

Portfolio

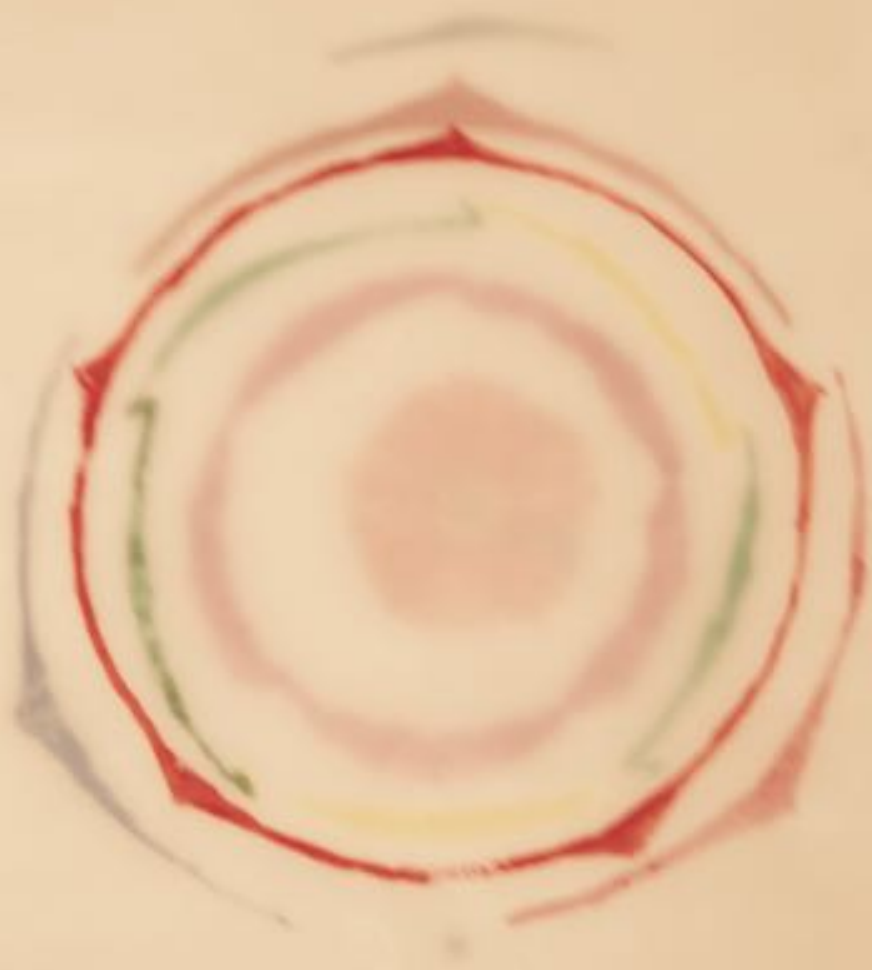
a.o.i. - lasting memories

Erika Matsunami and Valerio Sannicandro

(February, 2021)

Erika Matsunami
Skalitzer Str. 74a
10997 Berlin
Germany

Mobile: +49 160 99131935
Email: ematsunami645@gmail.com
www.art-identity.de



Graph 1a: Transforming of the Malva flower as a motif into a multi-layered open score



Graph 1b: Transforming of the Malva flower as a motif into a multi-layered open score

