



Komunikační prostor Školská 28

Školská 28, Praha 1

tel. 222 966 974

skolska28@skolska28.cz

www.skolska28.cz

opening hours: Wednesday - Friday 1 – 6pm,

Tuesday 1 - 7pm

Inversion as a literary device

Adam Basanta

10. → 30.06.2016

Curated by: Miloš Vojtěchovský

The opening: Thursday June 09, 6pm

Adam Basanta designed and constructed three new pieces investigating the relationships between consumer objects, movement, space, sound, and perception. He is using devices you often carry with you in your pocket. Objects you can buy in a store, without which you rarely leave the house: a pair of white ear buds, an iPhone, a pair of foam earplugs. These technologies become part of daily life. We are attached to them. If you don't have them on reach we feel stressed, even threatened.

These objects emit, amplify, transmit, or block sound, objects which enable and disable potentials for communications and changes of perception. Three topological devices which can create, divide, or connect disparate spaces: whether real or virtual, acoustic or electronic, sonic or visual.

The intention of these objects is twisted and recombined, their original function transformed through inversion. A roundabout use, a reversal of normal order. Turning inside out and outside in. Inversion teases out new perspectives, new emphasis, a new meter, renewed meaning. What sort of resulting spaces are created, divided, reconnected? How are sound and listening situated in their midst?

Basanta asks how does this technologically-shaped space manifest if turned inside out, outside in. How does a physical sculpture, constructed from little devices designed to internalize sound, moderate our aural perception? How do devices transfer us to the realm of the personal, separate from the world outside? And the aural apparatus of our body, this enigmatic space inside our skull, what is the soundscape of our mind?

Adam Basanta (b. 1985) is a Canadian sound artist, composer, and performer of experimental music. His work includes sound installations, electroacoustic and instrumental composition, site specific interventions, and laptop performances. He investigates perception – and listening in particular – as an active, participatory, multimodal activity which is distributed throughout a variety of human and nonhuman agencies.

Adam Basanta's residency takes place in cooperation with the Agosto Foundation.



děaí



MINISTERSTVO
KULTURY

Mediální
podpora
Media
support

ARTYČOK

HIS VOICE

ArtMap



radio.wave



Mediální
partner
Media
partner

A2



Curtain (white)

240 pairs white ear buds, 24 channel sound, acrylic, electronics. 2016.

In everyday life, the ubiquitous white earbud headphone creates an interior sonic environment into which one can retreat from the external world. Within this personalized sonic bubble, the headphones function as a visual “do not disturb” sign.

Curtain (white) plays on this notion by creating a 3m long “curtain” which sections the gallery space visually and sonically.

Patterns of white noise - a sound which masks surrounding sounds, often used to mimic ocean waves or wind in various “sleep machines” - sweep across the curtain, each headphone adding to a collective sound mass.

A Truly Magical Moment

2 iPhone 4s, selfie sticks, aluminum, electronics. 2016.

Two lovers in the middle of the dance floor. They link arms and begin to spin. The room blurs as they stare deep into each other's eyes.

Perhaps most iconically captured in James Cameron's 1997 epic, *Titanic*, this classic scene is found throughout modern romantic cinema, complete with over-the-shoulder and point-of-view cinematography.

In *A Truly Magical Moment*, visitors can re-enact this “Magical Moment” using the contemporary communication tool for many long-distance relationships: Apple's proprietary FaceTime technology.

Gallery visitors and online guests can use their iPhones or computers to video chat the two FaceTime accounts. When two guests connect one to each phone in a virtual “face to face”, the sculpture begins to spin, reaching dizzying speeds while romantic music plays in the background. At top speed, the background blurs and warps, while the image of your dance-partner remains in focus.

After 60 seconds of a “Truly Magical Moment” - a wordless, “genuine connection” with another person - the rotation slows down to a standstill, while a nearby digital counter keeps count of the amount of “Magical Moments” enabled throughout the exhibition.

Listen to yourself

1200 pairs laser engraved foam ear plugs, performance instructions.

Earplugs are meant to keep out unwanted sound. However, the process of plugging our ears serves to amplify the corporeal soundscape: rather than hearing air-borne sound through our eardrums, we hear vibration conducted through the bones in our skull.

Listen to yourself proposes a double entendre: an appeal for self-reliance which recalls popular self-help psychology literature, as well as instructions for an interior soundwalk in which visitors become aware of their own corporeal soundscape as they trace a mental path through it.