



These are the echoes

Time proofs

The Sound Proof project ran for 5 years up to 2012 and featured artist responses to the Olympics site in Stratford, London as it increasingly transformed in preparation for the Olympics in 2012.

Sound Proof emerged from an organic process. What became a series of yearly exhibitions of commissioned artworks with a focus on sound began in 2007 with a walk of the Stratford site of the 2012 Olympics. It was like being in a space suspended in time—in a state of becoming. Not quite what it appeared to be, not yet the place envisioned.

From the curatorial perspective, I realised the potential for the yearly exhibitions not only to reflect on the changes to the site, but also to express the prevailing mood and the reaction to the Olympics as the event neared. It was much more challenging to take each exhibition on its own terms and work on a programme that evolved over time. Each yearly exhibition would have a changing theme and new invited commissions. The independence of the project would be fundamental in maintaining critical distance and achieving the even-handed perspective that I sought with this series and that would allow the artists freedom in expressing their views, whatever those might be.

Sound Proof in its yearly iterations is like a memory track of how the Stratford site took shape towards 2012, reflecting a complex layering of moods and views through the filter of artistic responses. There were many key contributors to the project, including partners, collaborators and supporters.

Many thanks to: Brian Reed, Colm Lally, E:vent Gallery, Teal Triggs, Information Environments Research Unit, Sabine Unamun, Arts Council of England, Catherine Souch, Royal Geographical Society, Yussef Ali, St Katharine & Shadwell Trust, Colin Davies, Monika Parrinder, Limited Language, Tara Cranswick, Catherine Sellars, Hilary Best, Workspace Group, London College of Communication, Sophie Perkins, Hackney Museum, Dimitrios Tourountsis, Mapping the Change, Marcia Charles, Homerton Library, Cheryl Bowen, Julie Penfold, LabCulture, B-side Multimedia Arts Festival, Ariadna Pons, Anna Ramos, Barcelona Museum of Contemporary Art, Pilar Ortega, Richard Thomas, Resonance FM, Jamie Robinson, Carter Presents Gallery, Sián Cook, Isaac Marrero-Guillamón, Irini Papadimitriou, Maria Giovanna Virga and the artists who contributed works as part of the commissions, and the many people who came along to support the project along the way.

Monica Biagioli 2012

GREEN

WAVE

Sound Proof



2008

E:vent Gallery | London

Brown Sierra

Angus Carlyle

Jem Finer

Sara Heitlinger and Franc Purg

Miller and McAfee Press

Vessna Perunovich with Boja Vasic

Curated by Monica Biagioli and Colm Lally







Jem Finer

On 11 February 2008, Jem Finer brought a troupe of musicians to trumpet down the wall that had been erected around the area designated Olympic. The recordings done on that chilly winter day formed part of Jem Finer's commission for Sound Proof 1.



Sound as Cartography

In 2007 Colm Lally invited me to co-curate a sound art exhibition with him at E:vent Gallery. At the time I had done a walk of the area designated Olympic between Hackney Wick and Stratford in London, so I suggested linking the exhibition to artist's walks of the site as a response to the site-in-transition.

Out of those initial conversations emerged the theme of sound as cartography for the first Sound Proof exhibition. We asked artists to create one-hour long sound pieces and visual maps of their walks and produced six commissions for the exhibition by Brown Sierra, Angus Carlyle, Jem Finer, Sara Heitlinger and Franc Purg, Miller and McAfee Press (Andrew Miller and Duncan McAfee), and Vessna Perunovich in collaboration with Boja Vasic. We produced a folio of maps and sound works in an edition of 20 to accompany the exhibition.

The exhibition took place at E:vent Gallery in April 2008 and the curation happened in terms of time in the gallery—each work taking over the space for one hour during the six-hour opening time of the gallery.

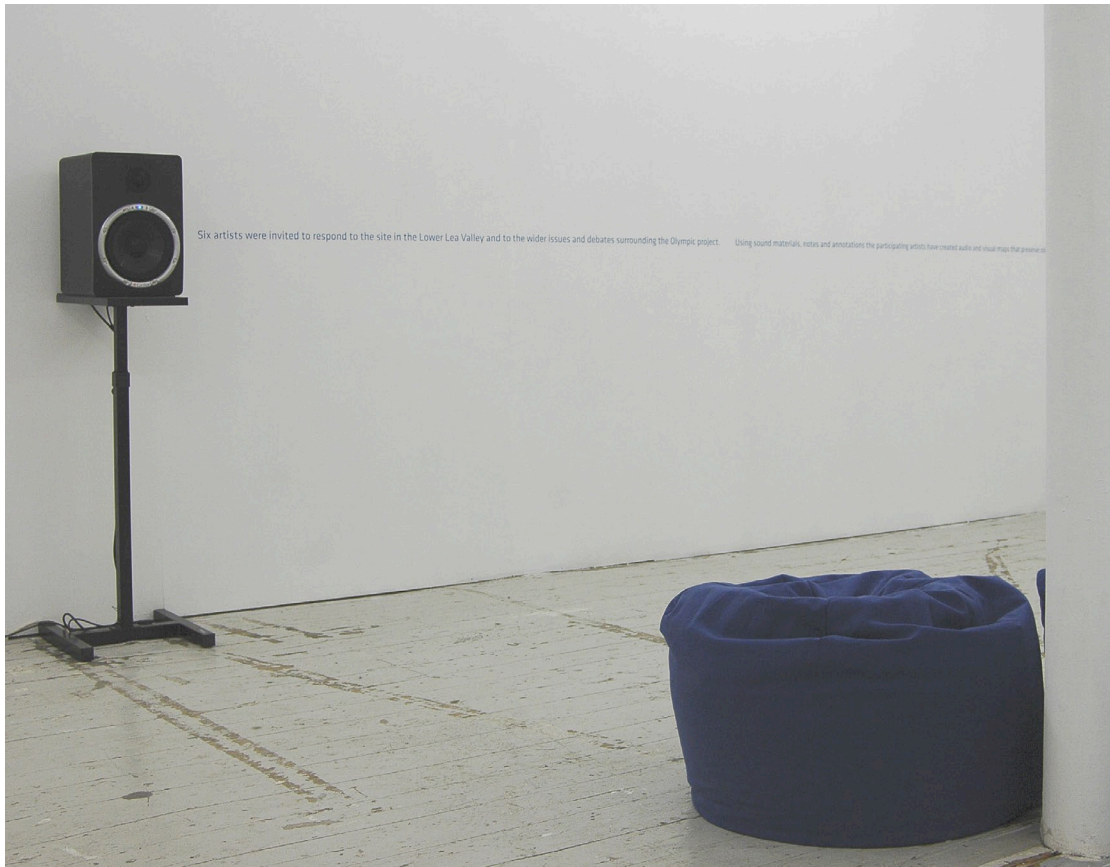
Sound has an amorphous quality about it that when coupled with the word 'art' presents a very real and immediate problem in terms of presentation in a gallery space. In its pure, unfiltered form sound has no tangible boundaries. It just is. Means used to create, capture, and transmit it often become the unwitting focus in presentations of sound-based works and often—in the journey from sound to sound art—visual representations become more the focus. Our focus on time rather than space was a strategy to highlight the sonic elements of the works. In this way, we embraced sound's invisibility and accentuated one of its more salient qualities—its existence in a timeframe. This allowed for sound's visual absence of boundaries to be expressed and at the same time provided a means for packaging the work within the gallery.

My essay on the curation of this exhibition appeared initially in 2009 on limitedlanguage.org and was published in 2010 as part of a book of essays entitled *Limited Language: Rewriting Design*, co-edited by Colin Davies and Monika Parrinder.

