

# Badlands to the skies - visual music, Spain - Switzerland 2009

Ideas and concept by Charlotte Hug and José López-Montes

Viola, voice, room score with Son-Icons, ambisonic spatial sound diffusion and panoramic video projection

## 1. Badlands and glaciers

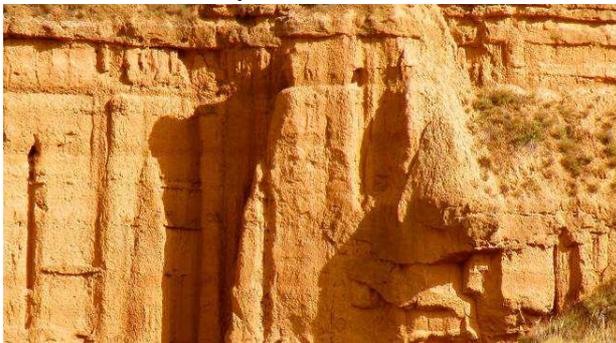
What unites the Badlands, the orange rust-coloured, burnt-out clay desert in Spain with the vitriol blue glacier of the Rhône in the Furka Pass of Switzerland? Both are border lands in which man cannot survive for long.

The Badlands, dried out under the heat, stretch outwards, the glaciers pull back. Other dimensions of time are in force. Man is an ephemeral visitor. In this piece, these extreme landscapes meet and become a resonating body for these fields of tension.

Seismographic pencil sketches and the live sounds of viola and voice form the basis of the artistic interpretations in both analogue and digital sounds and multidimensional spaces

The public experiences the two-dimensional drawings extending into three dimensions. The score moves and through the panoramic projection it becomes a score landscape – which is both visual and physical on the stage, audible as a tonal range – and in the heads of the spectators who form their own spatial memories, associations and emotions.

Badlands in Spain



Rhône glacier in Switzerland



## 2. Son-Icons und Sounds as elemental material

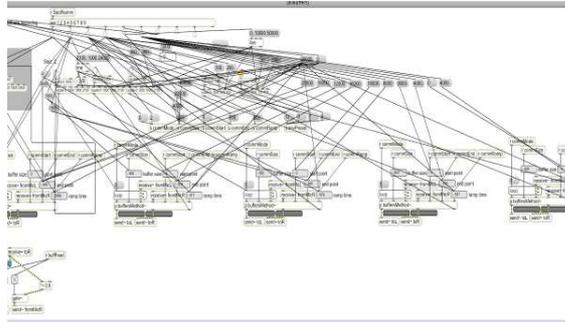
In "Badlands to the skies" I render through drawing and improvisation of voice and viola the encounter of two very different landscapes, the glacier and the Badlands. The drawings, almost seismographs, known as Son-Icons, are produced with both hands and four pencils while listening to the improvisations.

## 3. To see and enter into sounds

The starting point of the projections and the electronic composition are always the original drawings, the Son-Icons or samples from the improvisations of voice and viola.

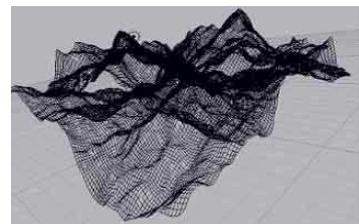
High definition photographs are taken with various types of zoom. By means of the moveable 3D projection on the paper strips of the Son-Icons the viewer can see every grain of graphite of every drawn sound. These new visual micro-sound landscapes from within then influence the musical improvisations, which are heard in addition to the electronically composed music in ambisonic orchestrated 3D sound diffusion in the room – and which forms the basis of endless improvisations.

The Team f.l. Schütt, Färber, Hug, Monte at the residency lab at ICST Max / MSP Patch



#### 4. Sound drawings become moveable sound landscapes

Details of the Son-Icons are extended into landscapes (with the open source program blender), inflated, rotated, turned upside down, visual sound spaces appear, they float, devoid of gravity, simulating the live improvisations of viola and voice as they surround the public.



#### 5. 3D sound diffusion and 360 degree panoramic projection in the ZHdK auditorium 2009

With each location, point in time and performance the sounds produced by this concert intallation are different. Charlotte Hug: viola, voice, room score with Son-Icons, José López-Montes: ambisonic spatial sound diffusion and panoramic video projection.

[www.lopezmontes.es](http://www.lopezmontes.es) [www.charlottehug.ch](http://www.charlottehug.ch) [www.icst.net](http://www.icst.net)

Rehearsals and premiere at the Zurich Art Festival, September 2009/ see video by Alberto Venzago

