

The background is a complex, high-contrast black and white composition. It features numerous horizontal lines of varying thickness and texture, some appearing as solid black bands and others as lighter, grainy stripes. Large, solid black geometric shapes, including triangles and polygons, are layered over the horizontal lines, creating a sense of depth and movement. The overall effect is reminiscent of a digital glitch or a stylized, abstract landscape.

EYE

CONTACT

WITH

THE CITY

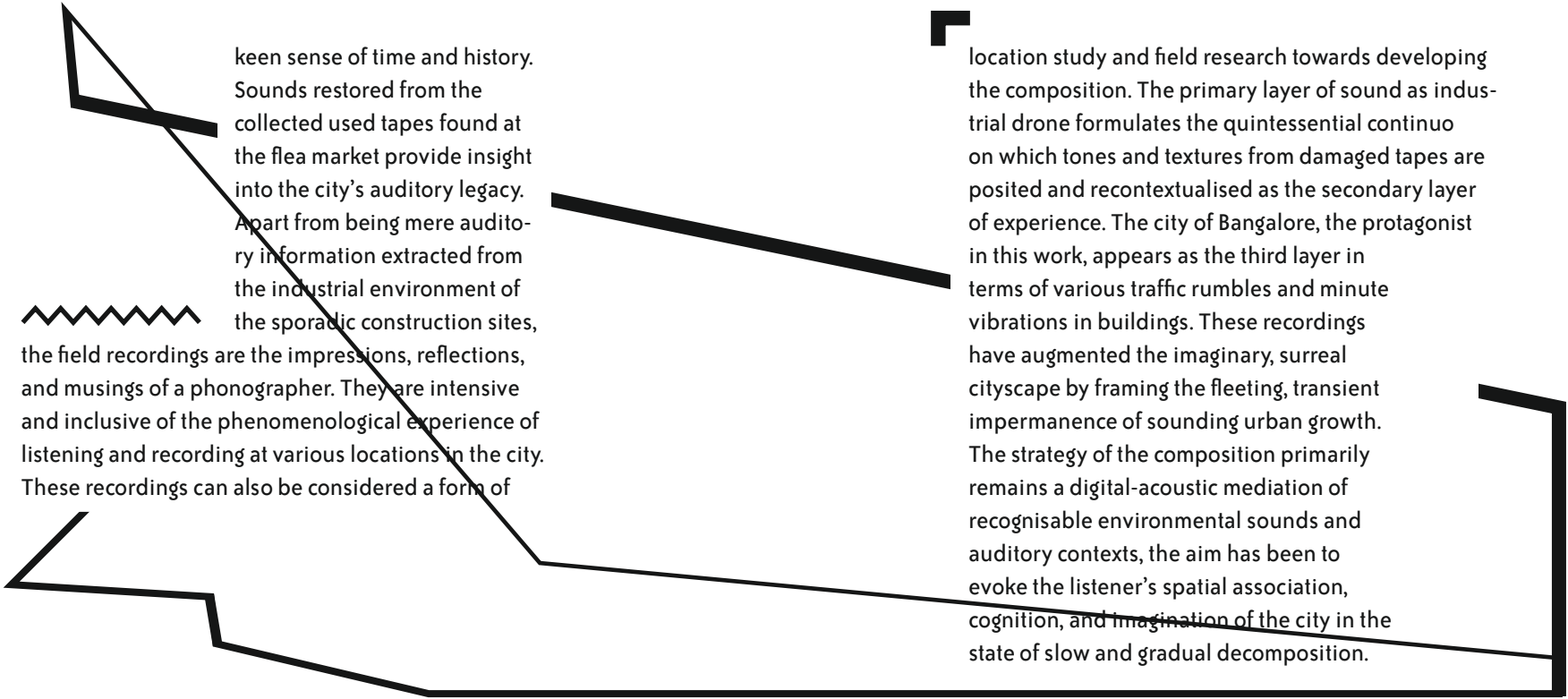
## EYE CONTACT WITH THE CITY

The sound/video installation "Eye Contact with the City" (recipient of an Honorary Mention at PRIX Ars Electronica 2011) was the outcome of an art residency in Bangalore in the autumn of 2010, supported by India Foundation for the Arts. The primary materials used in this 10-minute

installation were the field recordings made and video footage shot at various underground construction sites in Bangalore. Materials also included retrieved audio from old reel-to-reel tapes found at the city's flea market. The extensive repository of field recordings and other audio materials eventually took the form of this elegiac composition during a subsequent art residency at the School of Music, Bangor University in the summer of 2011.

