



Volume 11 ed/Europa-America n.12378/3421 177.77" (working title and bibliographic reference to a book in the family archive) intends to present a metabolic device in the shape of a sound installation.

The proposed installation for Our Kerk is part of an ongoing research project that stems from an investigation into a personal family archive of records and books some of which censored materials under the Portuguese dictatorship.

This archive became a fragmentary map of displacement and witness to a complex moment in Portugal's contemporary history, with the Carnation Revolution, the fall of the regime and the independency process and war with its Colonies.

This project intends to uncover the fractal ramifications of the Colonial and Post-Colonial history tracing the almost invisible threads that weave a rotting carcasses of a ship named Karl Marx that lies rusting on a beach in Angola and a family archive of books on Marx and Marxist-Leninist philosophy, salvaged while fleeing the Civil war in Angola in 1975.

Volume 11, stems from an ongoing research project that gravitates a handful of records and books censored and forbidden by the Portuguese regime of Salazar, salvaged by my family fleeing the Civil War in Angola in 1975, amidst a mass exodus of 450.000 people in the wake of the fall of the 74 Carnation Revolution and the fall of the Fascist Regime.

Signed and dated, these books and records become a map of displacement through 3 continents, but beyond the personal narratives, also reveals an ideological undercurrent of its own: embedded within titles imported from France, Mexico, Brazil and Portuguese underground editions, international pop music along with Angolan Labels featuring Angolan artists, in a heavily censored context.

The point of resonance of these two entities is where this story unravels.

The rotting cargo ship named Karl Marx serves as a metonymical mirage, a vanishing fossil that drags with it a mammoth history of centuries of Colonial occupation and lies in that beach as a testament to a long civil war, that does not let us forget the influence of the political dynamics of the cold war environment. These strips of land, accumulate hundreds of other confounding wrecks, strange meta-narrative witnesses of bygone hegemony struggles.

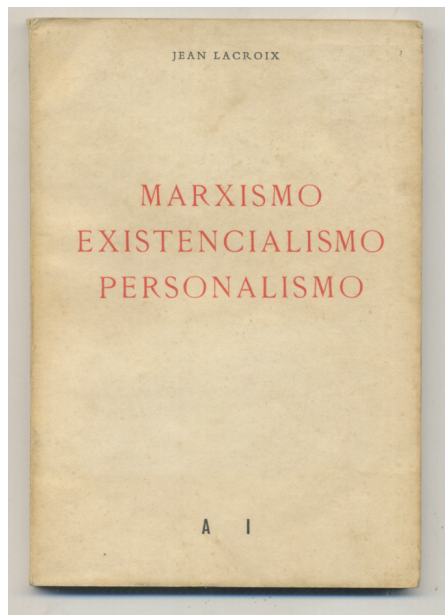
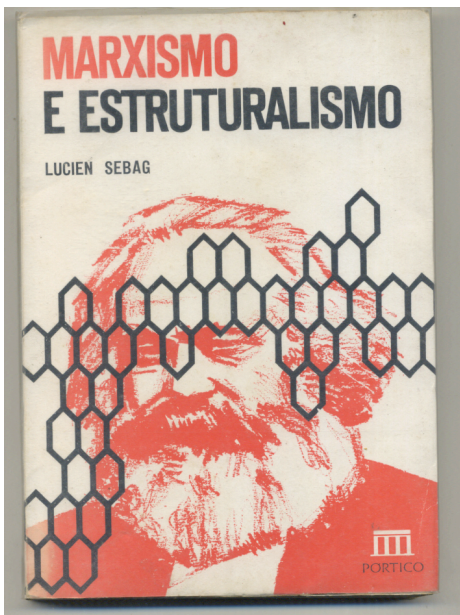
Marx's carcass remains today, in Santiago Beach, some 50km from the Port of Luanda, a strip of land that harbours hundreds of other open air monuments to the aftermath of the independency process and a long civil war, fuelled by an ideological pressure point - the cold war. Further along the coast, a constellation of shipwrecks continues to unfold history, like fossils piercing through the layers of time.

Everyday, the sea reclaims a piece of this open air monument.

I am working in compiling an archive of images through time, some of which floating in the internet, as a way to recreate an artificial presence of something long gone. Through google earth, we encounter images mapping sites through time, witnessing erosion, attempting to grapple with memory and reconcile family histories through search engines, a mediated relationship between a place in the map and a smudge in the scarce surviving photographs. Although in a certain sense, these series of recent works gravitate a personal and private archive, a familiar story and culture, and gravitate between fact and fiction in its methodological wandering. The works tend to point beyond personal insight and the private sphere towards



Google Maps image Cemitério dos barcos, Praia de Santiago, Angola.



Personal archive: Record and books selection from collection titles.

universal narrative nodes. Hoping memory may resist, and between reality and fiction, distortion and mediation, a new space of dialogue may emerge.

The complexities found in resonance with the boats and their history, like the Lepanto, a vessel that sports a Rotterdam crest, brings to this shore the echoes of Portuguese and Dutch colonial occupation dating as far back as the xvii century. Such symbols as the Rotterdam crest that still stands tall in the prow of the Lepanto or the South Atlantic in a beach in Angola, opens a door to the exploration of a shared History of European Colonial entanglements with African and South American history, unraveling through the carcasses of the boats, their names and histories, their routes, their circumstances of wreckage, all part of a broader understanding of geopolitical entanglements.

As the collected images from the original site are being processed using 3D reconstruction software - photogrammetry.

This process allows for the reconstruction of an artificial presence.

A boat fragment brings the unearthed and suspended reality of the fragment in direct dialogue with multitude of possibilities of landscape to be filled with fact and fiction.

Resorting to 3D printing techniques the sediments of stone quarries are artificially set in layers, creating a piece, akin to a dinosaur skeleton that is set in place, showing its fragmentary nature, its resonance with a past construction.

What and who and how do we choose what defies time, what and whom and which narrative is memorialised and set in stone, in monuments to defy time to defy the material reconstruction of a decaying and disappearing reality.

Conjuring these fragments of history and dragging them here and now.

What is 3D printed is a hard shell of the boat, a skin harnessed by a wooden structure, a piece that is implanted and parasitically inhabited by vibration speakers to transform the piece in to the membrane of a speaker to resonate in space, using the church as a resonance box.

Paying homage to a revolution triggered by music¹, and when so much of the resistance and revolutionary spirit was conveyed with and through music, this project's explorations on scoring process and metabolic devices, will result in a reflection on the historical complexities found in this private archive.

The instrument in construction, being a tape device, a combined automatic ensemble of record players or a combination of processes recording to synthesisers recordings and live performance using both organs in the Old Kerk, will become a tool to archive the disappearing historical layers and merging different moments in history and time in a juxtaposition.

In this project the added layer of the organs in the space and their inherent history both in the space but as a historical representation of socio economical power and generated content can help in the understanding that the meaning of the source material (personal archive of records and extended archival material of Sweelinck's scores) often lies outside its visible edges trying to expand it, unfold it, capture the microscopical frases and repetitions, looping, slowing down time,

¹ The events of the Portuguese Carnation Revolution in 1974 is triggered by two musical cues on the radio.

playing it backwards like a musical score, layering and sometimes by abstracting, leading to a cosmogony of its own, attempting a transmutational effect.

In addition, the use of colour in this project is a codified constant in this string of projects. Blue appears in sound cables and light modulation. The blue colour is used as a reference to the blue pencil with which the dictatorship forced its ideology into written media, radio, information, television, music production, literature, censoring books, records, thoughts and behaviours through a system of civil informant networks, political persecution, interrogations using brutal force, imprisonment and other detrimental technics for the control of subversive behaviour (the blue pencil became a national symbol for the censoring methods of the regime)

The possible use of Chroma green has become a culturally embedded signifier, pervasive in pop culture, movies, games. It can allow the audience to immediately understand a codified abstraction, could be used as an opening of a possibility to a different and a multitude of landscapes.



