**Chapter 5: Elements of 4D Art and Design**

# ****Interview: Melissa Haviland****

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

**Almost continually and in many different media. I rarely have a true dry patch in my studio life. I am not always making art with a capital “A” (sometimes I am sewing clothes, etc), but I make something almost everyday. And if I did not make something that day, then I probably was writing a grant, show proposal, university paperwork, etc. I am addicted to only one thing—getting stuff done!**

**Please describe your work on *White Gold* from your point of view.**

**Currently there have been two reiterations of a “White Gold”-- the first in what I hope is a long series of pieces that compare sugar and fine porcelain.**

**Both pieces include me dressed in all white dress serving cookies made or decorated through a printmaking process. In the first reiteration, I screen print icing on the cookies before serving them. In the second, I pre-made the cookies using cookie press plates that I made in the shape of teacups.**

**The goal with the “White Gold” series is to explore the conceptual and aesthetic relationships between fine china/porcelain and sugar and high-end sweets. Both sugar and porcelain have both been referred to as ‘white gold’ in their history and have symbolized extreme luxury and indulgence. The below quote exemplifies the decadence that I am interested in examining:**

**“In 1566, when Maria de Aviz married Alessandro Farnese, the Duke of Parma, the sugar platters at their wedding feast held a stunning array of sweets that guests devoured in sugar dishes and glasses, cutting larger bonbons with sugar knives and forks, mopping up syrupy ones with sugar bread.”**

**- *Sugar: A Bittersweet History*, Elizabeth Abbot**

**Have you had any memorable responses to this piece? And if yes, please describe.**

**Actually, no. People reacted as expected. They wanted a cookie, though some with a little coaxing. And in the first version, they were excited to see icing being printed live.**

**Please name three artists you are influenced by and why.**

**Ann Hamilton – I love the still grace of her work. The many layers and materials used in each piece. Her poetic work guided me as I grew into the performance aspects of my work.**

**David Colagiovanni – A video and sound artist and my collaborator on many projects. He is very unique in how he approaches making things. I believe he has taught me to think more broadly as I create.**

**Max Radadada – Max is a good friend. His art and life are very inspiring. He has shown me how to play!**

**What are you currently working on?**

**Currently, I am working on a papermaking series called “Table Linens”. I am creating table and chair shaped paper toys the size of standard dining room furniture. Also, I am dying and printing my own fabrics this summer. For future projects and regular garments.**

**What is your dream project?**

**It would involve a need to be in a foreign country to do research for months to ‘get to know the culture.’ It would grow out of conversations with people about their lives and the objects in them. It would be well funded through an external source to allow the exploration and the time needed to produce it. And I would be off work while I researched and created, so I could correctly focus. What it would look like or be about? Who knows…**

**What is one of your favorite 4D artworks, or pieces of design, and why?**

**I would say a piece called *NUB* by Dutes Miller and Stan Shellabarger from Chicago. I was lucky enough to see it performed in at the Illinois State University Galleries. They sit side-by-side one sharpening pencils, one peeling carrots down to the nubs. They are finished when their piles of pencils or carrots are gone. I love the humor and simplicity in this. And the gallery becomes infected by the piece--the steely grey of graphite and the orange of carrots covering everything!**

# Interview: Cesar Cornejo

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I have different mindsets or ways of working and I move between them as I find it more fit for a specific project. Sometimes I also combine them. My working process is at constant evaluation and reformulation. Also what I do outside of the studio is extremely important to me.

**Please describe your work on *Public Sculptor* from your point of view.**

Public sculpture was created as a specific response to my experience working at the residency Art Omi. In that place there is a sculpture park, although because of its location it is hardly visited, so the whole site could be seen as an abstract installation piece. I wanted to comment on that situation by creating a piece that was interactive in a way that the distance between the artist and the work was reduced to its minimum expression, so the visitors when seeing the work would literally also seeing the artist.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Besides the interactions with the visitors and their responses which were somehow expected, something that I was touched by were the reactions of my fellow artists at the residency, they gathered around the piece and just stood or sat down there sharing the time with me, somehow becoming also part of the piece. The next morning I was congratulated by several of them, this was particularly rewarding to me. There is something about placing a vertical structure on a hill that touches our deepest zones, and even more if someone is inside it.

