

Course: Master Performing Public Space 2022 - Fontys

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Date: 02/11/2022

Subject: Project assignment 2

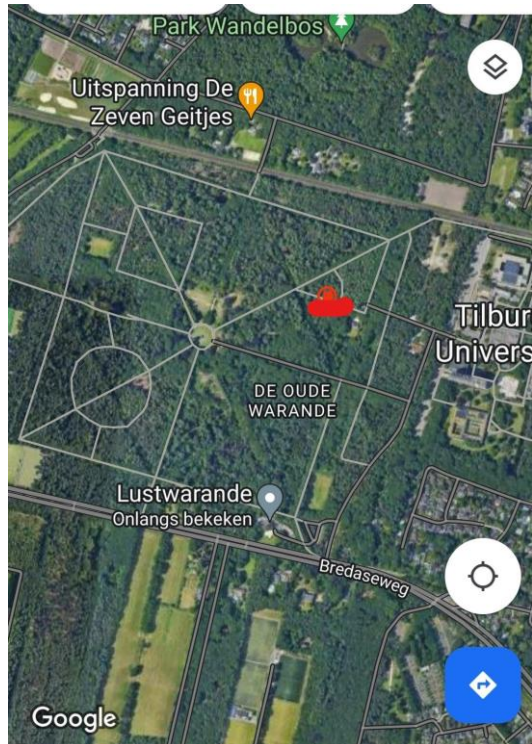
1.a. With this experiment I am looking for physical and acoustic conditions of the space in the Park Oude Warande from several perspectives. This is a starting step to the exploratory part of the elements available. Since my project has to do with the relation between human and nature, it can be linked to the article *Reconnecting with nature* the artist Dabra Solomon refers to a study (University of Exeter) that shows the more people are exposed to nature the more they value the natural world and think about greener choices.

b. My perspective on public space is related to post – anthropocentrism. I am looking for the perspective of equal value between species in the nature. How I can express this idea through an artistic language. How can I question the “human supremacy” through my research.

c. I didn't bring audience since I was focus more on the acoustic sensation from several locations. However, the difference between informed audience and casual people will be that the former should read first a sentence or a small poem about the relationship between human and nature and the latter will may be just listening and watching and unusual performance in the forest without a clear context which is also very enjoyable.

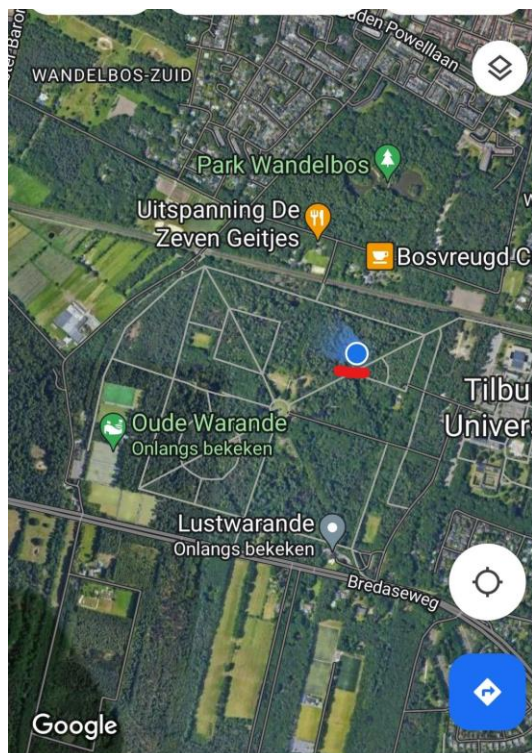
d. The question is what I can present versus the ideas on my mind. I expect to explore different possibilities and find new ones which I couldn't think before. How can someone relate a performance in the location surrounded by trees can be related with connection to nature? The part I cannot predict is how I will listen someone else playing an instrument in the park.

e. This experiment will happens in two sessions. Firstly, I will work together with another musician with a prepared score and in the second session I will meet with one dancer. In both sessions we will go on 2 squares which the park is divided. I choose those two squares because they contain mostly trees, plants and animals and not buildings, like a house and a monument which I do not want to focus on. I will look for acoustic and visual possibilities and sensations also for the possibility of moving around while performing. For doing it, I will use a video camera and a microphone. It will take approximately one hour with each person.