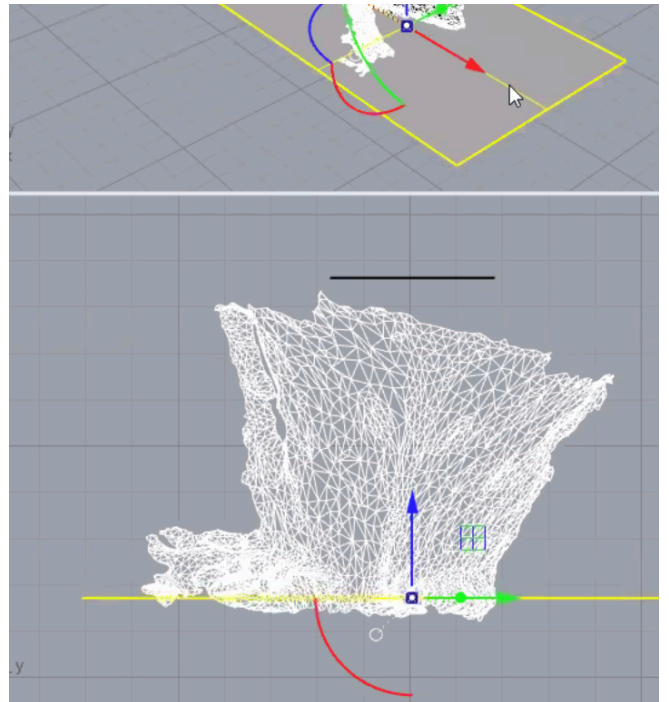


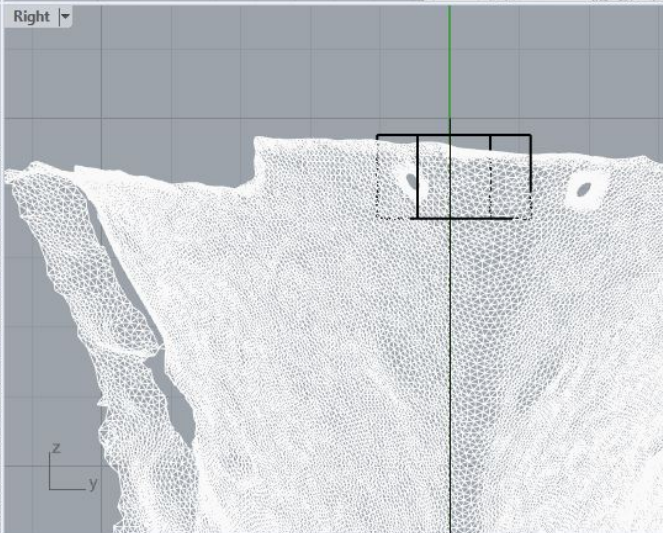
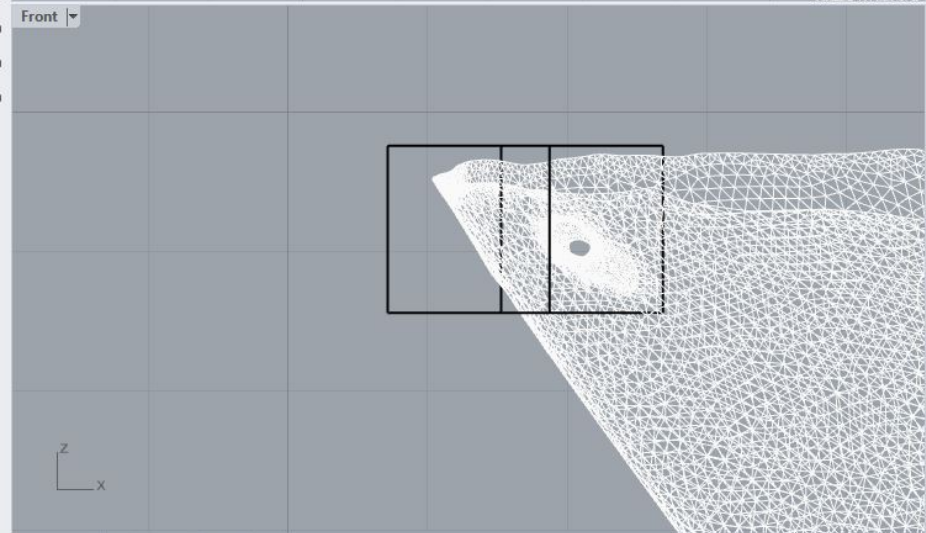
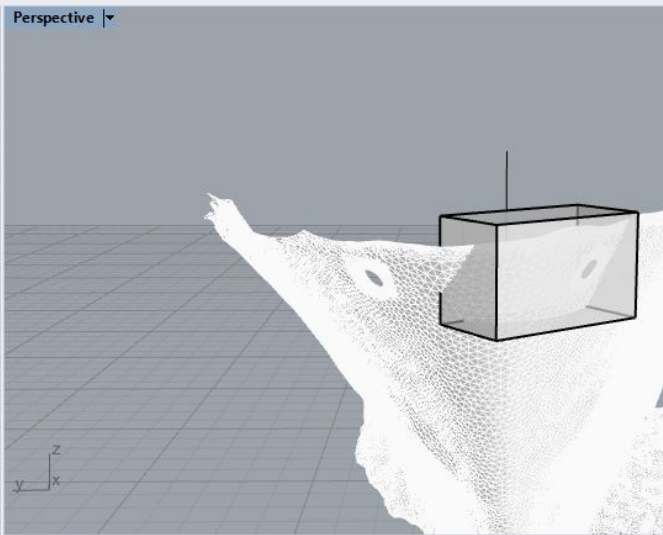
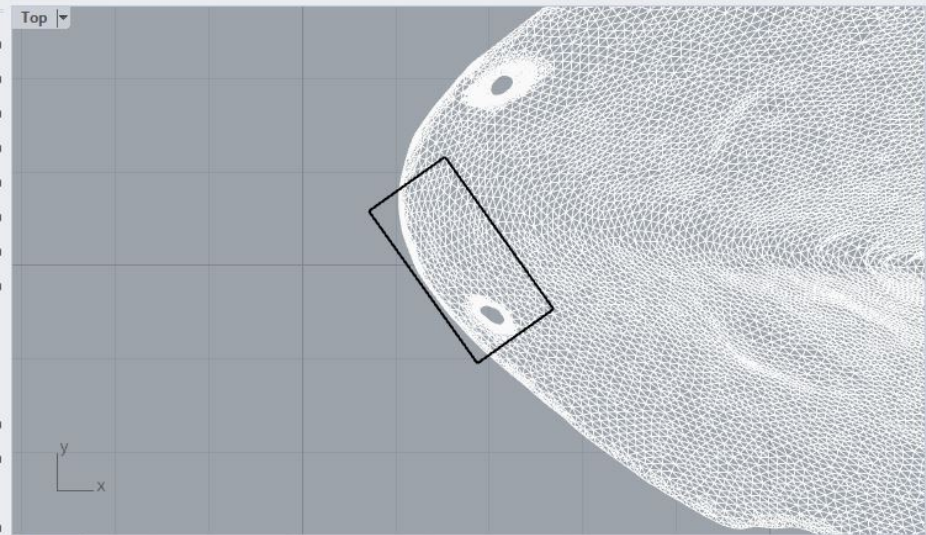