**Please name three artists you are influenced by and why.**

1) Gordon Matta Clark: His radical statements on architecture completely changed the way we look at cities today, and opened completely new horizons to explore.

2) Bruce Nauman: I deeply admire the experimental nature of his work, he is an artist whose work breaks new grounds and he is capable of leaving all that in pursuit of a new idea.

3) Paul McCarthy: I am impressed by the range of media in his work and how he is able to move naturally between them, always balancing dark humor, abomination and a very subtle sense of tenderness.

**What are you currently working on?**

1) A multidisciplinary project for the third edition of *SACO* in Antofagasta, Chile organized by Dagamara Wyskiel, and as part of a team lead by curator Gustavo Buntinx, with the participation of anthropologist Harold Hernández Lefranc, and artist Elliot Tupac Urcuhuaranga and myself, to create a site specific piece that will address aspects related to the relationship between Bolivia, Chile and Peru.

2) A group exhibition entitled *Apocryphal Times* organized by Tamara Kostianovsky and Thorsten Albertz, to take place at Friedman Benda Gallery in New York in October 2014.

3) A piece for that will be the exhibition related to the *PostGlobal Biennale* curated by Denise Carvalho and Ginger Shulick at the Art Institute at the San Diego Art Institute in October 2014.

4) A series of work for an exhibition about Contemporary Peruvian Art curated by Tatiana Flores to take place at the Museo de las Americas in Washington DC in November 2014.

5) Public art projects for China.

6) Puno MoCA project (ongoing) www.punomoca.org

**What is your dream project?**

I would like to work as part of an interdisciplinary team to design a city, but in direct contact with the people that would inhabit it.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I like it when arts are embedded in everyday life, like what Antanas Mockus did during his time as mayor of Bogotá, Colombia. When he hired mimes to direct the traffic, created a culture of no arms and measured alcohol consumption. I always try to communicate to my students that we need more artists that don’t work exclusively in the arts.

# Interview: Constantinos Chaidalis

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I am a multidisciplinary designer from Athens, Greece. I work as a creative director and motion graphics designer for advertising agencies and production houses. I usually work for TV commercials, sometimes working on compositing, direction, matte painting and design. I also work as a director for theatrical video installations and as a graphic designer/illustrator as well. My self initiated projects usually are experimental and very personal. Technically, I try to experiment as much as I can with new digital media and software and also with traditional creative media (screen-printing, traditional animation, video, photography).When I begin on a new project I usually try to have a concept, a new tool to use, a new aesthetic style and time to experiment and work on it. Working on a non commercial project is a totally different creative experience, but I tend to keep the workflow the same from pre-production to the final piece.

**Please describe your work on *Beast* from your point of view.**

*Beast* was an experiment. I do not have a background in 3D animation and I just wanted to try some new creative tools and grow my skillset. The concept behind *Beast* was to have a linear simple plot with many cryptic messages and symbolism and an atmosphere that could help those cryptic messages surface. The main concepts I had in mind where the ones of acceptance and self-awareness.

**Have you had any memorable responses to this piece? And if yes, please describe.**

The best responses came from students who wanted to add this piece to their studies on animation and from people who found them selves empathizing with *Beast*. I also had some really interesting talks with children after screenings. I never thought this as a suitable video for children but it turns out I had some really valuable small talk with children on the subjects of discrimination and bullying.

**Please name three artists/designers you are influenced by and why.**

I always find my self admiring the work of the Fluxus movement and Dada but I also like works from many contemporary artists and designers like Peter Saville, Vaughan Oliver and Stefan Sagmeister. Usually I am drawn to raw art and design works that find a way to communicate through unexpected and provocative ways. In video and animation I think my favorite at this moment in time is David O’Reilly.

**What are you currently working on?**

I am now in the early preproduction tests for a personal project. A traditional animation short film based on personal experiences.

**What is your dream project?**

I would be really happy to create as many of the projects I have on hold as I can.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I really appreciate many works that fit the description but I think that the film *Zen For Film* by Nam June Paik is the most important for me. The film is actually a silent white frame. An empty film. A comment on time and it's value. A comment on capitalism, television and art or for some, total nonsense.