**Archaeological Site Notebook
Olympic Games Site, Stratford
24-04-07**

Drawing Book, Stock No. 202104

Archaeological



Six artists were invited to respond to the site in the Lower Lea Valley and to the wider issues and debates surrounding the Olympic project. Using sound materials, notes and annotations the participating artists have created audio and visual objects that provide an

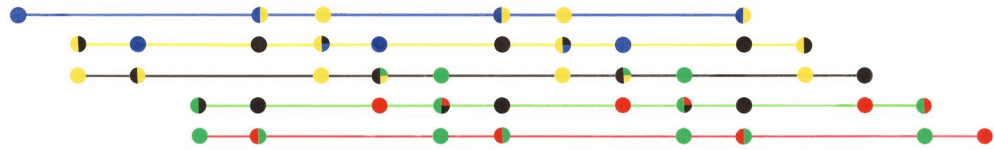
Daily play list: 12 - 1pm Angus Carlyle *51° 32' 6.954" N / 0° 00' 47.0808" W*
1 - 2pm Brown Sierra *Perimeter*
2 - 3pm Jem Finer *The Rise and Fall of the Olympic State*
3 - 4pm Miller and McAfee Press *A Machine Winds On (Year After Year)*
4 - 5pm Sara Heitlinger and Franc Purg *What Is It That Moves Us?*
5 - 6pm Vessna Perunovich with Boja Vasic *Nine Stops To Stratford*

Installation view at E:vent gallery





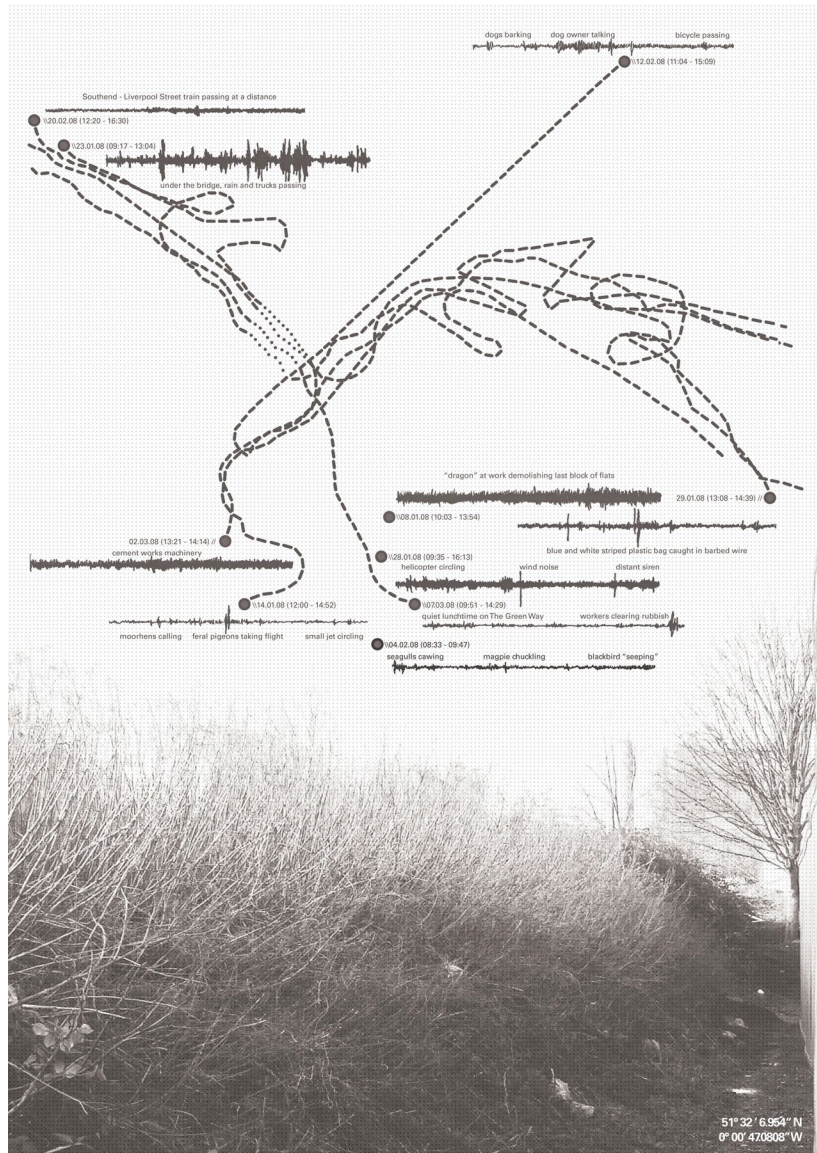
What Is It That Moves Us?
Sara Heitlinger and Franc Purg
59.4cm x 42cm
2008



