

## *Silence surrounds us, silence around us - Green x*

Erika Matsunami

- Outline of the research project

The artistic research project "Green x" in "Silence surrounds us, silence around us", is based in liberal arts. With the art medium of spatial installation, it will be explored on *spatiality* between simulated space and real space. The research is focused on gaps between projection and reflection, and their social environment (milieu) and natural environment from an anthropological point of view. The particular research objectives are the exploration of the cross- and transdisciplinary research method of artistic research in the academic field of transversal aesthetics.

- Concept of artistic research

In the artistic research project "Green x", I explore an epistemological model, which is "arti-fact"; the generated notion, and the process of the exploration to open a new perspective in artistic research. There is no strategic target that aims for a work of art as a closed object, evidence or a result of the practical oriented artistic research. The main objective of the artistic research "Green x" is the time transportation through art from the 20th to the 21st century, particularly from the aspect of genome research such as epigenetics in memory, and its social (milieu) and natural environments. In this context, art is an event as well as things of something to perceive, and simultaneously, it is an achieving act of *seeing-in* (likewise, through hearing sense) on a two-dimensional surface or in a three-dimensional space, as an objective and subjective aesthetic experience. As a starting point, I deal with the topic of *time and space perception* in the artistic medium of the site-specific/spatial installation, also the performance in the site-specific/spatial installation at audio and visual levels, both in the artistic field of music, visual arts, and architecture with the exchanging practically and theoretically, as well the cross- and transdisciplinary. I therefore propose the contribution of the artistic research project "Green x" to the research community, with a view to the epistemological model of artistic research, within the conception of the presentation for the invitation of the following three guests. By Joseph Nechvatal (artist, philosopher / art critic), Thomas Fuchs (neuroscientist) and Bence Nanay (philosopher) on the subject of *creativity* from three different research perspectives, which addresses this artistic research in the context of *reflection*.

- Detail of the research project

**“Ich möchte über das Pathos hinaus die Bewegung ordnen.“**  
**– Das bildnerische Denken,**  
**Paul Klee, September 1914**

Project Theme: Visible and invisible space (on *spatiality*)

Projection of the procedure (natural phenomenon) and reflection of the objective and subjective perception of time.

Subject: projection and reflection (on *creativity*)

1. First step: on *projection* in the artistic research project *Silence surrounds us, silence around us - X*

The research is focused on gaps between projection and reflection, and their social and natural environment from an anthropological point of view:

Starting research would focus on *projection* in mythology.

Shadow myth in ancient Greek: Erebus was one of the primordial deities of Greek mythology, born out of primeval emptiness, chaos, and was the personification of deep darkness and shadows.

- Erebus means in Greek:

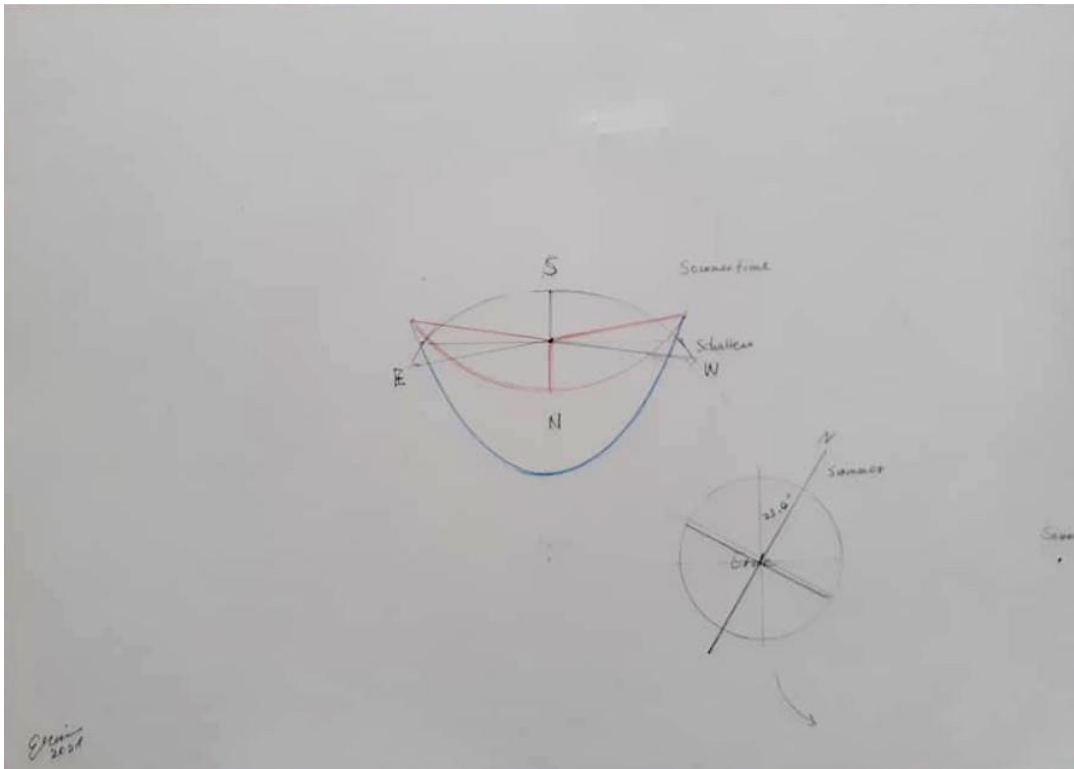
1: Personification of darkness in Greek mythology.

