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Audiovisual

Lynx In Headphones: Soundlab #7

Jacek and Ewa Doroszenko

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Artist-in-Residence in Barcelona, Hortensius Salzamt Linz, audio-visual project "Soundmaining" at 18th Biennale, climate, Ewa Doroszenko, Jacek Doroszenko, Kunsthalle Wien The same horizon repeated at every moment of the walk, Yuri Gahrry Brinn, Kunsthalle Wien, Museum of Contemporary Art Barcelona, Galeria Foksal Warszawa, Galeria Wozownia Toruń, grooming, Sonyia Mayo, Jacek Doroszenko, Kseia Mirzhalil Gallery in Toruń, Poland, Ewa Doroszenko, chaosplus, Mayu Sonyia, memories, mark Smoke, rosalind Paul Austen, official website, Paul Austen photo, Portugal, Portugalia, Robert Wehrg, Kunsthalle Wien, Sonyia Mayo, Artist, visual imaginations, Wozownia Art Gallery Toruń, experiments

Jacek Doroszenko and Ewa Doroszenko, "Soundmaining"

Anna Prokop: "Soundmaining" is a complex project created in stages. What does the whole process looked like?

Jacek Doroszenko: The project started during our residency in Barcelona in 2014 (Fundació AIAC Hangar's jury chose us as residents) following an open call for international residences. We arrived in Barcelona with the intention to observe, analyze, and find the local means of formal expression. We wanted to revisit potential alternative readings and create artefacts with many layers of meaning. In a way, they will create artefacts with many layers of meaning. It would say the majority of our time was dedicated to the research.

Ewa Doroszenko: In our study, we tried to show the atmosphere of Barcelona, based on our personal feelings, tastes and opinions. We have fallen in love with the city. It's laid-back lifestyle, history, people, and all the available activities there. There is always something to do and for those with limited time, it is not so easy to choose the sonic locations. We wanted to present the most interesting locations for us, but we have agreed that this lack of time shouldn't be an obstacle. Making art is a wonderful way to learn new things, digest, analyze, and create.

JD: I decided to allow myself to be freely inspired by the sound environment of the city, and then use my own recordings as the source recordings as the source from which to build a suite of musical compositions. I have worked in this way before, so I could broadly perceive the result of working in this way and possible difficulties. First, there would be a research phase, next a phase of sound gathering, and after that – visual interpretation.

ED: It was important to us that the artworks worked together as a series rather than as stand-alone pieces. We found ourselves playing with forms, mixing sounds with graphic pieces. The visual and graphic interpretations were inspired by the audio documents and those pieces that we voiced.

AP: What does the relationship between audio and visual looks like in your project, and how will it be presented in case of your upcoming music album?

ED: "Soundmaining" aims towards reconstructing and abstracting places using various methods of image production, making use of appropriated and found footage, as well as our own photographic materials. Photographic and graphic works are sequenced, forming their direct reference, opening new possibilities to become different images. We normally do not necessarily treat a release in a direct way – we just keep on thinking, scribbling, looking at things, etc., and then every now and then, we also emerge. The images are not direct representations of sounds.

JD: Using a variety of set languages, we work to develop unique art forms, combining the different features of each medium with a strong emphasis on ideas and formal solutions. We studied painting, and we have a lot of respect for this medium. We are also interested in film. We believe that projects based on collaboration are more inspiring than individual actions. Of course, each of us have our own roles to play. In our project, we can extract individual layers, sounds, images or videos that can exist separately. As a result, parts of the "Soundmaining" may be presented at various exhibitions depending on the gallery space – audio works were presented during an exhibition entitled "*The same horizon repeated at every moment of the walk*" in the Wozownia Art Gallery in Toruń, and selected graphic works were presented at Kseia Mirzhalil Gallery in Warszawa during The Doxeem Biennale. Because the project has evolved and has found its continuation during our later artistic residencies, we have decided to release it as regular music albums and we how it works in this format.

Jacek Doroszenko – Soundmaining preview → from Doroszenko Jacek & Ewa → on Vimeo. →

AP: Would you define your project as a "musical" one?

JD: From my perspective as the 'author' of the sound layers and compositions, the project has been musical from the beginning. In my opinion, the kind of music I propose here can be treated widely and freely. It can be put on the music as well, if someone should perform it in this way. What is interesting to think of here, is the interpretation of two or more sound layers that I have created. I'm not sure if I'll be able to musician playing these notes is obliged to use the same notation for his actions. For me, all I see could be a score that has been given to me, deliberately as well as coincidentally.

AP: In the project description you invoke Robert Wirsty's statement, that when we talk about sounds and try to name them, we are somehow doomed to refer to the object that made them, so to materiality. Did you try to avoid direct kind of visual representation of the sounds while creating the illustrations?

