritime traditions of the Baltic. Each side of Turku’s Theatre Bridge, equipped with speakers which broadcast a soundscape. The first of these plays material from a large archive of sound recordings which evoke the maritime traditions and the marine environment of the Baltic; the second transforms this material, allowing us to listen to water quality data that is constantly collected by two trans-Baltic ships and downloaded to the work.

The project system takes variables from this data, such as position, depth, temperature, salinity, turbidity and pH, using them as musical parameters to transform the source audio (which is playing simultaneously from the first vessel) producing an ethereal soundscape as a metaphor for, or analogue of the chemical composition of the sea.

The project consists of two vessels, moored on each side of Turku’s Theatre Bridge, equipped with speakers which broadcast a soundscape. The first of these plays material from a large archive of sound recordings which evoke the maritime traditions and the marine environment of the Baltic; the second transforms this material, allowing us to listen to water quality data that is constantly collected by two trans-Baltic ships and downloaded to the work.

The project system transforms data to music by first collecting and downloading sound recordings which evoke the maritime traditions of the Baltic. Each side of Turku’s Theatre Bridge, equipped with speakers which broadcast a soundscape. The first of these plays material from a large archive of sound recordings which evoke the maritime traditions and the marine environment of the Baltic; the second transforms this material, allowing us to listen to water quality data that is constantly collected by two trans-Baltic ships and downloaded to the work.

The project system takes variables from this data, such as position, depth, temperature, salinity, turbidity and pH, using them as musical parameters to transform the source audio (which is playing simultaneously from the first vessel) producing an ethereal soundscape as a metaphor for, or analogue of the chemical composition of the sea.
Be not aberrant; this isle is full of noises. Sounds and sweet airs that give delight and hurt not. Sometimes a thousand twinkling instruments Will burst upon mine ears; and sometimes voices That, if I then had waked after long sleep, Will make me sleep again; and then, in dream, The clouds-m多种形式會 open and show rich ready to drop upon me: that, when I waked, I cried to dream again.

Cymbeline: Act IV, Scene 5 by William Shakespeare.

The cruiser drifts idly on the oily swells close to some small islands six nautical miles off the Singapore coast, engines off and all electronics cut. She is, as the submariners would say Running Silent, Running Deep.1 A single blue cable snakes down into the opaque waters twenty metres below the hull, its hydrosensor recording the roar of biological static erupting from the clams of millions of Snapping Shrimp. Buried within this powerful fingerprint the occasional groans and coughs of reef fish are set against the low frequency pulsing rumble of freighter props that form an ever-present sonic horizon.

Weeks of these recording trips to islands, to fossil fish forms and the wetlands on the North coast gradually define an acoustic image of the island’s complex marine environment. Plotted into an interactive sonic cartography using Audiolab systems2 the recordings form an acoustic halo around the Singapore shoreline. Satisfying as this might be, the island itself remains to be visual and so the maritime recordings are gradually complemented by day-upon-day of recording work in this city-state. Markets, temples, mosques, shopping malls and trams all define a sonic city, the city-state’s version of the metropolis. The sonic cartography of Singapore finally takes form, installed in the National Museum, its interactive control surface navigated to form powerful immersive 3D sound masses that recreate the intimacies of the Straits as well as the hubbub of Little India.

Ye Ping, my assistant leads me by the arm into a small lakeside pagoda, she is clutching a Wedge-wood Willow Pattern plate (made in China) and I a camera and audio recorder. Ye Ping addresses the seated couple who eye me with obvious suspicion and proffers the decorative plate, asking them to identify its provenance and the narrative. They fail to make the connection between the design and Culture, with its complexity and historical depth which predated and overshadowed that of Europe’s. Twelve ceramic wares in particular formed the basis for huge trade, carrying with it a range of iconography which shuffled across the cultural divide, to eventually hybridise in both the Occident and the Orient. The Blue Willow, or Willow Pattern ceramic design is a perfect example of this process and forms the basis for Weeping Willow. Blue Willow was designed by Minton, an Englishman, and was initially produced by the Spode pottery in Staffordshire. The design is based upon the long-standing tradition of Ming porcelain blue-and-white, with specific imagery drawn from the lakes and gardens in Hanghizheng, notably the West Lake which has a deep-rooted and popular place in Chinese cultural history and is well-documented in the strains of Marco Polo’s. The European image purports a narrative, intended to be based upon a traditional Chinese tale of unrequited love: however, it is evident in the vent of Rome and Juliet it becomes a European fiction, which only loosely follows a much more interest Chinese mythic tale relating a love story between white and blue snare deer.

