

Khoj International Artists' Association in
collaboration with DT Cinemas presents

**LISTEN MY
HEART TO
THE** A CINEMA FOR THE EAR
**WHISPERS
OF THE
WORLD**

2 February / 2013
7:30 pm to 9:15 pm
// DT Cinemas //
Saket /// New Delhi

Listen my heart to the whispers of the world with which it makes
love to you: A Cinema for the Ear

Curated by Alexis Bhagat and Lauren Rosati

Presented by Khoj International Artists' Association

Entry with passes only. Free passes are available 30 January onwards
at DT cinemas, Saket and Khoj Studios, S - 17, Khirki Extension, New Delhi.
www.khojworkshop.org

LISTEN, my heart, to the whispers of the world with which it makes love to
you is a compilation of sound compositions reflecting on the soundscape of
the Indian subcontinent. The works are presented in a dark cinema hall as
soundtrack only, with no picture. The title comes from *Stray Birds*, a collection
of poetic fragments by Rabindranath Tagore

ANNAPURNA PASTORAL - ONE HUNDRED SPRINGS
Iain Armstrong | Cinema 1

Yatra
Ujjwal Utkarsh | Cinema 1

MNEMONIC DEBRIS: AGGREGATES
Michael Northam | Cinema 2

N DI .Jn (New Delhi Junction)
Raqs Media Collective | Cinema 2

THE WELL TEMPERED CITY, BOOK I
Budhaditya Chattopadhyay | Cinema 3

SONIC CITY
diFfuSed beats | Cinema 4

OM DAR-BA-DAR
Kamal Swaroop | Cinema 5

INTO THE LABYRINTH
Hildegard Westerkamp | Cinema 6

All works will be played in a loop. Program schedule subject to change.

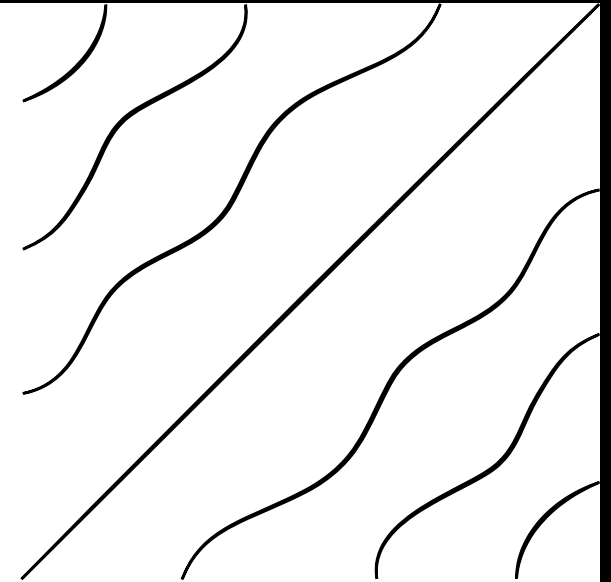
INTRODUCTION

"The world is not for beholding. It is for hearing. It is not legible, but audible."
- Jacques Attali

'Sound Art' is a nascent, but emerging field in India. With an increasing number of visual artists and musicians exploring the aesthetic potential of sound, new understandings of music, noise and silence and new practices in the art, science, and technology of audio are being defined.

Artists have experimented with sound in various Khoj International workshops since 1997, and Khoj has had a sustained engagement with sound since 2006. Artists Cynthia Zaven, Michael Northam, Alexis Bhagat, Rajesh Mehta, Brin Desai and Goh Lee Kwang - diverse practitioners from equally diverse geographies - took part in the week-long *Hybrid Sonicscapes* workshop and six-week *Sonic Arts '06* residency. Sound events, sound sculptures, sound objects, sound installations, sound environments demonstrated what sound - as art - could be. It was also during *Sonic Arts '06* that, in conversation with Alexis Bhagat, the idea for the exhibition, *Listen, my heart, to the whispers of the world*, took root.

A subsequent residency, *Sonic Art 2008* with artists, Andrej Hrvatin, Geert-Jan Hobijn, Kiran Subbaiah, Navin Thomas and Sophea Lerner delved further into the notion of sound by exploring the aesthetics of noise. Investigating the relationship between technology and human interaction, recycled industrial trash and discarded hardware was used to create sound sculptures and installations. Sound was revisited in *Khoj Live'12*, an evening of live art curated by Khoj where the act of listening and the creative possibilities of sound recording, dissemination, transmission and playback were explored by artists Hemant Sreekumar, Rashmi Kaleka and Rohini Devasher variously in installation and concert format.



If sound art is both audio culture (dealing with sound) and aural culture (dealing with hearing): the encounter with sound art entails an exploration of both the artworks and one's ability to perceive sound.¹ It is in pursuance of this 'culture of the ear' that Khoj is (re)opening its newly refurbished building with a sound residency entitled Auditions, with artists Malose Malehlera, Rudi Punzo, Abhijeet Tambe, Priya Sen, Chi-Wei Lin, Pawel Janicki and Rob Millis along with the exhibition, *Listen, my heart, to the whispers of the world: A Cinema for the Ear*. While the residency will further expand our understanding of the slippery terrain that constitutes sound art, the exhibition is an attempt at exploring both, the presentation and reception of this medium - in a potent public space, such as a cinema, in India.

Pooja Sood, Director
Charu Maithani, Curator
January 2013

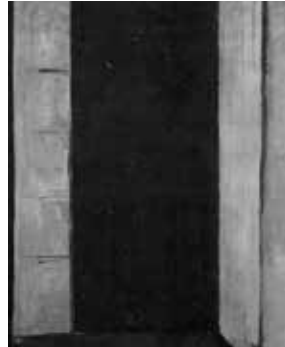
¹Julia Gerlach, "The Aesthetic Potential of Sound", <http://soundart.zkm.de/en/informationen/1124-2/>

CURATORIAL NOTE

LISTEN, my heart takes place in a cinema—a room with no windows, a room dedicated to a magic screen. Tonight, these screens are dark, and we bring to you the sounds of the world outside. This is a *cinema for the ear*.

STRAY birds of summer come to my window to sing and fly away.
And yellow leaves of autumn, which have no songs, flutter and fall there with a sigh.¹

The history of art and architecture is intimately tied to a history of windows. The earliest windows were simply holes in the wall or ceiling, which permitted light, smoke, and air to pass between inside and outside. In the Classical Age, windows became *screens*; the translucent alabaster windows of the Mediterranean and paper windows of the East illuminated a new private realm indoors. While the lattice-work *Shanasheels* of medieval Mesopotamia permitted women to peek out onto the street without being seen themselves, it was the invention of transparent plate glass that transformed the window into a *vantage point*.



