WAVECAVE INFO PACKET

2026 - 2027

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- Before, During, & After Installation
- Documentation
- Equipment Inventory
- Floorplan
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WAVECAVE TA

Colton Arnold coltonarnold@students.calarts.edu

FACULTY DIRECTOR

Clay Chaplin clay@calarts.edu

WAVECAVE PROPOSAL CRITERIA

Create a PDF with your proposal information and submit it via the web-form at:

https://wavecave.calarts.edu/call-works-spring-2027/

Late or incomplete submissions will not be accepted. Please make sure to spend an ample amount of time working on your proposal.

a. ***Synopsis*** *(50 to 100 words)* - Summary of your installation. What will one see, hear, do or experience inside the gallery?
b. ***Detailed description of the piece*** (500 words max) - Why & How: Elaborate on your conceptual intentions behind the installation, why the WaveCave specifically is an appropriate space and how you will technically achieve your vision.
c. ***Diagram*** - Create a diagram of the physical layout of the piece in the gallery. It can be as low-tech or hi-tech as necessary.
d. If you are using electronics, sensors, cameras, screens, etc include a system diagram.
e. Feel free to include additional weblinks to your current or previous work that can help to contextualize or further explain your proposal.
f. **Bio** (200 words max)

PROPOSAL CONSIDERATION

All proposals will be reviewed by a committee of Music School faculty and will be evaluated based on the following criteria:

a. Clarity of the proposal
b. Interesting usage of sound within the gallery space
c. Experimentation in process or approach; or challenge formal conventions.
d. Feasibility of the proposal

The WaveCave is for **sound art installations** and is not a performance venue. Proposals consisting primarily of pre-recorded songs or videos on infinite loop and or works geared only towards one Thursday night gallery performance will probably not be accepted.

** SEE EXAMPLES OF SUCCESSFUL PROPOSALS AT THE END OF THIS DOC **

PROPOSAL NOTIFICATION

If your proposal is accepted you will receive notification via email. Your installation date will be pre-assigned and you will need to reply to the email and confirm your commitment to presenting

your work. Installation dates are set and can not be changed - at least by faculty. A list of participants will be included and you are welcome to ask a fellow student to exchange dates but it is at the discretion of each person whether they would like to exchange dates.

INSTALLATION - 2 WEEKS BEFORE INSTALL DATE

You will receive an email from the WaveCave TA two weeks prior to your installation date. This is your opportunity to ask questions about the space, find out technical details, and communicate about your installation needs. The TA is available to help answer questions and is your point of contact with the gallery. However, they are not responsible for installing your work, babysitting the gallery, or being on constant call to help you.

- Communicate with the WaveCave TA!

- Fill out the CalArts Event Checklist included in this packet. This will ensure that your installation will be listed on the CalArts Events Calendar

- Any safety considerations - weight of objects on walls or hung from the ceiling, fog machines, liquids or other materials, fabric material (must be fireproof), glass, anything potentially dangerous - must be approved by the Studio Director, Clay Chaplin.,

- BE PREPARED AHEAD OF TIME! The general rule of thumb for any installation regardless of how simple it may seem is that it will take 6 times longer to complete the installation. Get your friends to help you install. Be prepared to go to the hardware store for items you didn't think of. Have backups or varying formats of any digital media. Etc . .

INSTALLATION DAY

*** THE ONE GOLDEN RULE OF THE WAVECAVE ****

DO NOT MOVE OR REMOVE THE MOUNTED VIDEO PROJECTORS

You are welcome to adjust small settings - focus, corner alignment, color settings - but please do not remove or repoint them

TURNKEY SETUP

The WaveCave has a default setup that you can take advantage of if it suits your piece. The six speakers located in the ceiling grid are directly connected to the audio interface in the control room. The two video projectors in the ceiling are focused correctly for the space and are also

connected to the computer in the control room. The gallery is preconfigured for six channel audio and two channels of video projection.

You are more than welcome to expand beyond the turnkey setup using your own equipment. Or you don't have to use any of it. Just make sure that the turnkey setup is left in place and is not tinkered with during your installation.

AUDIO ROUTING

There is an 8 channel F-XLR input snake located in the ceiling grid above the door to the WaveCave control room. It is directly connected to the Lynx Aurora audio interface. This is where you can plug-in a microphone or other audio input device you may be using. It also serves (using turnaround adapters) as the output source for audio channels other than the six channel Genelec system. You will need to get on the ladder to access the audio snake box.

A NOTE ON USING MORE THAN TWO VIDEO PROJECTORS

The WaveCave only has two video projectors and they are preconfigured for a reason. It is not possible to project fully on the other walls without incurring large video projector shadows in all of the images. The projection throw distance in the space is too small to accommodate more than two full wall video projections. If you would like to incorporate additional video projections you are welcome to do so but you will need to provide the projectors and cabling to do so.

WAVECAVE COMPUTER

There is a Mac Studio computer in the WaveCave control room that you can use for your installation. It is connected to the audio interface and the two video projectors. The following software is installed on the computer: Max/MSP/Jitter, Pure Data, Ableton Live Suite 11, Logic Pro, VLC video player, QuickTime player, etc . .

You can request the computer password from a gallery TA if you would like to install your own software license for a particular piece of software.

The default video resolution for the projectors is 1920 X 1080 but you can shrink larger formatted video files and play them without issue. If you would like to project a single video across both walls you'll need to format the video with at least a 2560 X 1440 image size.

Note: For pieces that will play audio and video files on loop for many days it is recommended that you use Max/MSP or VLC for such tasks. DAWs (Digital Audio Workstation) like Ableton and Logic are not ideal for longplay looping and will often crash after a few hours.

GENERAL INFORMATION

● Installation begins on **SUNDAY** and must be de-installed by the next **SATURDAY**

● The key for the gallery and control room will be in the lockbox hanging from the door handle of room B309. Contact a TA for the lockbox combination. It may also be possible to get the key directly from the previous installer if you cross paths in the space.

● You are responsible for installing your piece. This includes independently providing materials that the WaveCave may not have on hand: proper wall mounts, specific cables, hangars, screws, additional speakers, projectors, pedestals, etc . . The WaveCave TA can assist you ahead of time with guidance but they are not responsible for helping you physically install your piece.

● Prepare an information sheet for the display outside the WaveCave. This could include your name, title of the piece, and any information or text that you think is relevant.

● **Installations using amplified sound must have a simple volume control or on/off switch.** Alan Eder (aeder@calarts.edu), CalArt's piano tuner, often works in the ROD foyer and needs to be able to temporarily turn down the sound in the WaveCave so he can properly do his work. Leave a sheet in the WaveCave control room with simple, legible, and clear instructions for how to quickly turn down the volume. Once Alan has completed his work he will turn the sound back up.

● The WaveCave is located in an active space. The audio can bleed into the ROD Foyer and into the Experimental Sound Studio (B304). In addition to providing an on/off switch for Alan Eder please be considerate of any music school community member who may request you turn your installation down for a spell during daily working hours or during concerts in the Main Gallery or ROD.

DEINSTALLATION DAY

- **CLEAN UP EVERYTHING IN THE CONTROL ROOM**! Please do not leave the control room or the gallery space a mess after your installation. Throw away your trash, coil the cables, return any tools to their proper place, etc . .

- Leave the space in better shape than you found it!

- You are responsible for spackling and painting over any holes in the gallery walls from mounting screws, nails, etc. The tools and materials to do so are provided in the control room. The TA can provide guidance if you are unclear about the task.

- Return the WaveCave key to the lockbox on the door of B309.

- Make sure all of your work and materials are completely out of the space.

- Delete any files you may have copied to the Wavecave computer.

DOCUMENTATION

As with any performance or piece you create, getting good documentation is important. Make sure to keep that in mind as your week in the WaveCave progresses. Part of the commitment to working in the WaveCave is providing documentation for the WaveCave website. https://wavecave.calarts.edu/ The best way to send your information is via a Google Drive link.

