

Invisible Sounds

A 'stethoscope' towards sounds unheard

Sound installation/workshop at the GAS-festival Gothenburg 22/10 2016

Concept and composition: Anders Hultqvist och Stefan Östersjö

Guitar - Stefan Östersjö

Sound system and programing - Per Sjösten

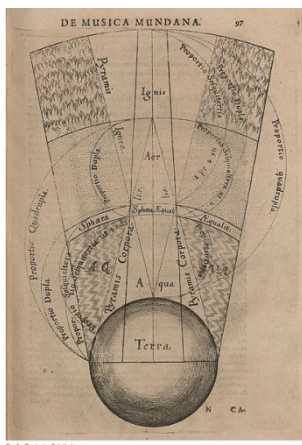
With the use of Fishing lines, a hydrophone, a guitar, ground vibrations and the solar wind we will try to capture and make visible some of the environmental sounds that affects our daily living milieu, and this largely without us actively noticing them.

The prolonged strings (7meters) mounted on the guitar captures tonal movements in the wind, while the hydrophone can enlarge the sound milieu mostly hidden in the river. The ground vibrations caused by traffic is there as well as the solar wind by which important parts of our electromagnetic environment is created. (All together this adds up to something that can be seen as a sounding content of what could be summed up in the concept of the four elements - Earth, Water, Air and Fire, or as they might be labelled today: Solid, Liquid, Gas and Plasma.)

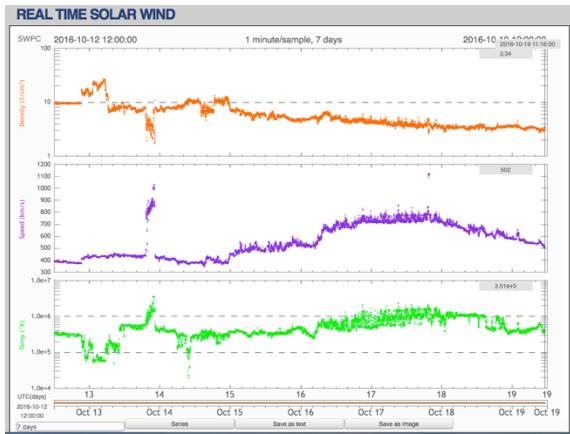
The technical set-up of the installation allows us to record these sounds but the live-mixing of the sound sources is essential here. The installation is built on a concept of participation. The guitarist Stefan Östersjö is interacting with the installation through playing, using different techniques, on the aeolian guitar.

One of the exploratory targets of the workshop is to highlight and make 'visible' factual soundings and by that maybe put a question mark around visual predominance when measuring out our milieu. Are these soundings affecting our way of relating to the environment in question? Can the produced sounds in some way expand our notion of what we define, and in every day life count, as our surroundings? Another question is if we by adding an aesthetic level in connection with these 'natural' sounds can further enhance the sense of nearness and acuteness in environmental relations? And what about the inherent quality of the different individual sounds with in the installation, are there any interesting new sound qualities to be found? Are there compositional strategies to be found within the structures in the field of sounds being laid out? These questions will be more thoroughly extrapolated in a forthcoming article, and let's just end this short description with a quote from Salome Voegelin: "A sonic sensibility reveals the invisible mobility below the surface of a visual world and challenges its certain position, not to show a better place but to reveal what this world is made of, to question its singular actuality and to hear other possibilities that are probable too, but which, for reasons of ideology, power and coincidence do not take equal part in the production of knowledge, reality, value, and truth." Salome Voegelin, *Sonic Possible Worlds*, Bloomsbury Academic, New York 2014, p.3

A medieval depiction of Musica Mundana and the four elements resulting in a shape reminding us of the guitar and its reverberations.



Examples of solar wind data from NOAA Space weather prediction center used in the installation:



Bt	Bx	By	Bz	Phi	Theta	Dens	Speed	Temp	Timestamp
2016-10-14	13:01:00.000	15.47	-0.35	15.44	1.01	91.28	3.75	11.23	375.50
262504									
2016-10-14	13:02:00.000	15.52	-0.25	15.50	0.93	90.91	3.42	10.99	375.00
252030									
2016-10-14	13:03:00.000	15.50	0.02	15.46	1.14	89.93	4.22	11.13	375.60
266794									
2016-10-14	13:04:00.000	15.48	0.11	15.42	1.30	89.61	4.81	11.12	376.40
261020									
2016-10-14	13:05:00.000	15.48	0.33	15.43	1.17	88.79	4.32	11.02	375.40
261700									
2016-10-14	13:06:00.000	15.46	0.16	15.43	0.82	89.42	3.03	10.88	375.60
222285									
2016-10-14	13:07:00.000	15.50	0.35	15.45	1.09	88.70	4.05	10.94	376.40
269109									
2016-10-14	13:08:00.000	15.57	0.27	15.53	1.00	89.00	3.68	10.78	378.30
267991									
2016-10-14	13:09:00.000	15.63	-0.05	15.62	0.48	90.17	1.77	10.64	377.10
279608									
2016-10-14	13:10:00.000	15.62	-0.54	15.61	0.26	92.00	0.94	10.78	376.30
272267									
2016-10-14	13:11:00.000	15.63	-0.59	15.61	0.24	92.16	0.86	11.03	377.10
279942									
2016-10-14	13:12:00.000	15.63	-0.77	15.61	0.13	92.81	0.48	10.76	377.40
276619									
2016-10-14	13:13:00.000	15.59	-0.72	15.58	0.06	92.63	0.23	10.64	377.90
278824									
2016-10-14	13:14:00.000	15.61	-0.62	15.59	-0.35	92.26	-1.28	10.47	377.70
289779									
2016-10-14	13:15:00.000	15.61	-0.90	15.59	-0.03	93.30	-0.12	10.24	378.70
279942									
2016-10-14	13:16:00.000	15.59	-0.73	15.57	-0.23	92.69	-0.84	10.48	379.30
284447									
2016-10-14	13:17:00.000	15.58	-0.92	15.56	-0.14	93.38	-0.50	10.28	379.60
283630									
2016-10-14	13:18:00.000	15.52	-0.81	15.50	-0.20	92.99	-0.72	10.15	374.20
282903									
2016-10-14	13:19:00.000	15.46	-0.96	15.42	-0.28	93.54	-1.03	10.61	376.10
282903									
2016-10-14	13:20:00.000	15.45	-1.02	15.41	-0.29	93.77	-1.07	10.65	375.30
278201									
2016-10-14	13:21:00.000	14.47	-1.24	14.41	-0.43	94.60	-1.46	10.74	374.70

Installation over view at the riverside in Göteborg, and below close up photos on the physical installation:



This is a project that also in the future will be initialized in different surroundings, and the collected and dramatized sound files will continuously be developed through the different experimental settings.