2: A place of darkness in the underworld on the way to Hades.

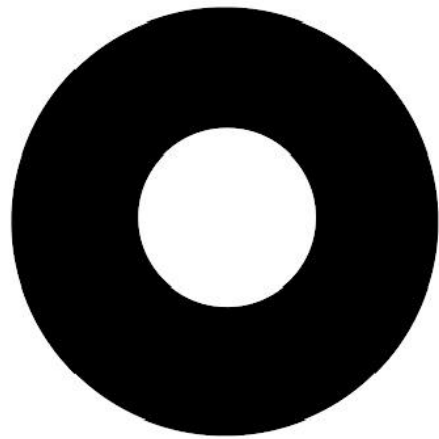
- The ancient sundials of Greece: mainland and Peloponnese (excerpt)

(Link to article: [Die antiken Sonnenuhren Griechenlands: Festland und Peloponnes \(Auszug\)](https://www.academia.edu/7007827/Die_antiken_Sonnenuhren_Griechenlands_Festland_und_Peloponnes_Auszug) by Karlheinz Schaldach, [https://www.academia.edu/7007827/Die\\_antiken\\_Sonnenuhren\\_Griechenlands\\_Festland\\_und\\_Peloponnes\\_Auszug](https://www.academia.edu/7007827/Die_antiken_Sonnenuhren_Griechenlands_Festland_und_Peloponnes_Auszug) )

## Time Perception



(Graph 1)



60 : 25 = 2,4 : 1

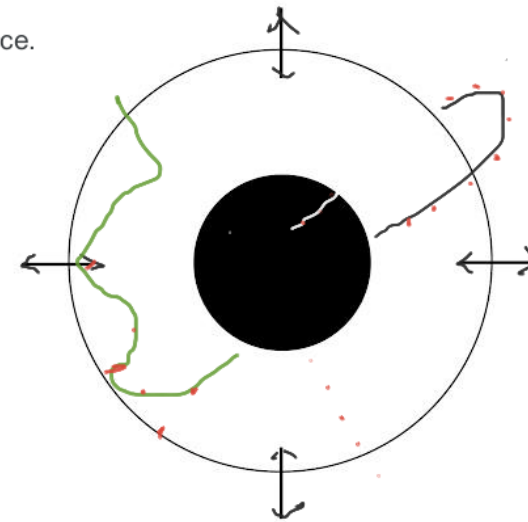
Empty space is an existing space.