The sounds that were gathered during the extensive field recording undertaken at different locations embody the imagery of urban growth, exemplified by the enormous metrorail construction. The construction sites ceaselessly upset the city, disturbing not only its natural urban landscape but also the city's collective memory, which is intruded on by sounds from the rapid and amorphous urban development. This disruption occurs in an anticipation of idleness quite typical of Bangalore and similar to that of other Indian cities. The installation work produced during this residency and the following work of composition thus represent investigations into indolence within the urban constellation of the city in order

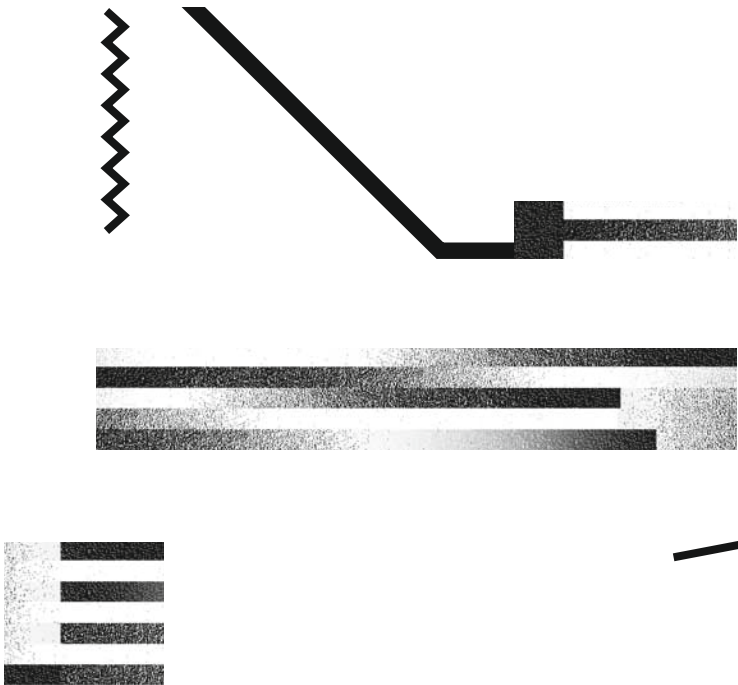
to facilitate meditative and in-depth observation. In this work, slowness has been a compositional methodology involving a



keen sense of time and history. Sounds restored from the collected used tapes found at the flea market provide insight into the city's auditory legacy. Apart from being mere auditory information extracted from the industrial environment of the sporadic construction sites,

the field recordings are the impressions, reflections, and musings of a phonographer. They are intensive and inclusive of the phenomenological experience of listening and recording at various locations in the city. These recordings can also be considered a form of

location study and field research towards developing the composition. The primary layer of sound as industrial drone formulates the quintessential continuum on which tones and textures from damaged tapes are posited and recontextualised as the secondary layer of experience. The city of Bangalore, the protagonist in this work, appears as the third layer in terms of various traffic rumbles and minute vibrations in buildings. These recordings have augmented the imaginary, surreal cityscape by framing the fleeting, transient impermanence of sounding urban growth. The strategy of the composition primarily remains a digital-acoustic mediation of recognisable environmental sounds and auditory contexts, the aim has been to evoke the listener's spatial association, cognition, and imagination of the city in the state of slow and gradual decomposition.



## Track I. elegy for Bangalore

Duration: 55:49 minutes.

Recorded and Produced by Budhaditya Chattopadhyay.

All sounds by Budhaditya Chattopadhyay © 2012.

Recorded on Sound Devices 702 with MS rig (MKH 60/30) in July-September 2010 at various locations in Bangalore city, India. Mixed on AudioSculpt/ Pro Tools HD in July-September 2011 at Studio 4, School of Music, Bangor University, North Wales, UK.

At various stages, this project has received financial and other support from Deutschlandradio, Berlin (broadcast); Charles Wallace India Trust, London (travel funds for production); and India Foundation for the Arts, Bangalore (research and fieldwork).

Thanks to BAR1, Bangalore; Behind the Tin Sheets Project, Bangalore; Maraa, Bangalore. Special thanks to Professor Andrew Lewis, School of Music, Bangor University.

Artwork by FLATLAB, [www.flatlab.biz](http://www.flatlab.biz)

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elegy for Bangalore  
2013



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