# Interview: Sara Holwerda

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

Almost everything I have made references or depicts the female body and has some connection to my experiences as a woman. I am particularly interested in the ways women see themselves, and how they craft their identities as a kind of mimetic performance of the images of women that they see in popular culture and internalize. The way women are conditioned to see themselves alongside images - and as images themselves - is something I am always thinking about. I respond to cultural images that suggest the women are reproducible, violable, interchangeable, and disposable.

**Please describe your work on *Chair Dance II* from your point of view.**

When I made my first *Chair Dance* with the webcam on my computer, I had a simple idea of doing a violent chair dance. The chair dance is one of those hyper-feminine and often theatrical forms of sexualized performance that I am often drawn to, with appearances in movie musicals, burlesque and strip tease routines. I wanted to take the idealized relationship modeled by this kind of performance – with the chair as the stand-in for the male spectator – and extend the metaphor to include some of my own experiences with violence and spectacle. I taught myself both the chair dance as well as stage fighting movements from YouTube videos, and incorporated some improvisation and self-defense movements. I constructed a movement narrative with the chair that begins with a classic chair dance and quickly devolves into a strange and violent interaction with the chair. I am in constant physical contact with the chair the entire time, and at the end I kick the chair as far away from my body as I can.

**Have you had any memorable responses to this piece? And if yes, please describe.**

When my parents first saw this piece, my mother cried and my dad said, “Did you need to exorcise some demons?” My parents were well aware of the fact that I am a survivor of domestic assault, and though I knew that my history of violence was part of the work, I didn’t realize how direct those associations were for the viewer until I experienced their response.

More generally, I have noticed that the structure of this work does seem to hold a viewers’ attention for some time. I am not sure if it’s the movement narrative or the punctuation of jarring drops and falls that holds their attention, but people do spend time with this video.

**Please name three artists/designers you are influenced by and why.**

I worked as an artist assistant for Nick Cave in Chicago several years ago, and seeing the internal workings of his studio was, and continues to be, a strong motivational force in my practice. He is very disciplined and thinks broadly about how his work can function at various levels and at multiple scales: from the personal to the political and from the intimate to the spectacular.

I love everything Louise Bourgeois made. Her body of work is so singular, intimate and direct.

I have always been intrigued by Matthew Barney’s work, both for it’s vivid and interesting imagery and for the wide spectrum of his practice– that he can do work as sparse as his *Drawing Restraints* and also fully commit to epic theatrical work like the *Cremaster* series is inspiring.

**What are you currently working on?**

I am currently developing work that, like *Chair Dance II*, sits between theatrical and domestic spaces. After graduate school I watched almost all of the old episodes of “I Love Lucy” and have become interested in the television as a mirror of the home, and how the living room and kitchen can become theatrical spaces. I am working on some video and large-scale performance concepts stemming from imagining the domestic space as a theatrical space, and how the gendered body can re-interpret this space.

**What is your dream project?**

I would LOVE to costume and choreograph a dinner service at a huge banquet hall. The food, the servers and the atmosphere would all be carefully planned elements in the work, and the “piece” would be the entire dining experience. I would also really love to do some large-scale movement work with chorus lines and very active camera movements in the tradition of Busby Berkeley. I have barely begun to explore the active gaze of the camera in relation to the performing female body, and I think I could do some interesting things with this filmic convention.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

Thinking about artwork that really depends on time to carry it’s content; I would have to say my favorite time-based work is Bill Viola’s video piece *Fall into Paradise* (2005). In this piece a flickering light slowly gets closer and larger in relation to a black background, until you realize it is two figures, delicately floating through space in an elegant relationship to each other. These figures - a man and a woman - become more and more clear as they approach the camera, until the final moments when they break the surface of the water (that you now realize the camera must be beneath) with an audible and startling crash. His use of super slow motion and deep space constantly transform the two figures over time, create drama and build tension that keeps you with the work. This tension builds and is released with the powerful force of the introduction of sound and the visual excitement of the bodies colliding with the water and filling the screen.