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

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

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

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



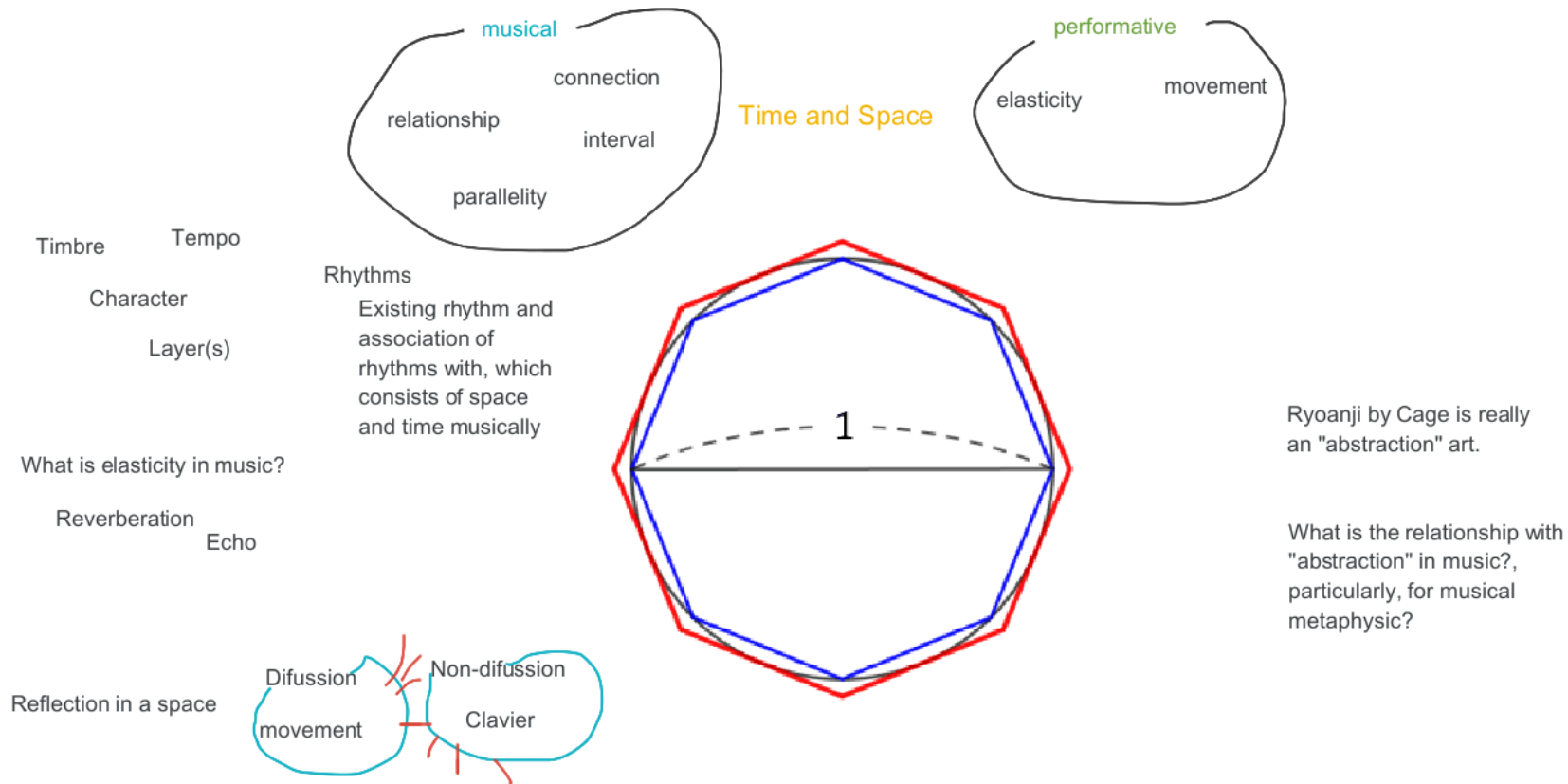
Tempo 2,4 (Slow) : 1

Abstraction

From twofoldness to manifoldness seeing-in.

(Graph 2)

What do I see from this object?



(Graph 3)

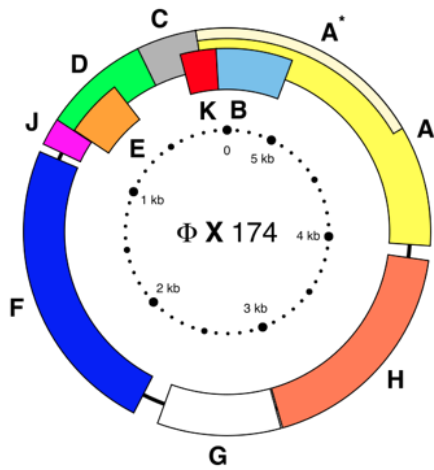


Image 1: The 5,386 bp genome of bacteriophage  $\phi$ X174. Each coloured block represents a gene.