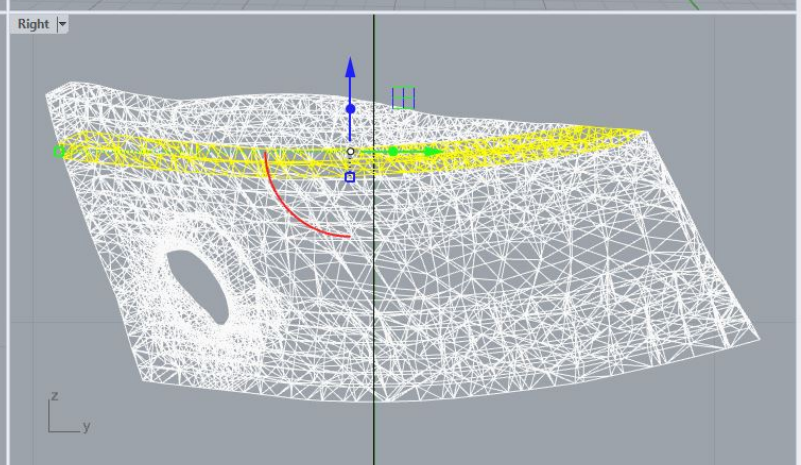
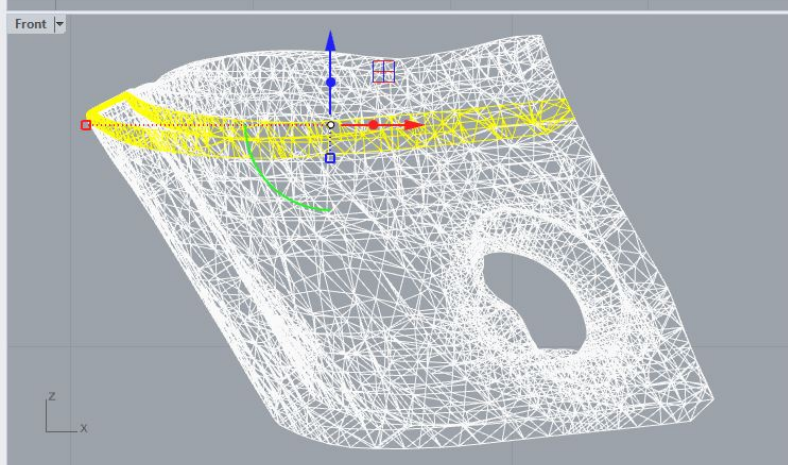
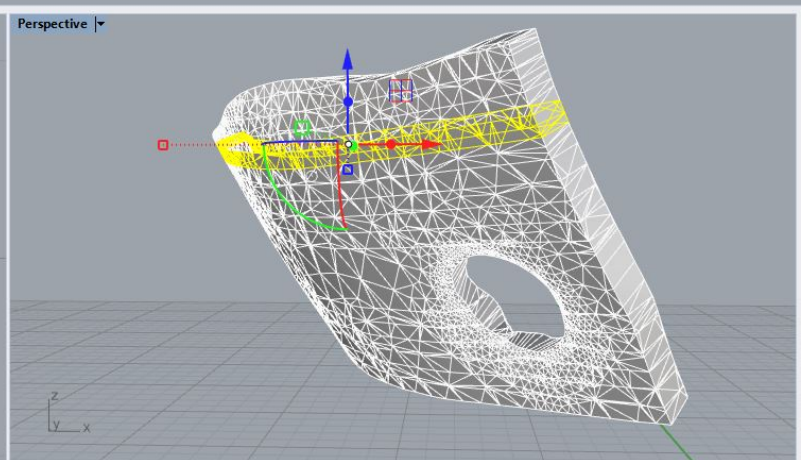
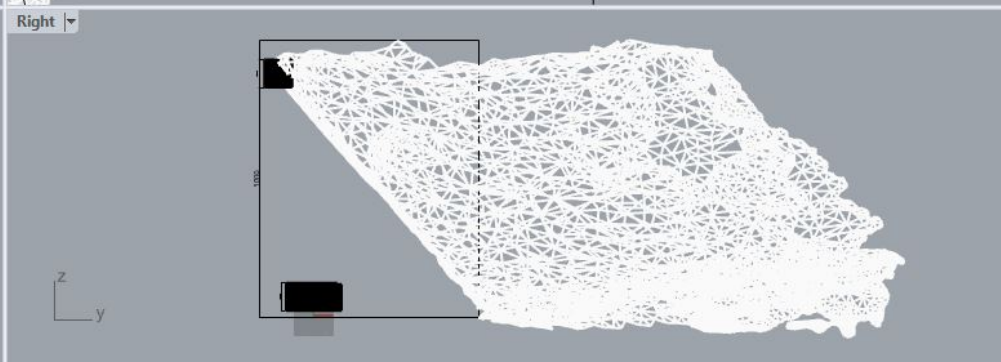
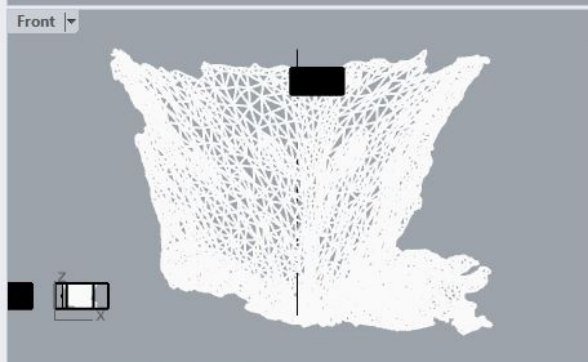
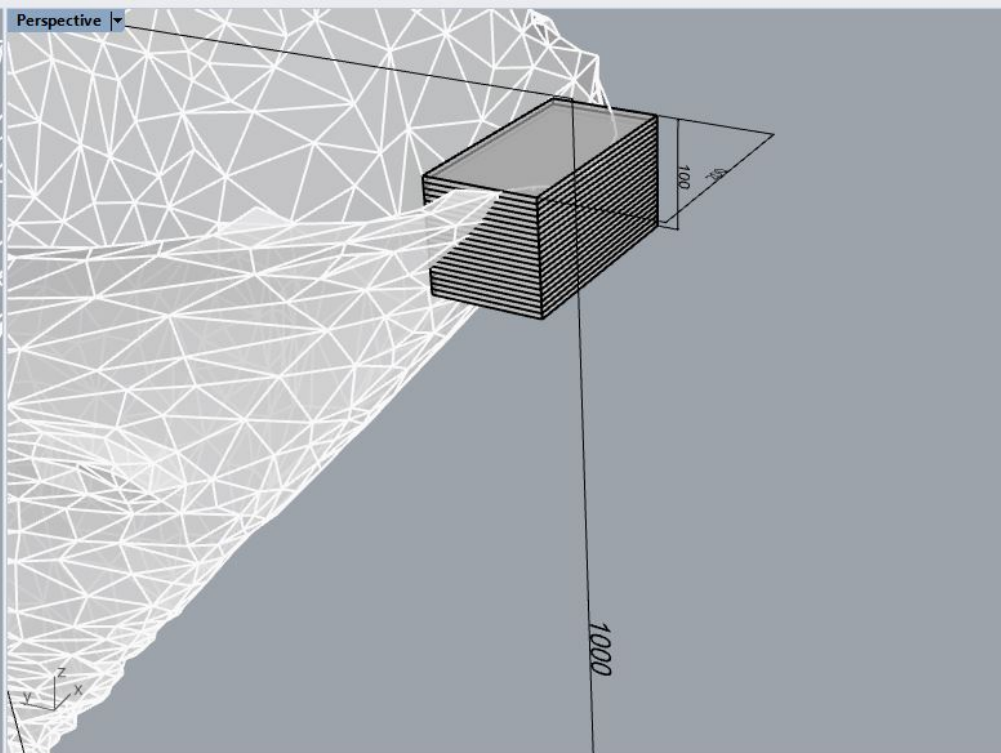
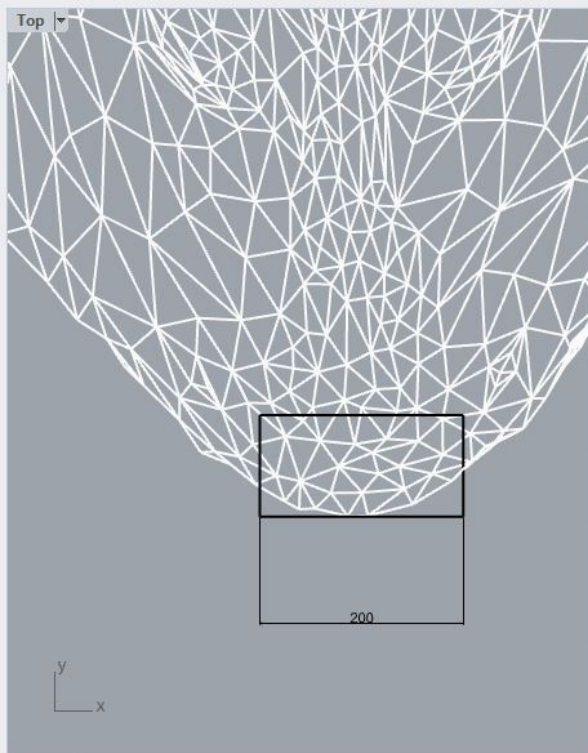