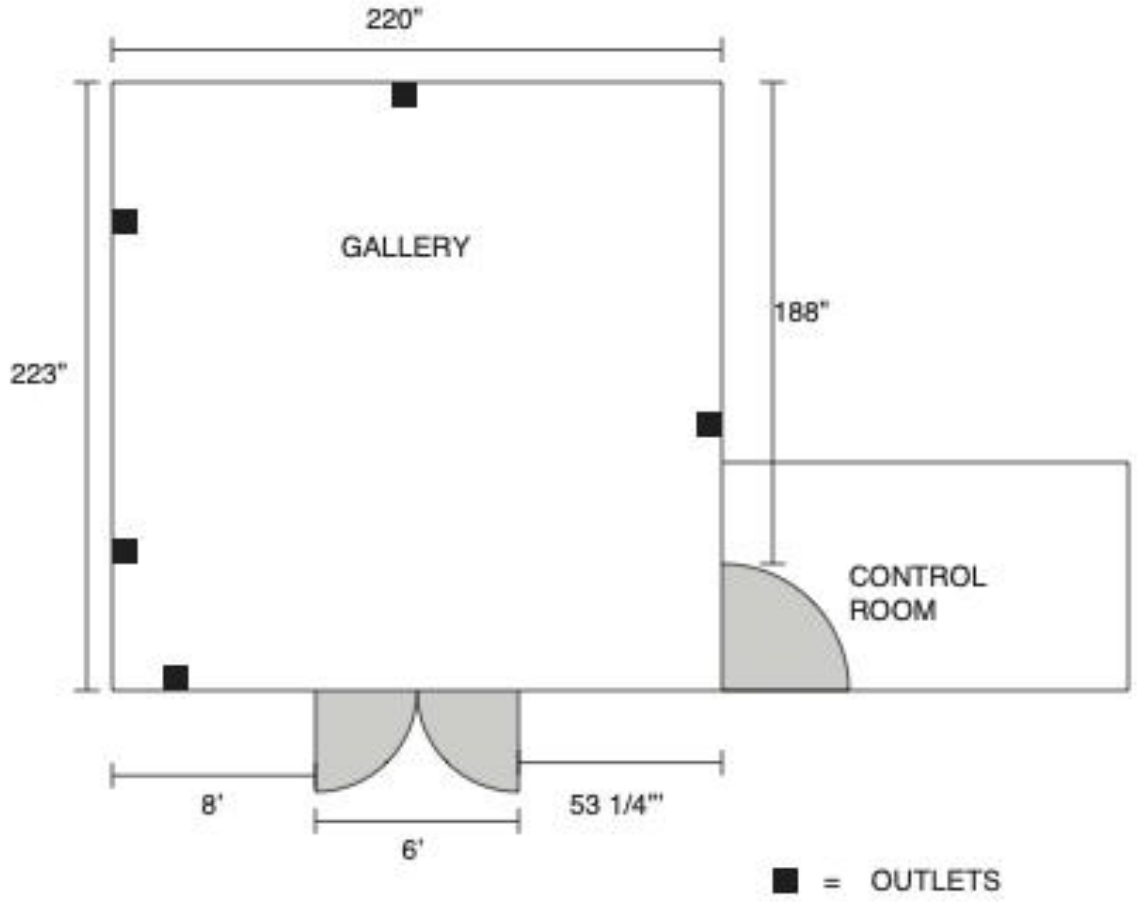
The WaveCave TA will reach out to you a few weeks after your installation and request that you provide documentation for the website. We will need:

- At least 1 high resolution image (more are welcome) (*required)
- A text document with the description of your installation. (*required)
- A brief artist bio and pertinent web or social media links
- YouTube or Vimeo links are welcome. Do not send video files. We can only link to video documenation

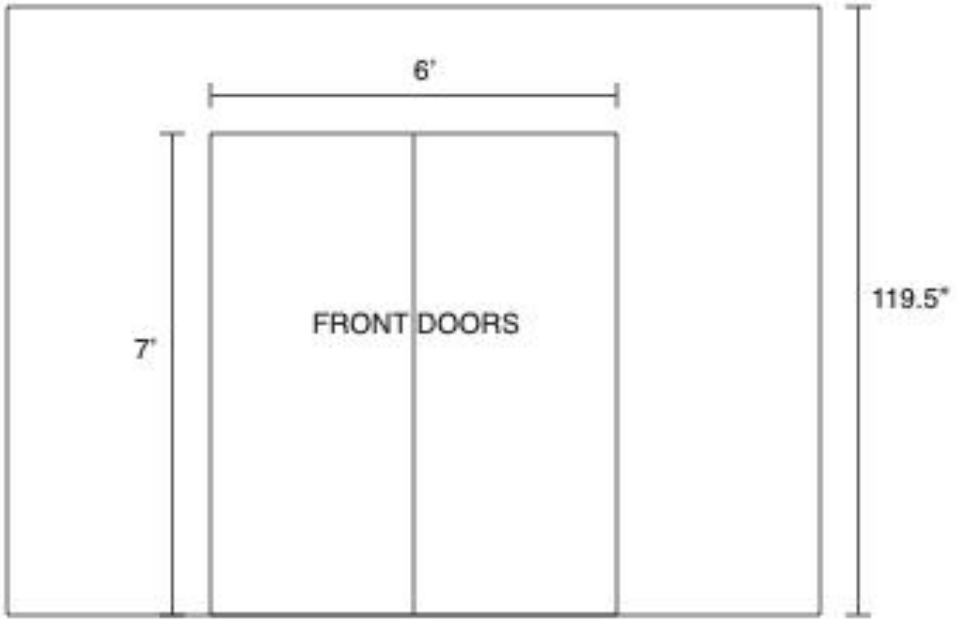
EQUIPMENT LIST

ITEM	MODEL	#	NOTES
Audio Interface	Lynx Aurora 8 channel USB	1	
Video Projectors	Optima GT1090 HDR	2	permanently installed and focused
Speakers	Genelec 8030	6	permanently installed in the ceiling grid
Computer	Mac Studio (2022)	1	32 GB, (2) USB-C ports, (1) HDMI, USB hub
Drills	Makita	2	
Small Audio Mixer	Mackie 1202	1	
Dimmable track lights		8	used with wall dimmers

FLOORPLAN



ENTRANCE



CALARTS FACILITIES EVENT/PERFORMANCE FORM

revised 8/17
Institute Scheduler
661-253-7717

This form is mandatory for all events and performances on the CalArts campus. The completed form must be submitted to the Institute Scheduler (located in the Mailroom Service Center) at least **7 BUSINESS DAYS PRIOR** (14 days if publicity is needed by the Office of Communications) to the date of the event. Space is approved on a first-come, first-served basis. If you are planning a reception, you must **COMPLETE THE RECEPTION REQUEST.** Only events and performances held in conjunction with Office/School projects will be considered.

Title of event: _____

Person(s) in charge: _____

Phone: _____ Email: _____ CalArts Box# _____

Event date(s): _____ Event time range: _____

Reception date: _____ Reception time range: _____

(COMPLETE THE RECEPTION REQUEST)

Location requested: _____

Location approved by (Administrator): _____

Group Performance? ○ Yes ○ No Estimate number of attendees: _____

Description of event: _____

_____

OFFICE/SCHOOL RESPONSIBLE FOR EVENT: _____

APPROVAL SIGNATURE: _____ Date: _____
ADMINISTRATOR

Facilities Management: Safety Regulations are available for each event and performance area. If you answer yes to either question, the Risk Management Administrator's signature is required. Please attach additional pages if necessary.

1. Will this event involve any effects (i.e. loud noises, loud amplified sound/music, incendiary devices, smoke machines, etc.) which might affect concurrent performances or members of the audience?

○ Yes ○ No If yes, please explain: _____

_____

2. Will this event include alterations to the space or building structure in any way (i.e. construction, sets, hanging items, etc.)?

○ Yes ○ No If yes, please explain: _____

_____

Signature: _____ Date: _____
RISK MANAGEMENT ADMINISTRATOR

CALARTS FACILITIES EVENT/PERFORMANCE FORM (CONT.)

revised 8/17
Institute Scheduler
661-253-7717

Facilities Management (cont.):

Does this event involve a live band? ◯ Yes ◯ No

If YES, are the performers CalArts students? ◯ Yes ◯ No

IF YOU ANSWERED NO, THE ASSOCIATE VICE PRESIDENT/CHIEF OPERATING OFFICER (AVP/COO) MUST SIGN FOR APPROVAL.

First and Last names of non-student performers: _____

_____

Signature: _____ Date: _____
ASSOCIATE VICE PRESIDENT/CHIEF OPERATING OFFICER

Office of Communications: Deadline to submit this form is 14 days prior to your event if publicity is requested. Completing this form will automatically include your event in efforts by the Office of Communications to publicize the program through:

- Monitors in the main lobby
- Calendar of Events on the website
- Weekly Events email to subscribers

Do you want Communications to publicize? ◯ Yes ◯ No

PLEASE SEND ADDITIONAL PUBLICITY MATERIALS TO: cots@calarts.edu

Student Affairs: If this event is a fundraiser, you must meet with the Activities Coordinator to discuss terms and complete the **STUDENT AFFAIRS FUNDRAISER FORM 14 DAYS PRIOR TO YOUR EVENT.**

Is this event/performance a fundraiser? ◯ Yes ◯ No

IF YES, THE ASSOCIATE VICE PRESIDENT/CHIEF FINANCIAL OFFICER (AVP/CFO) MUST SIGN HERE FOR APPROVAL.

