



ELIA JAM 2008

From the sketch sequencer
used for the composition *Talkin'
Loud and Sayin' Something*.

TALKIN' LOUD AND SAYIN' SOMETHING

Description of a sound artwork

Isak Eldh

My sound artwork *Talkin' Loud and Sayin' Something* is both a documentation and a remix of the seminar on artistic research with the same title that took place during the ELIA conference in Gothenburg 29th October – 1st November 2008. The work is at the same time an attempt to get close to what actually took place in the seminar room, with a democratic equalisation between all the sounds that occur, and a way of commenting on the difficulty to say anything concrete about the ideas that form artistic processes. It is about saying and not saying. About not being so sure of what constitutes the boundary between art and non-art, fiction and reality.

My working methods: Everything that was said during the conference was recorded in a traditional way, with microphones placed at different locations in the room. But I have also placed contact microphones in chosen points in the seating arrangement that captured the audiences movements in the chairs, the acoustics of the room and in general the physical vibrations that occur when different sounds spread throughout the framework of the chairs. In the spoken passages that have been recorded I have not focused on the semantic meanings, but have been more interested in the rhythms and melodies that occur unintentionally, not least in the interaction between different statements.

As a sound artist I use a range of devices and inventions that in various ways reacts to and shifts the different sounds that appear. This is also how I have worked with this project. The different sounds pass through the sketch sequencer that I have made myself, which is the base for my sound compositions. The result

is a movement over time that only in part is possible to control according to predetermined rules. There is an element of something unguarded in the process, also in how the language-sounds and the acoustic feedback effects intermingle and become a room of its own, its own three dimensionality.

During both the documentation and the composing I thought a lot about the title of the song by James Brown, which is the origin of the name of the conference and about what it really means. The title of the song is *Talkin' Loud and Sayin' Nothing* and was recorded by James Brown and Bobby Bird 1970 (this song was in its turn a source of inspiration for the London club and nowadays record company with the title *Talkin' Loud and Sayin' Something* that was started by Gilles Peterson in 1990). There is a fundamental and productive conflict in James Brown's music from the late 1960s, the driving rhythm, the actual funk groove, and the short, fanfare like phrases that communicate the message of the music – "Say it loud, I'm black and I'm proud", "Stay on the scene, like a sex machine". In my piece I have kept the tension and friction between the rhythmic structures that occur when the single elements create repetitive loops and what it sounds like when somebody says something.

Translated by Emma Corkhill

To listen to the the sound artwork "Talkin' loud and Sayin' Something, go to: www.konst.gu.se/artmonitor see ArtMonitor, nr. 6