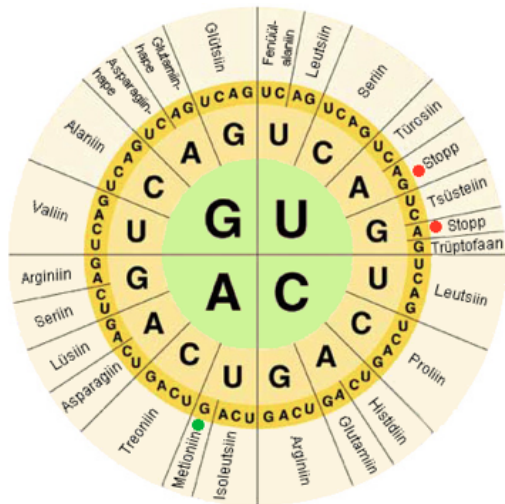
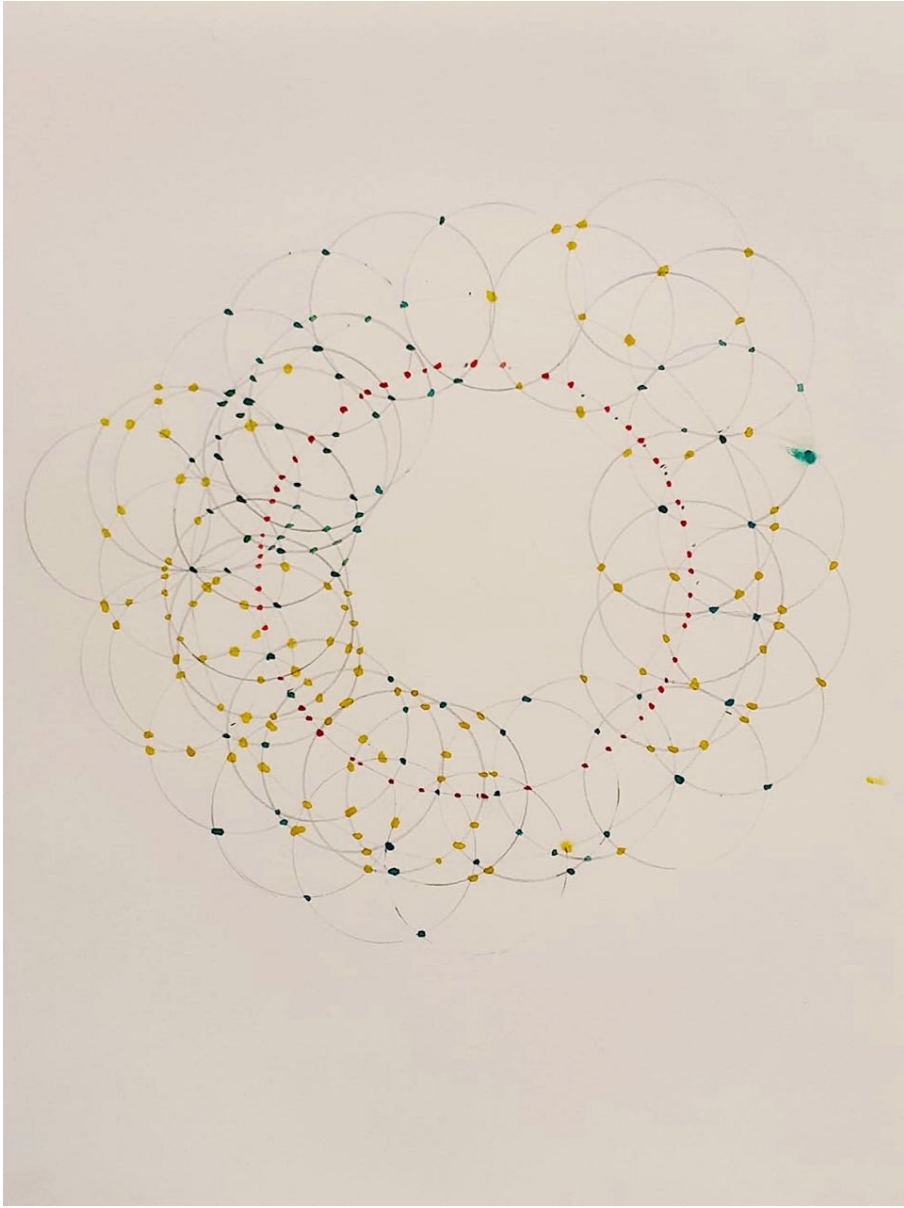


Image 2: A depiction of the genetic code, by which the information contained in nucleic acids are translated into amino acid sequences in proteins.



(Graph 4: Drawing “a.o.i. - lasting memories)

Intention is silence, that is a state of standstill bodies (installation) in the environment, it relates to air, as well as to a primeval emptiness.

The installation is an artistic intervention in an open outdoor public or private space. The sticks positioned as a metaphor, or as a yardstick in an open space, begin with the proposed interventions to create a different view of the phenomenological spatiality. The perception of time is itself an event in a seemingly immutable space that we do not often perceive in our daily life. The aesthetic attention is neither directed to the 9 bars, nor to other objects on the square, but to the shadows that change over time. Regular mappings of the shadows on the square with coloured markings (luminescent at night) are transferred to the “data space”. The course of the shadow is simulated in a digital model and processed, transformed and reflected in virtual space.

