

Music For Human Face

/

Live Kissing Piece

/

360 Video

UNCONSCIOUS WRITING AND KEY IDEAS:

showing documentation of the piece within piece, how to organise and did it seem to have any consequence, queer, gaze, scifi pataphysical, loops in this? All in VR? Art porn, blackspark, queer intimacies, I love dick using life material p211, devising car duet together, intimacy and what is inherited by 360 video, already amongst us, showing intimacy in space and also absence of it, very personal from different stages of our relationship, idea of waking up at each cut, do I let Jeremy edit with me?

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Andreas Borregaard: Have you heard of a composer called Jeppe Ernst?

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I checked out Jeppe Ernst' work and was struck by how simple the material was and how composed it was. By this I mean the material was treated like musical pitches and durations that appeared in a texture either as unisons or I counterpoint to each other. Crucially the sound was incidental, often absent.

I was newly married in 2018 and was drawn to the challenge of creating work with my husband, an amateur performer, and what might come out of that. I presumed something new would emerge because of our relationship and the differing experience that we each brought. (Something new in relation to the standard of new music and performance art whereby differences are levelled and technique is there to establish a uniformity.)

Earlier in 2018, we had made some video of us kissing and exploring the sounds that we could make with just our faces and airflow. We experimented with blowing across each other's mouths and noses and singing into each other's mouths simultaneously.

Marina Abramovic <https://www.youtube.com/watch?v=rWixdA2xTSs&feature=youtu.be>
Jeppe Ernst <https://www.youtube.com/watch?v=SIeJzQr7JKQ>

This was to be a live piece and when we moved to Oslo in autumn 2018 I began devising movement and sounds for us to make with our mouths, as a live duet on stage. I say 'I' because in all the documentation it is often my decisions, I'm leading and deciding what to try and what to pursue further.

I ditched this video documentation as it was no longer going to be a live piece. This was because Jeremy had articulated that he would have to really deal with himself in order to perform it live with me. I thought that this would be unfair and unethical to request him to do this if it was not was his career was and if it would cause him anxiety.

I then decided to collapse my idea to make something in Virtual Reality with this one, this piece about kissing and two people and intimacy.

I decided that this wouldn't be a live piece but rather a 360 video that would be watched with a VR headset. This then questioned what I meant by Music for Human Face, as in who's face are we talking about, the performer's or the audience's or both?

None if this was really a shared decision and I think this is the whole question about my research: HOW can a new approach to collaborative composition be established where no single author can be distinguished? And of course COMPOSITION here means almost nothing but it describes my activities as a composer who uses music, theatre, movement, video, technology, space, and ideas from all those disciplines also.

I did some tests with a new 360 camera I had bought. We went to Oslo Winterpark on Valentine's day of 2019 to film some material we had prepared.

It should be said that in August in 2018 I did actually take part in a 360 video filmmaking course at Raindance Film Academy in London so I had some idea of the technical issues and aesthetics and limitations of this very young technique.

I then edited this video without Jeremy's input, again.

I showed it to my supervisors and also at ARF in 2019.

The feeling was that the experience of watching in VR gets me a lot of intimacy/immersion for free and that the choice to make it with my husband is a nice idea. I am certain that this is also creating new knowledge. How many art/new music/performance art 360 videos are there?

And then I got interested in what is common to my style or work. I realised that it's often presenting alternatives realities, universes, or situations that closely align with something more like science-fiction. My piece Tro//ing is an impossible loop set in a phonebooth and FEED's premise is that we are at once watching the film that we are in.

I then had the idea of fusing the very musical, and lazy, option of creating 27 pieces for Human Face. So 27 small scenes in wildly unrelated and episodic realities that Jeremy and I would construct, all still for 360 video. Ideas included rowing down a river, feeding cats, inside a car etc.

I then remembered some videos I had watched by a maker called *Blackspark*. These amount to music videos to slightly quirky remixes of songs from the late 2000s except all the video material is gay art-porn made by *Blackspark* and his friends and colleagues and lovers. Coupled with artful lighting, soft focus, and use of masks or costume, the performers engage in hardcore sex acts and there is often superimposed italic text that alludes to someone or a cryptic narrative.

As is often remarked, Horror is one of the only remaining genres where a serious subtext and intricate imagery can emerge successfully and with great clarity and impact. See *Get Out* etc. Then I wondered if Pornography had this potential also.

I began reading *Queer Intimacies* and it gave me more confidence to pursue this idea.

I don't watch very much VR but I feel like this is such a new aesthetic and form that so much is brand new. (I need to read about VR.)

I decided that what works best is non-linear and documentary style stuff; narrative drama falls flat because the device of the camera frame does not exist so facial expressions lose focus and the audience can choose to look anywhere. This is due to the objective immersion in a world or situation and the experience becomes quite physical as opposed to cerebral.

Using material to do with the face and kissing has an interested resonance with the nature of the experience whereby the user moves their head to navigate a world that is experienced through a piece of equipment that they wear on their head.

Having seen some VR work that used video projection within the scene, I saw a way to use the video documentation of our kissing and early experiments so have tried that.

As is the way of things, the nature of what the piece is has departed quite a way, in my mind, from the starting point. What has opened up is the possibility of using more spaces, songs, and possibly subtitles.

I now imagine us using the songs we make as a couple to soundtrack sections of the video, so they become like music videos, in a similar way to *blackspark*. These music videos might only contain elements and abstractions of the songs however, with them scoring the video as opposed to the video being made to fit the songs. This is not decided. A documentary style thing would work too; I wonder if there is space for weird interviews with us and real things within it, compilations of our iphone videos, more ideas from Jeremy.

And the point being, I need to let Jeremy into the process in order to understand these decisions. And that no one has to watch it but I'm aiming to make it part of my portfolio. The focus is on how we would work together and what we/I learn through making this film.