

SITE SPECIFICS 2022: Into the Thin Air @KLANKENBOS

17 OCT - 23 OCT, 2022

Instructor

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SYLLABUS

Description

“The task of this new type of artist is therefore not to design thoroughly considered pictorial or musical itineraries, but landscapes which we, the hikers can enter and inhabit”

–Dick Raaijmakers

In this workshop, we will dive into the air that we breathe and live in through the materiality of sound. We will investigate its textural qualities and forms created by making listening exercises and collecting field recordings of our surrounding environment and the atmosphere of Klankenbos, where man-made sonic objects and natural environmental sound co-exists. While working with the audio and digital signal processing technology given at our disposals, such as microphones, recording devices, and personal laptops, we will not only learn about Spatio-temporal DSP techniques based on repetition, such as reverb, phase, and feedback, as part of the technical method to work with sound but also we will explore emergent and generative forms within the intricate relationship of sound and space.

Although it can be, this is not a music-making workshop per se, and for that reason, we won't be delving into Cage-an approach and argument of what is music or not, nor will we be re-cyphering Pierre Schaefer's notion of Music Concrete and sound objects while making a composition with field recordings. However, I would like to use these premises to open up new ways of working with sound outside of musical scope and hint at the “other” or non-human perspective. The goal of this workshop sits in creating an individual(or group) experience-based context of working with sound, space, and technology. **And based on these pre-existing notions and histories of working with sound and field recordings, we will try to come up with our own process and didactics of working with the “air” not only as a subject that entangles us in the**

seemingly complex, ever-changing, and entangled connection we have as an element of the external environment but also as an aesthetic material that we handle with the technology and machines to create landscapes which we, the hikers can enter and inhabit.

Workshop Objectives

- Discovering new(or old but unseen/unheard) relationships with the surrounding environment through dealing with sound
- Getting acquainted with recording devices and sound editing and DSP techniques
- Designing their own sonic exercises and composition and sharing it with the public

Things to Bring

- Own recording devices and sound objects you wish you work with
- Your laptop to work with
- Open minds and ears

Suggested Listening

Artic Winds - Maggi Payne

<https://aguirrerecords.bandcamp.com/album/arctic-winds>

Zwischen - Jan Jelinek

<https://janjelinek.bandcamp.com/album/zwischen>

CityScape - Justin Bennett

https://www.youtube.com/watch?v=qCNWZiB_tcY

Everything Perfect is already here - claire rousay

<https://clairerousay.bandcamp.com/album/everything-perfect-is-already-here>

Suggested readings

[From Audio Culture by Schaeffer, Lopez, Oliveros](#)

[Sonic Flux: Sound, Art and Metaphysics by Christoph Cox](#)

[Jan Jelinek interview on tiny mix tape](#)