Henri Matisse

In the 14th Century, Leon Battista Alberti codified his theory of perspective, suggesting that painters could transfer a scene to the canvas by imagining it framed within a grid as if through a paneled window.² Alberti's "window" became the standard perspective. In the 20th century, René Magritte's *The Human Condition* (1933) used the device of Alberti's window to confuse the boundaries between inside and outside, painted and real, visible and invisible:

In front of a window seen from inside a room, I placed a painting representing exactly that portion of the landscape covered by the painting. Thus, the tree in the picture hid the tree behind it, outside the room. For the spectator, it was both inside the room within the painting and outside in the real landscape.³

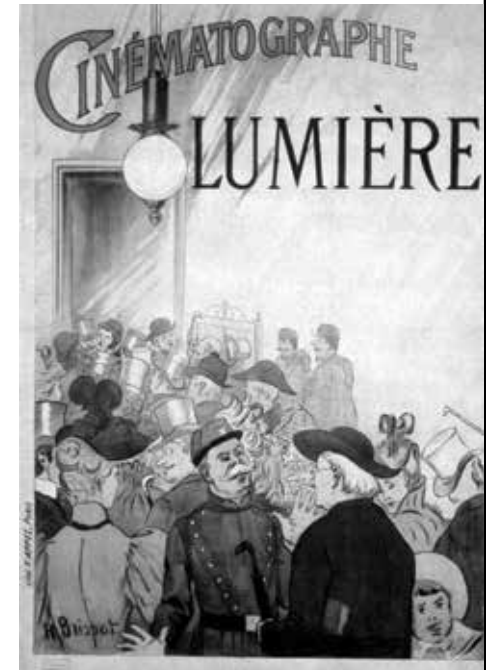


René Magritte

Magritte's "painting of a painting" represents the window not only as a vantage point, but as a point of transition, bringing Alberti's window to its logical conclusion.

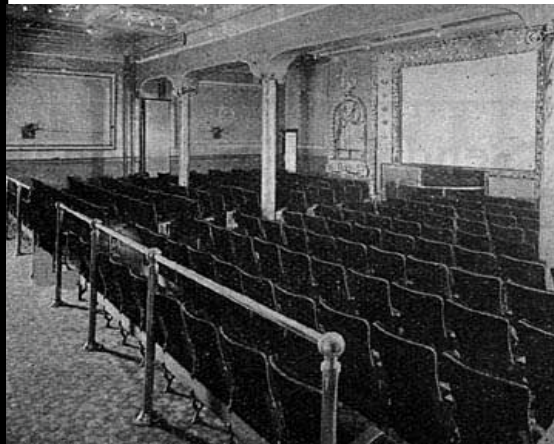
By contrast, in *Open Window, Collioure* (1914) by Henri Matisse, vantage is abandoned altogether: there is nothing to see at all but the blackness of night. The viewer can only imagine the sights and sounds outside. Like the window in Tagore's poem, it becomes a place for listening—to songs, rustles, noises, silence.

*PUT out the lamp when thou wishest.
I shall know thy darkness and shall love it*



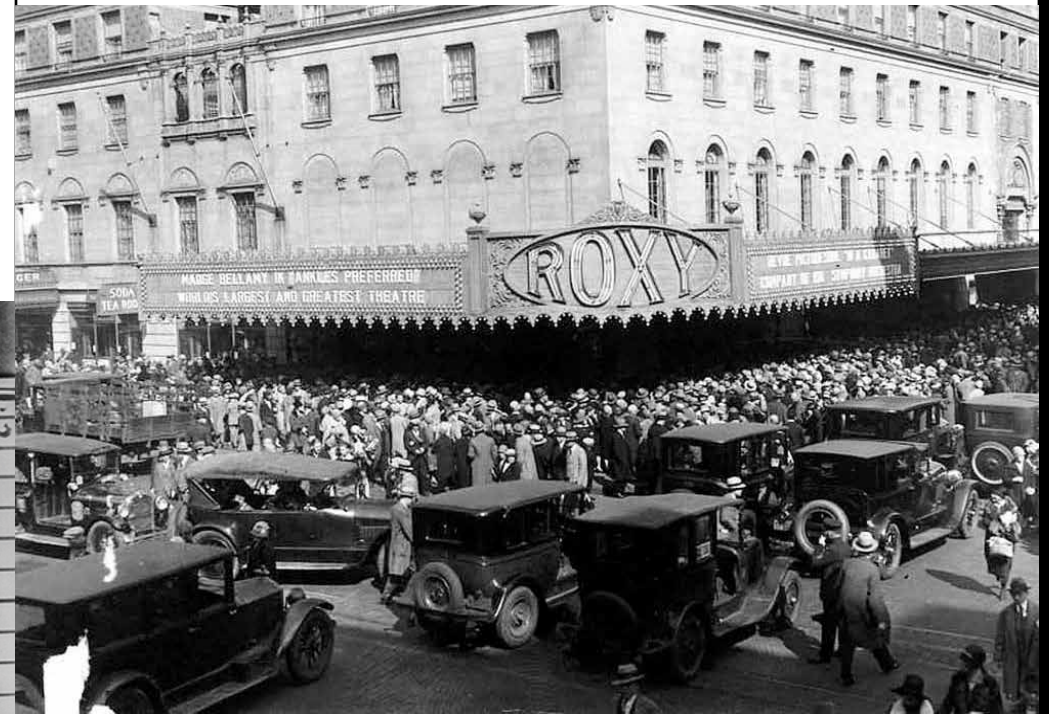
Cinématographe Lumière

Listen my heart... reaches back to the roots of the modern cinema in the music hall. In 1894, when the Manhattan Opera House built by Oscar Hammerstein failed, it was reopened as *Koster and Bial's Music Hall*, under the direction of John Koster and Adam Bial, a pair of German brewers who had run a racy vaudeville tavern. In 1896, a few months after the Lumière Brothers presented their first public screening of the *cinématographe* at Le Salon Indien in Paris, Koster and Bial installed an Edison Vitascope motion picture projector. Short films were projected between vaudeville acts, and used as scenery for plays or musical numbers in the manner of the old "magic lanterns."