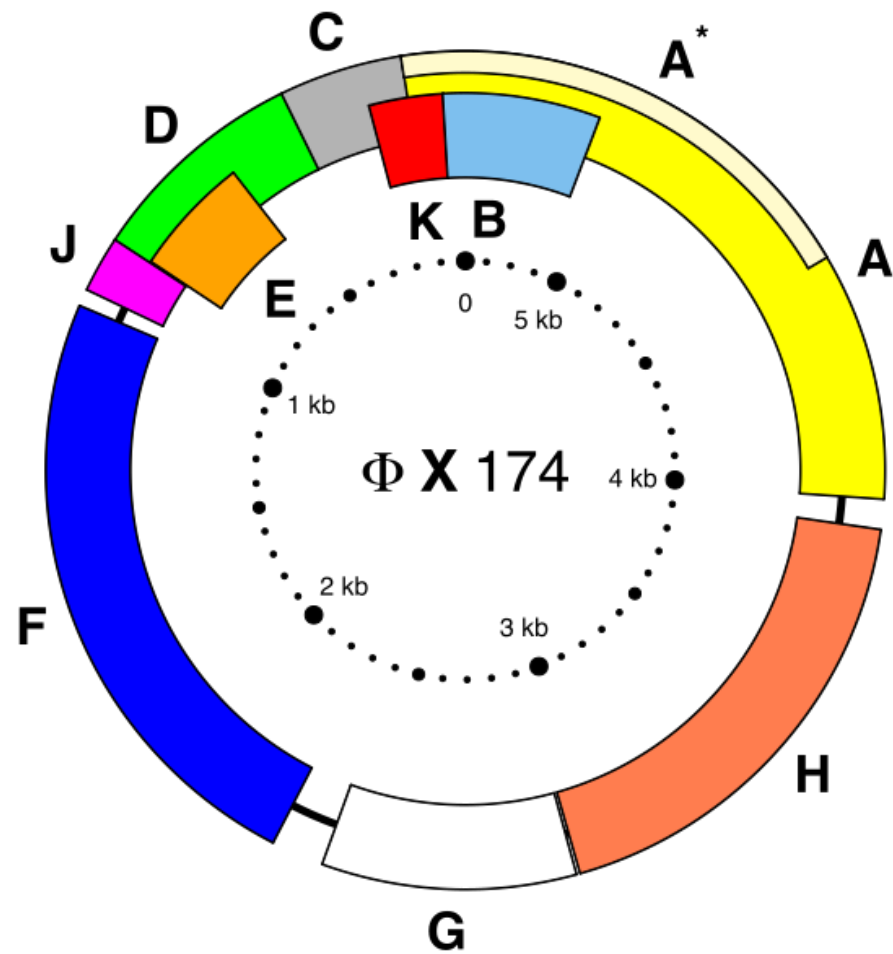


Image 1: The 5,386 bp genome of bacteriophage ϕ X174. Each coloured block represents a gene.

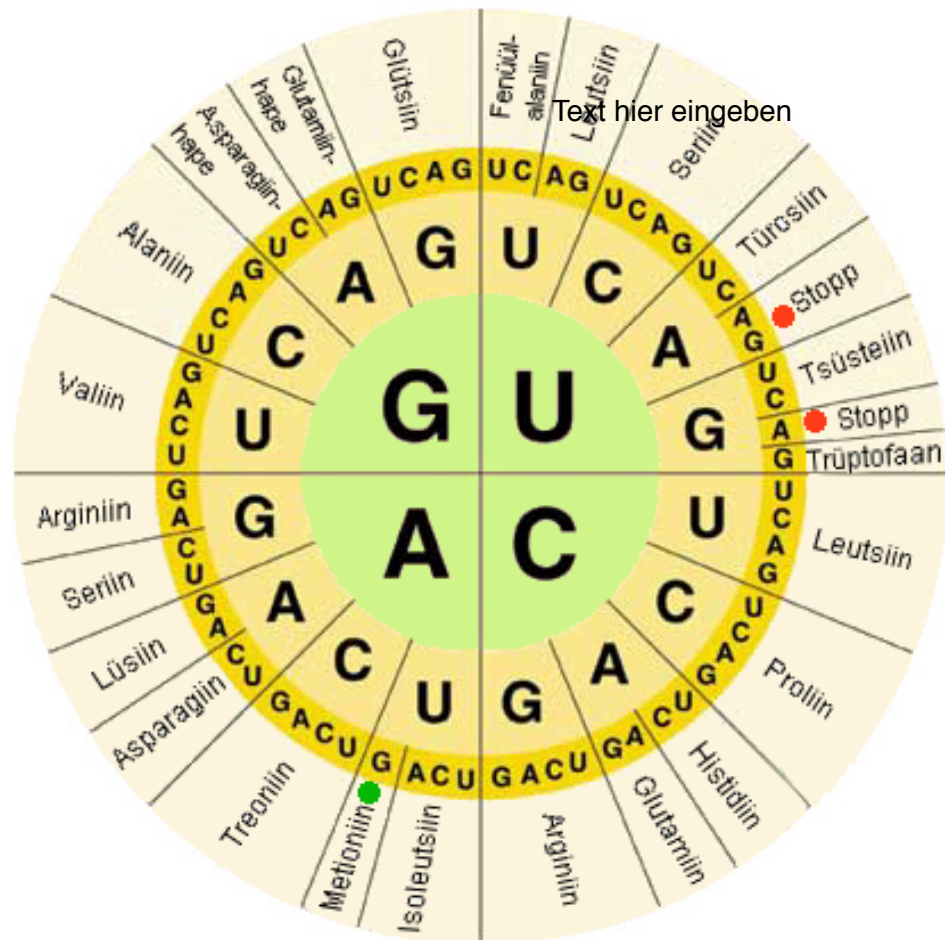
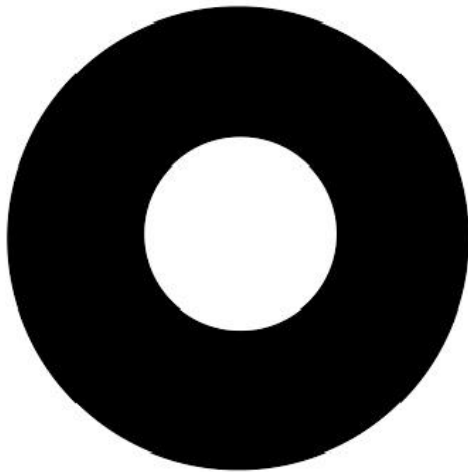