The nuances of orientation aside, to judge from the ubiquity of the design, Blue Willow is possibly the most widespread example of Chinoiserie, with production quickly being taken up in China and Japan as exports to Europe re-appearing, or perhaps amplifying the original orientalist trend. Even today Wedgwood’s Blue Willow plates are manufactured in China by workers to whom the pattern is apparently without meaning.

Weeping Willow explores the vestiges of cultural memory invested in the design by asking locals in the Hangzhou area to identify and describe the stories embedded in the Blue Willow plate. These narratives are combined with narrations of the original love stories, both traditional and European and in turn mixed with early European accounts of China (for example Marco Polo’s descriptions of exotic life in Hangzhou, which he identifies as Kinsay).

The work is presented as an interactive audio sculpture in the form of a dinner table, set with twelve Willow Pattern plates. Each plate treasured to show only a fragment of the original pattern, in such a manner that the entire set combines to form the complete image. In turn each plate is mounted on an audio actuator rendering it in effect as a speaker allowing the diner setting to manifest a multichannel, fragmentary audio narrative.

The position of the city is such that it has on one side a lake of fresh and equably clear water, and on the other a very large river. The waters of the latter fill a number of lakes or pools which run through the different quarters of the city, carry away all impurities, and then empty the Lake; whence they issue again and flow to the Ocean, thus producing a most exquisite atmosphere.

The life of Little India.

The intimacies of the Straits as well as the hubbub
On the water it’s different, solo, quiet. Surface alongside the boat, re-breathing for a couple of minutes, one big exhalation and then slipp- ing down slowly. Heartbeat restrained to eighty beats a minute, down and down to a thermal vent two thousand metres below the surface, a four thousand kilogramme, six metre body gliding into a frigid, rocky darkness, bespeckled with the phosphorescent of lantern fish and bioluminescent medusa.

Under the IceCap is an Art + Science collaboration between myself and Marine Scientist Dr. Mary-Ann Lea at the Institute for Marine and Antarctic Studies of the University of Tasmania, which visu- alises and somatises complex bio-logging telemetry data collected by Elephant Seals on their deep dives under the Antarctic ice shelves and long Southern Ocean transits. The project explores novel ways to make these data sets palatable, by manifesting them as a series of interactive sonic cartographies and experimental music concerts. Each concert in the series is designed to test the hypothesis that musical training is particularly well adapted to negotiate complex streams of data unfolding in real-time. The work experiments with ways for musicians to respond to data gener- ated 3D mosaics, visual scores and direct data visualisations.

We are listening for the potential resonances and conversations that bridge the data and the sounds in- spire with the aim to extend the conceptual and intuitive grasp of otherwise extremely abstract data. Through a process of iteration we hope to locate a sweetspot that connects traditional scientific approaches with a creative sensibility, searching for a form that combines cultural curiosity with scientific utility, thus opening an enormous range of human inquiry into the natural world to a wider public.

Southern Elephant Seals showing bio-logging device.

Photo Credit ~ Ben Arthur IMAS

8. Illusination – Deluge

All along the South wind blew steadily and the water over-reverberated the people like an atom. No sound could be heard. They could not recognize each other in the storm. The gods were frightened by the flood, and remitted up to the Ana heaven. They crow- ed like dogs lying by the outer wall. Homer shrieked like a woman in childbirth.

The Monstros of the Gods walked that the old days had turned to clay because the gods and things in the As- sembly of the Gods, ordering a catastrophe to destroy the people who fill the sea like fish. The other gods were weeping with their eyes filled with salt water. Their rips surging, patched with tears.