Interior of the Harris nickelodeon, the first in the United States

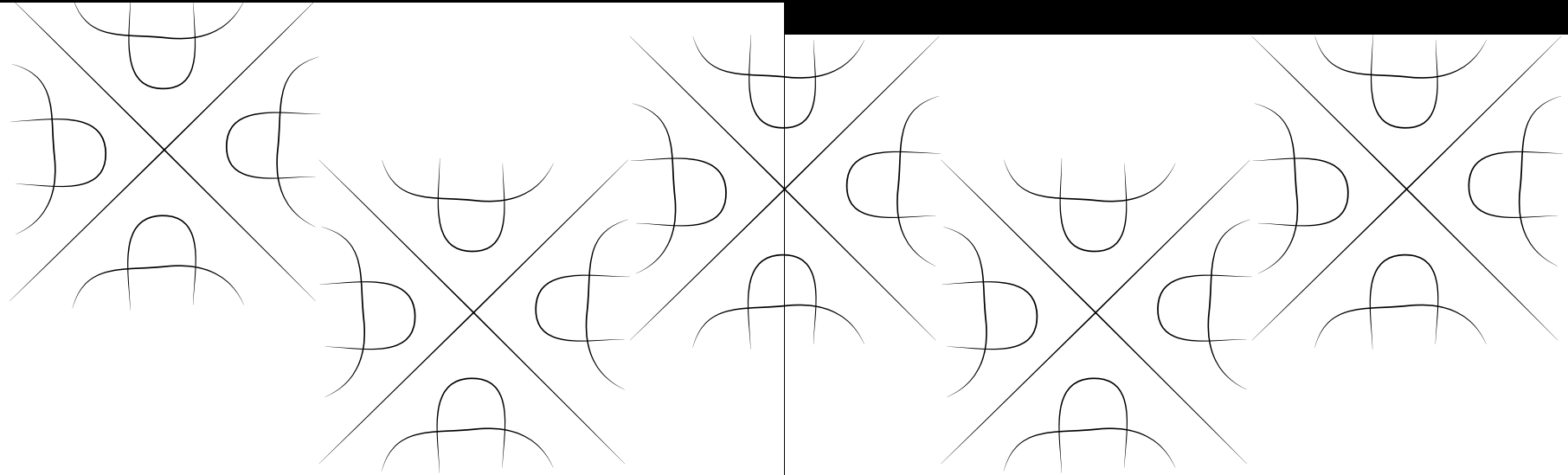
A decade later, the Nickelodeon opened in Pittsburgh, Pennsylvania: the first theater that exclusively presented motion pictures. It played short films for a "nickel" (five cents) and was soon replicated throughout the United States. The cinema hall was born. Early cinemas had a simple layout, with central corridors and seats facing a frontal screen, and the films they played were silent and short. Cinema architecture—what little there was—aimed to bring as many people as possible in to see the screen. The development of sound films or "talkies" in the 1920s, transformed this place for *seeing* into a place for *experiencing*. Massive theaters featuring elaborate modern designs, luxurious interiors, giant screens and theater boxes—epitomized by the 6200 seat Roxy Theater in Manhattan—were built in cities around the world. Major motion picture studios financed and built these early movie palaces, such as the Metro Cinema, built by MGM in Bombay, which opened in 1933 and became the famous "Red Carpet Cinema" of Bollywood



Roxy Theatre Entrance



Entrance to the Harris nickelodeon



In traditional European opera houses and music halls, rooms were resonant: architecture magnified the voices of singers, instruments, and the audience. The cinema hall required new acoustics: architecture would now *cancel* sounds, so that audiences could clearly hear the recorded soundtrack. The adoption of standards for film-sound recording and playback in the 1930s and developments in sound recording and transmission during World War II spurred further acoustic distillation. Beginning with Disney's *Fantasia*, released at the outbreak of the war in 1940, which required its own custom sound system developed specifically for the movie, cinema sound would develop both new dynamic range and depth of immersion. The development of Dolby Stereo in the 1970s introduced a degree of control for directors and sound designers from the studio to playback in the cinema hall. Dolby Stereo's four-channels of Left, Right, Center (dialogue) and Rear (effects, ambiance) would be quickly adopted around the world following the box-office success of George Lucas's *Star Wars* in 1977. In the 1990s, Dolby Digital enabled encoding of 5.1 surround sound, or Left, Left Surround, Right, Right Surround, Center (dialogue) and Low Frequency Effects (bass). This arrangement provided full spacialisation and even broader dynamic range. *1942: A Love Story* (1994) was the first Bollywood production with Dolby Digital sound, which soon became the world standard.

As the French theorist of film sound, Michel Chion, has written:

Whoever goes to a modern theater... will find... stable sound, extremely well defined in high frequencies, powerful in volume, with superb dynamic contrasts, and also, despite its strength and the probably large theater space, a sound that does not sound very reverberant at all. One finds... a great "dry" strength.⁴

Modern cinemas have become exquisite places to not only *watch*, but also to *listen*. They have become the perfect concert halls for this century of electronic instruments and synthesis, digital sound recording and telepresence.

Sound recording, or *phonography*, has advanced tremendously since its twin invention by Thomas Edison and Charles Cros in 1877. In 1969, Alvin Lucier produced *I am sitting a room*, a recording equal in significance to Magritte's *The Human Condition*, a "recording of recording," exposing the nature of recording itself and transcending sound as representation. While tremendous technical advances have been made in recording and signal processing, recording has opened up theoretical abysses which we have yet to leap: we do not yet know what recordings are and have not digested how recording has transformed music and memory.

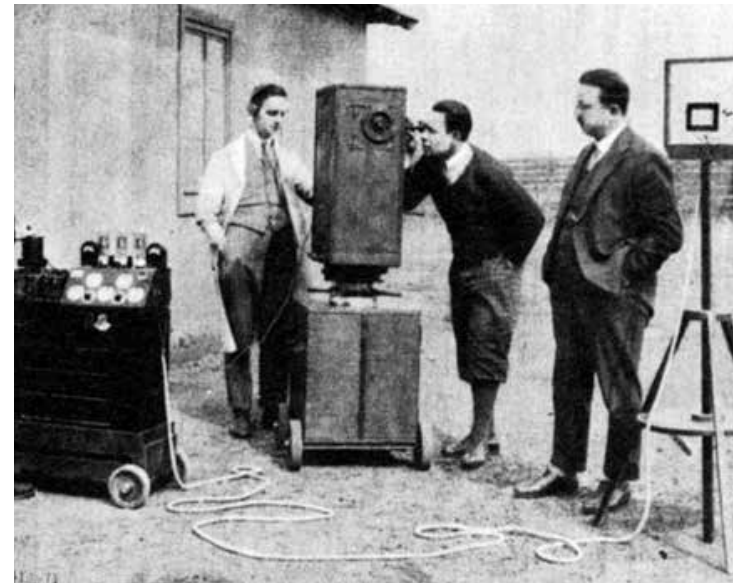
Music, prior to the invention of recording, depended upon the embodied memory of the musician or upon the reduction of all sound into scales of *tones*. Recording altered the status of sound, turning ephemeral impressions into a *thing*—an artistic material released from both disappearance and from the requirements of *tonality*. Recording made possible the emergence of a *sound art*.

Sound art is a term for a variety of art practices that focus on sound, hearing and listening. The English term originates in 1983, but *sound art* as such blossomed in fits and starts throughout the 20th century, in text-sound and sound poetry, in sound sculpture and *klangkunst*, in the German experimental *neue Hörspiel* (new radioplays), and in the public art works of Max Neuhaus. From the *intermedia* revolution of the 1960s until the *new media* revolution of the 1990s, these traditions developed as separate branches with distinct histories and concerns. In the 1990s, computer processing power increased to the point where artists and musicians could digitally edit recordings at equal or higher quality to tape. The “bedroom musicians” of the digital recording revolution created new genres of music with densely layered, multi-track recordings. After 1995, inexpensive digital recorders made for recording sounds outside the studio appeared on the market. Thousands of enthusiastic phonographers set upon the world, with an instrument much smaller and lighter than previous devices, capturing sounds free of the hiss of tape and the noise of the recording apparatus. During this explosion of new sonic work. It became convenient to speak of any work which was not strictly musical in its concern as *sound art*.