Image 2: A depiction of the genetic code, by which the information contained in nucleic acids are translated into amino acid sequences in proteins.

Abstraction



$$60 : 25 = 2,4 : 1$$

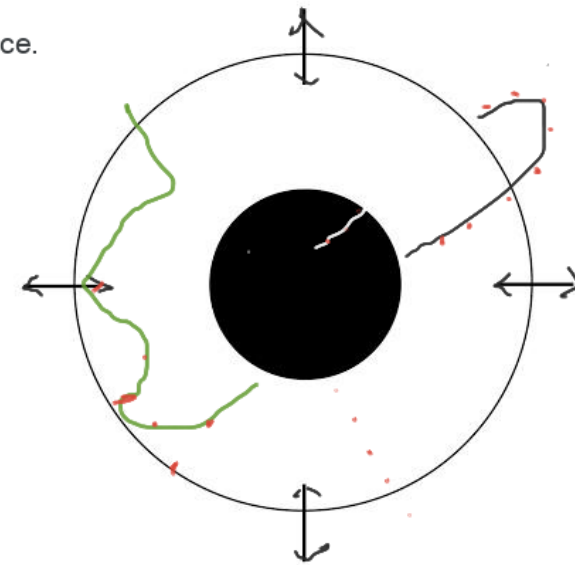
Empty space is an existing space.