The flood and wind lasted six days and seven nights, flattening the land. On the seventh day, the storm was pounding like a woman in labour. The sun covered the winnow and fixed stopped. All sky long there was quiet. All humans had turned to clay. The torrent was as flat as a roof top. Unap- proach opened a window and Jek fir ash on his face. He had to invent and invent weeping, now streaming down his face. He looked for coastlines at the horizon and saw a region of land. The boat lodged firmly on Mount Nemrut which held the boat for several days, allowing no weeping.

On the seventh day the released a howl which flew away, but came back to him. He released a swallow, but it also came back to him. He released a crow which was able to eat and scratch, and did not circle fast to the land. He then sent his brother out in various directions.

(Koyuncu) Tablet known [5].

AudioNomad is an art and science research programme co-founded by Dr. Odysseus and his research team at the University of Sydney. The project explores the hypothesis that musical training is particularly well adapted to negotiate complex streams of data unfolding in real-time. The work experiments with ways for musicians to respond to data generated 3D mosaics, visual scores and direct data visualisations, searching for a form that combines cultural curiosity with scientific utility, thus opening an enormous range of human inquiry into the natural world to a wider public.

Southern Elephant Seals showing bio-logging device.

Photo Credit ~ Ben Arthur IMAS

AudioNomad is an art and science research programme co-founded by Dr. Odysseus and his research team at the University of Sydney. The project explores the hypothesis that musical training is particularly well adapted to negotiate complex streams of data unfolding in real-time. The work experiments with ways for musicians to respond to data generated 3D mosaics, visual scores and direct data visualisations, searching for a form that combines cultural curiosity with scientific utility, thus opening an enormous range of human inquiry into the natural world to a wider public.

Odysseus scanned his crew as they pulled against the cars of their galleys. Forewarned by tales of sa- wood’s voyage in the Argos, Odysseus mediated with the gods, and then washed himself to the wool’s need to resist the Siren’s fatal song. The men roved in silence, their weam plugs reproducing the babble of their pebbles, prefigur- ing the spirals of Edison’s photomising inscribed into their wax cylinders. In the silence each man replaying his rhythms of his pulse to evade the deadly intoxication of song. Danger past, Odysseus scowls at his men who had steadfastly refused to release him to follow the Siren’s hypnotic call.

Fifteen cubits swayed, did the waters yawl, and the mountains were overawed.

And old fish stilt, that thrashed upon the earth, north of Ithaca, and south, and from Anatalia, and every creeping thing that creepeth upon the earth, and every man.

All in whose nostrils was the breath of life, all that was in the dry land, shat.

And every living substance was destroyed, which was upon the face of the ground: both man and cattle, and the creeping things, and the birds of the heavens that were in the firmament of heaven.

These ancient narratives of the Deluge repre- sent the earliest human collective memory of the catastrophic flooding of the Black Sea region which occurred some seven thousand years ago. It is thought that rising sea levels, fed by the melt waters of the last ice age, scientifi- cally known as Mfighter Pulse 2, inundated the coastal plain down to a lesser or greater extent, from the Black Sea basin to the Sea of Azov. The rising sea level inundated the area that is now the Black Sea. The deluge generated massive floods that inundated the an- cient agricultural societies and caused the collapse of human collective memory.

The aim of Deluge is to seek out traces of these deep memories in the effort to respond to an environmental disaster, locating them in film, video, song, images and objects and to link these mnemonic objects with contemporary awareness and debate concerning our current environmen- tal conditions, climate change and increased sea levels.

The metaphor of the Deluge will bridge the various ethnic, faith and generational sections in selected communities along the shores of the Black Sea and beyond, assaying the environmental consequences of our current environmental conditions, climate change and increased sea levels.

The metaphor of the Deluge will bridge the various ethnic, faith and generational sections in selected communities along the shores of the Black Sea and beyond, assaying the environmental consequences of our current environmental conditions, climate change and increased sea levels.

The metaphor of the Deluge will bridge the various ethnic, faith and generational sections in selected communities along the shores of the Black Sea and beyond, assaying the environmental consequences of our current environmental conditions, climate change and increased sea levels.

The metaphor of the Deluge will bridge the various ethnic, faith and generational sections in selected communities along the shores of the Black Sea and beyond, assaying the environmental consequences of our current environmental conditions, climate change and increased sea levels.