A Machine Winds On (Year After Year)
Miller and McAfee Press
59.4cm x 42cm
2008



Nine Stops To Stratford
Vessna Perunovich with Boja Vasic
59.4cm x 42cm
2008

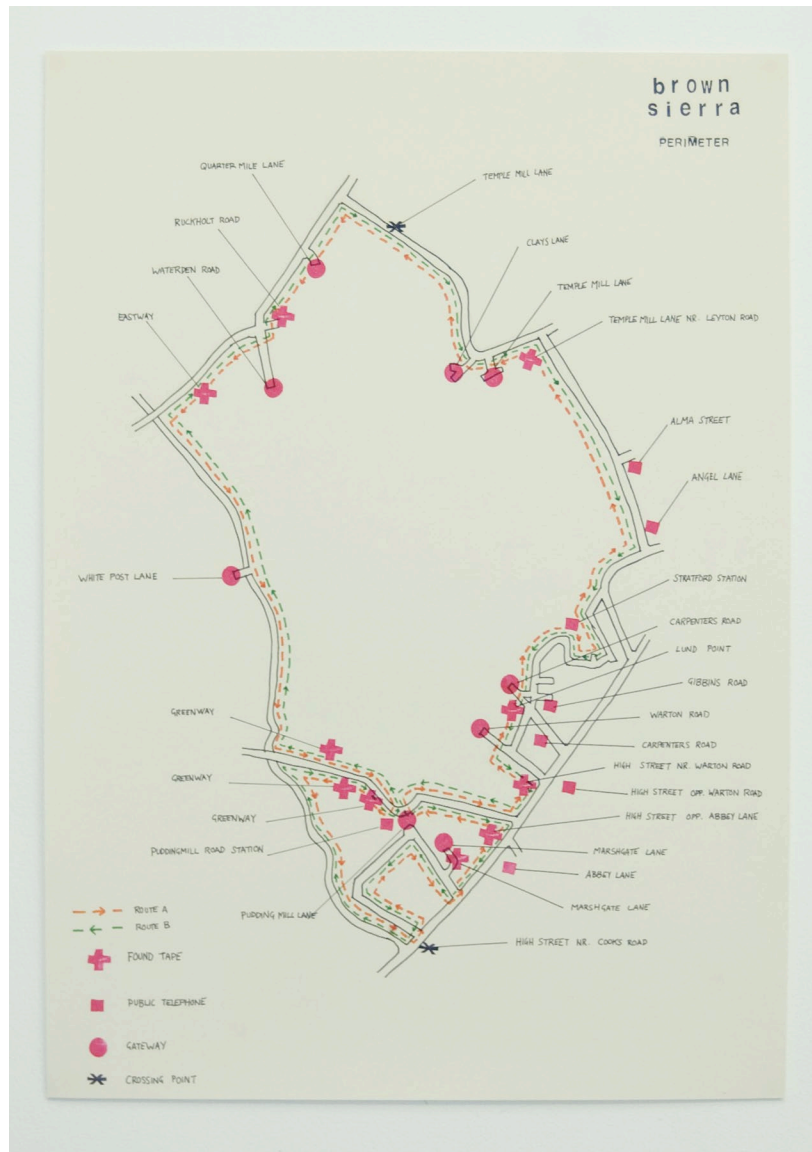


51° 32' 6.954" N / 0° 00' 47.0808" W

Angus Carlyle

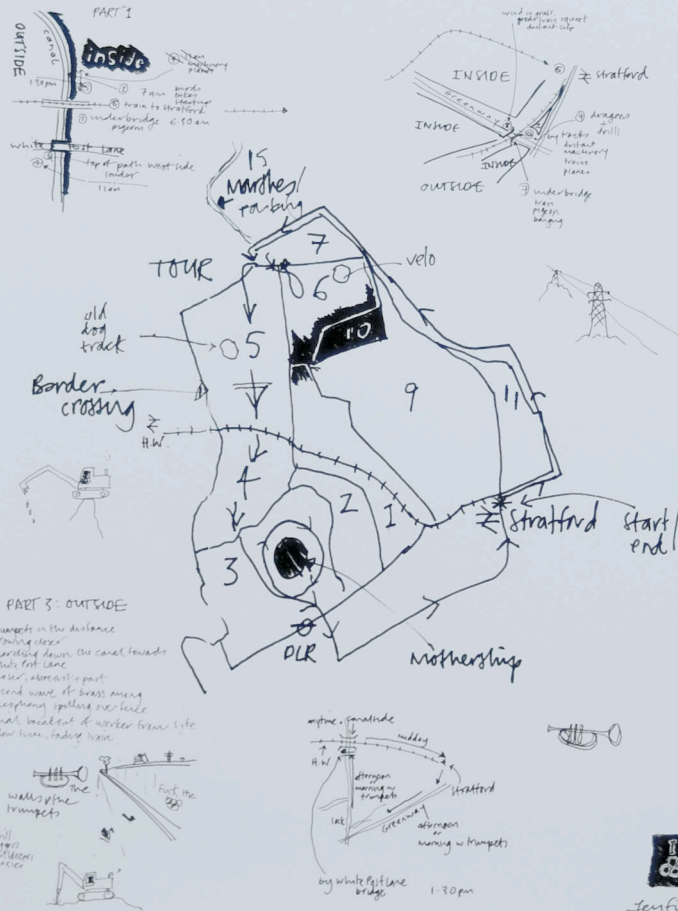
42cm x 59.4 cm

2008



Perimeter
Brown Sierra
42cm x 59.4 cm
2008

OLYMPIC SITE



The Rise and Fall of the Olympic State

Jem Finer

42cm x 59.4 cm

2008

Today the London Olympic site is made practically inaccessible to the public by a blue wall. At strategic points, the hoardings show images of the projected site in 2012: a beautiful village with happy families, athletes, and plenty of nature. But each day the wall is painted the exact shade of blue, in order to remove any graffiti that challenges this ideal. What does the Olympics committee fear? Is it an accident that these images use the visual language of totalitarian propaganda? Throughout history, the base for totalitarian systems is fear.

What is it that moves us? is a sound project about the Olympic site in London. It explores fears in our society.

Sara Heitlinger and Franc Purg, London 2008



Exhibition multiple
Sound Proof 1
6 artist's maps, CD and curatorial text in map folio
Edition of 20
2008



2009

Canterbury Court | London

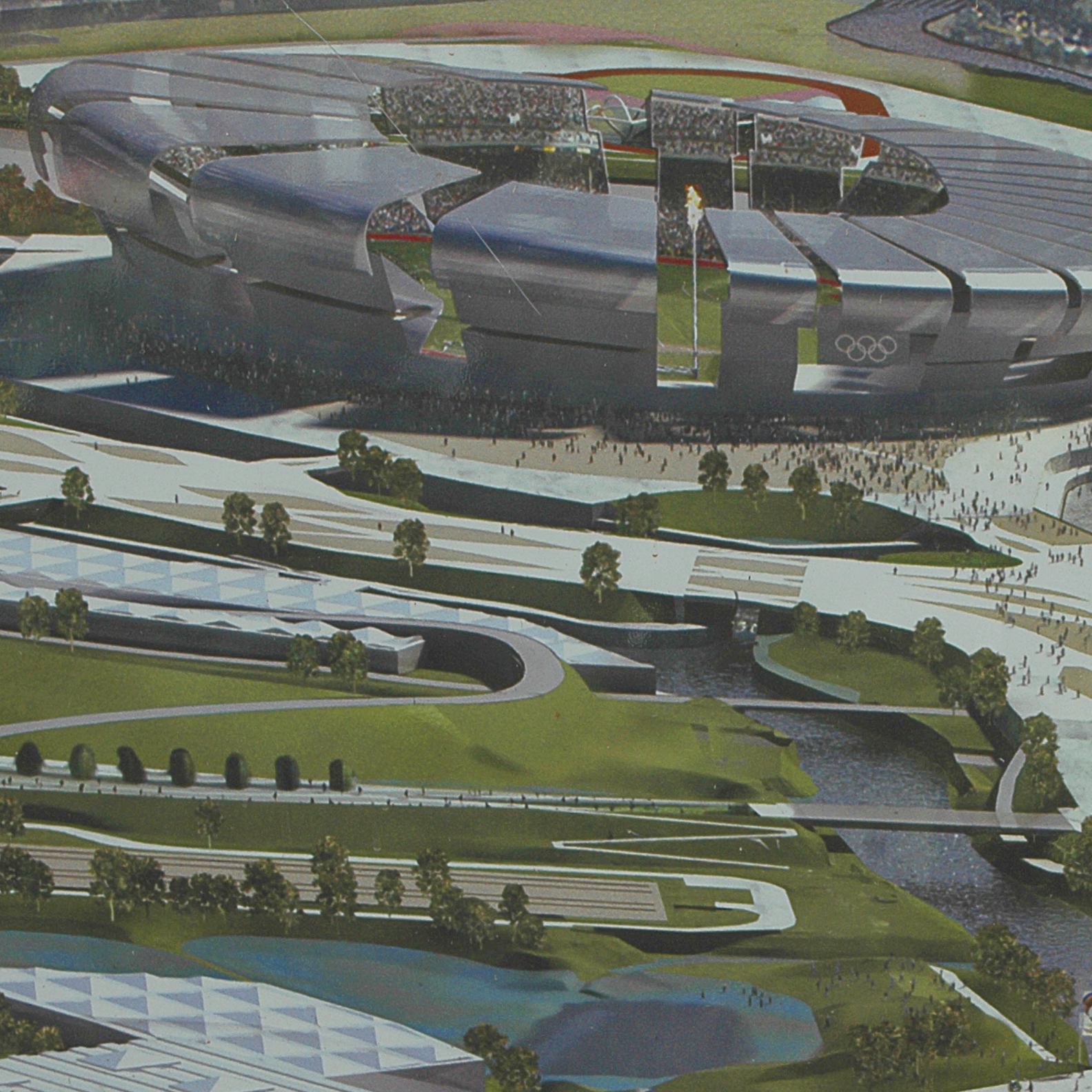
Isha Böhling

Daniel Jackson

Sheena Macrae

John Wynne

Curated by Monica Biagioli





Sound as Artefact

After the first Sound Proof, I embarked on a five-year project of yearly exhibitions as a play on the five Olympic rings. Each exhibition would have its own theme and artists' commissions, with the fifth and last exhibition in the series to coincide with London 2012.

For Sound Proof 2, the theme was sound as archaeology, with an emphasis on the artefact—reflecting the key question for me in 2009: what could constitute material fact for a site in a state of becoming?

I commissioned four artists—Isha Bøhling, Daniel Jackson, Sheena Macrae, and John Wynne—to create object-based installations with sound for the exhibition. Brian Reed and I produced a vinyl record multiple in an edition of 300 for Sound Proof 2—the record being a sound artefact from previous decades as few would have turntables to actually hear the sound recordings on the multiple.

In a departure from the first exhibition, my main curatorial direction for this exhibition was to allow sound works to co-exist in one space with all works playing simultaneously (no headphone works)—allowing the sound elements to breathe and interplay with each other. Like the previous year, I invited artists to explore around and through the Olympic site—the Greenway, the main artery cutting through the heart of construction, remained open throughout the development of the site—to gather materials and inspiration for their commissions. I expected a range

of responses and these would form part of the Sound Proof record—like a yearly litmus test reading.

In a site still in development, what would constitute artefact? Objects found within the site? Or was it more a case of the images projected in our consciousness of Olympics past and hopes for the future in the run-up to 2012?