Components and rooms in real rooms (reality rooms) and virtual rooms (possibility rooms):

The difference in shadow length due to the different inclinations of the bars and the components of the triangular space created by the shadow always change slowly and phenomenologically. These components and rooms in an open space are updated (projection) during the exhibition on virtual space (reflection) (work in progress). The aim of animation in virtual space is to create an artistic work through the gaps between digital simulation and analog measurements from different perspectives. You can reach the virtual (digital) space from your seat at any time using a QR code.

An intentional performance in the installation is presented as another lively spatiality of the listening level. The performance is an improvisation with cello and 3 channels of mono-discrete sounds (electronic sound) on the subject of time, space and body, based on a notation generated in virtual space, which crosses disciplinary boundaries in the spatial installation.

Keywords: transversal aesthetics, time perception, decentralisation, surroundings and environment, spatiality, work in progress

I started to work together with [Hans-Gerd Rudat](#) (architect, [m.a.l.v.](#)) for a part of the artistic research “Silence surrounds us, silence around us”, which artistic research I started to research in Berlin after the COVID-19 pandemic in 2020. In the project “Silence surrounds us, silence around us” - X, we are currently working on filling in the gaps of the transformation on the subject of *spatiality* between architecture and the fine arts, complementing each other through the overlapping views in order to create new perspectives. Research topic: spatial constructions - relations between real spaces (reality spaces) and virtual spaces (spaces of possibility). As well, in the summer of 2021, preproduction was started with a Cellist Krischa Weber between Berlin and Hamburg, which is the first via the Internet rehearsal between us.)

Link to sound for the preproduction a.o.i. - lasting memories/Artistic research “Silence surrounds us, silence around us:

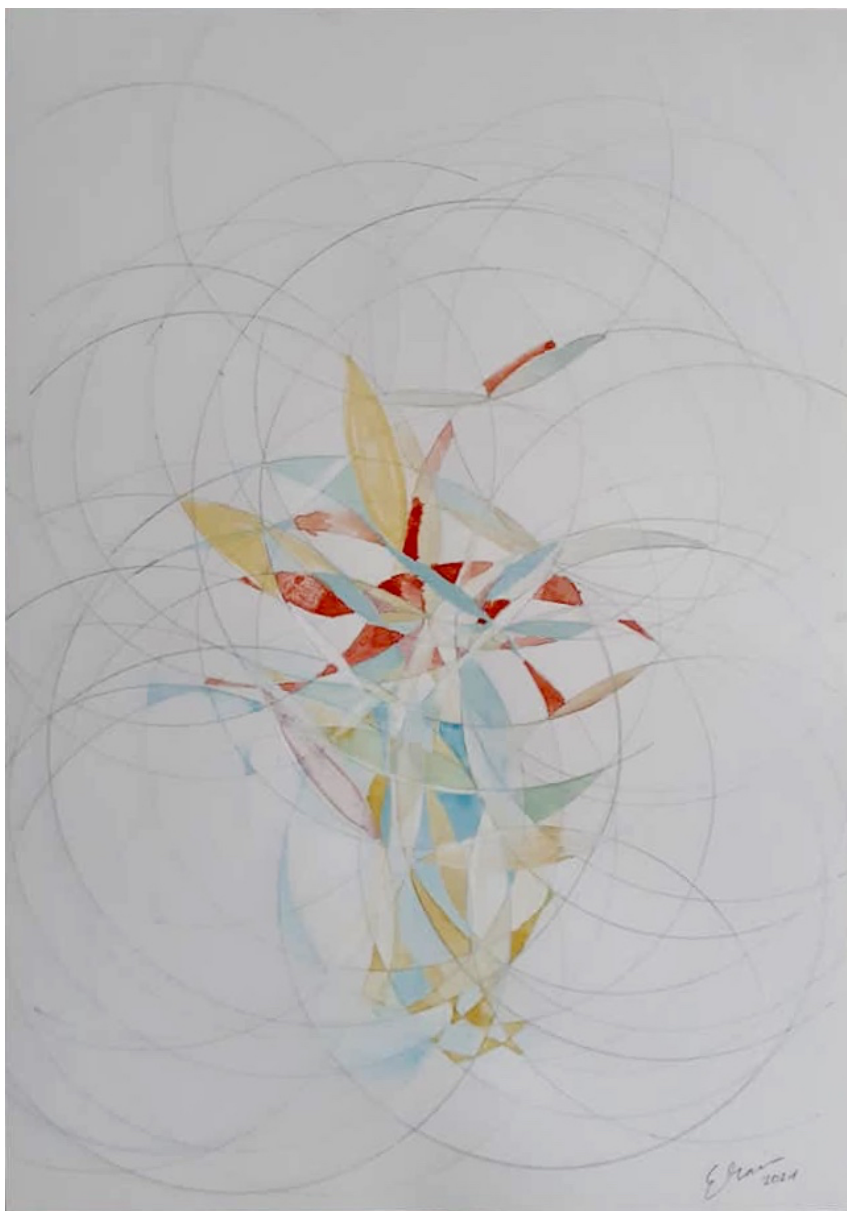
<https://www.researchcatalogue.net/view/1309874/1313281>

