The background is a light grey color. Overlaid on this are several sets of wavy, parallel lines in various shades of blue. The lines flow from the left side towards the right, curving downwards. Some lines are thicker and more prominent, while others are thinner and more delicate. The overall effect is a sense of movement and depth.

Michael Alcorn
Eoin Brazil
Kieran Ferris
Barbara Freeman
Anthony Kelly
Slavek Kwi
Grainne Mulvey
Pedro Rebelo
Jürgen Simpson
David Stalling
Paul Wilson

two places

Ormeau Baths Gallery Belfast
University of Limerick

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Two Places

Two Places began as apparently quite literal and gradually became more and more metaphorical and multidimensional. It uses sound and visuals in two places and the space between them. There are seven projects by the same participants in each place. The projects happen simultaneously at each site. *Two Places* uses the possibilities for each site of playing back on the other.

Two Places is part of an extended process in the arts, of transition and cross-referencing between creative disciplines, within single projects. Multidisciplinary projects are defined as much by their intention as technologies. Places have become increasingly important. Much of the possibilities for this project concern relatively new creative evolution, dependent upon computer-based technologies. These concern sonoral and visual work, combining computer-related electronic and natural acoustic sound, with electronically derived and three-dimensional visual forms. Because of technology, the processing of sound and visuals gives them equal status. This restates the relationship between natural sound and physically three-dimensional forms, and their electronically-derived equivalents. All of these elements comprise the projects in *Two Places*.

This particular creative approach redefines a given space. Sound and moving images combine with objects; visitors interact with the work and make it happen. *Two Places* is an event, not a static form. Its presence occupies the space and time of two places and between two places.

These two specific sites, Ormeau Baths Gallery, Belfast, and the University of Limerick, are themselves structured by human beings and define this project. They contrast with each other in the types of space contained by the presence of architecture. Ormeau Baths Gallery is a single building with galleries inside it; University of Limerick occupies a large site with many buildings defining and being defined by, extensive outdoors areas.

Participants were asked to use this contrast as a definition: radically different scale and architecture provide the obverse and reverse of each project. They could involve the three hundred or so kilometres between the two sites if they wished, so that action in one site affects the other. Two places become parts of the same event.

These projects each have as their parameter, the architecturally-defined setting chosen by each project. In turn, sound and visual redefine the experience of site. Each interacts with the other – again as event, not static form. Through visual and sound forms, they embody flux and accumulating transience of electronic transference.

The variety of approaches to sound combining with visual in a space is important. Hopefully, there is no party line. Sound art is rich and developing through the variety of focused, creative thinking and action in it. Visual and sound require each other and both require space in architecture in this project. They revise the experience of a specific place by refocusing that experience. That place is a constituent part of a work, not a container. It would be difficult to

transpose the works involved, to anywhere else. If this were done, a fluid event would become a static travelling sound/visual sculptural unit, an object placed in a context only relevant because it had sufficient size to contain the work.

Real space and architecture are important not just because they provide parameters, but because one of the parameters is that many people use these places. If people use a place, they affect what is in it. In this project, they are active participants in generating creative events. Their presence triggers an event. Because of electronic technology, their actions in one site can feed into the other, affecting the nature of the experience there. Action and experience play back from one site to another. This continues and builds throughout *Two Places*. Without people, the equation is not complete.

Each creative work also has to assume two points: that there is a partner work on the other site and that, in real life, most people in Belfast and Limerick are unlikely to physically visit the other. Hence each work has to be situationally self-sustaining, incorporating necessary inputs and inferences from the other to make that other site's presence perceptually interactive.

