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Abstract

Invisible Sounds (Audio Paper)

This audio paper is an exploration of the conceptual ideas for, and the sonic results of, a site-specific day-long installation/performance in the Gothenburg harbor presented at the Gothenburg Art Sound Festival in October 2016. The piece is titled *Invisible Sounds, A 'stethoscope' towards sounds unheard*, and its aim is to create a performative situation where the participating artists, as well as audience and by-passers, could explore the complexity of urban noise.

An aeolian guitar, performed by Östersjö, is strung with fishing line, as a means to interact with sonorities afforded by the wind. Similarly, ground vibrations are captured with an accelerometer, solar-wind data was collected to generate electronic sound and a hydrophone recorded sonic material from the harbor. All these materials were mixed live and projected through speakers spread around the site to make visible some of environmental sounds that otherwise are largely unnoticed.

The installation presents a widening of the performed space, such as defined by Denis Smalley. From three circles of performance space - Gestural space, Ensemble space, and Arena space –the project creates an expansion of these categories, originally created for the analysis of electroacoustic music performance in a concert space. With an Arena space set in an urban soundscape, and by making these 'invisible' sounds heard, the installation introduces what we would like to think of as a *Nested Ecological Space*. Or, more specifically in this setting: a *nested ecological sound and performance space*.

One of the exploratory targets of the installation was to highlight and make 'visible', or heard, this fourth conceptual circle of soundings in order to reveal "invisible mobility below the surface of a visual world" (Voegelin, 2014, p.3). Thereby, following Voegelin, we wish to challenge "its certain position, [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" (Voegelin, 2014, p.3).

The audio paper discusses the installation by revisiting its artistic materials but also through a multi-layered display of auto-ethnography, documentary materials and analysis.