[http://www.art-identity.de/audio/Impro\\_Krischa\\_Erika\\_1.mp3](http://www.art-identity.de/audio/Impro_Krischa_Erika_1.mp3)





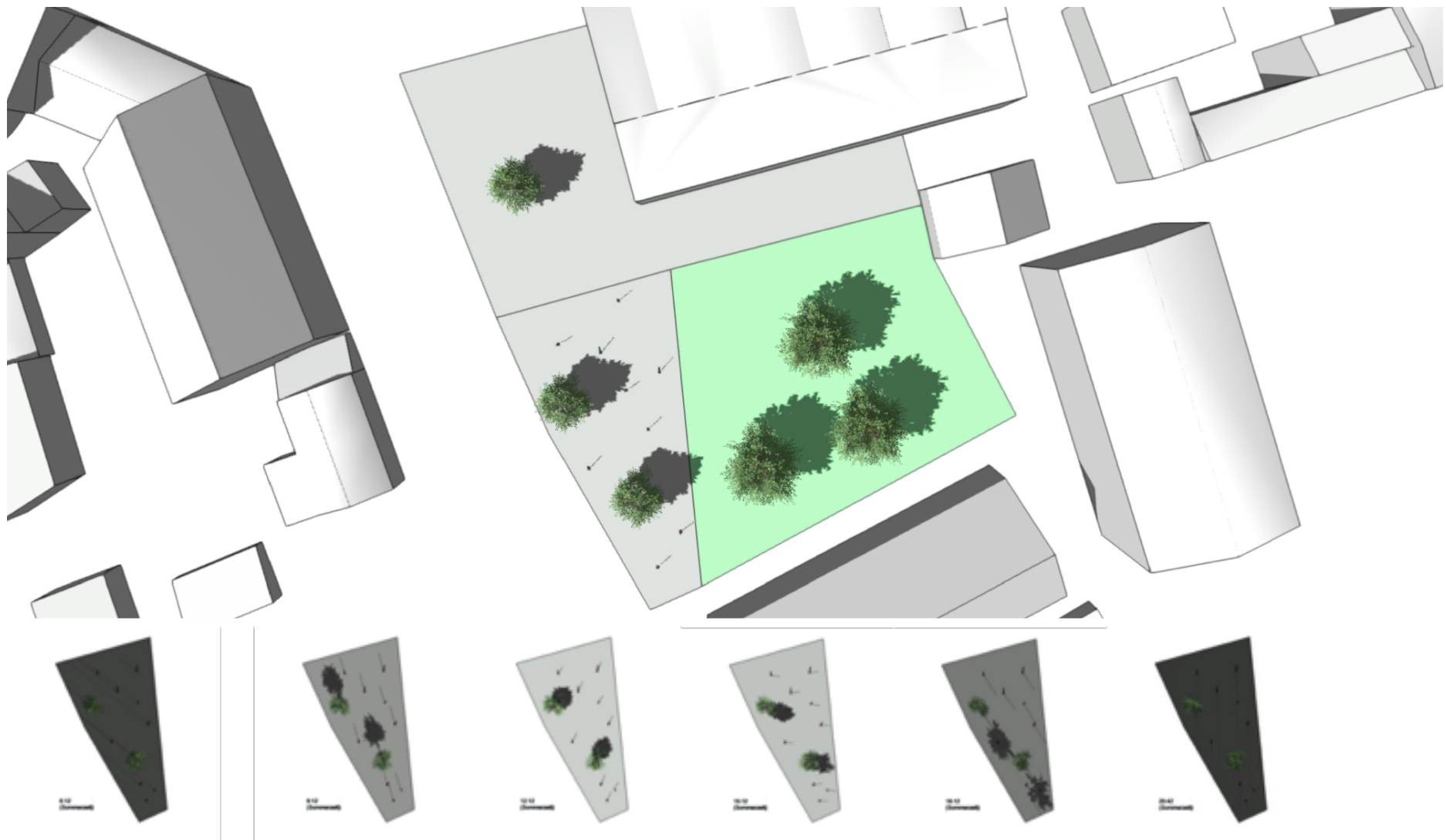
(Graph 5: Drawing\_Line by Erika Matsunami, 2021)



