

apart its physical properties to reveal its relationship with human perception. Using computer and digital technologies to the utmost limit, his works suggest a unique orientation for our future.

spectra II is a narrow, ceiling-covered corridor, for one visitor at a time. Inside, a red laser light marks out the end of the otherwise darkened space with speakers and strobe lights mounted along its length. Visitors will barely recognise the dimensions of the space, which is almost invisible due to its intense darkness/brightness and inaudible due to its ultra-frequencies. However, as they pass through the corridor, subtle oscillation patterns occur around their ears, caused by the audience's own movements interfering with the sounds. The piece relies on the intersection of sound and architecture as high frequency sine waves are subjected to pure tone and sound only to be distorted by the qualities of the architectural setting and the presence and movement of the public.

Since 1995, Ryoji Ikeda has created sound works through concerts, installations, and recordings, presenting sublime imagery and manipulating acoustics to explore how sound can inform our experience of architectural space. He has been hailed by critics as one of the most radical and innovative contemporary composers. In 2001, Ikeda was awarded the Ars Electronica Golden Nica prize in the digital music category and he was short listed for a World Technology Award in 2003.

Interested in finding out more?

This Secret Location Symposium
Friday 3 February 1500 – 1900
Chemistry Lecture Theatre 1, Bristol
University, Tickets: £6/£4 (concs)

The artists contributing to **This Secret Location** employ a range of strategies to disrupt our

sensory and conceptual relationships with our surroundings and each other. The question 'where do we stop and our surroundings begin?' underpins the works presented in **This Secret Location**. This symposium brings together artists, curators and theorists to explore this and other key questions about contemporary presence, identity and hybridity.

As part of Inbetween Time, **This Secret Location** is accompanied by a series of unique live performances exploring hybridity and encounter. For more information pick up an Inbetween Time Festival brochure or visit www.arnolfini.org.uk/ibt

Credits

Lynette Wallworth's *Still:Waiting2* is produced by forma [www.forma.org.uk], commissioned by Arnolfini/IBT. *Still:Waiting2* is supported by Arts Council England, the City of Melbourne Arts House program and undergrowth Australian Arts UK 2006. Production credits: Kamal Ackarie - Technical Director; Roberto Salvatore - Sound Design; Mark Fell - Systems Design; Greg Ferris - Editor.

Alex Bradley's (a certain) *SILENCE* created in association with Lee McCormack for Arnolfini's We Live Here Associate Artists programme and funded by Arts Council England.

Cardiomorphologies

George Poonkhin Khut: concept and sound design.
Lizzie Muller: curatorial research & development, interaction design.
Greg Turner: software development, data analysis & visualisation.
Presented as part of undergrowth Australian Arts UK 2006.

Whiteplane_2 Is a collaboration by Alex Bradley and Charles Poulet. An Arnolfini/IBT commission. Commissioned and produced by Helen Cole/Alex Bradley in association with amino, Baltic and Contemporary Music Network. Ambisonic development/software: Arup Acoustics soundLAB (NYC). Supported by HSL productions., SSE.

Ryoji Ikeda's *Spectra II* is produced by forma [www.forma.org.uk]

This sheet is intended as an introduction to the exhibition. Please speak to a steward or browse the Resource Area in the Reading Room on the second floor for further information.

Introduction to the exhibition

This Secret Location 1 - 12 February 2006

part of Inbetween Time Festival of Live Art and Intrigue

This Secret Location is an exhibition of extraordinary art works by national and international artists who occupy the gap between live and digital practice. Located in Bristol's L-Shed and Arnolfini, **This Secret Location** combines digital installations and live performances.

In this technological era, the way we communicate and perceive the world has changed forever. So how do artists deal with this unsettling time of transition? **This Secret Location** navigates the fluid borders between the real and the virtual and begins to uncover ambiguous hybrids of the two.