Signature: _____ Date: _____
ASSOCIATE VICE PRESIDENT/CHIEF FINANCIAL OFFICER

I verify the above statements to be true to the best of my knowledge. I understand that it is my responsibility to ensure the safety of participants and audience alike, to follow Institute policies and to respect concurrent events. Any damages to Institute property as a result of this event will also be my responsibility.

Signature: _____ Date: _____
PERSON IN CHARGE

For Institute Scheduler:

This event has been placed in the Institute Calendar of Events: _____

Distribution:

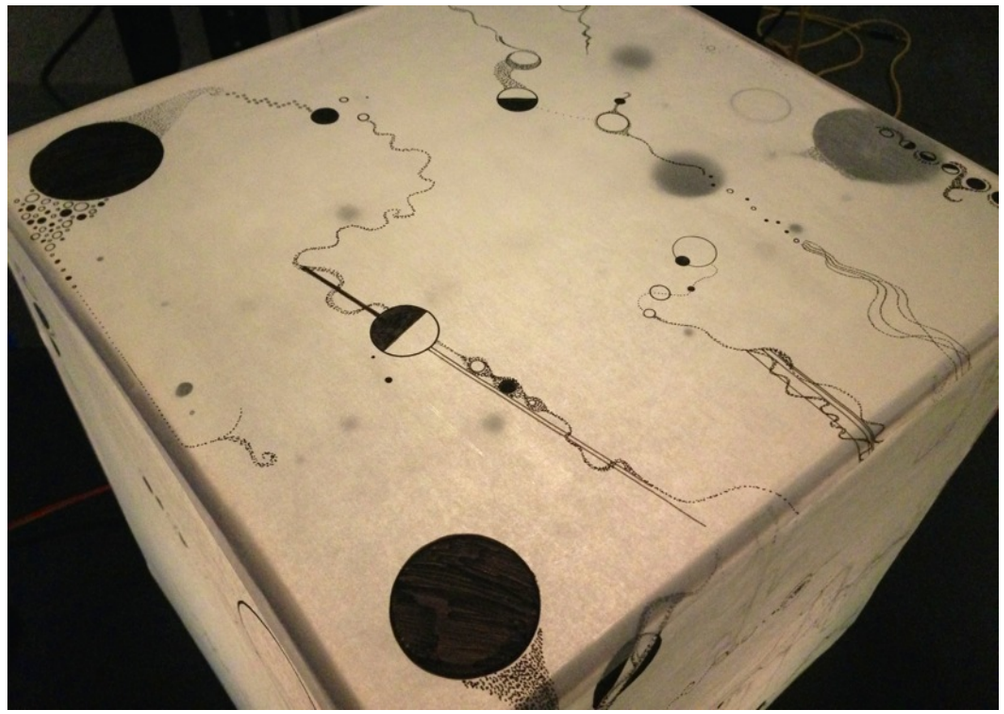
◯ OFFICE OF COMMUNICATIONS ◯ CAMPUS SAFETY

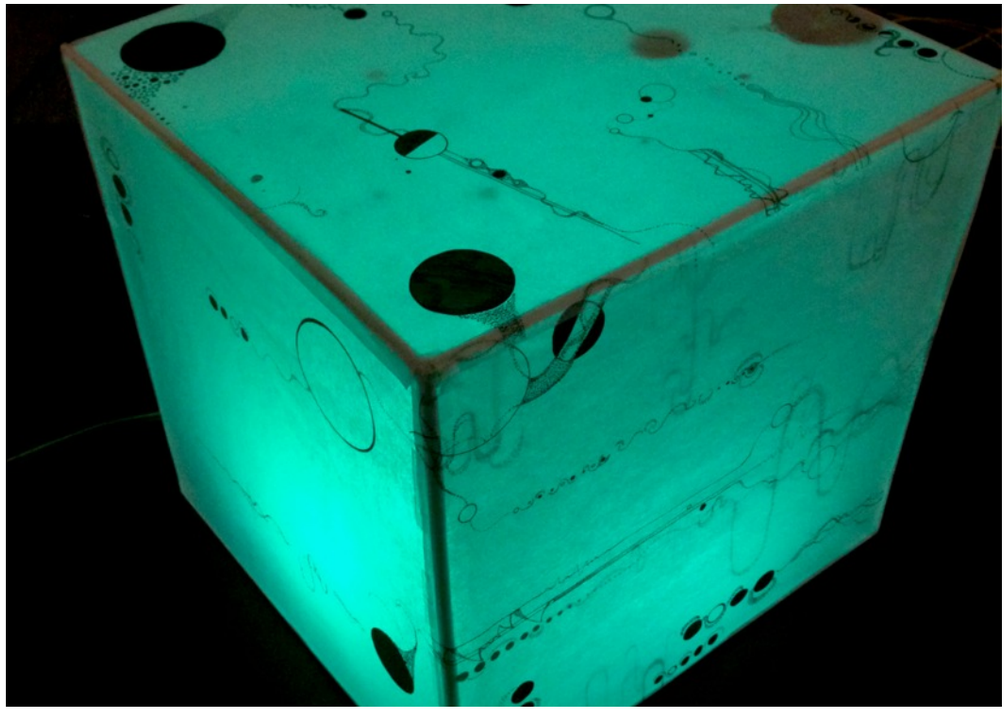
◯ SCHOOL/OFFICE ◯ PERSON IN CHARGE

DiSONILLUM | calarts wavecave proposal

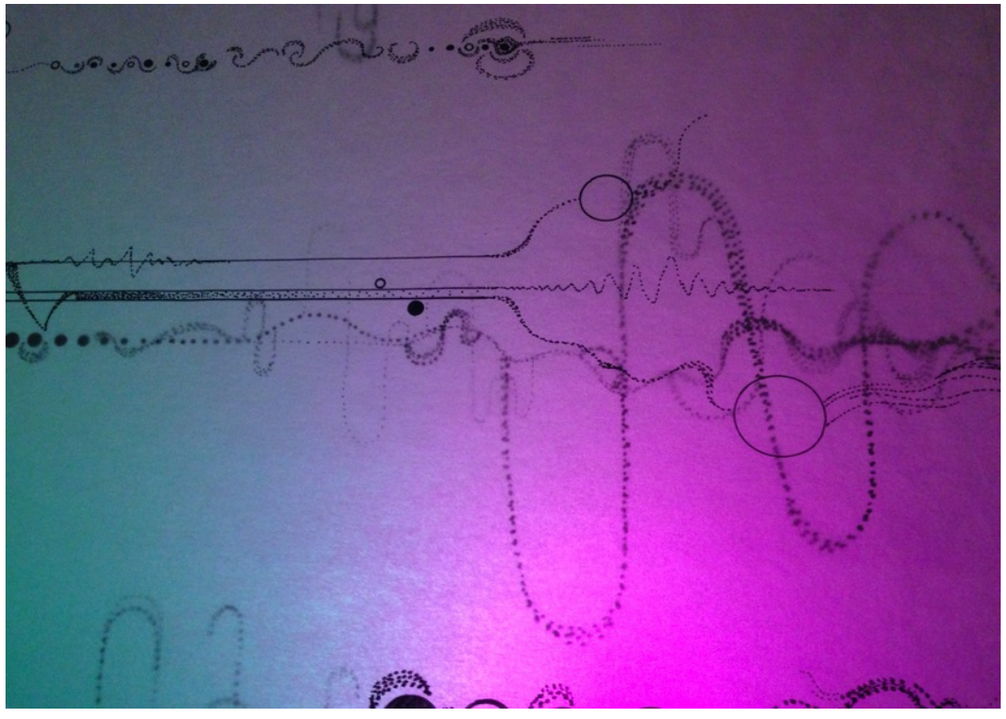
Sarah Reid, MFA

DiSONILLUM is an exploration into the representation and realization of sound in multidimensional space. Six illuminated 3D graphic scores will be installed, which will be interpreted by various performers throughout the week. The performers will be encouraged to explore the perimeter of the scores, as well as the inner layers of each score; to examine depth and dimensions both physically and aurally. As each performer leaves the space, their sonic imprint will remain as a low-level loop from one of 6 speakers positioned spatially and strategically throughout the room. The collective imprint will grow, morph, and decay, creating a commingling of visual, sonic, and temporal dimensions.