# Interview: Channel TWo

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

Channel TWo (CH2) is a studio construct named for both ideas of “transmission” and an acronym of the people involved — Trowbridge, Westbrook, and their son Oskar. Channel TWo (CH2) is loosely aligned with the concept of over-identification, Slavoj Žižek’s description of a tactic intended to reveal the hidden nature of dominant ideologies -- not by pointing to them but by becoming extreme forms of them. CH2, is focused on mixed up reality, media production, design, development, and distribution… authorized formats and unauthorized ideas, systems of control and radical togetherness. Trowbridge and Westbrook have been collaborating since 1990 and formally organized as CH2 in 2009. Together they intentionally collapse hierarchies and authorship, while blurring the boundaries between events, behaviors, and production.

CH2’s practice involves all aspects of research and production including conceptual development, aesthetics, visual/sound design, technology development, and coding. CH2 is interested in luck, levels, and trespassing through the contexts of landscape, interactivity, and augmented reality. Projects intersect playful interface with critical undercurrents. CH2 uses media, game platforms, communication design ephemera, and mobile apps to reveal social complexity, contradictions, cognitive dissonance, and coping mechanisms.

Trowbridge Bio: Adam Trowbridge (born 1972, San Diego, CA) is currently an Assistant Professor at the School of the Art Institute of Chicago. He received an MFA in Electronic Visualization from the University of Illinois at Chicago, Chicago, IL (2008).

Westbrook Bio: Jessica Westbrook (born 1974, Pittsburgh, PA) is currently an Assistant Professor at the School of the Art Institute of Chicago. She received an MFA in Photography from Temple University, Tyler School of Art, Philadelphia, PA (1998).

CH2 has received a number of new media awards including a Rhizome Commission (2012), a Turbulence Commission (2011), and a Terminal Net Art Commission (2009).

**Please describe your work on *FIND EACH OTHER. Begin There.* from your point of view.**

*FIND EACH OTHER. Begin There.* (2012) is a two-channel, networked, interactive landscape. Conceptually the work integrates a bucolic representation of farmlands, the promises of sustainable energy, time and space for wandering/leisure and an underlying sense that things are not what they seem. *FIND EACH OTHER. Begin There.* is social. Using wireless game controllers players can run through the virtual landscape in search of each other, or they can stay put and wait. Players must negotiate, communicate, and collaborate with each other in real space/time in order to orient themselves, and find each other in the game space. When players find each other, the game generates a low level rumble and a quick flash, flooding the space and players in green light. *FIND EACH OTHER. Begin There.* is an aesthetic, sensory, and critical experience intersecting the complexities of conflict and space, psychology of will, collaboration/exchange, and the individual’s relationship to power and control. The title *Find Each Other Begin There.* was borrowed from a chapter in *The Coming Insurrection, The Invisible Committee* (2008).

**Have you had any memorable responses to this piece? And if yes, please describe.**

Staff for the Contemporary Art Museum (CAM), Raleigh 2012 exhibition, *Born Digital*, reported that the work was a noticeable favorite amongst children and young adults. *FIND EACH OTHER. Begin There.* was drawing crowds and repeat museum visits throughout the duration of the show. They also reported that, gallery attendants and docents were keeping tallies on the number of times guests found each other. This additional level of access/engagement/play means the work took on more of a life than we had anticipated. This was a nice surprise.

**Please name three artists you are influenced by and why.**

CH2 is influenced by cultural landscapes and the everyday. Our inventory of references includes: Teletubbies, Guy Debord, Pokémon, Fred Rogers, Björk, Zurich Dada, Sesame Street, Ed Ruscha, and mass media — graphic communications, photography, television, internets, video games.

**What are you currently working on?**

Current CH2 projects include: *PolyCopRiotNode\_* an AR (augmented reality) intervention app of database error induced incidents and home invasions, *UnattendedVaporware* another AR app, this one revealing speculation on an individual global scale, and further development of “Episodes” a multi-level playable virtual landfill installation with an accompanying scratch-off lottery card system.