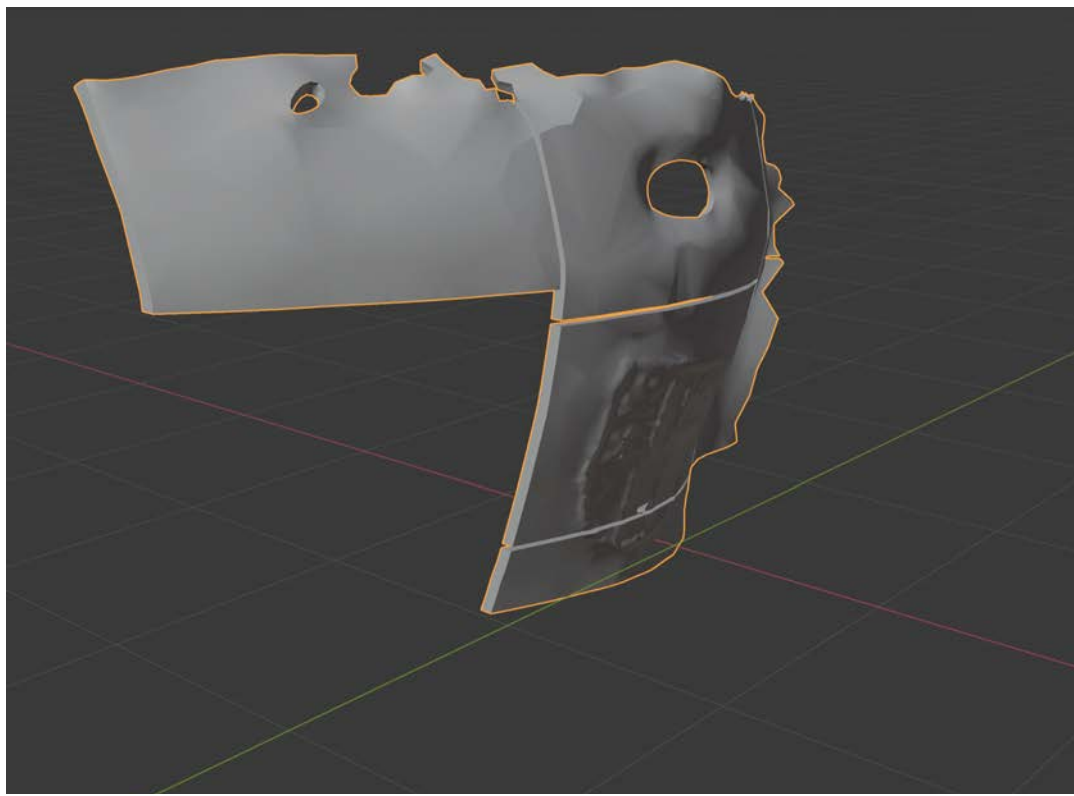
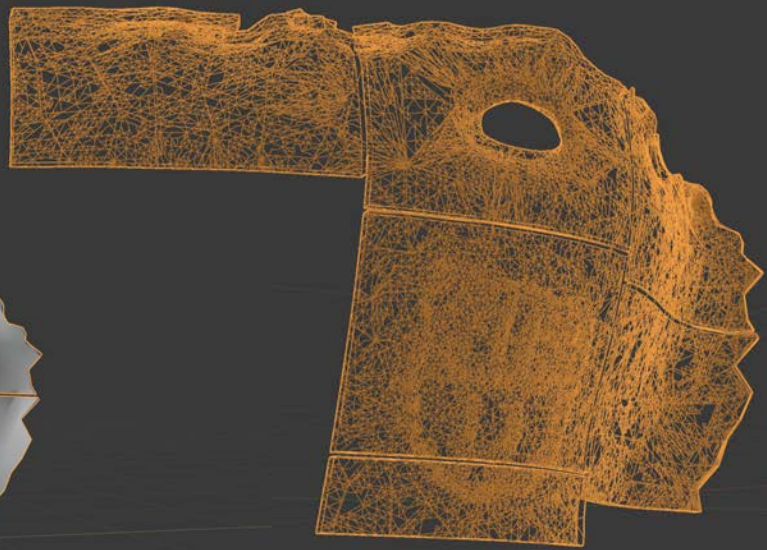
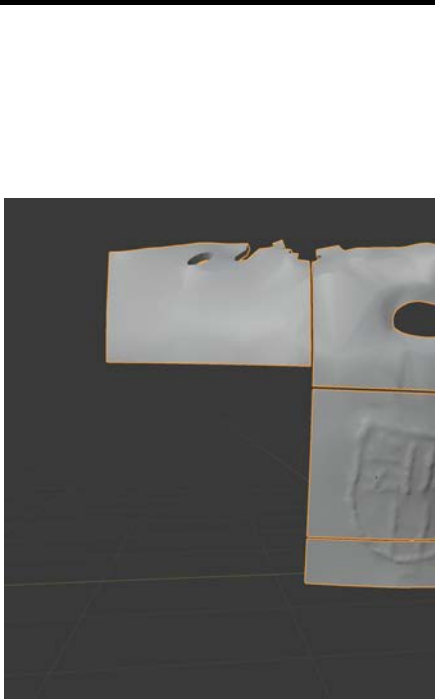
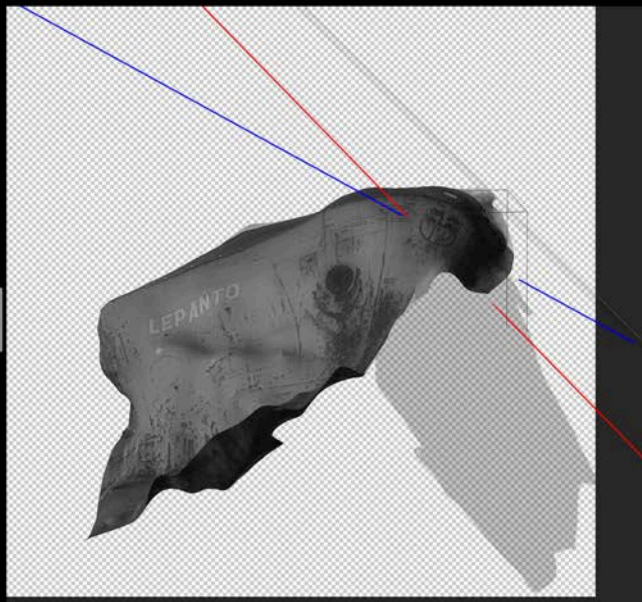
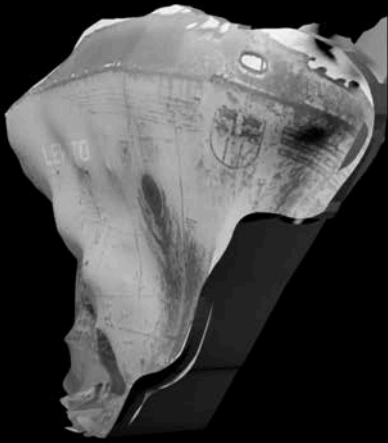
Top three images of research objects that could offer a starting point to a casting process, floatation device, Karl Marx mechanical part, The South Atlantic. Cemitério dos barcos, Praia de Santiago, Provincia do Cucuaco, Angola.