For John Wynne and Daniel Jackson, the artefact in 2009 was extracted, not from the physical site, but from public consciousness. John Wynne investigated meaning in the visual form of the Olympic logo and through that uncovered an alternate reading to that supported in the popular media. Subversions of the Olympic symbol manifested in graffiti, stickers, banners and blogs. Legislation enacted to bottle up voices of protest. Battles waged for right of use and ownership of lands. As Wynne stated, “the starting point for this piece is visual rather than sonic”, and through that approach he created a soundwork that built a sense of expectation and anticipation, much like the projection of the five rings onto collective consciousness.

For Daniel Jackson's conceptual sound work, the physical site existed in terms of its statistical data and numerical reference points. The bone structure—invisible but holding the whole project together—was the physical site in Stratford. The visual manifestation was a play on the word represented through the five rings—olympics. The word was taken apart and put

through a filter that imposed a rhythmic structure determined by statistical data about the Olympics construction site. And thus an inversion took place in this work where the physical became a hidden structure, the logo and its meaning were deconstructed, and the tangible object, in the end, was the vinyl record itself.

For Isha Bøhling and Sheena Macrae the archaeology was personal. In 'Prize', Isha Bøhling excavated a family history to evoke both the historic and individual sense of loss that accompanies an Olympic competition. Bøhling's grandmother Ruth Bøhling (née Lange) was the Danish Open Water Kayak Champion for the eight years leading up to the 1936 Olympics and was to represent her country. She relinquished her chance to compete in Berlin under the Nazi regime and joined the boycott. Bøhling evoked this atypical narrative by transforming her grandmother's cabinet of prizes, accrued during her competitive career as a kayak champion, into a musical instrument to create 'Prize'. Bøhling recorded the ringing of the prizes like chimes and layered and reconfigured the sounds, interweaving them with her own voice to form a melody. This delicate gesture recalled the joy of winning, and the melancholy of loss.

Sheena Macrae had a personal history sited at the centre of the future Olympics complex, as she lived in the Pudding Mill Lane area for some years. Working

with composer Paul Robinson, Macrae examined her personal sonic signposts - like ruins from a former time - by compressing and intertwining sequences from Robinson's compositions for silent films and using these time-based plot points from the cinematic lexicon to convey a folding over, multiplying and layering of time and change in her own personal narrative. Her sound piece "Beginnings, Middles, and Ends" layered ten of Robinson's film compositions simultaneously, stratifying the cinematic coding into a phonic range of poignant moments, a quintessential film score to punctuate a personal history. Collapsing all beginnings, middles, and ends into one composition, Macrae extracted a core sample finding of her excavation of the Pudding Mill Lane site. As she stated at the time, "soon my studio will be floating somewhere above seat 64 in the stadium".

There was a real, physical site in existence in 2009 in Stratford, London - one populated by bulldozers, cranes, metal, trucks, and a lot of dirt. It was a transitory space, waiting to be filled and completed by an event yet to take place. The search for material fact at that point took place in our minds—through our understanding of what came before the site was designated Olympic and in our ability to foresee what was yet to come.





Installation views at Canterbury Court



1



2

1. *Moonlight and Prize*
Isha Bohling
Installation shot
2009

2. *Arrow*
Sheena Macrae
Silver paint
2009

3. *Sound Proof 2 multiple*
BAR projects
Vinyl record, cover and sleeve
Edition of 300
2009

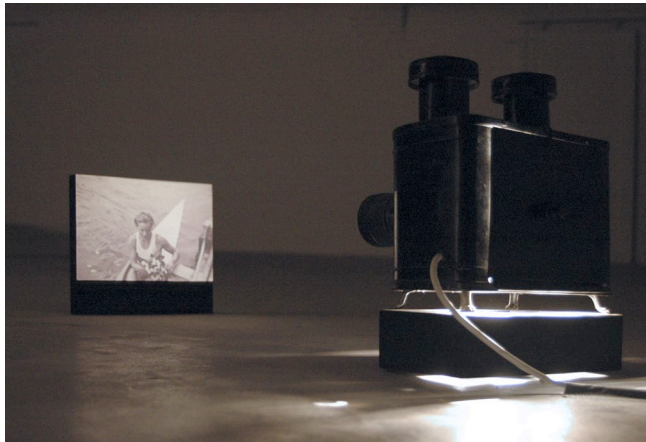


Isha Bøhling

In the work *Prize*, Bøhling turned her grandmother's collection of 1st place silver chalice trophies from her career as an open water kayak champion into a xylophone-like instrument. The prizes were then played and became the chord structure for the resulting song that revolved around competition, loss, and what it means to spend a lifetime racing against a clock.

The sound installation *Moonlight* drew on family history to evoke both the historic and individual sense of loss that accompanies an Olympic Competition. In this case her grandmother who was an open water

kayak champion boycotted the Olympic games of 1936 during the fascist regime. A 19th century magic lantern projected a portrait of the athlete as well as sounds created from music boxes and prizes that belonged to her late grandmother. It recalled when her grandmother kayaked illegally during the Nazi occupation between Denmark and Sweden, a 17 mile crossing in the total darkness of night. In doing so she was liberating herself, literally using the speed and skill she had to escape the darkness, to become light. The musical composition of the sound work is a melody that never concludes.



1



2

1. *Moonlight*
 Magic lantern, photograph,
 speakers, iPod, motion sensor
 2009

2. *Prize*
 Competition prizes, cabinet
 and sound
 2009

3. *Prize*
 Detail
 2009



John Wynne

When I was in Vancouver before the 2010 Winter Olympics I noticed some imaginative ways that the Olympics symbol was being subverted in graffiti and on stickers, banners and blogs. But despite the five rings being, as Angus Carlyle puts it, ‘ripe for détournement’, I was unable to find similar graphic subversions on public display when I returned to London, so I made use of what I’d seen in Vancouver and found online for this work. The perimeter wall around the London Olympic site had so many coats of blue paint that I think the graffitiists eventually just gave up.

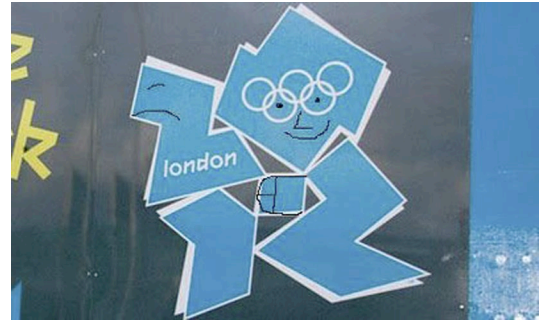
It seemed that the suppression of protest – at least in the form of publicly visible graphics – had been particularly successful in London. But as I update this text in the final days before the 2012 Games, the graphic subversions have blossomed and new witty and poignant images emerge daily (see below).

It may be unclear how far police will take their powers under Section 22 of the London Olympic Games and Games Act 2006 to use “reasonable force” to enter “land or premises” to remove and destroy protest materials, but the fact that the legislation exists is worrying evidence of the IOC’s power to “shape a country’s domestic policy, at least in the short term.” (Helen Lenskyj) There is already evidence of a disproportionate crackdown on graffiti, with long custodial sentences handed out even for first offences.

Appropriately enough in relation to both the “No Olympics on Stolen Native land” campaign and Vancouver’s appropriation of an (inappropriate) Inuit symbol for its logo, the CEO of the Vancouver Organizing Committee for 2010 reportedly stated that “The five Olympic rings could be used to sell snow to the Eskimos.” There is no doubt that, as George Monbiot put it in the Guardian, “The Games have become a license for land grabs.” And the value for sponsors of having their logos associated with the Olympics and of the restrictions on competition within Olympic sites is massive, regardless of how little their products might relate to notions of good health and social responsibility, as in the case of McDonalds and Dow Chemicals.

I was delighted to discover that one of the graphic appropriations of the rings I found was by an artist from the same indigenous Canadian community in which I recently worked on an endangered language project. Angela Sterritt is a Gitksan artist whose graphics were widely used by the No 2010 campaign, and she graciously allowed me to include her *Wolves not Sheep*. The image of a figure running from the rings was used extensively by the Bread Not Circuses campaign against Toronto’s (failed) bid in 2008, but this and the other graphics remain anonymous, despite my efforts to trace their origins.