graphic score prototype

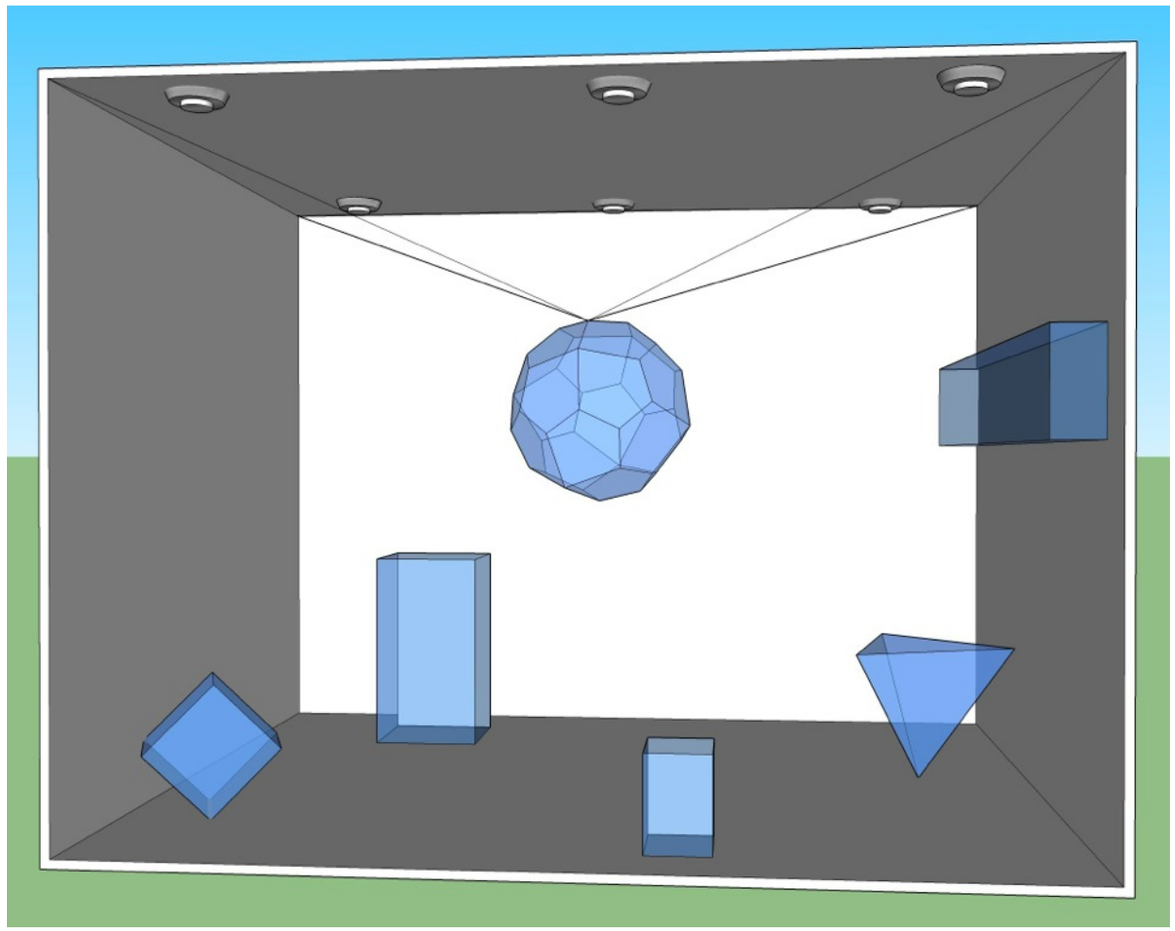


multiple layers of notation

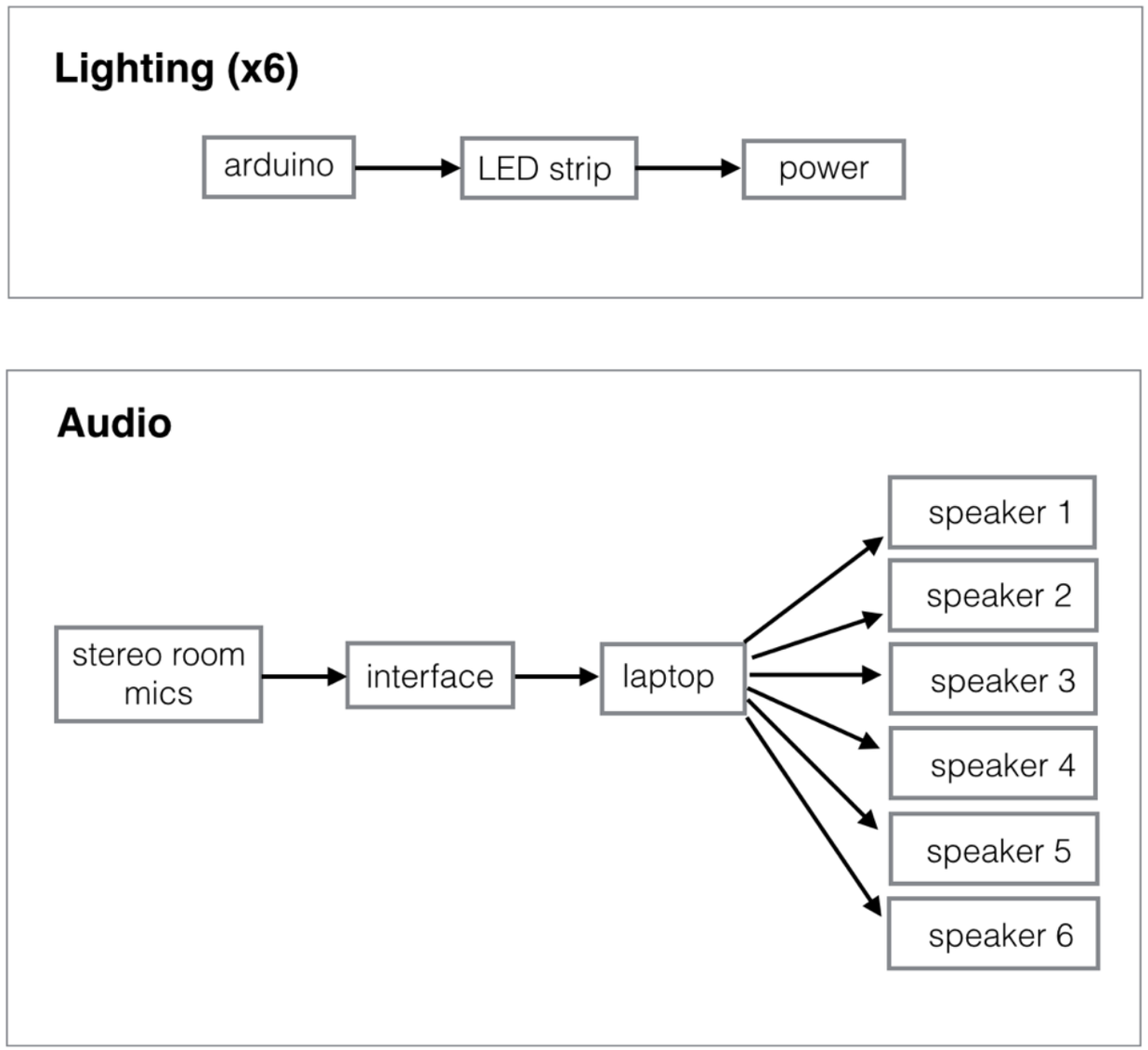
DiSONILLUM | calarts wavecave proposal

Sarah Reid, MFA

ROOM LAYOUT



SYSTEM DIAGRAM



DETAILED DESCRIPTION:

The structure of this piece was inspired by the desire to create an experience that calls upon sculpture, installation, and performance, and yet can be viewed as simultaneously being all and none of these things. The compositional aesthetic builds upon lessons with Vinny Golia and the writings of Kandinsky, and seeks to explore visual dimension and perspective in the musical realm.

I will be building 6 three-dimensional polyhedral graphic scores, which will be constructed out of translucent plastic and vellum. Each of these score objects will be lit from within by an LED strip which will be controlled by an arduino. Each surface of the polyhedra will contain multiple layers of notation. When illuminated from within, the inner layers of notation shine through, allowing the interpreter to choose whether to focus on the foreground or the background of the score, or both simultaneously.

Every day at 10am* a performance/recording session will take place. The performer is free to spend up to an hour in the space interpreting a particular score object, which they will be assigned to in advance. While they are performing, they will be recorded by stereo room microphones. Following the session, the recording will be mixed as a low level loop from a dedicated speaker located by the score object they interpreted. Each day as new performers record in the space, their sonic imprint will be layered into the environment. As new layers are introduced the previous ones will become obscured and lost in the overall texture.

*exact time TBD based on music school/ROD schedule

BIOGRAPHY:

Sarah Reid is a trumpet player, intermedia artist, and composer who is described as having an onstage presence that is both captivating and passionate.

Actively involved in the commissioning and realization of new music, Sarah has premiered over a dozen solo works and numerous chamber and large ensemble pieces across North America. She has worked intensively with composers from countries all over the world including Brazil, Philippines, Iran, Canada and USA.

Sarah is an endlessly curious artist, one who collaborates closely with digital and multimedia artists, choreographers, programmers, and actors, and is always eager to experiment and explore novel approaches to expression. More than a trumpeter, Sarah has been described by audiences as a true “character” and “story-teller”; a musician whose drive to innovate and re-imagine performance is at the heart of her artistic vision.