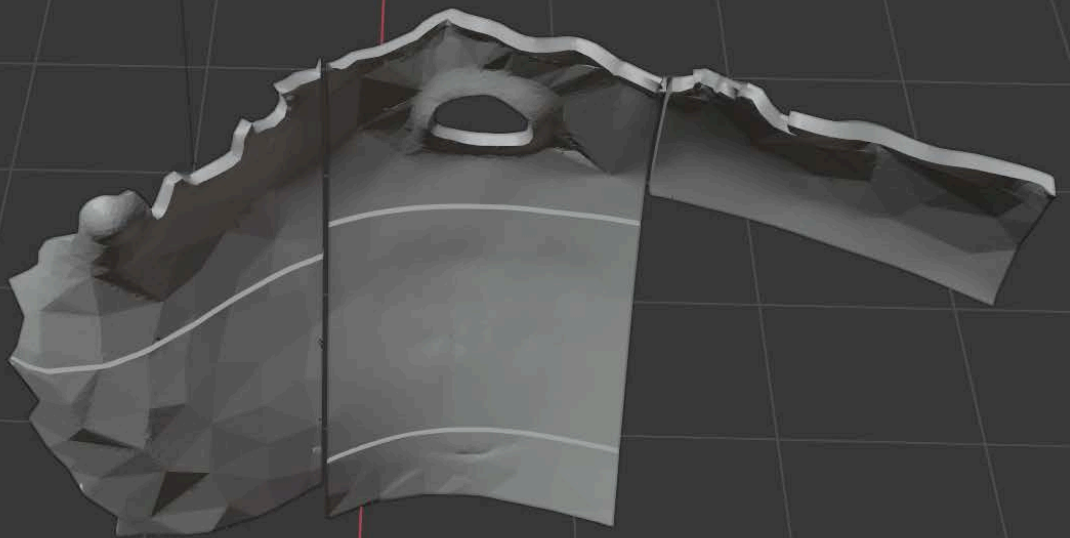
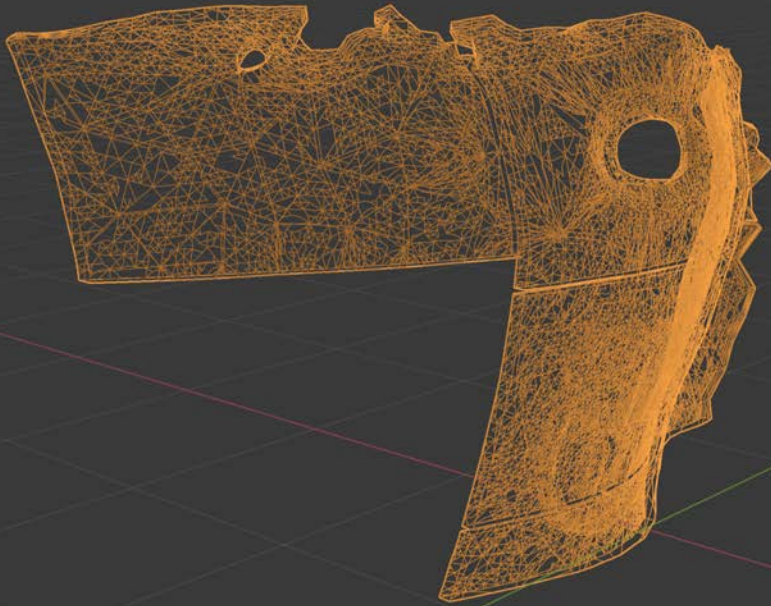
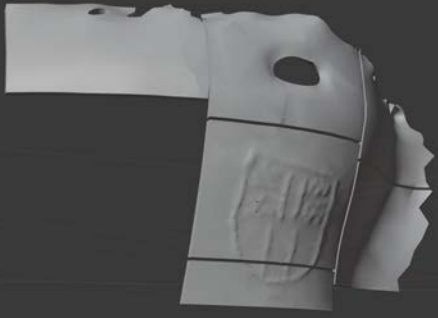
Bottom three images of Photogrammetry image of Karl Marx. Unpublished maquette.