JD: I appreciate Robert Wirsty's texts and music. The reason we asked Robert for a few words was that the most characteristic sounds of the cities may a listener usually tries to figure out a sound, or ambience of an environment that it is a way of searching for sources and connections. I have learnt that it is better not to focus on any particular source of sound, but rather on the sound itself, on its variety and richness. I think experiencing a sound is the dreaming – an ambient sound is telling its own story and appeals to the imagination in such a way that you want to close your eyes and just listen.

Jacek Doroszenko and Ewa Doroszenko, "Soundmaining"

AP: I'm sure you know many sound maps. How do you think your project corresponds with them?

ED: Our project is not exactly a sound map. In most cases sound maps are focused on the documentary aspect: the recorded sounds are tagged with precise location and date. We have a more artistic approach, so we prepared a more subjective, interdisciplinary project. The aural part of the project came in the first place, while the visual part was created later on.

JD: We do put quite a strong emphasis on the visual side of things. The project does not present the most characteristic sounds of the cities. We think about the reconstruction of memory in virtual worlds. We would like our work to move smoothly between reality and the screen. In the aesthetics of our work, we are interested in the idea of imperfection and the alienation of human. What's the role of "the player" in our project? Did you try to capture the uniqueness of the city in which you work?

AP: Your approach to the sounds of the environment that you are embedded in is by far more complex than simply recording or sampling... Also you don't try to present the „real" soundscape of a certain location. What's the role of "the player" in our project? Did you try to capture the uniqueness of the city in which you work?

JD: We usually begin by deciding which city we want to visit and then we start researching the sounds that we can find in the given location. Sometimes we accept the area we are planning to work quite thoroughly online and with Google Maps to create a sort of loose plan, but very often spaces need to be thought of as a raw interpreted and potentially recorded. This allows for higher level of spontaneity.

ED: Our work attempts to relay the emotion of a space, not necessarily an accurate depiction of it. Spaces we explore are structures with aspects of time and change, which you look at through memory. For us it is also about how we remember spaces and even more about how sounds themselves can hold memories and relay narratives.

AP: What I particularly liked about your project, separate from the compositions on your album of course, is that you considered the role of human memory and attention in the context of listening / seeing in a place. There are so many factors that can affect the way we perceive, so many different configurations of factors, that is extremely difficult to catch „the general impression", because it's very personal and ephemeral... How did you cope with it?

JD: "The general impression" is a kind of layer covering every other thing – we try not to stop on this level. There's this movie, "Smoke" written by novelist Paul Auster. At the centre of the movie is a guy who takes a photograph at the same Brooklyn's street corner at the same time every day for more than a decade. He compiles albums with thousands of pictures, and of course, every picture in this collection is different. Light, cars, weather conditions and other factors are constantly changing. I think I may compare this example with the perspective we look in "Soundmaining" – incessant change is a condition that might be interpreted as the "general" state of our experiences. And to this point, you should rather focus on every small detail in this constantly changing world.

Jacek Doroszenko and Ewa Doroszenko, "Soundmaining"

AP: Can "Soundmaining" – the mix of sounds of telephones, motor vehicles, guitar, electronics, toys and other random objects – become a sonic alternative for photography, or even a form of diary?

ED: Interesting question. Yes, for us it is a sonic alternative to photography. Sometimes we record sounds, but we also use sounds that we've already made in the past. Documentary element of the use of the sound is also important, most people take photographs and use them to communicate a sense of what the experience of being in that place might have been like. There is a strong need to create countless stacks of pictures and image files to cover every little event? Today, it is very difficult to experience reality without any associations to emmorot visual scenes.

AP: What are your future plans?

JD: Many things. Our website will be developed during our future residencies in different cities in Europe. We would like to prepare an exhibition with a huge section dedicated to works from the "Soundmaining" project. In 2016 we had a radio program titled "*Exercises of listening*" in Fat Gallery in Brno, in the Czech Republic. The show consisted of videos, graphic prints and sound installations from "Soundmaining". Also, we are pleased to announce that we will release the next album in the "Soundmaining" series with the patronage of Contemporary Lynx. This time, we will present a suite of sounds that has been produced in the context of Artist-in-Residence in Akademaus Salzamt, Linz in Austria. More information will be available soon on the official website for the project: **soundmaining.org**. →

ED: I am also working on a new painting installation, it will be a combination of geometry, feminism and the internet. Moreover, I am happy to share with you that soon we are going to Lithuania and then to Portugal in the framework of different Artist-in-Residence programs. You will just have to stay tuned to see what is coming up next!

Interviewed by Anna Prokop

Edited by Alexander Cellmer

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