Justin Scheid: audio engineer;
James Hurwitz: lighting designer;

Spring 2017 WaveCave Proposal: The Shortcut Room

1) Synopsis of the Piece (50 to 100 words) – What exactly will we see and hear as we enter the gallery and explore the work

In The Shortcut Room, you enter the WaveCave and are immediately drawn in. A carpet is laid down on the floor and comfortable chairs are scattered through the room, with small tables stacked with magazines placed between them. The lighting is soft and warm, and the entire room is welcoming and cozy. Minimalist music (of my own composing) and muted conversation fill the room, giving it the air of a waiting room. You sit on one of the chairs which, unbeknownst to you, triggers a sensor pad which, after a few seconds, starts a playback. The playback is my voice reading (at a volume that overpowers the rest of the sound in the room) some of my journal entries about anxiety, loneliness and disappointment.

2) Detailed Description of the Piece (500 words or less) – Tell us more about your approach both aesthetically and technically

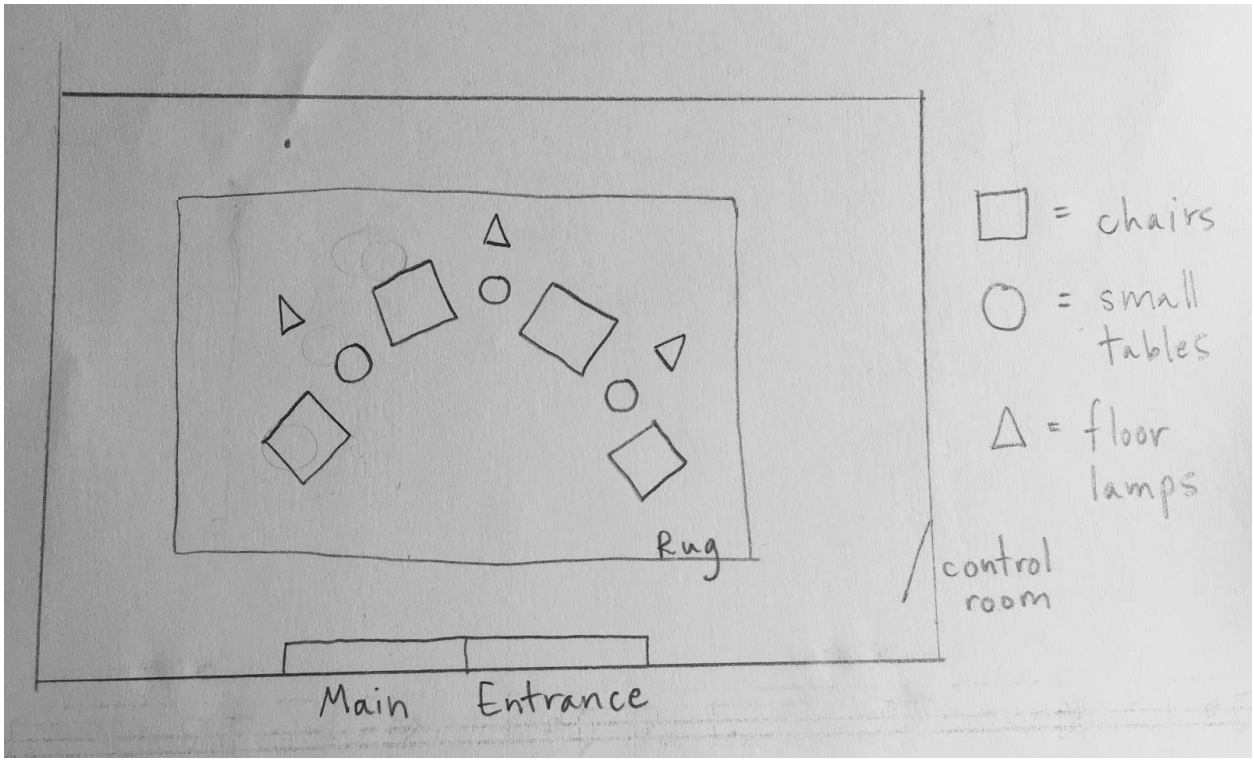
This work is loosely based on my experience being a newcomer at CalArts and the challenges that come with moving where I know nobody and meeting a whole new group of people at once. Making new friends is never easy, and one thing I've observed is that there's a certain progression to new friendships- a certain amount of time must pass before you share anything personal, and you're constantly testing the waters of what is appropriate to talk about. I want to subvert that in this installation. The space I create in the WaveCave will have both a comfortable friendliness and a slightly formal air- it will be comfortable, but the magazines, the glass doors and the public setting make it more like a doctor's office waiting room than a home living room. This friendly but slightly forced atmosphere creates the feeling of an interaction with a new acquaintance, but the audio playback (starting 15 seconds after the listener sits down, as a shock to them) will instantly break that trust that we've put in societal conventions. It will be far more personal than people expect to hear in public settings, thus creating a shortcut in the typical "friend-making" process (hence, The Shortcut Room). The playback recordings will be selected from my journals and notebooks and will consist of poems and notes on anxiety, loneliness and disappointment, which I will record myself reading. I chose those topics because they are ones that anyone can relate to, and as someone with generalized anxiety and panic disorder problems, I often struggle to figure out when things like that are appropriate or necessary to bring up in conversation with people I've recently met.

Technically, the piece will be running through Max/MSP. The patch I create will be running the background track on one loop, and have another sub-patch dedicated to the playback. Each chair will have a pressure sensor on it underneath a cushion, so when that is triggered, the

playback will start (it will randomly select one of 30 or so different readings) with a 15-second delay.

In this installation, I'm trying to provide an experience of simultaneous comfort and discomfort in the listener. I want people to leave feeling unsettled, but more importantly, thinking about the highly controlled interactions we have with strangers and whether or not that's a good thing. Is it beneficial to us to so strictly control our image, or is immediate honesty a better way to get to know people faster? I want this installation to make people think not about my words, but about their own interactions and preconceived notions of what is "too personal".

3) A diagram of the physical layout of the piece in the gallery



4) A system diagram of any electronics:

-The electronics in this piece are very simple. Under each chair cushion is a sensor mat, and the cables lead back to the control room, where they activate an arduino, which will trigger the max patch running the audio.

5) Pertinent links to your current / previous work that may help us understand the work you are proposing

http://irissidikman.wixsite.com/music

6) Bio (200 words or less)

Iris Sidikman is a word composer, music author and cellist from Madison, WI. Her work incorporates spoken and written word with both through-composed and improvised music. Her work is informed by her background in gender studies and takes a self-conscious look at her identity as a woman, as an artist and as a person on Earth in general. She received her Bachelor's in Music from Northern Illinois University in cello performance and is currently an MFA 1 student in the Experimental Sound Practices program at CalArts. She is interested in taking the mundane parts of her life or the off-handed scribbles in her notebooks and turning them into art.

What if I Can't Actuate?

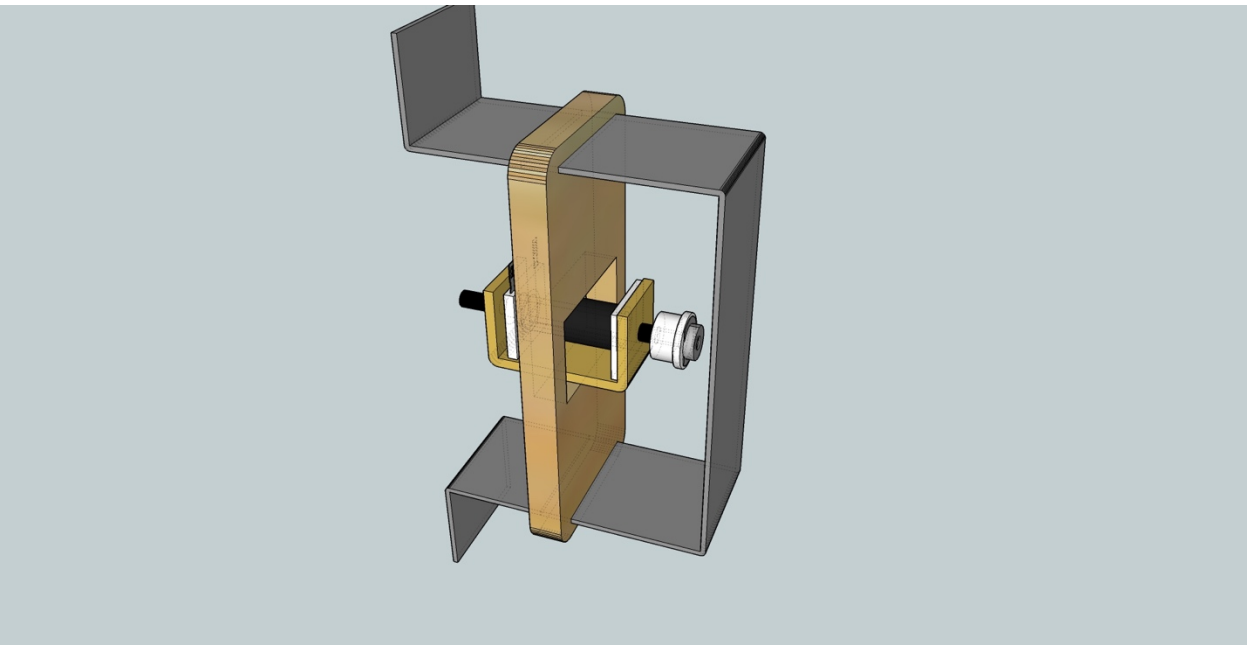
Spring 2016 WaveCave Proposal
Eric Heep

Synopsis:

Through the glass of the WaveCave, you'll see what appears to be a circuit printed on the far wall; the circuit itself consists of a central hub that is connected to several cuboid objects that are also attached to the wall. Upon walking inside, you'll hear what resembles a chirping with infrequent rattling, the source of which is the objects that are connected to the circuit. Upon closer inspection of one of the objects, you'll find that it houses a small device with a striker that is extremely close to the wall that it's attached to. The device is coming extremely close to striking the wall, but it never does. The sound you head is simply the object's repeated attempts at striking the wall.

Technical Description:

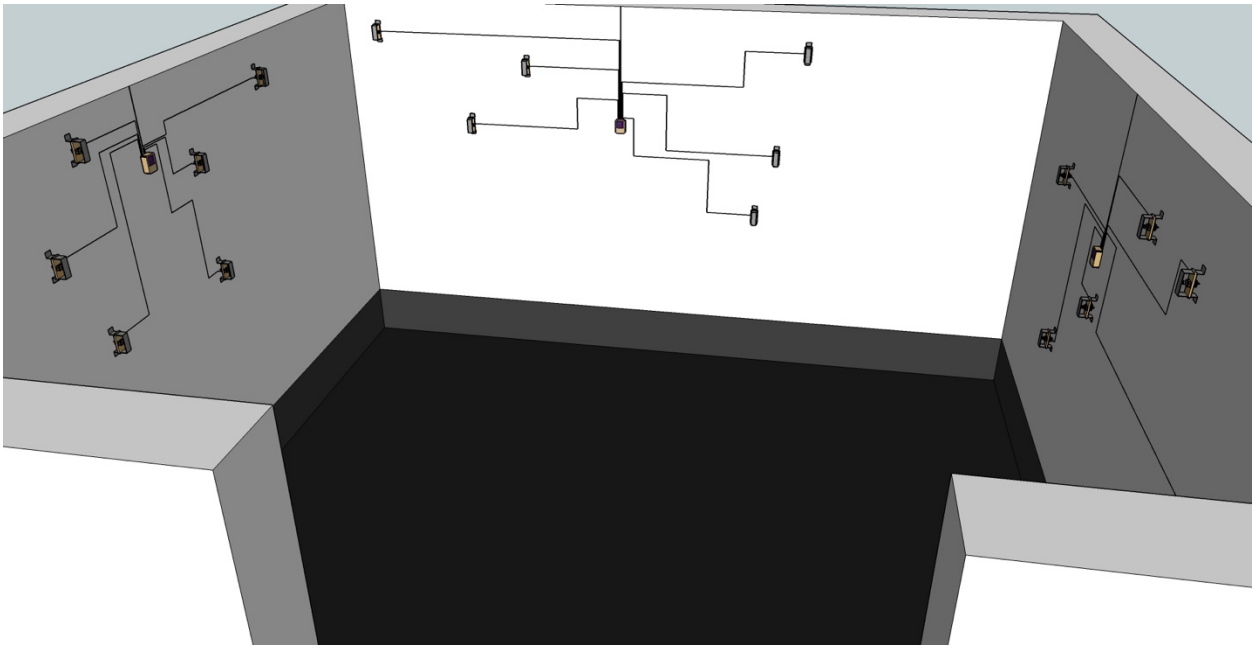
These objects, are a combination of metal and wood, with a small solenoid housed inside each. The striker of the solenoid is only a few millimeters away from striking the wall, but the solenoid itself is being driven so fast, that the striker never full extends, thus never striking the wall. I like describing this process as *over-actuation.*



Fixture that houses the solenoid. The fixture itself will be drilled into the wall.

Each circuit consists of six of these fixtures, each fixture connected to a central hub that both powers and controls the housed solenoid. There will be one circuit for three of the walls

inside the WaveCave, which amounts to eighteen fixtures spread out across the space of the WaveCave. The sound heard inside the space will be of the eighteen solenoids attempting to strike the wall that they are attached to, it will be fairly quiet, but certainly audible.



The three circuits spread out across the walls of the WaveCave, each with six fixtures, amounting to eighteen solenoids attempting to strike the wall.

Abstract Description:

Early on in the semester, I totaled my car. It was a minor accident, and no one was hurt. The accident made me reminisce over the life of my car. I felt a strange attachment to it, I had driven it for nearly fifteen years, and it felt wrong that I had to discard it merely because it didn't function anymore. So what if there was a hole in the radiator? So what if the front bumper fell off? It was still my car, it got me to California from Texas when I started at CalArts, surely it was deserving of something better.



"And it was just like, a great dark wing, within the wings of a storm."

But I couldn't keep it, I couldn't fix it, I gave it away to a charity; no junk yard wants scrap parts from a fifteen year old car. Maybe I'm overly sentimental about the whole experience, but in the end I it felt like I lost an appendage.

I wonder about its future, how the charity I gave it to probably disemboweled the entire thing. I also think about what it would've meant if I had kept it. In it's last state it could turn over, but the radiator would probably overheat if I drove it for more than a few minutes, rendering it practically useless. What would it have meant to have kept an object that has no purpose? Then, what would its purpose be?

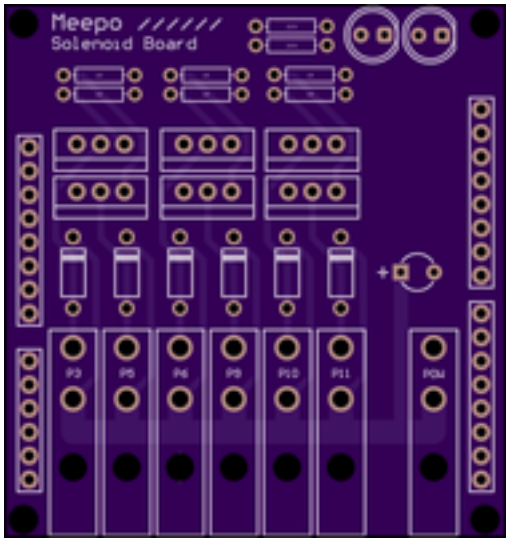
This sort of thought soon wandered over to my practice. What would it mean to design and create objects with no purpose? Or am I just creating an object with the purpose of not fulfilling *its* purpose.

This is the spirit of the installation, and these are the question that I plan to explore. The aesthetic of the project will be guided by purpose, or even lack of purpose. For instance, in deciding where I place each of the fixtures on the walls, I will be *forced* to find which spots sound the most pleasing when struck. Even though the solenoids will probably never strike that surface, I have to ensure that if they did, it would sound purposeful.

What if a solenoid accidentally *does* strike a wall? This is not something that will be programmed, but could possibly occur due to the nature of driving solenoids at very fast speeds. Would this theoretical emergent property of the circuit completely nullify my design; would it nullify the purpose of the object I created because it was allowed to fulfill *its* purpose?

Technical Approach and Feasibility:

This semester I learned how to form and weld metal, how to use a CNC router, and how to design printed circuit boards.

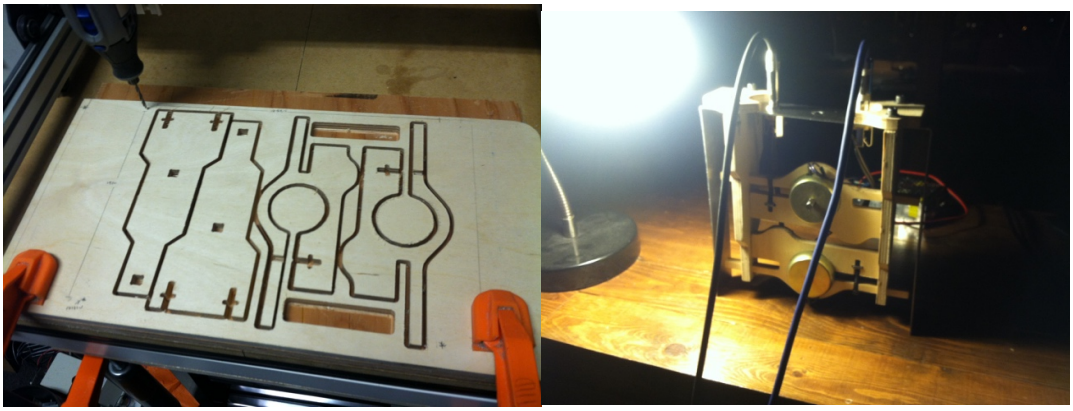


PCB design, revision 2, the installation will utilize a third revision that houses ATMEL chip instead of leaving mounting holes for an Arduino Uno; the third revision is completely unnecessary, and contributes to the over design.