(Graph 6: Drawing\_Line by Erika Matsunami, 2021) 6:Drawing\_Lückenby Erika Matsunami, 2021)



(Graph 7: Draft for the spatial installation for virtual space and real space *Silence surrounds us, silence around us - x* by Erika Matsunami, 2021)



(Graph 8: Draft for *Silence surrounds us, silence around us - x* (working title) by Hans-Gerd Rudat, 2021, ©Hans-Gerd Rudat)

The idea for the material lies in the concept of the installation. For example, the topic of “visible and invisible spaces”, creation of different permeabilities and degrees of reflection. Technique of the work execution is as well as welding, cutting, tilting, and colouring (assemblage).

I am exploring the virtual space in the artistic research project *Silence surrounds us, silence around us - X*. (Study for geometry: the stereographic projection and the gnomonic projection)

With the representation of the artistic research project *Silence surrounds us, silence around us - X* in 2022, I will simultaneously start to explore *reflection* in the artistic research project “Silence surrounds us, silence around us - Green x”.

## 2. On *reflection* - “Silence surrounds us, silence around us - Green x”

If our body (including the brain as an organ of living beings) recognizes and reacts to the concept of projected time, which is the natural law of the universe, I think that it will be imprinted in the memory of epigenetics. From this idea, I start to explore *reflection* in “Silence surrounds us, silence around us - Green x”.

The objective(s) of the artistic research “Green x” is to explore the gaps of time perception from the aspect of genome research such as epigenetics in memory, and its social and natural environments. In this context, artistic technically and methodically, I research on geometry in real space and virtual space. Thereby, the research question on *spatiality* would be “Is spatial space designed or does it appear?” As a starting point, I deal with the topic of *time and space perception* at audio and visual levels practically and theoretically. The research method is transdisciplinary, which crosses many disciplinary boundaries. I thereby explore the aesthetic gaps, as well as in the research method of cross-disciplinary between visual and auditory approaches in music, architecture and visual arts.

The subject in the 20th century was *transport* (in real space, such as till on the moon. As far as possible, as fast as possible, and as high and deep as possible), thereby the speed of light in Einstein's special relativity<sup>1</sup> was an important topic. The experience of a person in life, and the walking distance of a person, was limited in one's lifetime without technology. (Limitation of life-environment, but today it is almost unlimited. In the 21st century, Humans reached Mars.) In the 21st century, the subject is *transportation* (in the virtual space, such as data as the quantity of) in the environment(s). (Almost unlimited notions by data) So, our notion of time and time perception would be changing, but how would they be changing at the individual level and/or the common level?

Keywords: Time perception; Ageing; Memory; Subjectivity and Objectivity; Environment; Transversality; Decentralization; Creativity

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<sup>1</sup> Albert Einstein, in his theory of special relativity, determined that the laws of physics are the same for all non-accelerating observers, and he showed that the speed of light within a vacuum is the same no matter the speed at which an observer travels.

## Two formats of artistic presentation

### Theoretical exploration:

Research is indispensable for my artistic research, for example for the artistic research of transversal aesthetics, inter-, cross- and transdisciplinary artistic research that focuses on the approach of *creativity* in which connection with my artistic research is genome research such as epigenetics in memory, and its social and natural environments. I research and draw the social (milieu) and natural environments from two aspects, one is by the databased environment and other is my standing location in Berlin/Brandenburg.

I therefore propose the contribution of the artistic research project “Green x” to the research community, with a view to the epistemological model of artistic research, within the conception of the presentation for the invitation of the following three guests.

- 1.) Presentation and Talk by Joseph Nechvatal (artist, philosopher / art critic) on *creativity* from the perspective of the creator in the field of critical theories, e.g. the projection of political seeing and hearing in art and its fictional world.
- 2.) Lecture by Thomas Fuchs (neuroscientist) on the subject of *creative objectivity and subjectivity*, the brain as an organ of living beings from the neuroscientific perspective.
- 3.) Workshop by Bence Nanay (philosopher) on *creativity* from the perspective of the recipient in the field of aesthetic experience, e.g. on philosophical reflection through perception.