$$60\text{mm} \times 2 \times 3,14 = 376,8\text{mm}$$

$$376,8 \times 1/4 = 94,2$$

$$25\text{mm} \times 2 \times 3,14 = 157\text{mm}$$

$$157 \times 1/4 = 39,25$$

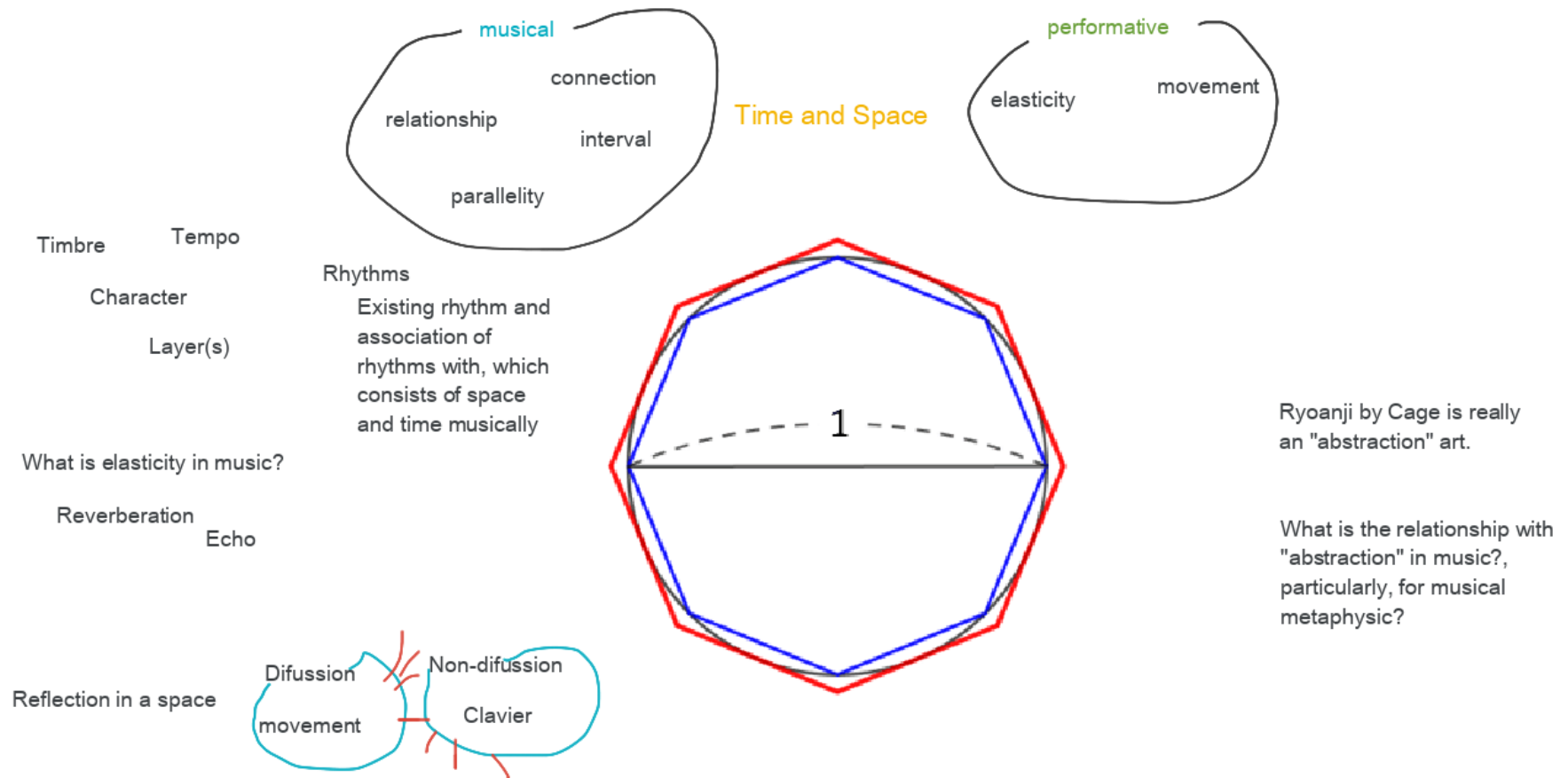


Tempo 2,4 (Slow) : 1

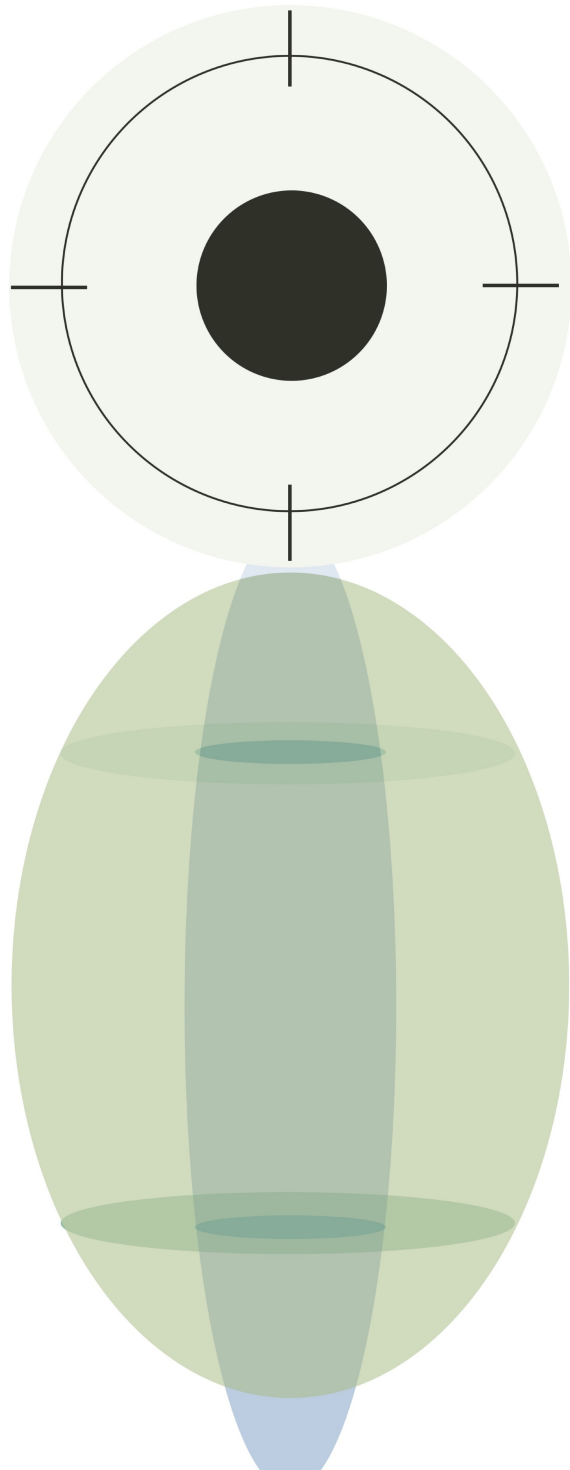
From twofoldness to
manifoldness seeing-in.