**What is your dream project?**

Code that takes on a life of its own, anonymous, invisible, and hopeful.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

For us everything is related/connected and within range of research-based art/design practice: language, chemistry, physics, math, music, anthropology, time. I think we are drawn to context, systems, interaction, and landscapes - geological, built, social, and virtual. For many years we have been visiting solid waste landfills. Standing on top of a beautiful mountain of trash gives you a sense of what we are able to accomplish together. We also appreciate activities involving highway systems, caves, cooking, and dogs.

# Interview: Sarah Johnson

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I love animating. It's hard to make a digital illustration now without adding some kind of movement and turning it into a GIF. I try and loosen up with pencil and paper sketches before moving to a digital tablet or Cintiq. Making everything animated means everything I do ends up digital but getting back to something as tangible as paper makes the transition smoother.

**Please describe your work on *Ordinary Batman* from your point of view.**

*Ordinary Batman Adventures* began just as something quick and silly to break up some very tedious freelance animation I was struggling on. I wanted to do something simple and in less than 15 minutes. I still try to spend as little time as possible on *Ordinary Batman* GIFs as to keep with the idea of it as something relaxing and fun instead of another project.

**Have you had any memorable responses to this piece? And if yes, please describe.**

I did have one person actually mimic this in real life. He put on a Batman cape and cowl and recorded himself rolling in an office chair. It was very amusing!

**Please name three artists/designers you are influenced by and why.**

Bruce Timm and Stephen Silver have amazing character designs in the sense that they are streamlined great for animation. The lines and curves are just so strong that it's easy enough to animate while still looking anatomically amazing. *Ordinary Batman* is done in the style of Bruce Timm's *Batman: The Animated Series*. *Gravity Falls* creator, Alex Hirsch is also an inspiration but because of his character development and storytelling. The world he created is so much fun and the characters feel so real and grounded.

**What are you currently working on?**

Currently, I am an Animator on PBS Kids TV show, *WordGirl* at Soup2Nuts Studio. In my free time I still try and create GIFs and Comics for my tumblr.

**What is your dream project?**

I would love to have the chance to create an animated series, either for the Web or for TV. I have quite a few ideas and it would be amazing to work with a team of animators and designers to bring my stories to life.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

My friend and current Animation Supervisor, Kurt Snyder, recently created this amazing animated GIF called *Pizza Power* of the Teenage Mutant Ninja Turtles all battling it out for a pizza. It's so much fun and fantastic animation! I am also a huge Ninja Turtles geek so it's all of my favorite things combined!

# Interview: Robert Wilson

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I see very little difference between living and making art. It is all part of the same thing. It is the living experience. Therefore I do not consider it "work". It is a way of breathing. I see the world as a library. My education has been an every day living experience. The biggest influences in my work have been meetings by chance.

**Please describe your work on *Einstein on the Beach* from your point of view.**

*EINSTEIN ON THE BEACH* has a classical formal structure in four acts and three themes. It is an opera based on theme and variation and is a time-space-construction. I started with the concept of light. Without light there is not space. Einstein said light is the measure of all things. I divided the three themes, A, B, and C, in the traditional way that painters have measured space. Portraits, close-ups, still life, a bit further away, and landscapes, a view from a great distance. It is a work with which you can freely associate. It is non-narrative.

**Have you had any memorable responses to this piece? And if yes, please describe**.

People have told me who saw it in 1976 that images that they saw remained vividly in their mind. I think it has to do with the way time and space was constructed and that the visual book was as important as the audio score.

**Please name three artists you are influenced by and why.**

George Balanchine for his classical compositions, and especially his abstract ballets. Louis Kahn for his great sense for light and architecture. Jackson Pollock for his explosion of space.

**What are you currently working on?**

I just finished Monteverdi's *L'INCORONAZIONE DI POPPEA* at the Palais Garnier and I am now direction Eugene Ionesco's *RHINOCEROS* at the National Theatre in Craiova.

**What is your dream project?**

To direct *TRISTAN* one day. Or work again with Tom Waits, and to do a classical staging with text with Lady Gaga.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I like the *Berlin chair* (1923) of Rietveld. I like to look at it, and I also like to sit in the chair.