Booing sounds from sound effects libraries simultaneously give voice to protests against the games and reflect the aggression that seems to be an integral part of high-level sport and, at times, of its spectators. Sometimes, as George Orwell observed, “Serious sport... is war minus the shooting.” Running throughout the piece is an electronic tone that seems to rise continuously in pitch. This is an illusion, of course – a sound that truly got higher and higher in pitch would soon go above the range of human hearing and become inaudible. The tension engendered by the rising tone suggests both the relentless hype that follows the Games around the world and the often unchallenged assumption of the benefits of endless progress in technology, culture and physical performance. The (illusory) public image of the Games relies heavily on the ideals of goodwill, social development, international peace and brotherhood to mask the underlying commercialism and profiteering of what Christopher Shaw refers to as “the Olympic machine”.



Anonymous graphic subversion of the London 2012 symbol.

Faster Higher Stronger, 2012

Video. Duration: 3'33"

www.sensitivebrigade.com/Faster_Higher_Stronger.htm

Faster Higher Stronger

Multi-channel installation with five panels, digital prints

(Includes *Wolves not Sheep* by Ange Sterritt)

2009

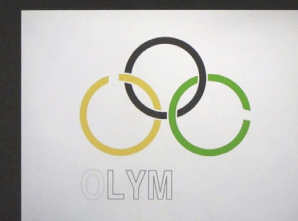
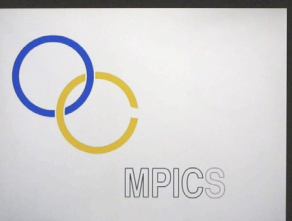
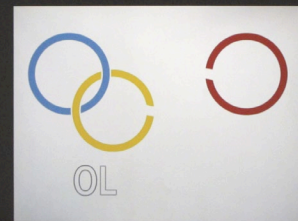
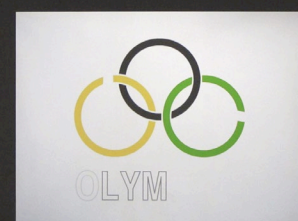
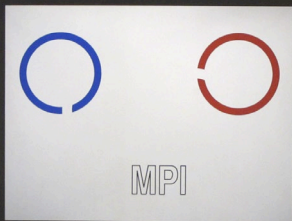
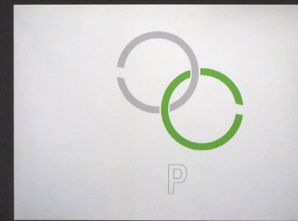
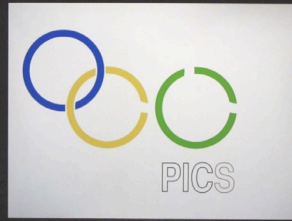


Daniel Jackson

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Single-channel video projection, speakers and sound
Duration: 7' 37" minutes
2009





And everything begins again, from scratch.

Sheena Macrae

Tarkovsky's famous opening scene to his film, "The Sacrifice" (1985), presents a single maximum ten-minute take of filmic time. The characters discuss waiting and the possibility of Nietzsche's eternal recurrence, whereby time is not linear, but cyclical, to be relived again and again.

Nietzsche's concept provides a formal structure to re-present these multiple facets, embodied in a forever repeating future. Slicing up this impeccable single

shot, Macrae's Sacrifice visually multiplies itself in concentric circles. The work pulls out the formal and narrative logic of eternal recurrence and the continuous repetition of single moments in time.

Midway through, the work's disparate layers interlock briefly to reveal a 'whole moment,' only to be immediately erased as the layers slip apart again towards eternity.

You can't get there from here

Single channel video projected on circular screen. Dimensions variable. Duration: 10 minutes

2009

Special thanks to Paul Robinson

Dedicated to Scott Beveridge as an alternative to B flat

'saʊn(d)pru:f
θri:
soundproof three



2010

B-side Festival | Dorset

Homerton Library | London

Claire Burke

Sheena Calvert

Denna Jones

Joe Stevens

Curated by Monica Biagioli and Julie Penfold









Sound as Text

Returning to the site in early 2010, there were developments on the way—cranes dotting the skyline, stadium structure dominating the epicentre of the site, signage designating the space Olympic, and a cafe, exhibition space and viewing area to make the works in progress accessible to the public. With the site’s identity emerging, it seemed an appropriate time to open up the conversation and involve other sites around England also involved in Olympic competition.

Sound Proof 3 became a dialogue between two sites of the future Olympics: Weymouth and Portland in Dorset—where the sailing was to take place—and Stratford, London. I co-curated the exhibition with Julie Penfold (LabCulture, Dorset) and we selected two artists based in London and two based in Dorset to create responses from their own site-specific perspective: Claire Burke and Joe Stevens from Dorset and Sheena Calvert and Denna Jones from London.

The theme for Sound Proof 3 was sound as text and we linked the artists and sites via the means of conversation, starting the project in September 2010 as part of the B-side Multimedia Arts Festival in Dorset. Julie Penfold curated a live feed event with artists participating in a Twitter conversation using the 140-character format, creating sound as text from their own site-specific perspectives. Texts from the tweet conversations were then selected to form part of the Sound Proof 3 multiple, consisting of the artists’ texts surprinted on actual Hackney Citizen newspaper spreads. Two texts—one from each site—were curated in November 2010 as a site-specific text piece on the foyer wall at Homerton Library in Hackney—the library nearest to the Olympic site in London.

In 2010 Sound Proof became part of the Mapping The Change project, with exhibition multiples becoming part of the collection at Hackney Museum in London.

”

Artists' tweets for the B-side Festival, September 2010

Have decided the sea is grey blue green and purple today, and that's the noise it makes. CB

I hear footsteps along the iron jetty. JS

Wrapped around by cliffs, sea crashing below a few feet away. Fishing boats pass, a gang of seagulls surround each, quick to give up. CB

Helicopter over Portland - lots of noise. CB

Almost always the gulls are calling. JS

...sounds of door knockers being banged, airplanes overhead, cars driving past, people shouting at their dogs, 300 year-old church bells. SC

Swimmers gingerly descend into chilly sea shrieks & laughter bbrrrrr splash final sudden plunge. JS

Sounds of the seaside as I can hear them; muffled talking and baby murmurs, a dog barks and like a gallery a mother saying 'don't touch'. CB

...things are slower pace outside of the city. Relaxation should b made an #Olympic sport, here's perfect. CB

The cars are louder than the sea today-was talking to Clem,who is one of Andy Whale's models-he said:when cars are loud...seas are rough. CB

Often think when i'm on the fleet that the sound of the sea beyond the Chesil bank sounds like traffic. JS

Fleet last eve, distant rumble of sea beyond chesil bank sounds like traffic on a busy rd. JS

The sound of mechanical engines and scraping and scratching. And traffic jams of course. JS

In Dorset: Claire Burke (CB) and Joe Stevens (JS). In London: Sheena Calvert (SC) and Denna Jones (DJ)

... & when living near Westway thought the traffic sounded like the sea. JS

Are you near sonic container, if so wave to the cliffs, I see if I can spot you (white shirt?) CB

I can imagine the container echoing your footsteps and the sound bouncing around the space. JS

Something quite satisfying about the sound when ascending/descending shipping container stairwells.
Makes me plant my feet a bit harder. DJ

What would a sonic container be? SC

By “sonic” I just meant the hollow metal sound emitted by non-insulated or non otherwise altered shipping containers. DJ

My sonic surprise of today was just how quiet London Olympic site is. But enjoyed it. DJ

Yes, “silence” was today’s sonic urban cloak, waiting for me to peek beneath & discover wee lurkers. DJ

Interesting echo chamber on canal from Olympic site. Sounds like giant stereo woodpecker. DJ