2st location with Roi Xesteira.

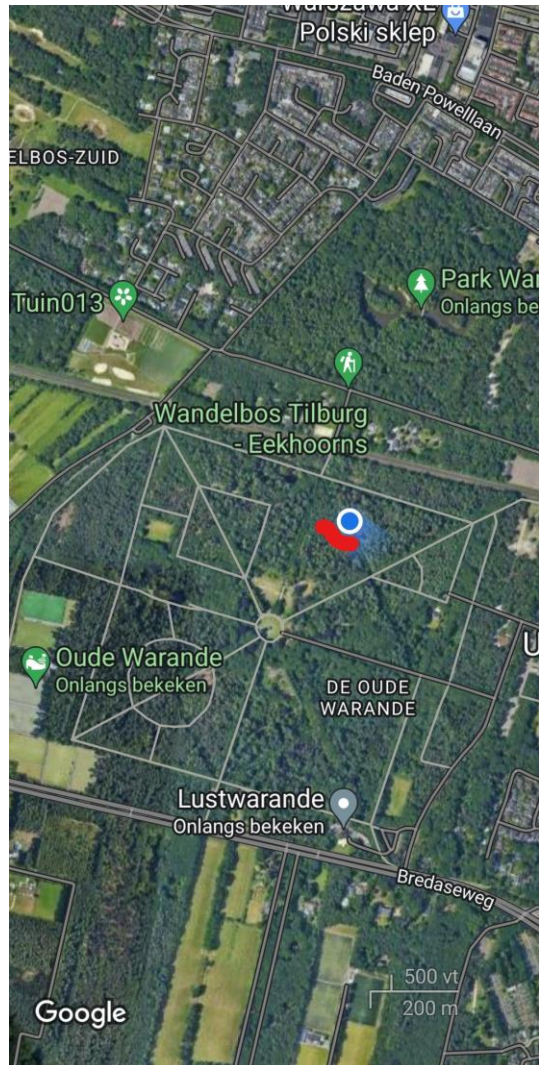
Here, we do some music improvisation based on the score I prepared. The aim is exploring the acoustic of the location having 2 musicians, Roi and me.



1st location with Olga Balińska

Session with Olga Balińska

With a dancer, we will explore several locations as well inside the forest. With her the focus will be more in the possibilities of movement in this location. We improvise the music and dance to be free experiencing the location.



2nd location with Olga Balińska

Here, we also focus on movement possibilities. We improvise looking for communicate with each other through intuition.

F. Agenda

1. Contact the musician and the dancer and make appointments. Check weather forecast.
2. Take the camera and tripod from the library, prepare my microphone.

3. Prepare some instructions for the musician and for the dancer.

G. I will collect the data from this experiment filming and recording audios, also the specific location on the map. I will write down the experience for the participants in relation to the task I ask them. As well I will write my own reflection notes.

2. Execute

In the execution almost everything went as planned. I did not invite audience on purpose because the essence of this experiment, however I found two curious people in the location which I decided to ask them an opinion about the topic and a small performance that we did in the 2nd location with Olga, and this was an interesting point of view as well.

3. Documentation

Experiment No.1 inside the chosen place – Park Oude Warande 06/10/2022

Session with Roi Xesteira Serrano, musician, instrument - euphonium

1st location:

In the first take I explored listening from several distances. Approximately 50 meters was the limit to still listening to him clearly. After this distance the sound lost clarity and volume. In the video, from second 16 until 40, the audio was recorded from around 50 meters of distance from Roi, where I felt as the limit of listening his sound clearly and present.