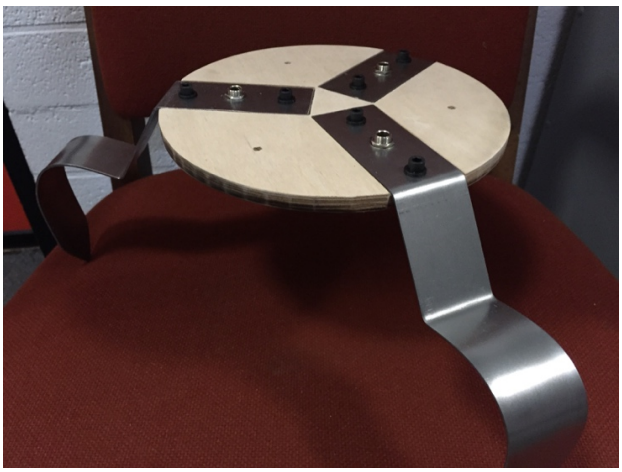
I currently use a small CNC router that takes hours to make a cut, but I'm on good terms with Michael Darling, and will be able to use the fast CNC in the Scene Shop for the majority of my cuts. I will bend and turret all of the metal out of 16 gauge cold rolled sheet metal. It would be ideal to *drill* the fixtures into the wall, but if that's a problem I'm sure another solution can be found. I will design an enclosure for the power supply, but plan to leave the circuit board visible; I plan to show text relevant to the installation printed on the PCB itself.

Pertinent Work:

The following two works showcase the work I've accomplished this semester regarding digital fabrication and PCB design. *Animal* uses the same type of PCB, material, power supply that I'll be using for this installation.



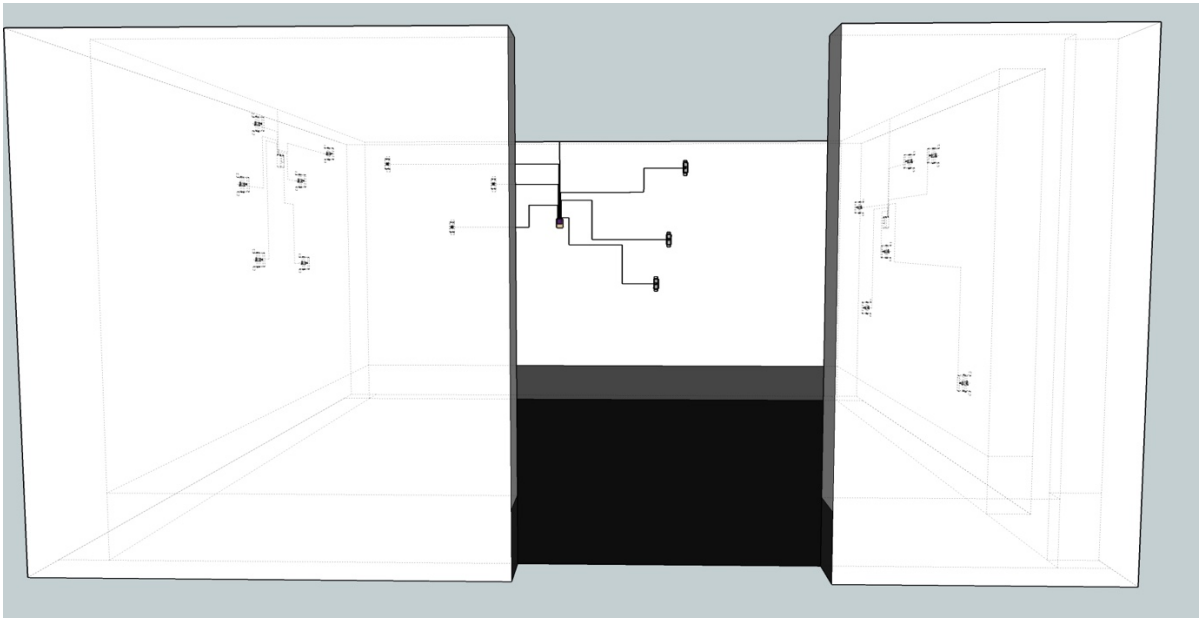
Animal, mechatronic instrument for live performance.
Made out of Baltic-Birchwood, sheet metal, two rotary solenoids, and two TRS input jacks.



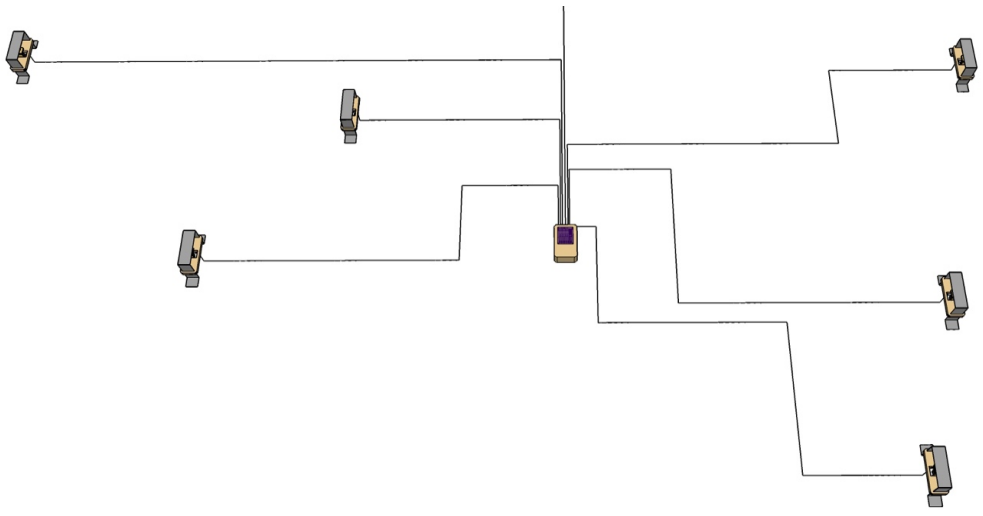
Work in progress, designed to vibrate and scratch up which ever surface it's on.

Artist Bio:

Eric Heep is an artist living in Val Verde, CA, while finishing an MFA in Music Technology at the California Institute of the Arts. His practice involves sound in practically every aspect, whether it be composition, mechatronic performance, or reading.



View from the door of the WaveCave.



Center wall.

THE WAVE CAVE – INSTALLATION PROPOSAL

FRIENDLY WINNERS

JAMES RUSHFORD

1. Synopsis

Friendly Winners is a spatialized multi-channel sound work based on Feuillet's 17th century notation of Pecour's Baroque dance 'Aimable Vainqueur'. Using audio recordings of both the dance movement and its accompanying music, the installation will use hidden monitors behind walls (that of the gallery or handmade ones) in the left and right sides of the gallery, and a parametric speaker facing downward from the Wave Cave's ceiling (moving on a track), to quietly 'guide' the listener through the space and retrace the exact steps of the dance in a subtle and disorienting way.

2. Detailed description

Friendly Winners is partly a re-mapping of Feuillet's dance notation, partly a deconstruction of the temporal perspectives of movement within a space through sound. It is designed for one audience member at a time, and will use the Wave Cave as a seemingly empty room in very low light.

In preparation for the installation, a recording needs to be made of the original dance according to Feuillet's notation, in consultation with a dance historian, in the Wave Cave itself (see details below). This dance will be performed with four live musicians on acoustic instruments interpreting the corresponding music, a 'Loure' from Campa's opera *Hesione*, and recorded in real time from two perspectives:

1. the sound of the dancer's movement through the rustling of their costume (using contact and DPA lavalier microphones).
2. the sound of the music/musicians in the room from the shifting perspective of the dancer (using binaural microphones).