Graph 2a: Empty space is an existing space

What do I see from this object?



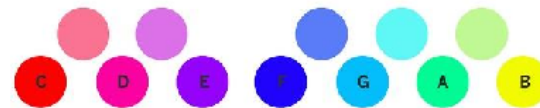
Graph 2b: What I see from this object?



Graph 2c: A starting point of 3D draft (The limitations of sound expression are the range of audible sound and their transmission of how we humans can feel them.)

Color scale_Basic:

Idea for encoding and decoding



B^b major / G minor

B^b C D E^b F G A B^b

B^b Jazz minor

B^b C D^b E^b F G A B^b

Koto scale

Drawings for a.o.i. - lasting
memories by Erika Matsunami,
©Erika Matsunami/private,
2020/2021, Berlin

Graph 3: Color scale_basic

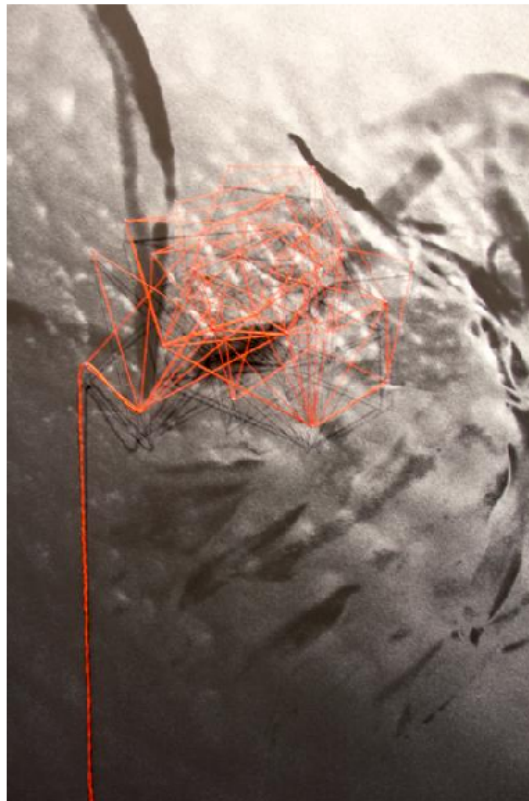
Startig point of Multi-Layered Open Score:

Topological space and time of
B.O.D.Y. and its memories

Advanced artistic research B.O.D.Y. -
tsuki o shitaf(u) 月を慕ふ

- A geometry, which is equipped with a metric
- A metric, distance between points
- A mesure: Intervals, and length
- A topology, a notion of open sets
- Algebraic structure