A collection of seminal sound themed art exhibitions at the turn of the millennium drew the branches of this tradition together as *sound art*, beginning with *Sound as Media* and the ICC Tokyo and *Sonic Boom* at the Hayward Gallery in London, both in 2000. These were quickly followed by *Sonic Process* at the Museu d'Art Contemporani de Barcelona and Centre Pompidou in 2002; the sound-focused 2002 Whitney Biennial; *Sounding Spaces* at the ICC Tokyo in 2003. From *Sound Art* at ART Cologne in 2004 to *Sound Art. Sound as a Medium of Art* at ZKM in Karlsruhe last year, foundations and genealogies for a new art have been laid.

Listen, my heart..., a collection of soundscapes presented as cinema for the ear, integrates two important trajectories of this new art: acoustic ecology and *cinema pour l'oreille*. For this exhibition, we sought works which represent the unique soundscapes—urban, rural and media-based—of the Indian subcontinent, and which also demonstrate high-quality specialisation (diffusion), and play with the conventional experience of movie-going.

“Soundscape” is a double-term, like landscape, that means both the world of sound around us, and a composition that represents that audible world. It is both the subject, and the compositional form, of acoustic ecology. Acoustic ecology is the study of the relationship between living beings and their environment mediated through sound. Acoustic ecology emerged in Canada from the work of R. Murray Schafer and his collaborators at the World Soundscape Project



Photographer unknown Tri-Ergon optical sound recording 1922.
Courtesy of Medien Kunst Netz

The concept of soundscape composition may have emerged in 1930 when German film-maker Walter Ruttmann produced a recording called *Weekend*, a collage of words, musical fragments and ambient recordings which tells the story of a weekend trip to the countryside. This “movie without images” produced a “narrative based on the mental images projected by the sounds alone”⁵ and was, in other words, the first *cinema for the ear*. Soviet film-maker Dziga Vertov followed the next year with *Enthusiasm*, the most ambitious field-recording work of its time. In the 1990s, *cinema pour l'oreille* emerged as a Francophone tradition rooted in the work of Pierre Schaeffer and the *Groupe de recherches musicales*; the pioneering tape-compositions of Luc Ferrari; the *acousmatic* music of Francis Dhomont and Robert Normandeau; and the audio work of Michel Chion. Prioritizing multi-channel audio diffusion and Pierre Schaeffer's concept of reduced listening, *cinema pour l'oreille* has, with the notable exception of Ferrari, avoided or rejected representation. The attitude of reduced listening focuses on sound itself independent of the source or meaning of the recording.

*The mystery of creation is like the darkness of night—it is great.
Delusions of knowledge are like the fog of the morning.*

As Brandon LaBelle wrote in *Background Noise*, the soundscapes of Hildegard Westerkamp bridge the “Schafer-Schaeffer Divide” between representation and independence, “harnessing the real while getting closer to its submerged sonority”:

Westerkamp and other soundscape composers may operate along the lines of Chion's reduced listening though in a way that disavows the aim of such reduction, for soundscape composition returns to the source with renewed and vigorous attention. It pulls us away and then pushes us back in. Westerkamp's work seems to suggest that such reality may only be heard through entering into a shift in listening consciousness whereby dreamlike states open the way toward active listening and ultimate participation. Her musical transformations function to transform consciousness—to drop it just below the line of awareness so as to awaken the ear to “original contours and meanings.”⁶

The cinema screen is a window for shared dreams. Our soundscape program begins high in the Himalayas, at the sacred shrine of Muktinath, with its one hundred springs of water.⁷ From Himalayan peaks, the water of the Yamuna flows to the plains. Listeners can slowly follow the waters in Iain Armstrong's recording, or hop on a train in Ujjwal Utkarsh's *Yatra*, jumping off at the Raqs' *New Delhi Junction*. If they are stuck in Delhi traffic, Michael Northam's *AGGREGATES* will transform the noise. Budhaditya Chattopadhyay's *Sonic City* transports listeners to an abstracted city of sound. And diFfuSed Beats folds the sounds of Delhi into the streets of Zurich over a rhythmic beat in search of the ur-sound of an ur-city without border guards or police. Finally, Kamal Swaroop provides a whole new experience of movie-going, a chance for the audience to remember the pictures of his masterpiece *Om dar-ba-dar*, or to imagine a new film in their mind as they listen to the dreams and adventures of a boy named Om.

THE noise of the moment scoffs at the music of the Eternal.

1. Rabindranath Tagore, *Stray Birds* (New York: The Macmillan Company, 1916). Translated from Bengali to English by the author. All quotes are from this source unless otherwise attributed.

2. See Joseph Masheck, “Alberti's 'Window': Art-Historiographic Notes on an Antimodernist Misprision,” *Art Journal* 50, no. 1 (Spring 1991): 34-41.

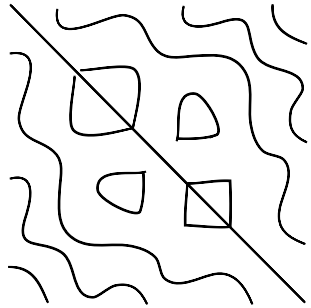
3. René Magritte, letter to A. Chavee, September 30, 1960.

4. Michel Chion, *Audio-Vision: Sound on Screen*, ed. and trans. by Claudia Gorbman (New York: Columbia University Press, 1994), 100.

5. Eduardo Kac, “Aspects of the Aesthetics of Telecommunications,” in *Siggraph Visual Proceedings*, ed. John Grimes and Gray Lorig (New York: ACM, 1992).

6. Brandon La Belle, *Background Noise: Perspectives on Sound Art* (Continuum: New York, 2006)

7. As Murray Schaffer has written, the first sound heard is the “caress of the waters.: R. Murray Schaffer, *The Soundscape: Our SONic Environment and the Tuning of the WORld* (Rochester, VT: Destiny Books, 1993)



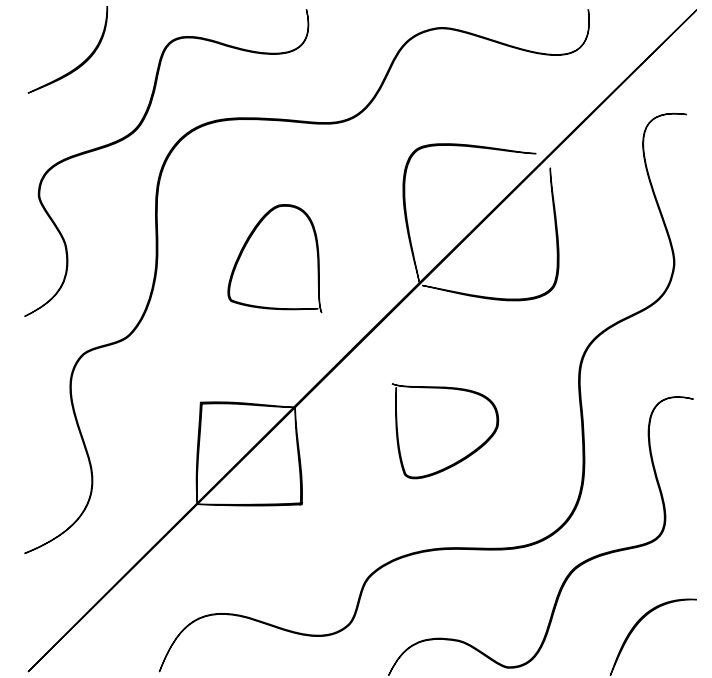
BUDHADITYA CHATTOPADHYAY (India/ Denmark)

The Well Tempered City: Book I

18:00 Mins, 5.1 surround sound (2012)

The pervasive computing of new media technologies triggers new behaviors and transforms our interactions with our environment. *The Well Tempered City* is a series of new media artworks that seeks to understand auditory perception and mediation of hybrid urban structures. The works are conceived as ubiquitous computation of subtle vibration. Attuned to the surfaces of buildings--the physical interfaces for citizen's sonic interaction—the aim of the project is to use participation and performative interventions of citizens to generate sonic artefacts. The project intends to represent the hybrid urban structures of architectural and built-spaces of a city as a living organism within an all-encompassing urban nature, which is essentially man-made by means of embodied experience.

