

Technology: Sound Studio

Testing, testing...

"It is always a dramatic moment for anyone when his own voice comes back to him undistorted from the black mouth of a loud-speaker. He seems to feel the intense and absorbing pleasure that a child experiences when he first recognizes himself in the mirror." -John Lomax and Alan Lomax

Angebot für

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Technologie

Nummer und Typ	BFA-BFA-Te.20F.013 / Moduldurchführung
Modul	Technologie
Veranstalter	Departement Fine Arts
Leitung	William Davis
Anzahl Teilnehmende	maximal 15
ECTS	3 Credits
Voraussetzungen	Course language: English
Lehrform	Workshop
Zielgruppen	BA students
	Not open for exchange students.
Lernziele / Kompetenzen	<ul style="list-style-type: none"> • Introduce concepts and processes through projects in object/space making as related to sound, acoustics, and sculptural form • Provide opportunities for students to explore artists' ideas, movements, philosophies, styles, periods, technologies, and methodologies in relation to sound, sculpture, and installation art • To encourage creative work that combines sculpture, installation, image, and sound regardless of preexisting experience in sound production and/or music performance.
Inhalte	<p>This course addresses acoustic and sonic possibilities of three-dimensional space while also considering sound as an independent sculptural medium. Approaching sound from a variety of disciplinary angles — visual art, architecture, performance, digital imaging, and music — the course will address the use of sound in a variety of media whilst encouraging students to create new modes of experiencing and engaging with the aural realm through three dimensional objects and/or space. Sound sculpture and installation shares a history with contemporary visual arts, linking Futurism, Dada, Fluxus, Bauhaus, Post-Modern, and relational art. Students will acquire knowledge of the conceptual and historical background through short lectures and readings of related research topics such as sound art, installation art, experimental music, phonography, audio-visual art, and acoustics.</p> <ol style="list-style-type: none"> 1. NoiseMachine: Your project may take any form. There are no restrictions beyond that you must build it, and it must make noises that interest you. Be prepared to demonstrate it in its ideal artistic environment: create a 1-minute "score" / performance, short improvisation, or set it up as an interactive installation. Your noise machine will be assessed both as an independent sound-object and for the success of the noise art/music/installation experience you create with it. 2. Graphic Score: Choose a piece of music / sound and represent it as a graphic

score. Your score may take any form. You will present your score with your chosen music / sound.

3. Found Sound Collage: Using the recording and editing skills you learned in class, create a Found Sound Collage.

4. Boombox Project: Using the loudspeaker components given to you in class, create your own Boombox. You may interpret "boombox" in your own way. Be prepared to demonstrate the sound production capabilities of your boombox in class. Your project will be assessed both as an independent sound-object and for the success of the sound / installation experience you create with it.

BILLY DAVIS (*1969, Austin, TX) is a composer, recording artist, music producer and founder of workhorsesong studio in Berlin.

He studied at Franklin School of Art, Department of Fine Arts (Prof. James Herbert, Film and Art) at the University of Georgia/USA.

Since 2015, he collaborates with the Richard Thomas Foundation (London/Berlin), developing artists' projects related to music, sound and performance.

From 2013 to 2018, he taught Video and Sound at Umeå Academy of Fine Arts, Umeå University, Sweden.

Works include compositions and collaborations with:

Matt Saunders, „Double Mattie“, Marian Goodman Gallery, Paris/NY (Collection Guggenheim Museum, NY), Svetlana Heger „Out of the Shadow/Into the Fog“ Cabaret Voltaire, Zürich/VI. Moscow International Biennale, „Untitled (The Cohen Residence, Paradise Valley)“, Phoenix Art Museum/The Bass Museum of Art, Miami, Karin Sander „Zeigen“ Galerie für Zeitgenössische Kunst, Leipzig, Raymond Pettibon „The Family“ (Collection MoMA, NY).

Editorial: Sueddeutsche Magazin Online, Nowness.com, Nike/Olympic Team, USA, Tod's, UK, Herman Miller, USA, Alice Temperley, UK Frye, USA, St. John ?s, UK Fantastic Paper, D

Music Labels and Publishing:

Warner/Chappell Music, USA BMG, Europe workhorsesong, D/USA

Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Time: 09:15 - 17:00 o'clock CW 16: 14 / 15 / 16 / 17 / 18 April
Bewertungsform	bestanden / nicht bestanden