Greenway elevated walk. Deserted. Construction sounds in distance. DJ

Until about a year ago, the Greenway was overgrown. There was no path. It was quite beautiful, if a little scary.
No sonic ‘container’. SC

Still on the ‘edge’. My studio almost overlooks the site, just along the canal. It’s still a strange, liminal space. SC

... not much longer. as with all things, they change. SC

Ian Sinclair once referred to the area where the Stratford Olympic Site now stands, as ‘the very essence of edgelands. SC

'saʊn(d)pru:f
θri:

soundproof three

Sheena Calvert

‘Edgelands’¹ are Iain Sinclair’s term for those places which sit at the borderland between urban and rural, between form and destruction, “neither inside nor outside the public space of the city.”² Liminal spaces, which elude exact definition, yet which are constantly being [in]formed.³ In this work, I wanted to extend the idea of ‘Edgelands’ to art practice, as a way to open a space of contemplation about how art both colludes and collides with public and private space, and with the politics of the city:

“We have waved this disaster through, we have colluded: dozens of artists roam the perimeter fence soliciting Arts Council funding to underwrite their protests. It’s so awful, such a visible horror, we can’t believe our luck. The meetings, the little movies. Oceans of digital imagery recording edgeland signs clinging to mesh fences alongside compulsory purchase notices: We buy gold, we sell boxes. Gold from the teeth of dying industries, cardboard boxes to bury murdered aspirations.”⁴

As artists, we make secretive agreements: alliances with the very forces we seek to question. This very work is such a form of collusion. It asks you to make an alliance with art-as-critique; with an artistic community, and yet, as an outsider, as someone who has never walked the lands now occupied by ‘Olympians’, my own work comes into direct collision with those communities, those politics, and with the values I hold as an individual. In other words, it’s complex.

The text is printed on a Vandercook Universal 1, in the .918 press, E3, which is in the Britannia Works studios, on the other side of the canal from the Olympic site. The typefaces used are a generic mid-20th century Grotesque, and Centaur. The three elements, come to a ‘crossroads’ in the centre of the work, to reference and draw attention to the ways in which each of these terms: edgeland (specifically singular), collusion, and collision, interact, and adapt/adopt each others’ meaning[s]. This, in turn, forms a new edgeland; a place where meaning is always under construction, and destruction.

1. Iain Sinclair, “The Olympics Scam”, *The London Review of Books*, Vol. 30 No 12. 19th June 2008. <http://www.lrb.co.uk/v30/n12/iain-sinclair/the-olympics-scam>

2. Hannah Lammin, “Dancing With Death: The Ecstatic Community”. (Unpublished version 2). Forthcoming in *Zetesis* (2013).

3. Vilém Flusser, in ‘Does Writing Have a Future?’ (*Electronic Meditations*), explains how the word ‘inform’ comes from the action of cutting into; removing, in order to make a mark: “to dig forms into something”. University of Minnesota Press (2011). Trans. By Nancy Roth.

4. Sinclair, “The Olympics Scam”.



Edgeland
Letterpress
Edition of 30
2012

is art [by necessity], always a form of collusion?
is art [by necessity], always a form of collusion?

PRO
SOUND
OF



2011

Canterbury Court | London

Leigh Clarke

Jon Fawcett

Roc Jiménez de Cisneros

Barbara Held, Yarci Ramos and Matt Davis

Curated by Monica Biagioli





Sound as Legacy

One year before the 2012 Olympics, Sound Proof amplified its reach and extended the dialogue to Barcelona, site of the Olympics in 1992. With a 20 year difference, there was a meaningful connection between Barcelona 1992 and London 2012 that I wanted to explore, in particular the legacy success story that turned Barcelona into a world-class city post Olympics.

I did a residency at the Barcelona Museum of Contemporary Art in early 2011 and explored both the historical references to the 1992 Cultural Olympiad and the urban legacy the Games imprinted on the city. During that time, I met with and selected artists to take part in Sound Proof 4 later in the year in London.

Expanding on the approach of Sound Proof 3, I invited two commissions from Barcelona and two from London to create a conversation between works by the artists from the two cities. Exhibited in Canterbury Court in November 2011—site of Sound Proof 2 in 2009—the co-existing installations formed a type of environmental sculpture, projecting the voices and thinking of the

participating artists and allowing the works to speak to each other through the context of the exhibition.

Leigh Clarke's *Squash*, a print/performance installation created on the private view night, expressed his frustrations with sport and his passion for art. Jon Fawcett's film work, *Radiance*, documented an action by a group of women creating a network of radiating energy points across London. Roc Jiménez de Cisneros' mixed media work, *Continuum*, expanded took György Ligeti's 1968 *Continuum* as a starting point, tackling questions about metrics, discreteness, time, and cultural heritage. *Overtime* - the collaborative work of Barbara Held, Yapci Ramos, and Matt Davis - represented the movement in time from 1992 to 2012 in a series of five photographic pieces and sound works intermixing footage and recordings made in Barcelona and in London.



In search of legacy

In preparation for Sound Proof 4, I was interested to explore potential links between London 2012 and Barcelona 1992. With a 20 year difference, there was a potential for reflection on legacy that could take place, both Olympic and artistic.

In early 2011, I spent three months in Barcelona at the Barcelona Museum of Contemporary Art (MACBA) accessing works at their Study Center including documentation, works and ephemera from the time of the 1992 Olympics, as well as researching catalogues in their collection focusing on art with sound components. My work also involved exploring the sites of the 1992 Olympics with a special focus on the Poblenou area, earmarked at the time of Barcelona 1992 as a key area of regeneration. There were two key questions for me. What of Poblenou now and its Olympic legacy? And, how was its Olympic past linked to its present? The aim was to select artists based in both cities to participate in Sound Proof 4.

On the recommendation of Pilar Ortega of the Miró Foundation in Palma de Mallorca, I began by accessing documentation of Glòria Moure's commissions for the 1992 Olympics. The commissions are a fixture of the city to this day, with Rebecca Horn's installation at the beach in Barceloneta a key landmark of that area, although few people would recognise it as an emblem

of Barcelona's Olympic legacy. This became a very interesting point for me in relation to the approach I wanted to develop for Sound Proof 4—to expand on Moure's idea that the commissions did not have to make specific reference to the Olympics. I consulted key texts related to Moure's contributions, including her original proposal of commissions for the Cultural Olympiad to the Olympics Committee and the book published after the completion of all works in 1992. I also visited the sites where the public works remain to this day, dotting the port area, Barceloneta and the beachfront and accessed works that discussed the urban regeneration related to the Olympics in Barcelona—Barcelona Olímpica: La ciudad renovada, Barcelona: La ciutat i el 92 and Arquitectura a Catalunya: L'era democràtica 1977-1996.

The 1992 Games once again reconnected Barcelona to the sea as the old industrial area of Poble Nou—flanked on the seafront by railroad tracks and populated by factories no longer in use—was renovated as part of the plan to site the Olympic Village there. As Lluís Millet explains in Barcelona: La ciutat i el 92, the renovation had as one of its main objectives to transform the area of Poblenou from its obsolete industrial use to one more urban and residential, with the aim being to recover the entire line of the sea from Barceloneta to the Bèsos river as an integral part of the city.

After consulting the written texts providing historical references, I embarked on a series of site visits, including a walk from the north centre of the city to its northeast edge, cutting through the heart of Poble Nou. From what I had read from a distance, Poble Nou was an artistic hub poised to transform into a centre of technology. I visited Hangar, an artist-run centre in Poble Nou created just after the Olympics took place as part of the cultural development of the area, and attended a talk at the centre explaining its progression and future plans.

Back at the Study Center I pored through their folio on Hangar, containing ephemera and art pamphlets. It was there that I came across a reference to a sound art workshop at the centre some seven years back. After some research, I located Anna Ramos, one of the workshop speakers, at MACBA where she runs Radio MACBA. We met a number of times during my stay and through our conversations I came to know two artists working with sound in Barcelona, Roc Jiménez de Cisneros and Barbara Held. Roc is a leading sound artist in Barcelona and co-runs the sound art label ALKU. Barbara is a very active musician working mainly in collaborative practice. She had lived in Barcelona since the time of the Olympics and was interested in making a historical reference to that time in her work for the exhibition.