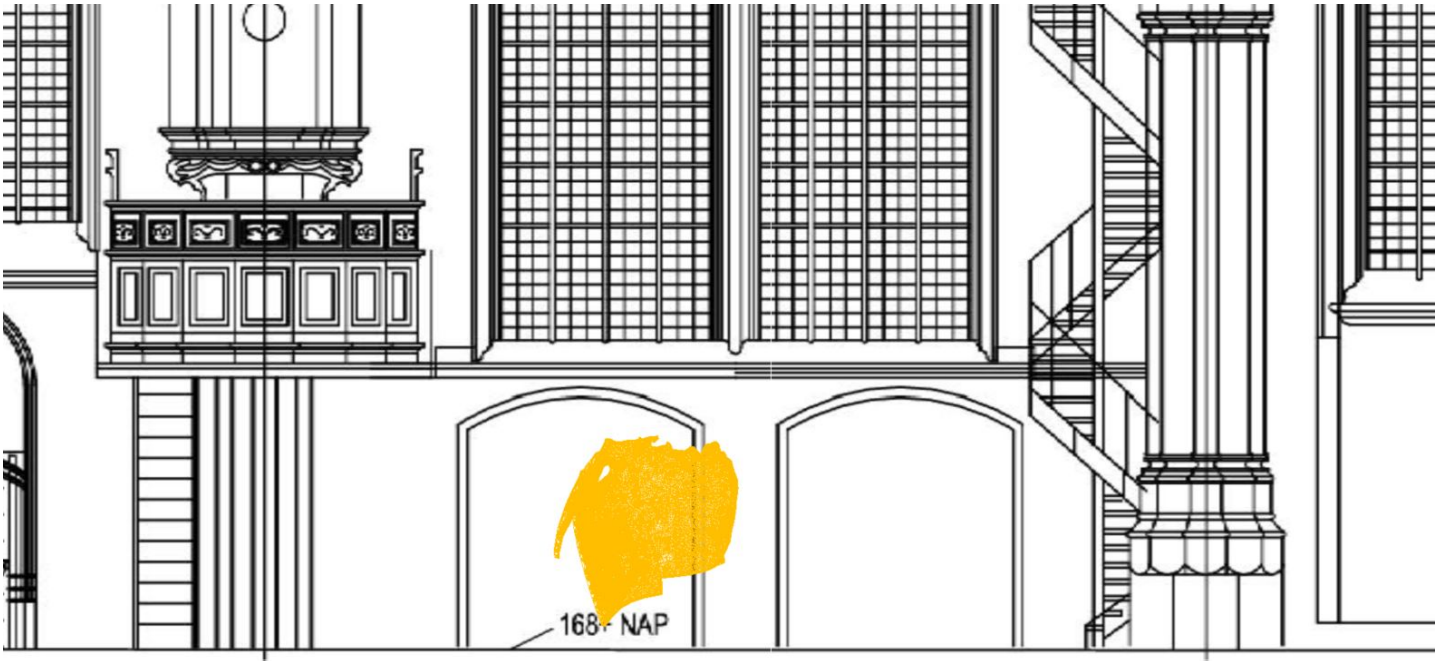
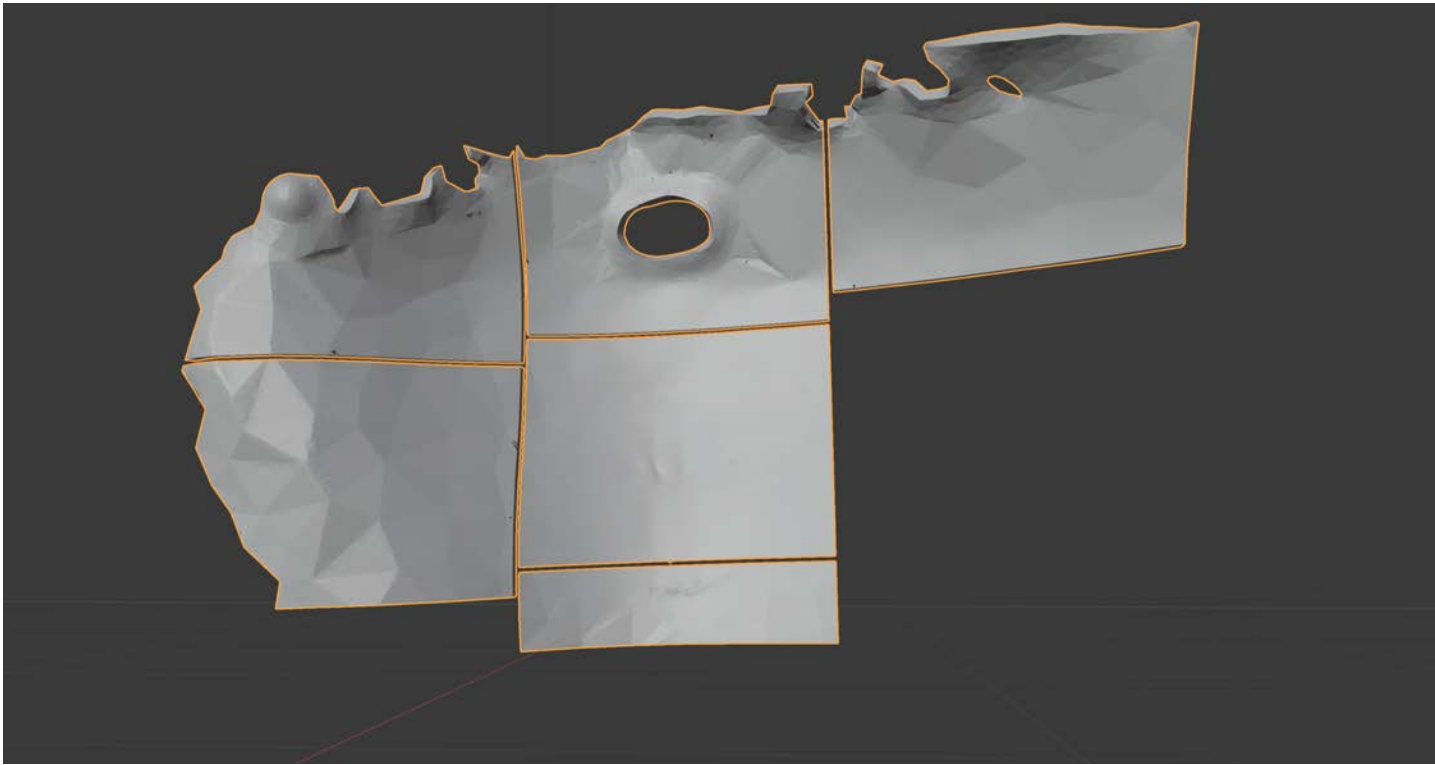