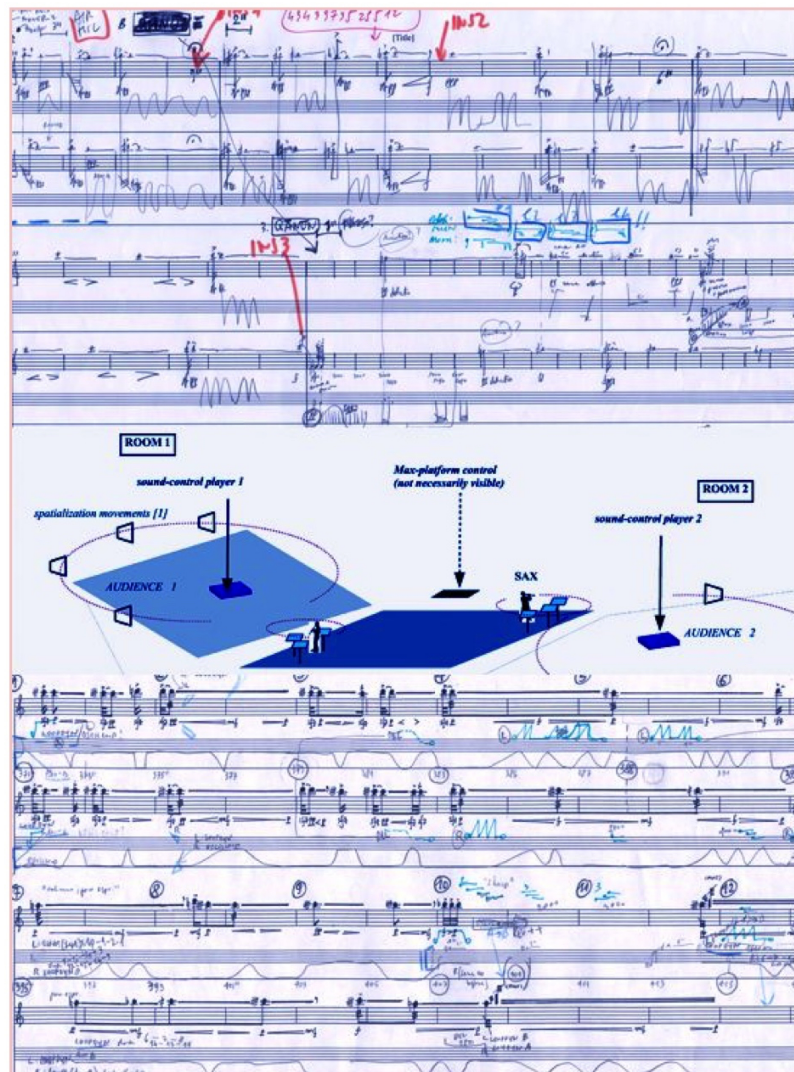
A Shepard tone and Escher



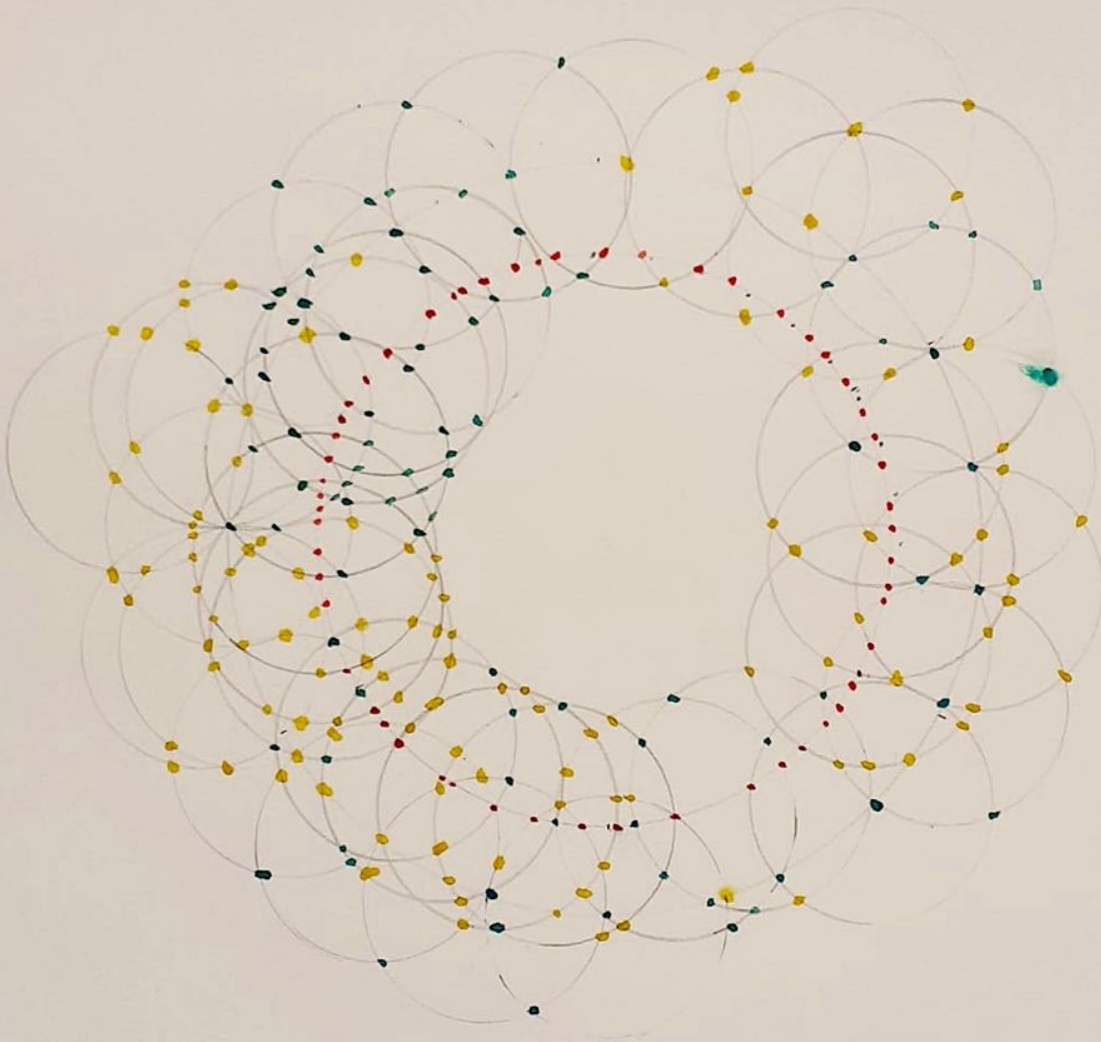
©Erika Matsunami/VG Bild-Kunst, Bonn, 2013