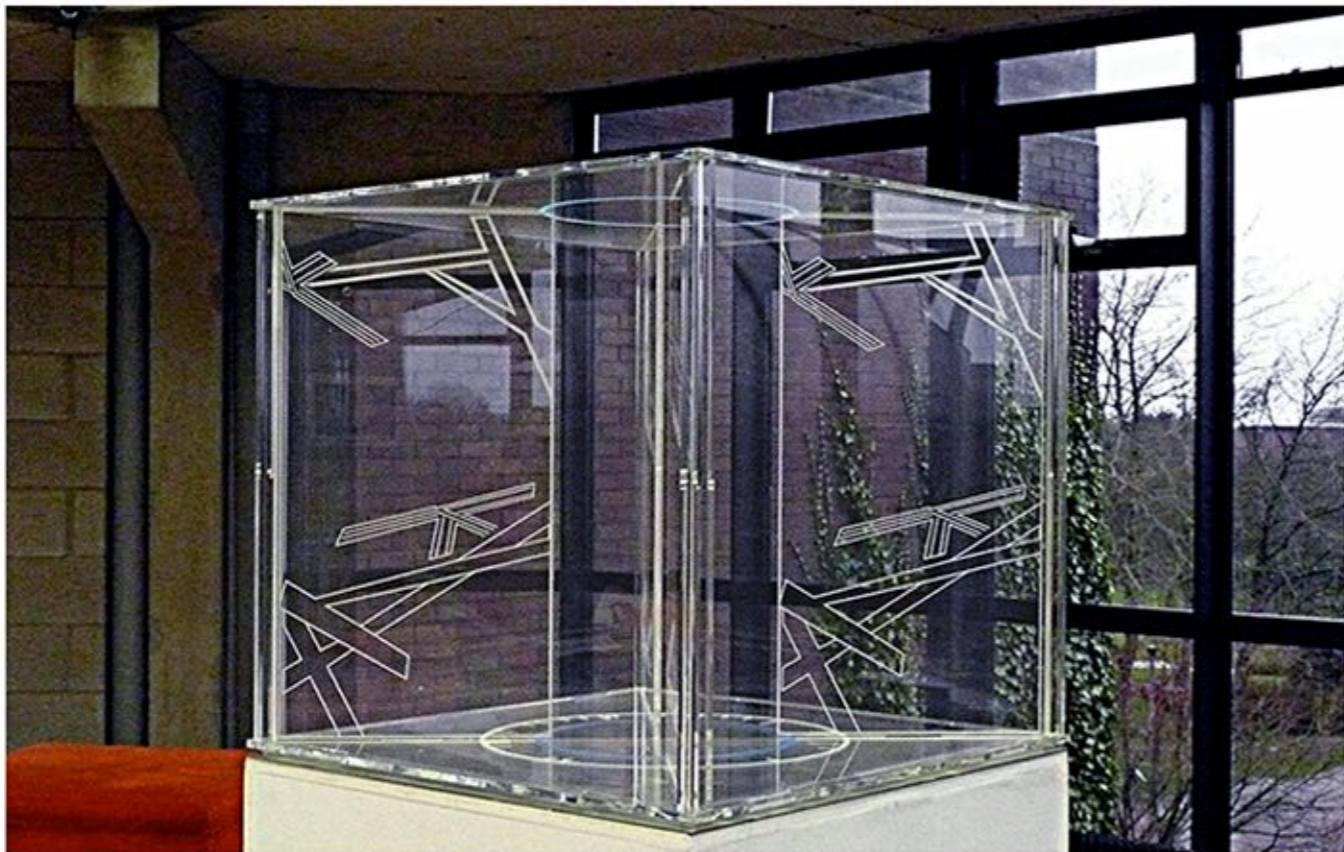
All through participants' discussions of their work, this sense of multi-levelled thinking and expression recurs. At one level, this is clearly present in their actual work on each site. Each exists as a cross-referring and cross-linking element, conceptually and actually imbued with the other. Creative expression may be transposed as an event through streaming between sites. What began the event

will have changed and expanded in a process involving time, space, places and space between. These projects raise questions about real and virtual: actual experience here transmutes the two into a single, perceptual unit. Conceptually, participants discuss their work in terms alluding or referring to, simultaneous, contrasting definitions and reference points. These may be sub-atomic or perceivable in and creatively reinterpretable from, everyday life. Metaphor, allusion and actual, transmute experience.

Creative ideas and their expression involve fluid transition between states – of mind, technology and intentions. Here, this happens through events imbued with the object-based and electronic constructing of expressible visual and sonoral forms. It is centrally important that this relationship is explored through events – events are not static. In this changing structure, each relationship is open to re-acting. They are elements in a single creative continuum. The makers devise and make feasible the events, the events are fluid focal points and wave lengths of informed intuition, the visitors are participants, works in each place may continuously change each other's balance and presence: there is a continuous, multiple rebalancing in each work.

No element can function without the others. Neither place can function without the other, or without the space between them. So it is truly fair to say that nothing in this fluidity will ever leave experience as it was.

Seán McCrum
Director/curator
2008



Barbara Freeman and Paul Wilson SHRDLU . FOR BELFAST AND FOR LIMERICK:

until you have made the work you can't know what it is: but you can say where you started

we have made several visual/sound installations before but these new pieces will involve the transparent the translucent the invisible airy whispery sounds that are derived from rich noise-based material filtered and manipulated in realtime as people move within the space the architecture and space define the project originating both without and within the one passing through the other water wind stone steel rain echo patters patterns

the pool the steel above the water the light and the wind splices cuts and pastes itself into itself

as people move around the space their presence and movement effect not only the intensity of the soundworld but also the spectral content, richness and colour of the musical objects unfolding a new beginning in light how it passes through and comes to rest on lines and forms the light penetrates and embodies time as it passes over and through edges and profiles so the frame contains the frameless the reflection the refraction and the play of primary forms and angles the solid and the spectral a dialogue of geometric objects

not so much two locations but several simultaneously so that the world of each interpenetrates the other creating new visual/sound objects that are always changing and are never seen or heard in quite the same way again as their context depends on the surroundings which are resplendent upon who is in a particular space at a particular time and how they refract from one space into another space

the ethics of collaboration begin and end with trust

SHRDLU is a program for understanding natural language written by Terry Winograd in 1968-70 in the form of a dialogue about a world of geometric objects.

SHRDLU : BELFAST

engraved perspex 100cm. cube, 4 speakers, sound card, webcam

SHRDLU LIMERICK

engraved perspex 75cm. cube, 2 speakers, sound card, webcam

'SHRDLU Belfast : Limerick'

1-4 digital prints ed. 6 42 x 78 cm. each

