

ANNE ROBINSON:
PHONOGENIE: SOUND MAGIC

A Score for Phonogenie

People can participate in the Phonogenie workshop in any one of three ways:

A. contribute by working in advance and sending or uploading a sound file

B. join in 'telematically' on Friday 19th June, at pm in Amager - you will need Skype and exact time for this to be finally confirmed - email anne.robinson@londonmet.ac.uk or contact Stina Hasse to indicate interest

C. be present at Fluid States workshop in Amager between 18th and 20th June

Follow the score that matches your method of participating - A, B or C below:

A

For participants across pantopia - in advance:

1. identify a song which has lived in your head for at least a decade
2. set up any kind of basic recording device (can be a mobile phone on 'voice memos') to record yourself singing
3. sing as much as you can remember of the song
4. without being able to see any kind of clock or timer, sing for what you think is exactly two minutes and stop
5. listen to any recording of the the song (your own, from 'you tube' etc..) on headphones and again, without looking at a clock or timer, sing for what you think is two minutes and stop
6. record all three of above and save the sound files(s) - wav, mp3 or aiff all fine
7. send the sound files, or upload to cloud and send link, to Anne at: anne.robinson@londonmet.ac.uk before 17th June

B

For participants across pantopia - on the day, Friday June 19th at 12noon:

1. identify a song which has lived in your head for at least a decade
2. sing as much of the song as you can remember

3. contact Anne and/or Anne by email before 17th June to establish Skype contact
4. make sure you know a set time to be in touch with the workshop at Amager
5. log on at set time
6. sing for two minutes
7. log on to web to hear and see whole workshop - link will be sent nearer time of Fluid States

C

For participants across pantopia - on the day, no advance preparation required:

1. identify a song which has lived in your head for at least a decade
2. set up any kind of basic recording device (can be a mobile phone on 'voice memos') to record yourself singing
3. sing as much as you can remember of the song
4. without being able to see any kind of clock or timer, sing for what you think is exactly two minutes and stop
5. listen to any recording of the the song (your own, from 'you tube' etc..) on headphones and again, without looking at a clock or timer, sing for what you think is two minutes and stop
6. workshop organisers will record all three of above and save the sound files(s) - wav, mp3 or aiff all fine
7. join in with simultaneous singing - to include participants present and participating form a distance

A, B & C: reflect on remembered songs as time travel, listening to your younger self

Following the workshop for Fluid Sounds at Amager:

An Audio Paper compiled by:

1. Making recordings on the day
2. Using sound edit software to layer/unify voices to one minute and compile a track composed of contributions to the 'phonogenie' workshop at 'Fluid Sounds in Amager made onsite and telematically
3. Editing commentaries and reflections made by participants in the workshop, during the weekend

4. Reflections by workshop artist Anne Robinson on the temporality and affect of the recordings, taking Epstein's work as inspiration

5. Compilation of a final recording with references - will include extracts from all of above.

Original Fluid States Proposal:

Film-maker Jean Epstein proposed that:

'It's across the sound fields of the vast world that we must spread our microphones, searching the fields with sound-sticks and selective filters ... the important thing is to place oneself in positions which do not exclude the unexpected'

Working on islands in Brittany, Epstein was engaged with the psychic and philosophical resonances of altering the time of sonic experience through phonogenie: sound magic. I would like to devise an audio paper for 'Fluid Sounds' out of a practice-led workshop: inviting a small group of participants to respond to the possibility of dis-orienting through vocal performativity: lost at sea in the space between our embodied island selves and willing to contribute to a collectively transgressive, sonic archipelago.

Initially, participants would engage with the embodied experience of their own 'remembered songs' and would then sing, together with other workshop members actually and virtually present, experimenting with rhythm, tempo and the time-base of recording modes at each stage, developing call and response patterns and exploring polyphony. I am open to discussion in order to keep the actual structure of the workshop as fluid as possible and to allow sounds and ideas to emerge from the shared experience of affective listening and liminal silences as well as vocal work. Potential points of departure will be recorded at the beginning and reflections on the process, recorded throughout and following the workshop will also be integrated into the audio paper.

Recognising that mechanical/digital recording is time-based and that as practitioners, we impose the marks of measured 'clock-time' on to our inner, continuous time, I have experimented with altered frame rates and voice horizons in order to 'travel' in time, unsettling the audio-perceptual experience and exploring the politics and perceptions of temporality. This work builds on recent experiences working collaboratively on *Over Time* on the Thames foreshore in London, on a site of commercial urban developments. It also connects with *Inside Out Blues*, a song-film exploring coastal entrapment/exclusion on the edge of fortress Europe in Marseilles during 2013 and with current work in progress, *Daring*, which begins with a remembered song, connected with my father's memory as a sailor in the Baltic, witnessing sailors stranded on the ice off the coast of Saaremaa island in Estonia: a voyage between frozen and thawed sonic and visual elements.

The workshop for 'Fluid Sounds' takes the potentialities of working with the techne of recording and capturing to push towards an expanded, collective and co-operative temporality for the future. In addition to 'Fluid Sounds', I am also interested in how the phenomenologies of voice, vocal performativity and sonic temporality connect with the 'Pantopia' theme being developed for 'Fluid states' in the Faroe Islands. I would also welcome any opportunity to telematically connect with artists working on that site.

(1) Jean Epstein, 'The Cinema Continues', from Cinéa-Ciné 1 (Nov. 1930), trans. in French Film Theory and Criticism, ed. Abel, 2:66-68.

Artist's Bio:

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Anne Robinson's practice is concerned with the perception and politics of time passing, working experimentally with duration, frame, exposure, paint, sound and movement. She recently curated the Over Time project, funded by Arts Council England, featuring pieces by eleven contemporary artists working on the Thames foreshore including soundscapes. Activities in 2014 include: The Result of This Deception, song-film for Lumen Festival, London, solo show Vital Excess, Cass London, Thrashing in the Static, song-film in Ghost On the Wire, Deptford X 2014 and Folkestone Triennial Fringe. She presented the paper: Enlarger Than Life: Song-Films and Irrational Gestures psi20 in Shanghai. Other talks included GHost 13 at University of the Arts, CSM and Feminism and Subjectivities Research Group at Chelsea School of Art. Curatorial projects include: Time, Flesh and Nerve, One More Time and Supernormal festival. In 2013, she made Inside Out Blues for a Counterproductions residency during Capital of Culture year in Marseilles and presented at psi 19, Stamford. She works with film as an artist educator, currently senior lecturer at London Metropolitan University and completed a practice-led PhD on temporality entitled The Elusive Digital Frame and the Elasticity of Time in Painting in 2012.

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