The works they produced for Sound Proof 4 evolved from our initial conversations in Barcelona about legacy—a hugely problematic term for both of them—to synthesise their unique take on the idea of legacy and its relationship to their practice.



L'Estel ferit [The Wounded Star]

Rebecca Horn

Commissioned by Gloria Moure for the Barcelona Cultural Olympiad
1992





Rosa dels vents [Compass Rose]
Lothar Baumgarten
Commissioned by Gloria Moure for the Barcelona Cultural Olympiad
1992

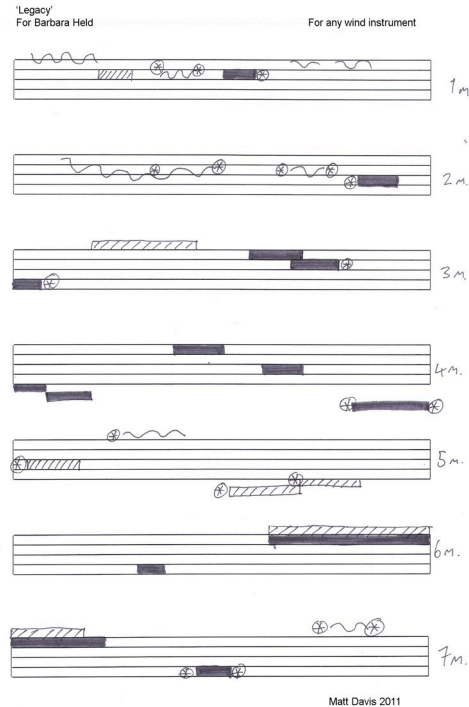
Barbara Held, Yapci Ramos and Matt Davis

The energy and optimism of Barcelona during the 1992 Olympic games is contained for me in one joyful, almost photographic memory, and this project was an exploration of the possibilities of working with photography and music to celebrate the individual creative actions that write the real Legacy, in spite of the official planning of these big cultural events.

I invited five very special artists whose personal and professional connections to each other branch out from the period of time of Barcelona's emergence from the years of dictatorship as a culturally affirmative, outward looking society, willing to absorb the culture of the rest of Europe and the world, to create a legacy of excellence of artistic practice, emotion, memory and friendship.

We made a series of five photographs of Barcelona locations with personal significance and printed them on huge billboard paper. Yapci Ramos "performed" them on location at the construction site of the 2012 London Olympic Park, filming the changing light and reflected images that mixed with the still images. A 35 minute video resulted from the visual composition. The soundtrack of our installation—based on the score by Matt Davis of a concert he gave in Barcelona 20 years ago—consisted in five solos by five musicians reinterpreting his score. *Overtime* rebuilt the future reflected in the Barcelona past as in the title of one of our photographs, *I want to see you shining*.

Barbara Held



1





1. *Overtime*

Score

2011

2 and 3. *Overtime*

Inkjet billboard prints mounted on MDF, monitor, speakers

2011

Leigh Clarke





Clarke expressed his frustrations with sport and his passion for art via a print/performance installation that used the word squash as a reference to printing and the racket game. A bespoke squash court was built for Sound Proof 4 with a surface of block printing ink on its far wall. The artist performed his print on the opening night of the exhibition. As the artist played squash with himself, the rubber ball bounced on the

wall, removed the ink, bounced back and left a print on the floor before the next swing of the racket. The removal of ink and the new imprint left by the ball metaphorically communicated Clarke's concerns with the recent replacement of artistic communities in his home town of Hackney in favour of temporary sporting communities for the 2012 London Olympics.

Jon Fawcett

Radiance was a new work presented at Sound Proof 4—a filmic document of the creation of a huge energy network across the capital. Using walkie talkies, Fawcett simultaneously put a group of women through a hypnotic visualisation, and the group, dispersed to

specific locations across the city, created between them a system of interconnected energy transmitters. Their activities were filmed, simultaneously with the action and using telephoto lenses, and the footage captured formed the final film work.





Radiance

XGA version of Full HD video with double soundtrack

Duration: 12 minutes

2011

Developed with the support of the New Work Network,
Lanternhouse Arts Centre, and the Arts Council of England.

Roc Jiménez de Cisneros

Continuum, expanded is a mixed media work that takes György Ligeti's 1968 *Continuum* as a starting point, tackling questions about metrics, discreteness, time, and cultural heritage. Ligeti's work served as the backdrop for an essay—a free-form analysis of the composition—and a collection of sound snippets presented in the show as a limited edition chrome

cassette tape recorded in collaboration with the Scottish artist Stephen Sharp. The tape—which visitors to Sound Proof 4 were encouraged to take home—contains seven short studies of *Continuum* using the techniques and sounds that Sharp and Jiménez de Cisneros have described in previous works as 'rave synthesis'.

THIS ESSAY ACCOMPANIES THE TAPE RAVE SYNTHESIS APPROXIMATIONS OF
GYÖRGY LIGETI'S CONTINUUM, WRITTEN AND RECORDED BY STEPHEN SHARP
AND ROC JIMÉNEZ DE CISNEROS FOR SOUND PROOF 4, LONDON, 2011.

CONTINUUM, EXPANDED*

1. INTEGRATION, A FRAMEWORK

Long before the relativistic revolution of the twentieth century introduced the modern notion of *spacetime*, the Incas understood time and space as a unified concept they called *pacha*. This dimensional integration – a belief that is still held by many Andean indigenous populations today – is but one of the many historical precedents of modern *spacetime*¹.

At the turn of the twentieth century, the German mathematician Hermann Minkowski put forward a radical new idea, a four-dimensional fabric made up of our three familiar dimensions of space and a fourth dimension: time. "Henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality" (Minkowski 1952). This manifold did not negate the existence of either space or time – it simply negated the fact that they were independent from each other. Roughly a decade earlier, Henri Bergson had rather poetically expressed it by stating that "time, conceived under the form of an unbounded and homogeneous medium, is nothing but the ghost of space haunting the reflective consciousness" (Bergson 1903).



Continuum, expanded
Chrome cassette tapes (edition of 100),
essay thermo-bound with acetate cover
2011







2012

Carter Presents Gallery | London

Marcus Leadley

Jonathan Munro

We Sell Boxes We Buy Gold

Curated by Monica Biagioli and Brian Reed





I TOLD YOU

WIFE AND
FACTS AND
NOVA

Call me
bro 11
Kathy BB
October 1st 2012
I LOVE Butterfly
999
call me
07756209415

ROSE WASH
I love you
07538187220
I like
No?
I love butterflies
I have my little corner for 33 years

WRITE A
COMMENT

NO



POWER



Sound as Voice

A walk of the future Stratford site of the 2012 Olympics in 2007 led to a five year project that concluded with Sound Proof 5.

At the same time that the Sound Proof series of exhibitions was taking shape, *We Sell Boxes We Buy Gold* - a project initiated by Lucia Farinati, Richard Crow, Alberto Duman, Jude Rosen, and Louise Garrett - was examining the social, physical and psychological implications of the Olympic project in the areas within and surrounding the designated area. A series of artist walks culminated in an archive of interviews, recordings, and photographs produced by the collective at that time that was exhibited for the first time at Carter Presents Gallery.

Looking beyond the immediate area of the host city, Jonathan Munro featured responses to the international event from children living in the city of Hull—a location

in the north of England not touched by Olympic gold dust but seriously affected by the economic turmoil of recent years. What were their views of the future on the eve of London 2012 within the complicated backdrop of their immediate surroundings and their nation's wider ambitions for the Olympic project?

In the work of Marcus Leadley, the idea of within and without was iterated through the focus of sound art. His breaking apart of inside/outside acoustic aspects of diverse environments fractured the everyday experience into its constituent parts. The result was a disorienting interplay between what is seen and what is heard to arrive at a clearer understanding of sound's pervasive relationship to a complex network of personal experiences and associations that colours our experience of place.