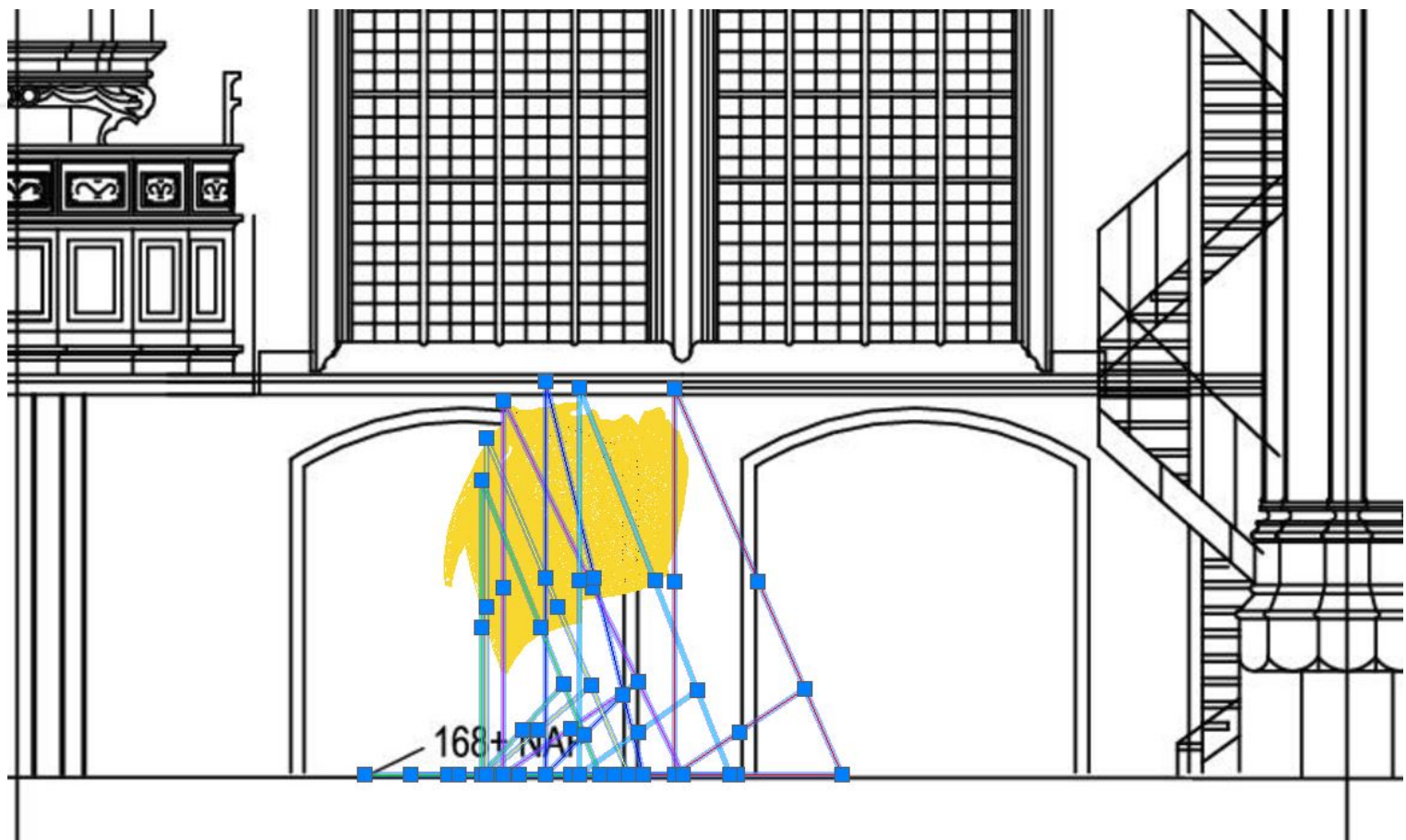
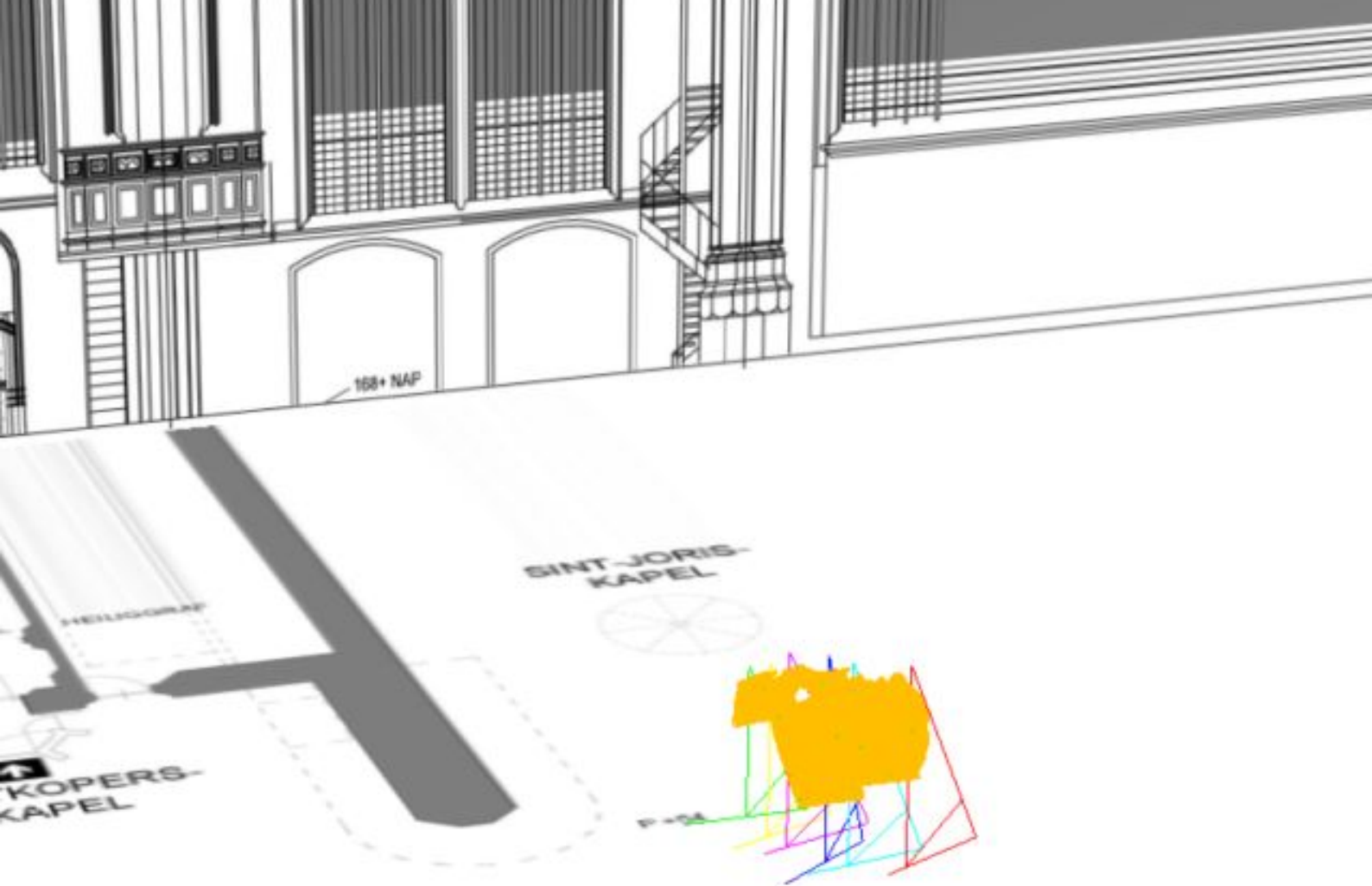