Although all the works in **This Secret Location** employ innovative applications for technology, they are really much more about real physical environments and live human interactions. The artists have created works that are containers for our experience - it is us, the audience, that breathes life into their dormant heart. So as these artists contemplate our future possibilities they seem to affirm how much more urgent is the need for our flesh-on-flesh meetings. At the heart of each of these works is an aching need for contact with us, for warm connection with blood, skin and bone.

Lynette Wallworth
Still:Waiting2
your presence changes everything
Ground Floor, Gallery 1
Lynette Wallworth's practice spans video

installation, photography and short film. Her installations rely on subtle interactions with the audience, the interplay between participant, moving image, sound and space serving as a metaphor for our connectedness within a wider world. Wallworth describes her intention as "bringing together technological advances and ancient understandings, new media and old practices, electronics and the electricity of human touch."

Still:Waiting2 is an immersive installation environment that is both unsettled and revealed by our very presence. Filmed on high-definition video in an eerie twilight, **Still:Waiting2** directs visitors through a series of sensor regions whilst a surround sound-scape amplifies the dramatic movement of large flocks of birds. **Still:Waiting2** suggests that on first viewing much can be overlooked by the "newcomer". It reflects on the reality that over eons all organisms that remain in direct contact with each other develop mutually beneficial systems of adaptation and interdependence, but that these specialisations may not at first have an apparent meaning to one who is new to the system. The work reflects on human immersion in a complex world and questions whether there may be ways of meeting across cultural distance that do not cause rupture. This is the first European presentation of Lynette Wallworth's work.

Wallworth recently received a New Media Arts Fellowship with the Australia Council for the

Arts, enabling her to research and develop a new series of installations through residencies in Iran, Italy and the Lode Star Observatory in New Mexico. In February 2006, Wallworth will begin a three month long Arts Council England Fellowship at the National Glass Centre in Sunderland, UK.

Alex Bradley
(a certain) SILENCE - version 001
(prototype)

Foyer, Ground Floor

(a certain) SILENCE is a research project and work in progress developed by Alex Bradley for Arnolfini's We Live Here Associate Artists Programme.

Alex Bradley is a Bristol based interdisciplinary artist who uses sound, technology and performance to create works of subtle beauty and disorientation. Often collaborating across arts and industry contexts, Bradley's work seeks an intimate, often live exchange with the audience.

(a certain) SILENCE begins with a question: Are we ever really silent?

Collaborating with product designer, Lee McCormack, Alex Bradley responds to the unique environment of a pod-like space, The Ocula. In this pod, one participant at a time is returned to darkness and 'silence'.

'(a certain) SILENCE is my first piece for The Ocula, and my first step into new ways of making you, the audience, engage with me. So I am giving you my 'internal soundtrack'. Not just the blood and skin and bone but the grey matter too. This work is about not 'tuning in'. Switch off the normal filters that your ears and brain use. Do the opposite- let it all in. Then, I suppose, we can begin.'

In this 'silence' our ears tune to an internal soundtrack, the sound of our own survival. The pulse is seen briefly, surfacing just near the elbow, the heart is perceived by an indefinable synthesis of sound and touch. The body with its millions of receptors and sensors will, even in its most relaxed state, alert the brain to the exterior in a constant reminder

of our own fragility. In this era of post-human experiments, abstract delivery systems such as hi-fi, television and public address, (a certain) SILENCE takes a specially designed and constructed space to take you back to your own body, your own sound.

George Poonkhin Khut
Cardiomorphologies
Gallery 2, First Floor

George Poonkhin Khut works in immersive and interactive installation environments.

He is presently completing a Doctorate of Creative Arts at the University of Western Sydney, Australia, researching the incorporation of biofeedback training technologies into interactive music and sound environments.