# Interview: Annea Lockwood

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I can best illustrate one aspect of how I work, at least, by describing the process of making the three river sound maps, which are all sound installations, complete with wall maps and other information: the Hudson River (1981-2), the Danube (2001-5) and the Housatonic River (2009-10). I started each by searching out the most detailed maps I could find, which of course turned out to be an ongoing process in the case of the Danube, for which the best maps are those made for cycling enthusiasts. These are wonderfully detailed, giving indications of small side roads, marshes, a good picture of the sort of access and environments I could work with, from the Black Forest to the Hungarian border. After that a mix of state and local maps, plus maps from the various Danube parks, and as always, talking with locals, carried me down to the delta. And talking with locals allowed me to record a number of interviews in various languages with people whose lives are deeply bound up with the river.

In four journeys of four to six weeks each starting at the sources and moving downstream, I made the field recordings moving along the riverbanks, recording locations chosen by purely by ear. I was looking for soundscapes and water sounds which I had not already recorded elsewhere and which really interested my ears. None of the major Danube cities ended up in the mix, accordingly, because their banks are firmly shored up with rock etc., creating uninteresting sound and my focus is always on developing a sense of immersion in the nature of a river and its environment through its sound energy, not on documentation. Hearing how such a large system unfolds and shapes the land around it is fascinating. I also collected multi-colored rocks along the way, rocks for people to pick up, which through shape and markings show the force of the river – a tangible connection to the river for visitors to the installation.

I reached the Romanian delta in the summer of 2004, then started combing through all the recordings in my home studio, selecting for variety, a sense of presence and what I can only describe as ‘aliveness’. As I started to weave these into a continuing flow, I was also getting English translations of the interviews for a book, which accompanies the installation.

Each installation incorporates a large wall map of the river, designed by cartographer Baker Vail and graphic designer Susan Huyser, showing terrain, and, crucially, each site recorded, the time at which it can be heard, the date and time (indicating season) at which it was recorded, and sometimes a little additional information. A small count-up display created by Roland Babl tracks the running time. All this helps to anchor the listener geographically, and is especially interesting to people familiar with the river. The final stage was ‘spatialising’ the sound mix, i.e. organizing the flow of sound through multiple loudspeakers, which I did with sound engineer Paul Geluso.

The Sound Map of the Danube has now been shown in several countries along the river - Germany, Austria, Hungary and Romania as well as in New York.

**Please describe your work on the river sound maps from your point of view.**

This work with rivers arises from my desire to sense their nature, the way they create their environments and, through immersion in their sonic energies, and a deep integration with them. This extended listening and the close attention to detail, which is central to all my work, is a real joy to engage in. I love the process, love recording, editing, deciding, sensing and then seeing how others experience those sounds too.

**Have you had any memorable responses to these pieces? And if yes, please describe.**

One of the most memorable responses came in the Danube town, Ulm, Germany, where the installation was running at the Stadthaus Gallery in 2006. A group of blind people came to the gallery one day, and stayed for the full almost three hours of the work, saying afterwards that it brought the river to them in a way which had not been possible before, and then they returned with friends, also blind, subsequently.

**Please name three artists you are influenced by and why.**

I don’t have a straightforward answer to this, because other than Cage’s enlightening influence when I was starting out, in the ‘60s, no one figure has been a continuing influence. It is more a matter of particular artists or, frequently, passages I have read galvanizing my ideas as I begin to conceive of a new work, for example: while I was beginning work on a multi-channel electroacoustic piece, *Ground of Being*, in 2000 I found many passages in Bill Viola’s writings (*Reasons for Knocking at an Empty House*) which resonated strongly for me, opening up my nascent ideas just when that was needed.

To give you another example, in the ‘90s, I started using composer and researcher, David Dunn’s electroacoustic work, *Chaos and the Emergent Mind of the Pond*, in my teaching. Through skillful use of hydrophones he opens up an amazing, usually inaudible world – that of aquatic insects, fish etc. below the surface of ponds in Africa and North America. The complex textures arising from all these busy creatures’ interactions fascinated me, so when I started work on the Danube, some years later, I incorporated underwater recording, and have several times since in other works; a vibrant new environment like this is very exciting to work with. He opened an important door for me.