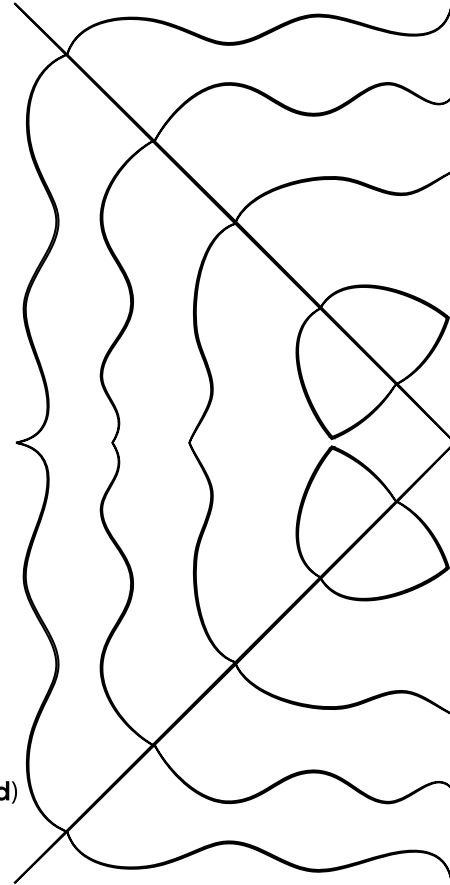
The Well Tempered City was conceived and initiated at Jaaga, Bangalore, during a fellowship-artist residency. Extensive fieldworks were conducted in and around Bangalore. A 10-channel prototype live-installation *The Well Tempered Jaaga* was presented in December 2010. The definitive 6-channel version *The Well Tempered City: Book I* was mixed at the School of Music in Bangor University, North Wales in 2011. Live works related to The Well Tempered City series have also been performed in Byns Lys, Copenhagen; Blipfonica, North Wales; and Institut für Neue Medien, Frankfurt AM.



ABOUT BUDHADITYA CHATTOPADHYAY

Budhaditya Chattopadhyay is an artist and researcher primarily engaged with sound. Working at the intersection between research, artistic process and practice, he uses audio, video, text and digital media to generate a diverse range of sound-based artworks for exhibition, publication, installation and live-performance. He has studied Cinema specializing in Audiography at the National Film-School SRFTI in India, and later pursued Master of Arts in New Media with emphasis in Sound Art from Aarhus University, Denmark. Since studying at Film-School, he has been involved with field recording and experimental music primarily as response to the visual supremacy over the normative structure of sound production in cinema. Consequently, his critical engagement with an autonomous auditory practice develops into a body of sound-based new media artworks that are processed in dialectical relationships with cinematic sound. His works have been exhibited at a number of venues and performed widely. Among other awards and distinctions, he is recipient of the prestigious Arts Scholarship from Charles Wallace India Trust, London in 2011; he has been short-listed in PRIX Phonurgia Nova 2010, Arles, and awarded with an Honorary Mention at PRIX Ars Electronica 2011, Linz. Currently, he is a PhD fellow at the University of Copenhagen, working on a project involving sonic perception and cognition in digital cinema.

<http://budhaditya.org/>



DIFFUSED BEATS (India/ Switzerland)
Sonic City
18:00 Mins, 5.1 surround sound (2012)

diFfuSed beats tries to answer the questions:

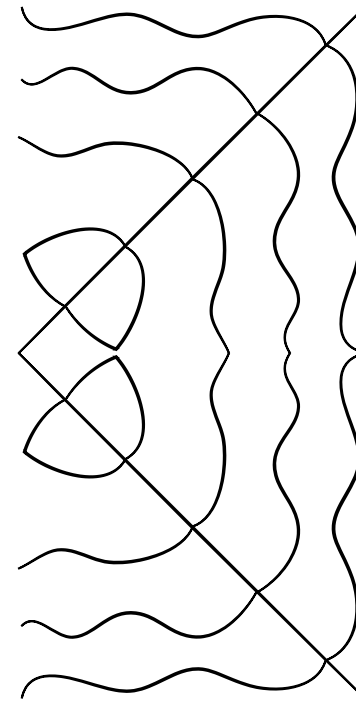
Can a hybrid city that isn't defined through national or demographical limitations construct itself via sound and rhythm?

Sonic City draws an acoustic portrait of an imagined city using field recordings, sampling, sequencing and cut-up. By re-arranging and re-contextualizing sonic material, an acoustic topography emerges of the places and hidden spaces that constitute "The Sonic City".

SOURCES:

Sounds, noises and interviews recorded in New Delhi, Bengal, Zurich, Munich 2006-2011; snippets from Edward Elgar's 1912 film *The Crown of India*, centered around the rivalry between Delhi and Kolkata for the capital of India.

Previous versions of this composition have been presented as multi-channel sound installations at JNU, India Habit Centre, London College of Communication and Action Field/Kodra.



ABOUT DIFFUSED BEATS

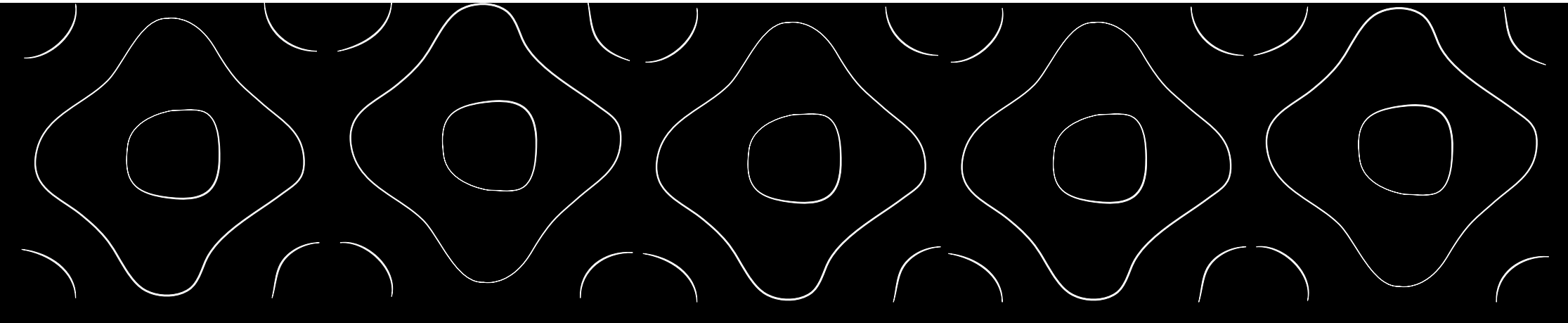
diFfuSed beats (Ish Shehrawat and Konrad Bayer) engage with sound as both a socially reverberant and aesthetic object.