Each of these recordings are then played back at low volume in the installation, which will appear as a mostly empty room with hidden speakers:

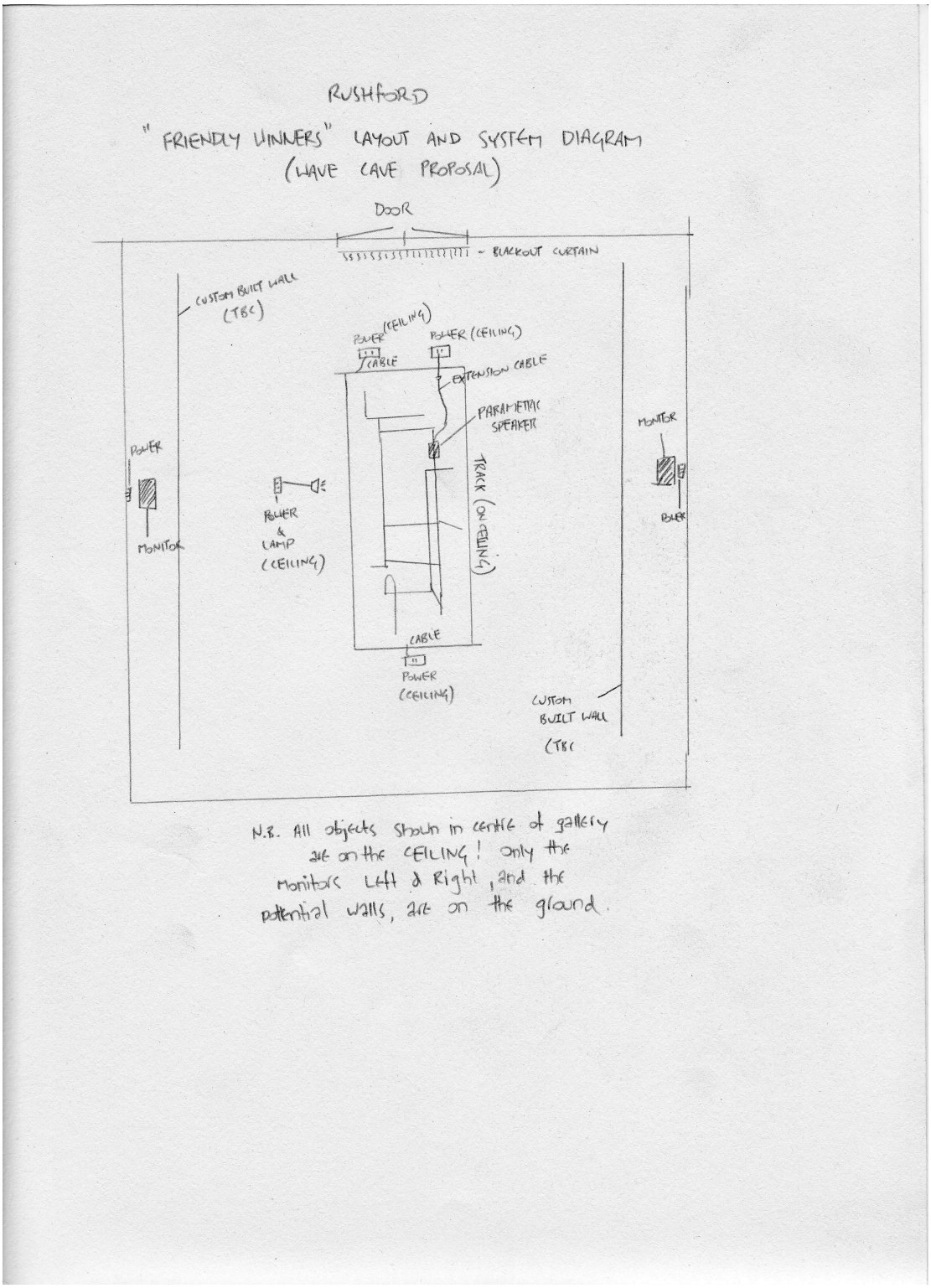
The first perspective (the recording of the dance itself through clothing) is played downward, facing the floor, from the roof of the Wave Cave using a small parametric hyper-directional speaker. This speaker will literally 'trace' the floor plan of the dance in real time, with the single audience member following the movement as if it were a sort of torch or light guiding the listener through the space (the *Aimable Vainqueur* dance is historically about a god of war shining their light like a torch upon the world). The sound will be quiet enough that one cannot hear anything until they are directly beneath the speaker, at which point the sound has the effect of coming directly from the listener's own head.

The second perspective of the dance (binaural recordings of musicians in the room) will be played back using two small studio monitors on each side of the gallery obscured behind white panels or situated 'within' the left and right walls of the gallery (discussion about how to 'embed' the speaker within the walls will be undertaken with the Wave Cave director/s). The playback in the monitors is diffused according to the shifting sense of perspective of the dancer i.e. when the dancer turns, the music changes direction. This aims to give the effect that the room itself 'turns' constantly, with the position of the musicians, who are physically absent, changing from side to side. As the audience member in the installation can only trace the floor plan of the original dance and not necessarily the various turns and head movements that were originally performed, the two speakers aim to emulate such movements by reversing the perspective of ears moving in a space - the room moving around the ears instead.

My specific interest in Baroque dance notation stems from continuous research into the tactility of notation, and the problems surrounding translation in inter-sensory experience (e.g. my CalArts DMA compositions from last year incorporated text and braille). Feuillet's notation became practically obsolete fifty years after its invention in the late seventeenth century, but it remains significant in how it attempts to document very specific physical movements at both head, body and foot levels.

A second concept underlying the installation is that of the 'sonic shadow', an image of how listeners re-cast an external performative experience into their own through a complex synthesis of time, space and physicality. As the audience member follows the original dance and music performance in the empty room of *Friendly Winners* (which could be seen itself as a sort of shadow or trace), they form their own perspectival shadow, re-imagining the temporal, spatial and physical phenomena presented into their own personal performance. Thus, a sort of 'conjuring' of experience is undertaken, almost as if the audience member is herself possessed by the dancer. Such a sensory infiltration is only possible through the phenomenon of sound, and this installation points towards the political implications of how sound can 'force' particular experiences, rather than simply suggest them.

3. Physical Layout / Diagram:



4. Technical requirements

The technical requirements for this piece include:

- 2 small studio monitors on the left and right side of the Wave Cave (exact position to be determined in consultation Wave Cave director/s).
- A small 'Soundlazer' parametric speaker (provided by the artist)
- A custom build moving 'track' for the 'Soundlazer' to be positioned within (provided by artist)
- 2 custom-built white 'walls' or panels to be placed in front of each monitor, roughly half the surface area of the walls of the gallery (provided by the artist)*
- small hanging lamp (provided by artist)
- 4 Power outlets in the ceiling
- 2 power outlets on left and right sides of gallery
- materials for 'blacking out' the gallery space.

*conditional upon access to space behind walls of gallery as an alternative placement for monitors

5. Links

www.james-rushford.com/audio - *Food Court* - this collaboration, published by KYE, involves a singular and volatile interpretation of Solage's Rennaisance Ars Subtilior composition *Fumeux Fume Par Fumee*, demonstrating an unusual modern/antique aesthetic that connects to the proposed work

www.james-rushford.com/audio - *530 Versions of Night* – this live recording of a score made from Braille, calligraphy and music notation demonstrates a preoccupation with score reading as an intimate tactile experience.

6. Biography

James Rushford (b. Melbourne 1985) is a Los Angeles-based composer, keyboardist, violist and improviser. His work is drawn from a familiarity with specific concrète, improvised, avant-garde and collagist languages. He has been commissioned by ensembles including BBC Scottish Symphony (Glasgow), Melbourne Symphony Orchestra, Ensemble Neon (Oslo), Speak Percussion, Synergy Percussion, Ensemble Offspring, Soundstream, The Song Company, and Decibel, and has had work featured in the Melbourne International Arts Festival (2006 and 2008), Norway Ultima Festival (2011), Unsound Festival (New York 2014), Tectonics Festival (Glasgow 2013, Tel Aviv 2015) and the Liquid Architecture Festival (2010). Performance highlights include Steim Institute (Amsterdam), Logos Foundation (Ghent), Issue Project Room (New York), Instants Chavirés (Paris), Café Oto (London), Super Deluxe (Tokyo), Centre for Contemporary Art (Warsaw), Only Connect Festival (Oslo), Now Now (2011/2012), Adelaide Festival (2014) and the Melbourne International Jazz Festival (2011). Collaborative projects include work with Golden Fur (with Samuel Dunscombe and Judith Hamann), Jon Rose, Oren Ambarchi, Iancu

Dumitrescu, Ana-Maria Avram, Kassel Jaeger, Ned Collette, Graham Lambkin, Sophia Brous, Crys Cole, Francis Plagne, Klaus Lang, Tashi Wada, Michael Pisaro and Joe Talia. James has also scored soundtracks for films by Dennis Cooper and Michael Salerno. His music and performances have been published by Pogus (US), Touch (UK), Prisma (Norway), Mego (Austria), Bocian (Poland), Penultimate Press (UK), Black Truffle (AUS) and Kye (US).