In the second take (same location) Roi played some effects in his instrument. Growls, Glissando, Growls singing a melody, Growl and singing a glissando. Slaps. This audio can be very helpful as raw material for writing a composition on location for euphonium.

2nd location:

In the 3rd take we did improvisation together, with saxophone and euphonium. When I am about 30 meters from the other musician, I must play very soft to be able to hear him, but if I played short notes and high register I was able to listen his rhythm and notes. When we played between a considerable different register is easier to listen each other from a long distance. Also, if we played making a different rhythm as off-beat or syncopations.

Session with Roi Xesteira – musician

In the first location, he felt the sound wider but without resonance, may be also because there were less trees together in a small space. He could feel the sound going very far, but dry sound, without resonance.

In the 2nd location he had the same feeling of wide sound but with little resonance. He could listen very clear my sound as well when we were playing at 30 meters of distance.

Links to the videos:

Take 1 <https://youtu.be/MaT7LGn7Hk8>

Take 2 https://youtu.be/RKO_HXbV1Jw

Take 3 <https://youtu.be/aCZyYTOVvOM>

Session with Olga Balińska - dancer

In the first location I observe what sound material works better to evoke certain atmospheres. The effects that you can listen from the video starting on 9''(seconds) it is called multiphonic which build a chord of sounds, sometimes mixed with bisbigliando (fast variations inside the chord). Then from 2'09 there is a melodic pattern I have been developing from my own exploration of new possibilities with the saxophone, also a combination between multiphonics and bisbigliandos. The most fluent connections I found between the dancer and the music are mostly when those effects are sounding. Additionally, the sound of stepping on the small branches gives an interesting extra effect, and the responses of birds, specific from this place.

In the second location for me it was quite similar the experience. However, I could listen more birds singing around. This is something that called my attention, until what point I am an intruder in their environment, or a welcomed guest. Does my sounds stimulate them in a good way or bother them. I felt that they are communicating with me, and other beings.

Olga's experience:

1st location:

"It was a bit hard (or challenging) to dance on the surface with a lot of branches laying on the ground: I can't do that much with the legs as I can on a smooth ground (whether it's a floor, grass or concrete for example) I had to be careful when moving around to not trip over the branches or slide on them. Testing the possibilities of staying in one spot (my legs don't move from the ground) I would pick a spot, and, in that place, I would move my upper body, go down and up or diagonal. I liked the sound of the branches bending/breaking underneath me"

2nd location:

"It gave me much more possibilities to explore than the first one. I could use my legs a lot more. I especially liked sliding/brushing them on the ground to create sound. I could use the trees as a support (to lean on them for example) which I couldn't do in the first location because the trees were surrounded by branches, and they also had branches very low so I couldn't use their trunk".

Comments from two external people about performance in the 2nd location with Olga:

In general, they agree that the music and dance in the beginning was not totally connected, but more to the end they felt the performance as one concrete intention. They could not relate nature in the music or dance, so they suggest having some text for helping the audience to understand the proposed topic. A woman suggested to use the moment where the sunrise happens, or the sundown, like including natural changes of the day to connect our performance with the topic more clearly.

Links to the videos:

Take 1 <https://youtu.be/-38IT80Iy5A>

Take 2 <https://youtu.be/pmxKz8jPJTg>

Reflexions after the experiment:

I could find the way to perform looking to call the attention of the present beings, but the real work can be to make an artistic de construction of what I am performing until I stop and the sounds of the place without me become the most important. I can do a prelude for the natural sound atmosphere of the park, and this can be the most important part of the performance, when I don't play. In this way I surrender to the space I am. Or find a beautiful balance of camouflage into the sounds of the park. This is also an insight I had from the bootcamp, when I play in a public space, I am calling the attention and then I feel, oh, I play so well! My sound is beautiful, I am amazing! And I think this is an admiration, emotion and feeling that I can re-focus from my ego to the nature.