Cardiomorphologies is an interactive installation that enables participants to explore aspects of their own psychophysiology with the aid of a custom designed biofeedback artwork. Audiences interact with Cardiomorphologies on an individual basis for periods of up to thirty minutes at a time. Breath and heart rate data collected by non-intrusive sensors are used to control a large video projection consisting of a series of halo-like concentric circles that pulsate and blush in time with their own breathing and heart rate patterns. Participants hear their breathing and heartbeats transformed into a gentle sound scape of wavelike noises and subsonic impulses.

"To take part in these installations is to enter into a matrix of dialogues; between you and the computer, between you and the artist, and ultimately and most potently, between you and yourself. Despite the complexity of this matrix the experience is one of absorbing clarity. Khut uses a simple, highly refined audiovisual style which serves to focus attention on the subtleties of the physiological changes driving the artwork. The result is an augmentation of the body in which the breath and heart are simultaneously seen, heard and felt. Lizzie Muller, excerpt from forthcoming catalogue

essay 'Strange Attractors' Shanghai Museum of Modern Art, 2006.

When we speak of 'the body' we tend to refer to it from a third-person perspective. We observe someone's body as a 'he', 'she' or 'it', and describe them in terms of their shape and outward behaviours. But when we view our selves from the inside, from a first-person perspective, we become aware of the body as a lived and consciously directed process that includes feelings, memories and intentions.

Alex Bradley/Charles Poulet
Whiteplane_2
Gallery 3, First Floor

'It is common for our sense of the visual to override the auditory but we are informed as much by what we hear as what we see. As an experiment, go somewhere you are familiar with and close your eyes. Now close your eyes and listen again. I mean really listen. Suddenly you should reawaken a sense that you only use subconsciously; you listen in 3d. You can hear sounds coming from all around you and precisely pinpoint where they are coming from and where they are going. Do it now if you haven't tried it. Now you are ready to experience Whiteplane_2.

Arup Acoustics have developed a unique environment called SoundLab to listen to how spaces are going to sound before they are built. It uses a sound reproduction technique called ambisonics. Twelve loudspeakers create a sphere of sound at the centre of which we can exactly reproduce the timing, direction and strength of sound reflections in any space. We created the tool not only to improve our design palette but to take design away from the visual enabling us to listen to spaces and to shape architecture and materials for better sound.

Alex Bradley, Charles Poulet and I hatched a plan to use the ambisonic system for Whiteplane_2. They bought the sounds to our studio in New York with a conceptual framework for the dynamics and movement. A suite of tools in MaxMSP created by Alban Bassuet allowed the artists to manipulate the

sounds in both time and space. The piece is unique in depth and colour as sounds emerge far beyond the architectural boundaries of the gallery, travelling on individual journeys, dancing and weaving with each other on the way. The sounds move through you and around you. The composition varies depending on where you stand, offering a multitude of experiences.

This is the first project in our collaboration to challenge the senses and move audio visual art work into an experiential domain for the audience. I hope you have as much fun with it as Alban, and I.'
Raj Patel, Arup Acoustics, New York, January 2006.

The practice of Alex Bradley and Charles Poulet spans live and recorded sound, installation and performance to create works that slip away from easy categorisation. Their works hint at art forms and audiences yet to be invented combining a yearning for the future alongside a certain hopeful anxiety. In this era of sensory overload, multi-tasking and attention deficit, their works focus on the intimate experience of the audience.

Whiteplane_2 has been described as 'theatre without actors, cinema without film'. With flickering vistas, floating panoramas and tactile surfaces it offers a gateway to the undiscovered and indefinable as the gallery walls become limpid and warm.

spectra II
Ryoji Ikeda
L- Shed, Industrial Museum, Prince Street, Bristol

L-shed is a five minute walk from Arnolfini. Turn left out of Arnolfini's entrance and turn left around the side of the building. Turn right to cross the swing bridge and the river. The entrance to L-shed is on your right hand side.

Japan's leading electronic composer/artist, Ryoji Ikeda, focuses on the minutiae of ultrasonics, frequencies and the essential characteristics of sound itself. Music, time and space are shaped by mathematical methods as Ikeda explores sound as sensation, pulling