### Practical exploration:

- A starting point of *Universality* of Bauhaus in the artistic research Variations (2020 –)

The purpose is "something", a new assemblage of diversity on the topic of visual abstraction and auditory performance in design. Therefore, I explore new ecological attention in the context of design to coexist poetically. In contemporary terms, the foundation of the insight of new ecological attention is based on Einstein's theories, such as the theory of relativity. Is it possible to deal with "transversality" practically and collectively in this context? The subject of "intercultural" is a kind of transformation that encourages each artist to explore artistic practices individually at that time. The Bauhaus joint project approach for a new collection of diversity solved these individual expressions through a variety of artistic media in a mathematically diverse way of design. In the 21st century, I would like to research the conjunction of original universality of the Bauhaus ideas. Therefore, I will continuously explore the study of geometry from a biological aspect in the context of the artistic research *Silence surrounds us, silence around us – Green x* (2022 –).

Artistic medium: The site-specific/spatial installation, Performance in the site-specific/spatial installation  
Assemblage by the art medium such as video, photography, drawing, objects, text, sound and art materials

Exploration of the artistic research method in inter- and cross disciplinary:  
There are two types of composition

- Space composition

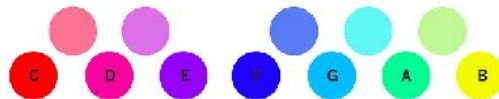


(Graph 9)

- Sound composition

Color scale\_Basic:

Idea for encoding and decoding



B<sup>b</sup> major / G minor

B<sup>b</sup> C D E<sup>b</sup> F G A B

B<sup>b</sup> Jazz minor

B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F G A B

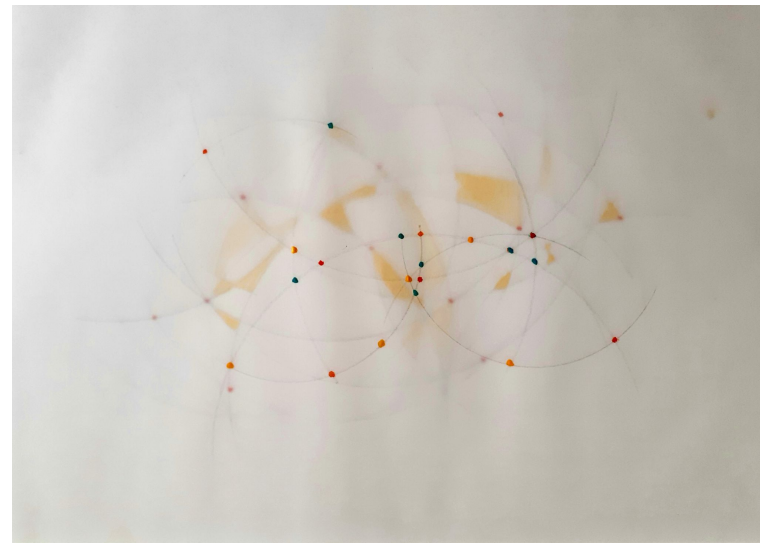
Koto scale

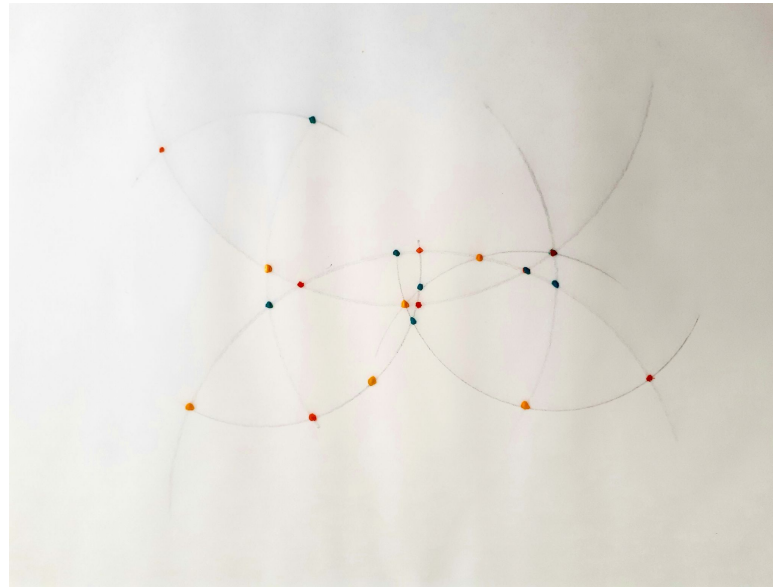
Drawings for a.o.i. - lasting  
memories by Erika Matsunami,  
©Erika Matsunami/private,  
2020/2021, Berlin

(Graph 10)



- Space composition





(Graph 11)

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