My drafts and models between
2012 and 2015 in this subject
of space, time and body is from
the aspects of the critical
theories towards the cybernetic
open system. My aspect is
from biology at the wonder(ful)
of the molecular level.

Graph 4a: The starting point of Multi-Layered
Open Score



Graph 5: Sketches from the score Ephemeris/
Ekleipsis with the Set-up (two adjacent rooms at
AdK Berlin) of 16 loudspeakers (Valerio
Sannicandro)



“Time is inside as well as outside of ourselves. Time is a perception. It is part of the outside world, but it is also a sensation immediately experienced in ourselves. We organize and crystalize the perception of time into the connotation of a continuous flowing time, which we measure by clocks, and we try to apply the same measures to the time experience in ourselves, to what we may call time sensation.... Time is an inherent part of the world of perception, outside and inside the body.” (Schilder, 1936)

Graph 4b: A starting point of multi-open score for a layer: A drawing of topological space and time to transform from biological to musical.

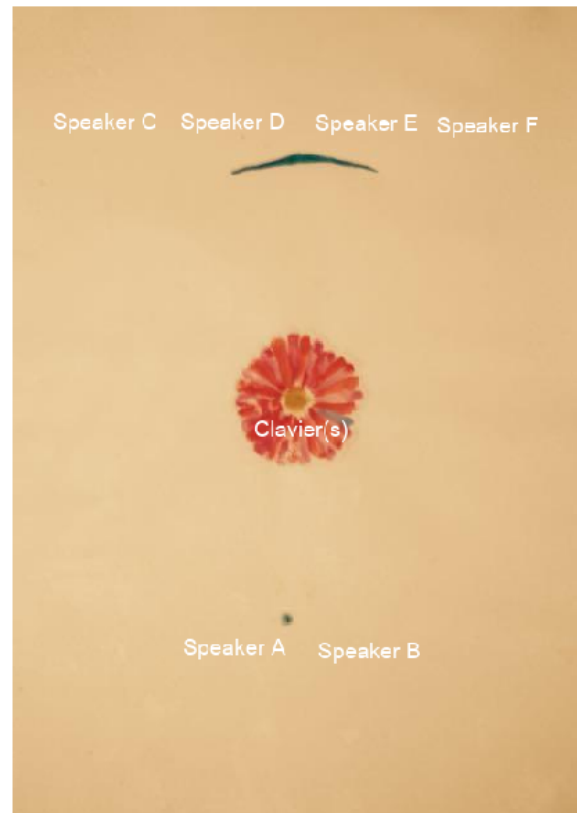
Diffusion/Non-Diffusion_Sound system

A starting point of a.o.i. - lasting memories

Draft 1:

Subject of spontaneous

for pianist(s) and live
electronics



4-ch mono-discrete



or

3-ch mono-discrete



3-ch mono-discrete

or

6-ch mono-discrete
random

2-ch mono-discrete

Drawings for a.o.i. - lasting
memories by Erika Matsunami,
©Erika Matsunami/private,
2020/2021, Berlin

Graph 6: Sketch a.o.i. -lasting memories for
diffusion/non-diffusion Sound system

Notice:

Graph 1a: Transforming of the Malva flower as a motif into a multi-layered open score

Graph 1b: Transforming of the Malva flower as a motif into a multi-layered open score

Graph 2a: Empty space is an existing space which refers to the reference. (Mac Cumhaill argues in her contribution Specular Space, that the “empty space” of the depicted object is not physical empty space but is rather a mental “empty space” of specular experience through superficial phenomenon, which is able to be explained today through cognitive neuroscience and cognitive psychology scientifically. My artistic position is the same as Cage’s artistic position in this context, that he was always as an artist, not from and not towards technology, even if his idea was in the context of art and science. Thereby, I artistically explore the ethics of science in our lives.)

Graph 2b: What do I see from this object?

Graph 2c: A starting point of 3D draft (The limitations of sound expression are the range of audible sound and their transmission of how we humans can feel them.)

Graph 3: Color scale_basic

Graph 4a: The starting point of Multi-Layered Open Score

Graph 4b: A starting point of multi-open score for a layer: A drawing of topological space and time to transform from biological to musical.

Graph 5: Sketches from the score Ephemeris/Ekleipsis with the Set-up (two adjacent rooms at AdK Berlin) of 16 loudspeakers (Valerio Sannicandro)

(It refers to “Listening to Instruments.” Instruments for New Music: Sound, Technology, and Modernism, by Thomas Patteson in the theoretical exploration.)

Graph 6: Sketch for diffusion/non-diffusion Sound system

(Graph 1– 4: Drawings for a.o.i. - lasting memories by Erika Matsunami, ©Erika Matsunami/private, 2013/2020–2021, Berlin)

(Graph 5: Sketches from the score Ephemeris/Ekleipsis with the Set-up (two adjacent rooms at AdK Berlin) of 16 loudspeakers by Valerio Sannicandro, ©Valerio Sannicandro/private, 2015)

(Graph 6: Drawing for a.o.i. - lasting memories by Erika Matsunami, ©Erika Matsunami/private, 2020–2021, Berlin)

Image 1: File:Genome map of the bacteriophage ΦX174 showing overlapping genes.svg - Wikimedia Commons

Image 2: Nucleic acid sequence

Duchenne Muscular Dystrophy (DMD) Mechanism of Disease

<https://www.youtube.com/watch?v=ABE14RZfED4>

Artistic research “Variations”: On Klänge - Space, Time and Body by Erika Matsunami
Artistic research “Graphy”: GRAPHY by Erika Matsunami

Matsunami, Erika, Monograph "still/silent", Berlin: Revolver publishing, 2011
<https://www.worldcat.org/search?q=isbn:9783868951943>
<https://d-nb.info/1018097201/04>

Sannicandro, Valerio, Dissertation, “Toward space as autonomous music parameter, targets and methods”, Space and Spatialization as Discrete Parameter in Music Composition, Technische Universität Berlin, 2014, pp. 31–33.
https://www.worldcat.org/search?q=isbn%3A9783737513647&qt=results_page

Additional information:

Add. Participants for a demo track are a pianist (Interpreter) N.N and a sound engineer (the recording and the mixing) N.N.

A future variation in 2022 for the performance, a pianist by N.N, live electronics by Erika Matsunami and/or N.N in the 6-ch mono-discrete sound system, Valerio Sannicandro for rehearsal and performance, a sound engineer N.N.

References:

Mac Cumhaill, Clare. “Specular Space.” Proceedings of the Aristotelian Society, vol. 111, 2011, pp. 487–495.

“Listening to Instruments.” Instruments for New Music: Sound, Technology, and Modernism, by Thomas Patteson, University of California Press, Oakland, California, 2016, pp. 1–17.

O' Callaghan, Casey, Beyond Vision: Philosophical Essays, Oxford: OUP, 2017.

Schulze Holger, Sonic Fiction, London: Bloomsbury Publishing, 2020.