Composer, sound artist and producer Ish Shehrawat studied classical guitar at the Delhi School of Music and later ventured into jazz, Latin and electronic music. His music mixes acoustic compositions with synthetic electronic sounds in layered arrangements that build shimmering sonic spaces.

Konrad Bayer is a sound artist and experimental documentarian from Munich, Germany, holding university degrees in literature and media. The focus of his independent work lies in field recordings that he weaves into subtle and delicate soundscapes, often beginning with a simple loop that evolves and changes into more complex structures.

diFfuSed beats have presented installations and performances at Art Basel, Centre Pompidou, Action Field Kodra (Greece) London College of Communication, Sarai-CSDS, Khoj and India Habitat Center (Delhi) and SKMD (Zurich).

<http://soundreasons.in>



HILDEGARD WESTERKAMP (Canada)
Into The Labyrinth
15:04 Mins, 5.1 surround sound (2000/2012)

Hildegard Westerkamp's *Into the Labyrinth* is a sonic journey between dream and reality into Indian culture and the Indian soundscape.

In composing this piece, I was challenging my own compositional process as it has developed over the last 25 years: just as India has challenged many of my Western Eurocentric values and turned them upside-down, so has this piece challenged my preconceived notions of the creative process. From the start I had the image of entering a labyrinth of a multitude of sounds and sonic experiences. I had made no plans for the piece other than letting the recorded sounds move me through a compositional journey into an unknown sonic labyrinth. Obviously my experiences of traveling in India and of recording the sounds played a significant role in the formation of this piece. But I could never be sure of where I was going and where I would end up. I worked on it continuously as if on a 15-day journey, where the journey itself became the centre of experience. The composition simply is a result of that experience.

- Hildegard Westerkamp

Into the Labyrinth was produced in 2000 as an 8-channel composition, commissioned by New Adventures in Sound, Toronto and premiered at the Gibraltar Point Arts Centre, Toronto Island, on June 18, 2000. A stereo version of the work was published on her CD *Into India* in 2002. Westerkamp has created this 5.1 version specifically for this screening.

Into the Labyrinth is dedicated to the composer's daughter, Sonja Reubsaat.

SOURCES:

(All recorded 1992-1998):

Voices and Musicians:

Group of Rajasthani musicians, camel fair, Pushkar
Kamal Kothari's group of Rajasthani musicians, Jodhpur
Sitar, played by Arun Patak in music shop, Old Delhi
Situ Singh-Bühler, mezzo soprano, Delhi
Snake Charmer, Lodi Gardens, Delhi
Sarangi player, Madore Park, Jodhpur
Vendor, Janak Puri, Delhi
Young boy singing, camel fair, Pushkar, Rajasthan

FIELD RECORDINGS:

Bicycle Bell, Tilak Nagar, Delhi
Crickets, Palolem, Goa
Film music from loudspeaker near vegetable market, Tilak Nagar, Delhi
Footsteps, Shivananda Ashram, Rishikesh
Gate, Shivananda Ashram, Rishikesh
Stone cutters working on restorations, Jodhpur Fort, Rajasthan
Toy vendor's trumpet, Delhi
Traffic, Connaught Place, Delhi
Traffic near vegetable market, Tilak Nagar, Delhi
Train with trainhorn as it is approaching Delhi
Trainhorn as heard from the elevated grounds of the Bahai temple, Delhi



ABOUT HILDEGARD WESTERKAMP

Hildegard Westerkamp was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies in the early seventies Westerkamp joined the World Soundscape Project under the direction of Canadian composer R. Murray Schafer at Simon Fraser University (SFU) in Vancouver. She is a founding member and is currently active on the board of the World Forum for Acoustic Ecology (WFAE). Between 1991 and 1995 she was the editor of *The Soundscape Newsletter* and is now on the editorial committee of *Soundscape - The Journal of Acoustic Ecology*, a new publication of the WFAE.

By focusing the ears' attention to details both familiar and foreign in the acoustic environment, Westerkamp draws attention to the inner, hidden spaces of the environment we inhabit. The majority of her compositional output deals with aspects of the acoustic environment: with urban, rural or wilderness soundscapes, with the voices of children, men and women, with noise or silence, music and media sounds, or with the sounds of different cultures, and so on. She has composed film soundtracks, sound documents for radio and has produced and hosted radio programs.

Her compositions have been performed and broadcast in many parts of the world. In 1998, she co-created *Nada*, an installation about listening at the Indira Gandhi National Centre for the Arts Janpath, in collaboration of Savinder Anand, Mona Madan, and Veena Sharma. Leading up to this, she conducted soundscape workshops at Max Mueller Bhavan in New Delhi in 1992, 1994 and 1997.

<http://www.sfu.ca/~westerka/>



IAIN ARMSTRONG (UK)

Annapurna Pastoral - One Hundred Springs

15 Mins, 5.1 surround sound (2012)

Iain Armstrong's *Annapurna Pastoral - One Hundred Springs* is a meditation on the Himalayan soundscapes of Annapurna. The work, a loose narrative of a pilgrimage to Muktinath (also known as *Chumig Gyatsa*, the site of 'One Hundred Springs'), aims to capture the peaceful, pastoral nature of these remote locations while referencing the deep-rooted spiritualism that the Himalayas inspire. Subverted references to the musical pastorate can be heard in the sound of the bansuri, sarangi and the use of drones.

SOURCES:

The principal sound sources were recorded by the artist during a trek of the Annapurna circuit in Nepal, 2007.

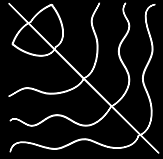
Passing mule trains with bells. Various ambient sounds from several locations on the Annapurna circuit including birds, insects, water etc. *Muktinath / Chumig Gyatsa* temple complex. Mani Wall prayer wheels in Chame, Manang. Prayer flags in Ngawal, Manang.

ABOUT IAIN ARMSTRONG

Iain Armstrong is a composer and sound artist based in Birmingham, UK. Working almost exclusively with recordings of the sound environment, his practice aims to expose the inherent musicality of this material through aural analysis, digital manipulation and the act of composition and performance. He creates works for fixed media that receive regular presentations in both the UK and abroad. His work spans acousmatic music, sound installation, theatre sound design, participatory practice and live performance.

Armstrong is one half of the performing/composing duo 'Anvil & Stirrup' with Antti Sakari Saario and until recently was a member of BiLE (Birmingham Laptop Ensemble). He is also a co-director of SOUNDkitchen, a Birmingham based composer collective dedicated to the creation and presentation of experimental music and sound art.