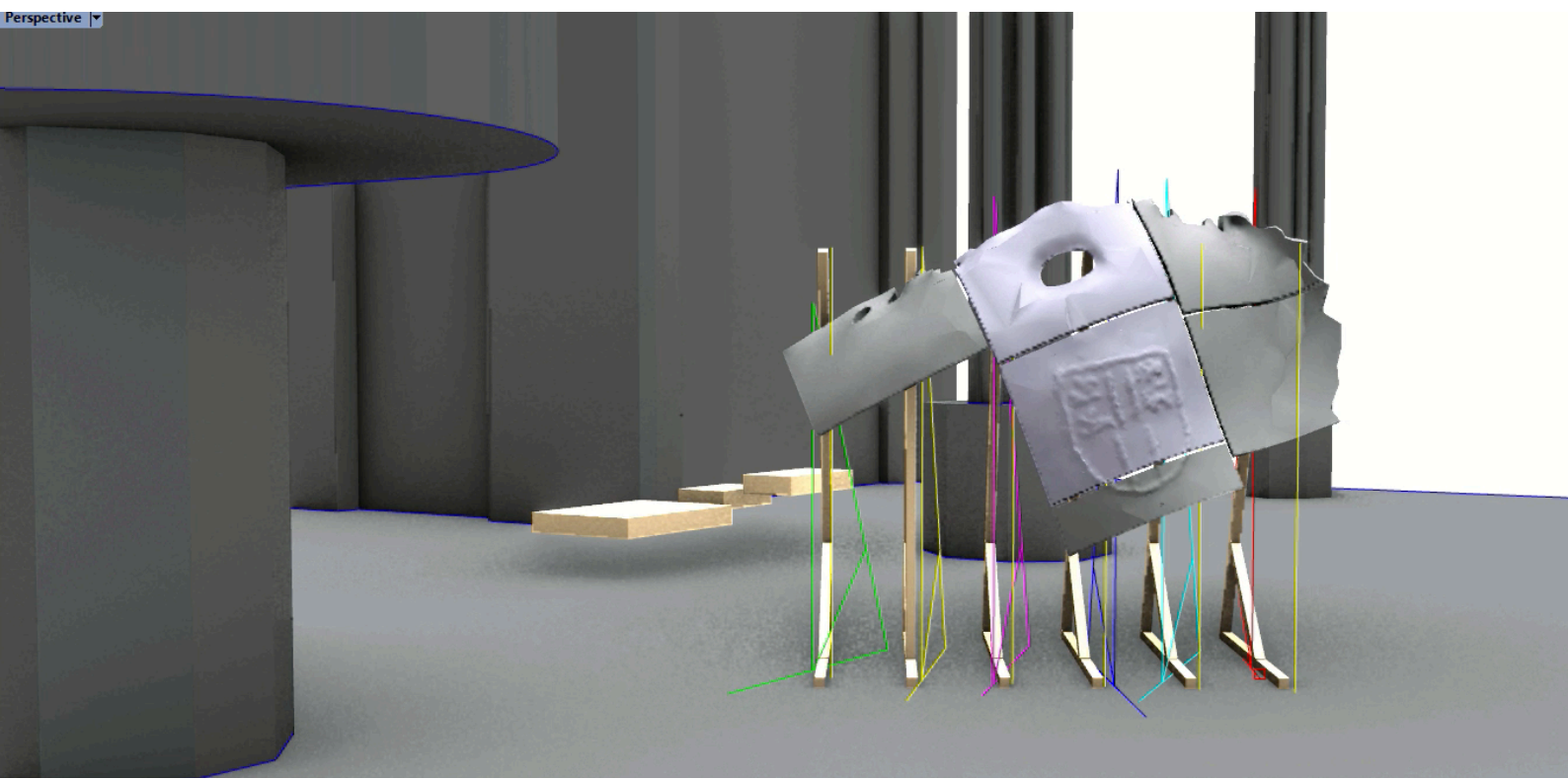
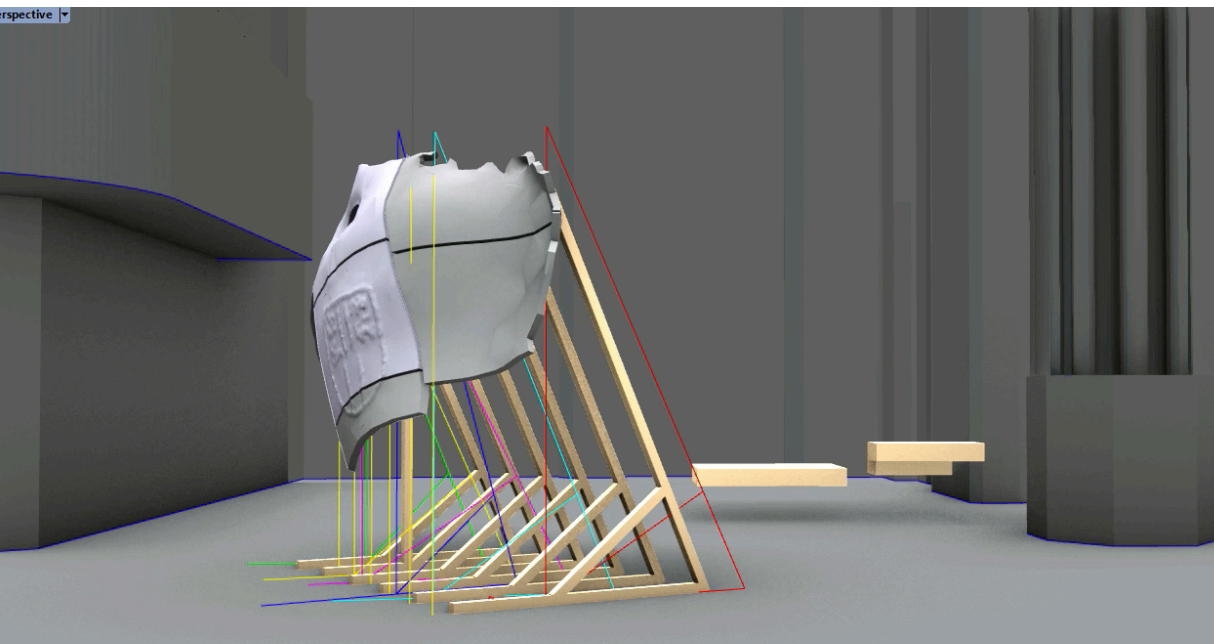
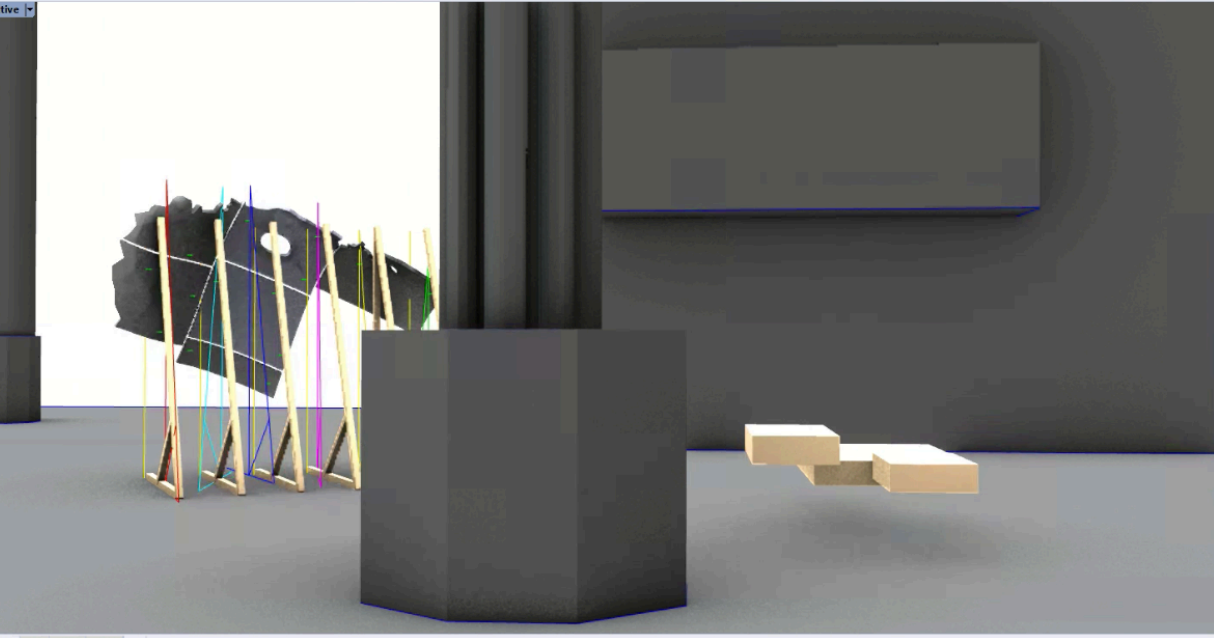






Presented by Bijzondere Fotografie by Sander Broersen
 oude kerk - amsterdam





The Installation

The proposed sound installation would be implanted in Sint Joris Kapel composed of 2 elements, a 3D reconstruction of the prow of ship Lepanto and the sound devices, custom built automated record and/ or tape loop players.

I propose the implementation of a 3D rendered in a grid of the Lepanto with 6 fragments, or less fragment pieces (regarding budgetary constrains) to act as resonating bodies in the installation.

The “boat fragment” pieces are connected to the tape and vinyl player devices (example images bellow) using vibration speakers.

Blue light / tainting of the light conditions in the Sint Joris Kapel and or when possible and if budget permits *

The WeitKopers Kapel light can also be considered for light intervention when possible, as the work sits in transept of the church.

The work consists of a 10/ 18 channel sound installation that makes use of the Oude Kerk PA (confirmation pending)

Renting material : *

Soundcraft Ui24R

4 x DAP Amplifiers CA- 4150 4 CH or similar for 4 and 8 Ohm vibration speakers

Short range projector

Blue light projectors lighting possibilities.

*** waiting rental estimate from FOXX AV POINT**

Soundcraft Ui24R
★★★★★ 395 ratings



Sou DAP CA-4150 Compacte Versterker 4-kanalen - 19
★★★★★ 1 klantbeoordeling | Bekijk alle accessoires



Dayton Audio DAEX30HESF-4 High Efficiency
★★★★★ 5 reviews | Merk: Dayton Audio | Toon alle Home audio | Vergelijk