**What are you currently working on?**

The sound designer and engineer, Bob Bielecki and I are currently completing a site-specific sound installation, *Wild Energy*, which will open at the Caramoor Center for Music and the Arts in an exhibition of new sound art in June 2014. We are working with sound which is normally inaudible, from geophysical and other non-human sources - inaudible because it lies below or above our hearing range: Solar oscillations, hydrothermal vents in the seabed, gas vents on Mt Kilauea, earthquakes, ultrasound from the interior of trees, bats, atmospheric choruses and whistlers, etc. Many of these phenomena are creating our planet’s environment - the sun, the troposphere and ionosphere, the earth’s crust and core, the oxygen-generating trees – forming an inaudible, deeply integrated web through which we move and on which we depend. It is our sense that through these sounds one can feel the energies generated as energy-fields moving through one’s body.

These sounds have been transposed into the hearing range and are interwoven into ‘sound clouds’, with pauses during which the ambient sounds of the site come to the fore. The multichannel work is installed amongst brambles and trees on the Center’s estate, picking up good resonances from the tree trunks. Two hammocks and a bench are all that is visible.

**What is your dream project?**

My dream project? Wonderful question. I would like to set up a long-term live streaming recording of a river which has been recently liberated by the removal of a dam, as has been done recently on the Clark Fork River in NW Montana, or on the Elwha River, the Olympic Peninsula, Washington in 2012. This should encompass all four seasons and be accessible online daily for one or two hours, sometimes during the day, sometimes at night. Listening to such a river in real time, catching glimpses of changes in the channels, in the composition of riverbed and bed load, and in aquatic populations could be both interesting data and absorbing listening.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

For me one of the most beautiful experiences of sound, and a favorite artwork, in large part because of its unfathomable quality, has come from listening to sound artist Liz Phillips’ *Wave Table* (2003). This is a deep black aluminum tank filled with water. You can’t see beneath the water and initially the stillness of the surface makes it hard to discern where the water’s edges or even the surface are – pure blackness. Then as you approach it becomes activated. Wave movement begins, deep sounds and tones emerge and change quality in response to your movement and distance from the tank. Essentially you are dancing with it. Here is her own description of the work: As the sound plays through the water table, the low frequency notes create a wave-like movement in the water and the aural experience is modulated by the viewer... Tuned resonant filters and compressors listen to the audience and respond in phrases, volumes and pitches in surprising relationships and with waves. [It can be seen at https://vimeo.com/92985533]

This is all clear to me, and yet, there is something deeply mysterious here, compelling.

**Excerpt 1** – in Austria:

**a)** underwater at Oberkienstock, with the voice of Michael Fröschl (cabinetmaker): *When you go downstream you have a more beautiful landscape, with mountains right and left, but when you go upstream there’s no ‘Staubereich’ (area behind a power station) any more, and there are gravel banks and the Danube flows much faster. Then you can hear the Danube ‘sing’. When the Danube’s current is flowing at its natural speed you can hear the gravel on the bottom roaring (hissing), which we call the Danube ‘singing’.* (transl. Gisela Gamper & Lala Howard*).*

**b)** underwater at Traismauer – tadpoles hatching

**c)** at Orth a. d. Donau – aboard the ship-mill, a replica of a very old type of floating mill, driven entirely by the river’s current and its paddle-wheel.

**Excerpt 2** – in Romania and Bulgaria:

**a)** Orsova (Rom) – frogs, fishermen casting

**b)** underwater, aquatic insects and fish at Bajkal (Bul)

**c)** Ruse (Bul)with the voice of Vania Hinkova (poet) : *For me Ruse is mostly the river, as well as the people who live here, but the river is the one thing which keeps me attached to this city, this land. The river is like part of me and I am part of the river. When I am sad, I go to the river and cry. I tell it all my pain and troubles and I think it understands me, and it’s sad with me, and I feel so calm and good. I go to the river when I am happy, too. When I watch the sunlight on the waves I feel that the river is happy with me. We are together in good [times] and bad.*

*The river is everything for me. The river is this town, and someday, when I die, I want my ashes spread over the river. I want to become a gull. That’s the way to be forever with this town and this river.* (transl. Vania Hinkova & Yuliana Petkova).

**d)** Tutrakan (Bul)