<http://iainarmstrong.net/>



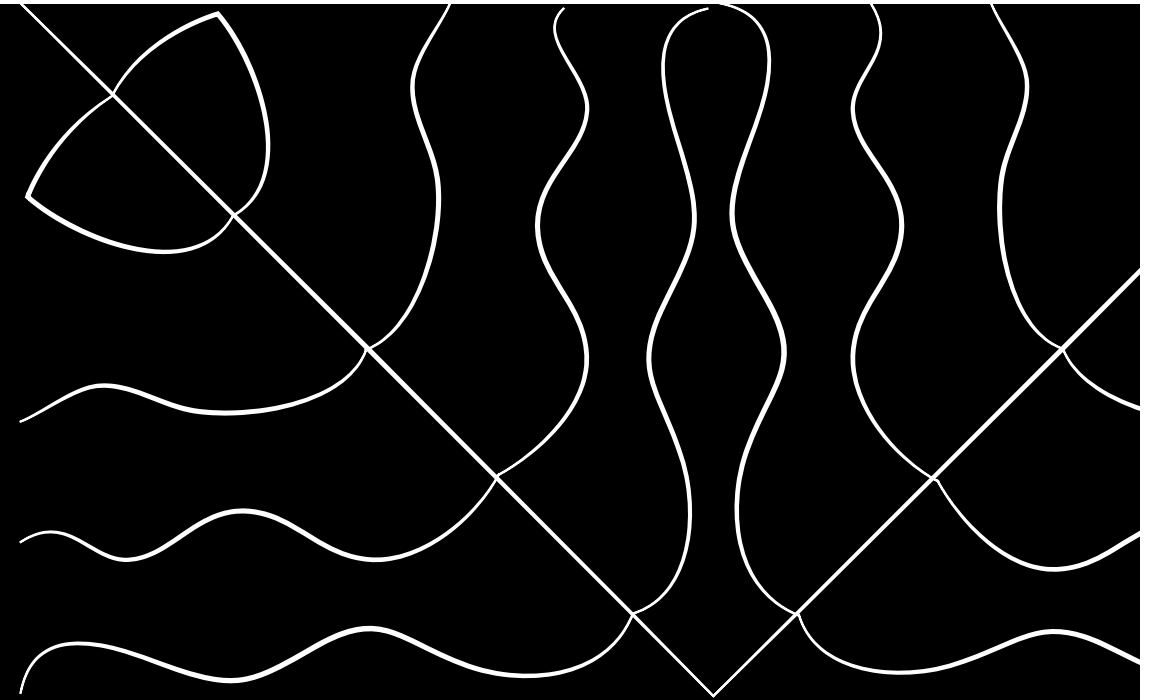
KAMAL SWAROOP
Om Dar-Ba-Dar
101:00 Mins, Stereo (1988)

Om-Dar-Ba-Dar is a portrait of life in a mythical small town. The film tells the story of a young boy called Om in the period of his carefree adolescence and its harsh disillusionments. The story starts like a comedy and ends like a thriller. Om has a rather strange family. His father Babuji, a government employee, leaves his job so that he can dedicate himself to astrology; Om's older sister Gayatri is dating a good-for-nothing. Om is involved in science, but is also attracted to magic and religion. Above all it seems as if his really outstanding skill is his ability to hold his breath for a long time.

For this exhibition, we are presenting the soundtrack only of the film.

PLOT SYNOPSIS: "Horoscope, dead frog, cloudy sky, the moon, radio program, caste reservation, bicycle, Mount Everest, women's liberation, communism, sleeveless blouse, Yuri Gagarin, miniature book, Nitrogen fixation, man on moon, terrorist tadpoles, computer, biology class, turtles, Hema Malini, typewriter, sleazy magazines, hibernation, text inside nose, googly, James Bond, severed tongue, fish rain, shoes in a temple, World War, assassin creed, Gandhi, illicit trade, the lake, goggles, hopping currency, helium breath, counterfeit coins, underwater treasure, diamonds inside frogs, fireworks, the zoo, explosives, town at night, dead man, visit of God, the Panchsheel Pact, foreign tourists, Promise toothpaste, holy men, Fish keychain, Ram Rajya, food chain disruption, anti-cooperation movement, birth control, bagpipes, gecko, Jawaharlal Nehru, Aviation centers, Potassium Cyanide."

From The Seventh Art film blog: <http://theseventhart.info>



ABOUT KAMAL SWAROOP

Kamal Swaroop is a film, television and radio director and screenwriter. In 1974 he graduated from the Film and Television Institute and even his student works met with unusual international acclaim. He continued with postgraduate studies at the Institute. He assisted the director Richard Attenborough in the filming of *Gandhi* (1982). He has made documentary as well as feature films. He is currently working on the television series *The Life and Times of Dadasaheb Phalke*. *Om Dar-Ba-Dar* (1988) is his master work.

MICHAEL NORTHAM (United States of America)
Mnemonic Debris: AGGREGATES

11 Mins, 5.1 surround sound (2012)

Michael Northam's *Mnemonic Debris: AGGREGATES* attempts to demonstrate how abrasive urban sound can be transformed through attentive listening, accepting "what is there" in the noise of daily life as opposed to what we would like it to be. *AGGREGATES* plays with clusters of events and situations that pile up. This accumulation of the sonic material opens up the opportunity to hear new relations and patterns of association. *AGGREGATES* also reflects on ways in which memories produce rasa (flavor, mood) in our minds. Northam uses sound spacialisation to open up this metaphor of piles of memories into a three-dimensional space where the listener is invited to enter into an over-grown lot of time-space impressions.

SOURCES:

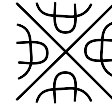
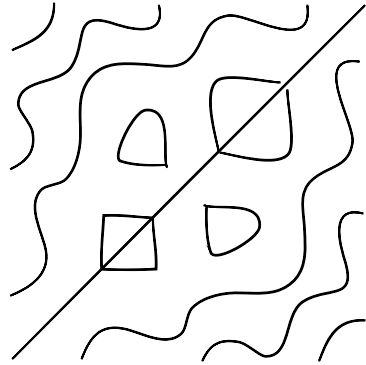
Field-recordings from India: 2006, 2007-08.

This work was composed and arranged into this formation at the Villa Waldberta, Feldafing, Germany in September 2012.

ABOUT MICHAEL NORTHAM

For the past two decades Michael Northam has been cultivating a personal style through an exploration of deep inner experiences through sound. His compositions are based on audio mixes of improvisations on unusual (and self-designed) electro-acoustic instruments interwoven with field recordings from various locations around the world. He has been commissioned to create work for Radio Deutschland Kultur, ORF, Wego, MutsuCrispen, and many other dance, film and theater productions. He was recently a resident at the Villa Waldberta near Munich Germany, where he worked on live surround sound to accompany the performance work *BARDO* by artist Judith Egger. He has over 20 published sound-works held in high esteem.