Marcus Leadley

When I realised I would be participating in the final show of the Sound Proof series, the one running at the same time as the Olympics, the idea of a gesture beyond the event started to take shape.

What is the Olympics? I am drawn to its macro aspect as an ideas container and the frame it places around so much of life that is unrelated to sport. There is the physical framework of the Olympic Park in which millions of personal stories are enacted. The event has a temporal frame which reaches beyond the site for the duration of the games, insinuating itself into the details of daily life. And there is the mediated non-linear framework that bleeds from the present into the future to become a series of public records and personal memories.

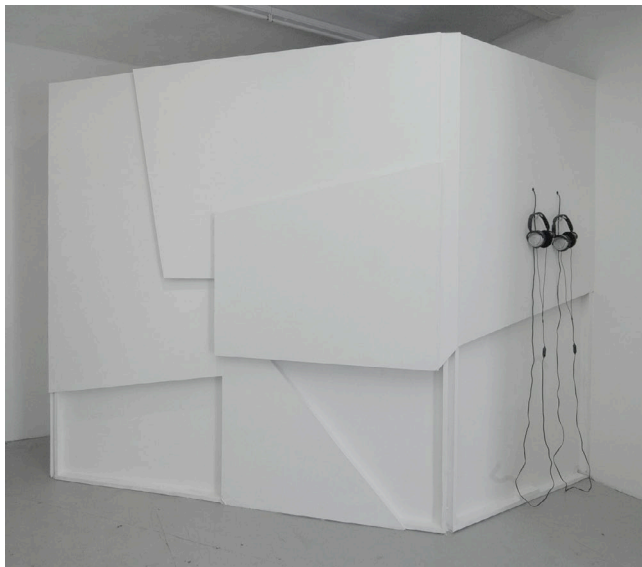
Outside In riffs on such themes. I am especially grateful to Brian Reed for helping to realise the containment aspect of the work. How should a listening space designed to exist for the duration of the Olympics appear? Eventually we decided to work with the angles of the curiously architectural logo. This is not an intentional subversion of the original – more an idea of a form thrown into a vortex of change and captured on its way to becoming something else.

Outside In explores the ways in which sound colours our experience of place. I am interested in the way acoustic content, often from beyond our frame of visual reference, collides with a complex network of past associations, memories and experiences. I consider this interaction to be part of the process that facilitates our experience of everyday life as a series of transitions between contiguous milieu.

Each of the audio montages is constructed from field recordings made between 2008-12, a period which mirrors the overall temporal arc of the Sound Proof series and a significant proportion of the run up to the games. Each montage is an ‘essentialisation’ of an everyday location: Leicester town centre, Bournemouth University campus, Whitstable seafront, Kingcombe Environmental Studies Centre, the harbour at West Bay – and Camberwell – during the Olympic Torch Relay. The projection of sound from beyond a false window is both an enactment of framing and an attempt to subvert the tyranny of speaker diffusion to facilitate a more open listening. In the transition from one place to another I hope to highlight the perceptual dynamic and focus the listener’s attention on the nature of audition.



Outside In
Mixed media, speakers, and sound
2012



Jonathan Munro

Since the bid to host the The Olympic extravaganza in London was announced in 2005, it was met with a great deal of anticipation and a large amount of cynicism over its cost. *twenty twelve* is the result of a two day workshop I led in Alderman Cogan Primary School. In June 2012 I worked with a class of 10 and 11 year old's in the last few weeks of their primary education in the northern city of Hull, asking them their thoughts about the Olympics—living outside of the capital city—and about their own excitements, fears and ideals for their futures against the back drop of a harsh financial climate and a budget which has effected this area particular badly. The two days were spent creating a large amount of drawings, paintings, storyboards and

photographs. My initial intentions were to interview all the children at the end of the workshop. The final audio conversations presented at Sound Proof 5 were the idea of the children, as in the end they made the decision to interview each other, creating a friendly, comfortable and playful atmosphere. The resulting images which accompanied the audio were those taken while the children where acting out their imagined stories.

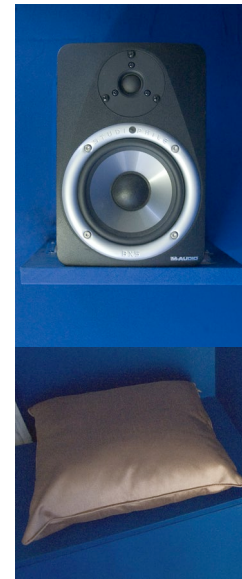


twenty twelve
Mixed media, audio
2012

We Sell Boxes We Buy Gold

Former contributors to the project We Sell Boxes We Buy Gold (Richard Crow, Alberto Duman, Louise Garrett, Lucia Farinati, Jude Rosen) presented their audio archive, which includes over 36 hours of recordings of conversations, interviews, itinerant voices and personal testimonies collected during walks in and around the London 2012 Olympic site between April and July 2007. WSBWBG explored the layers of meaning particular to the site by using open, critical enquiry in collaboration with artists, architects, environmentalists, historians, urban planners and sociologists, as well as representatives from local pressure groups including displaced residents.

Mobilising place as an active trigger for reflection and the expression of diverse voices, we generated a productive space of collective knowledge about a contested urban site. Beginning with our own reccies in the winter of 2006 and largely before the construction of the perimeter fence around the Olympic site in July 2007, we invited various guests to take us on a route of their choosing. Stretching north toward Homerton, east through Hackney Marshes and south as far as Limehouse, eight walks were organized which were used as an opportunity to collect data in the field, including photographic documentation and sound recordings.





3

1. *Releases*
 Alberto Duman
 Installation shot
 2012

2. *Broken Trajectories ...I & 2*
 Richard Crow
 Installation shot
 2012

3. *Audio Archive*
 We Sell Boxes We Buy Gold
 Installation shot
 2007, 2012

4. *Releases*
 Alberto Duman
 Detail
 2012

5. *Reclamations*
 Jude Rosen
 Poetry Performance
 2012



4



5

These Are The Echoes: Sound Proof 2008-2012

Monica Biagioli and Brian Reed

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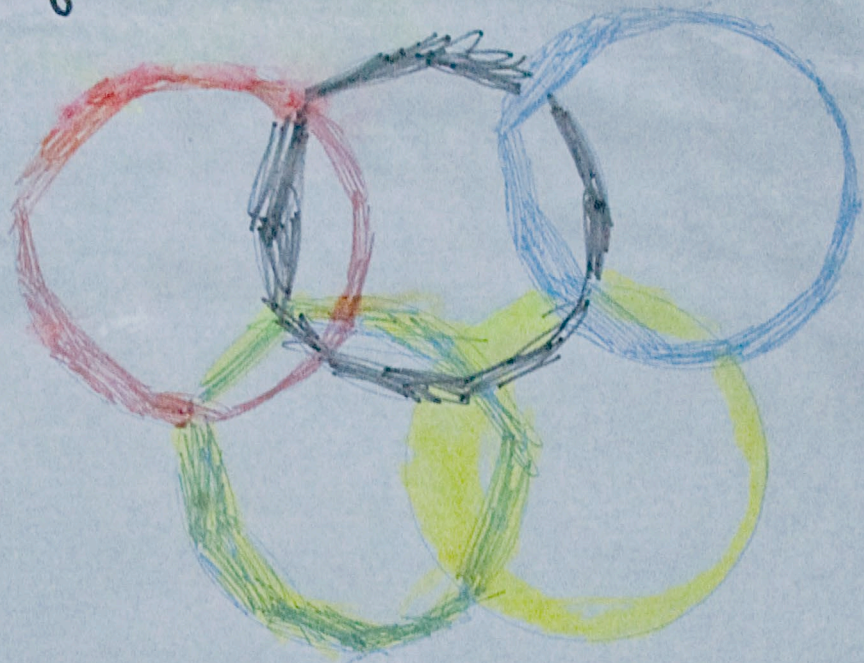
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olympic



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