WEDNESDAY SEPT. 08th

11:30-12:30  Presentation of the different participants and projects (informal round table)

**** 5 mins each  (for 15 of us)

Sounding the City: Driftsinging through place. (Art and Cartography workshop Concordia Montreal)

***** Driftsinging is a sonic drawing process using sounding and ecolocation to interact with place; as sound interacts with place it imprecisely maps and reveals the material condition of that place.

I’m a research student at the University of the Arts London- I’ve been investigating drawing in the outside environment and through looking for evidence of an interaction between the environment the drawing and the practitioner, I’ve come to understand that sound can be used as a material to draw with.

***** Although sound is an invisible wave, it is traceable, and as sound is always accompanied by reflections of the material it refracts and resonates with as it passes through place, it approximately maps dimensions of place, reveals the material condition of place, and evidences an interaction between sound, place and practitioner. Therefore that it can be said that place collaborates with sound while making a Driftsong.

***** The Driftsinging process as well as borrowing from Echolocation and SONAR also references Guy Debord’s Situationist Drift – the psychogeographical moving through place; aware of the social and historical construction of place.

And as the method employs awareness of the self in the environment and environment in relation to the self, Driftsinging allows intuition and serendipitous happenstance into the work, while also recalling Merleau Ponty’s ***** phenomenological concepts of the body in place. In our virtually preferred society Driftsinging calls for a greater consideration of our interaction with physical environment.

***** I realise that the practice of Driftsinging requires a deal of trust from collaborators because (at this stage in my research) there is not yet any visible evidence of sound interacting with place.

***** As if it wasn’t embarrassing enough to be seen to make noises in public- collaborators must rely on their mind’s eye and their hearing ear to realise evidence of an interaction between their sound and the environment.

***** I have completed a number of solo Driftsongs and directed three previous multivoiced collaborative Driftsong events, and I realise that there are numerous problems relating to the embarrassment of sounding in public- and the lack of visible evidence.

***** So I have devised a stronger action plan and constructed clearer directions in the form of printed scores. And following a time honoured tradition of bribery – I have compiled a bag of Driftsinging essentials – for each of you who participate in this evenings event – I hope this will encourage you all to take part in tonight’s Montreal Driftsong, which will begin with some short film clips from previous Driftsongs and background information on the process.