<http://oro.preg.org/mn>



RAQS MEDIA COLLECTIVE
NDI Jn. (New Delhi Junction),
5 Mins, Stereo (2002)

N DI Jn (New Delhi Junction) is an audio-work by the Raqs Media Collective that gathers and mixes different layers of the ambient sound of Delhi, the city that Raqs live and work in. The near-total silence of a morning shrouded in fog, sounds of construction and reconstruction by day, the heavy stillness of an afternoon, the chatter of a market coming alive at evening and the solitary percussion of a night-watchman's stick measuring the hours of a sleeping neighborhood create a sense of the temporal cycle of a city of sixteen million people.

The rush of wind in a metro tunnel, urban bird call, the mesh of traffic noise, stray fragments of conversation, a bus conductor's incantation of a route and the plaintive calls of vendors mark presences and signs of life, mapping an aural landscape of bustle, frenzy, longing and stolen moments of quiet. Through all of this arcs the wail of a train's siren, punctuating the day, creating a bridge between noise and silence, between the city and its memory - re-lived through sound.

ABOUT RAQS MEDIA COLLECTIVE

The Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators, sometimes as philosophical agent provocateurs. They make contemporary art, have made films, curated exhibitions, edited books, staged events, collaborated with architects, computer programmers, writers and theatre directors and have founded processes that have left deep impacts on contemporary culture in India. Raqs (pron. rux) follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in terms of the forms and methods that it deploys even as it achieves a consistency of speculative procedures.

The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Raqs remains closely involved with the Sarai program at the Centre for the Study of Developing Societies.

<http://www.raqsmediacollective.net/>



UJJWAL UTKARSH

Yatra

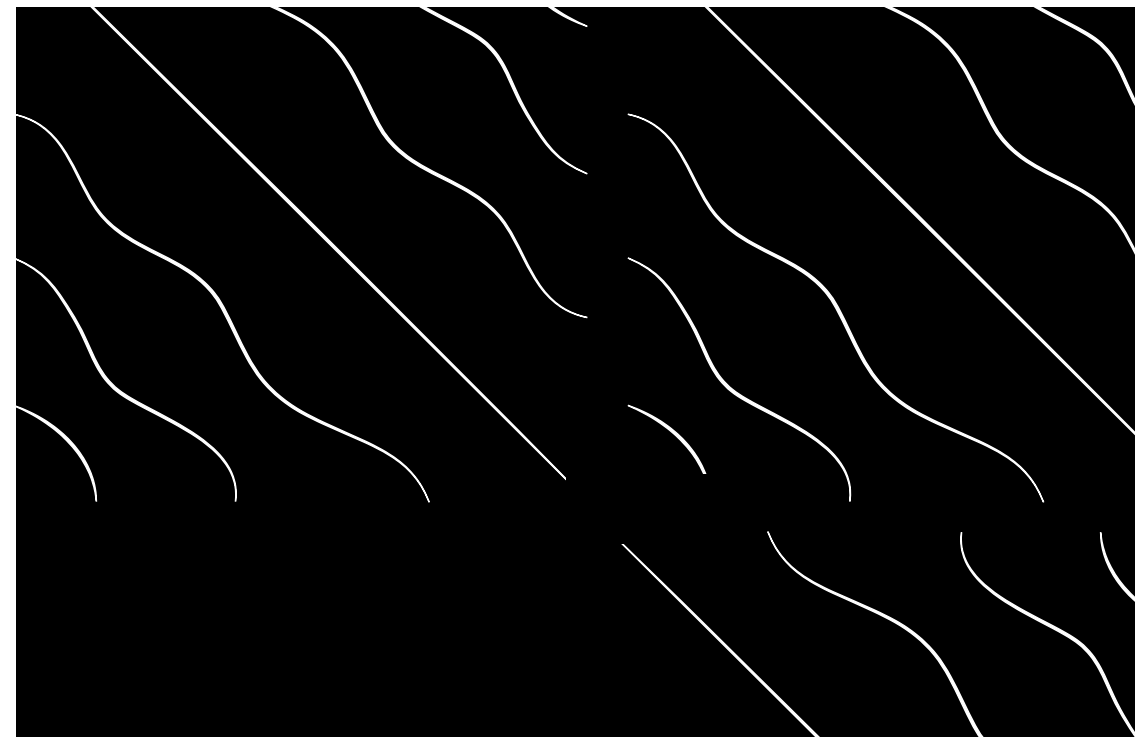
7: 00 Mins. Stereo (2012)

A soundscape of a journey on a train in India. The idea was to be able to capture the journey, its rhythm and also the transition across the country with the various languages and all.

ABOUT UJJWAL UTKARSH

Ujjwal Utkarsh's films have been showcased in various national and international festivals. Primarily a film-maker, he has been experimenting with his own practice, whereby he dabbles in other forms like photography, sound and theatre. He teaches at the State Institute of Film & TV.

<http://sftv.ac.in>



ABOUT KHOJ INTERNATIONAL ARTISTS' ASSOCIATION

Khoj International Artists' Association, an autonomous, registered society based in New Delhi, which has built an international reputation for outstanding alternative arts incubation. It plays a central role in the development of analytical, experimental, interdisciplinary and critical contemporary art practice in India, constantly challenging the established thinking about art. Over the past 13 years, through its various international workshops, residencies and other projects.

Khoj has developed a vibrant network not only with artists in Europe and North America but also across the 'global south'. It has actively sought to build partnerships in South Asia and developed the first ever South Asian Network for the Arts (SANA) while simultaneously working with artists in politically marginalized places in India including Kashmir and the North East.

ABOUT THE CURATORS

ALEXIS BHAGAT

Alexis Bhagat is a writer, phonographer, curator, and activist. He was a practicing sound artist from 1999 - 2009, producing sound installations, collages, radio-plays and performances that utilized the recorded voice as material. From 2001 - 2004, he interviewed senior and emerging sound artists through his project Sound Generation. He began working with free103point9 in 2004, and is included in their publication Transmission Arts: Artists and Airwaves (PAJ). He has organized lectures and "listening lounges" in New York, Montreal, Delhi and Nagoya to catalyze discussions about sound.

LAUREN ROSATI

Lauren Rosati is a Brooklyn-based curator and writer who has worked with composers, curators, artists, audio engineers, and writers on international projects. She currently is Curatorial Assistant in Modern & Contemporary Art at the National Academy Museum, was Assistant Curator of Exit Art from 2007 to 2012, and is a PhD student in Art History at the Graduate Center, CUNY. She is editor of the book Alternative Histories: New York Art Spaces, 1960 to 2010, which was published by MIT Press in Fall 2012.

CREDITS

Mastered by Damian Volpe, Warmblooded Productions (NYC).
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Khaj International Artists' Association

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Simrat Dugal	Programs Manager
Adil Akhtar	Account & Administration Assistant
Asmita Rangari (Andi)	Curator & Programs Manager
Manoj VP	Account & Administration Head
Tania Kahlon	Programs Manager
Tenzin Lekmon	Media Lab Lo-Ordinator

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This exhibition would not have been possible without the enlightened collaboration of DT cinemas who have been exceedingly positive and supportive of this experiment.

((audience))

KHÖJ
INTERNATIONAL ARTISTS' ASSOCIATION

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