

# DIAPHONIAS. 6 SOUND INSTALLATIONS+1

ABANCA Obra social  
01.10.2017—08.10.2017  
10:00—19:00h  
Free admission

Within the context of the theory of communication, diaphonia (crosstalk) is an undesired effect that occurs between signals that run through different channels. This term was also used in the last century during the 1940s by filmmaker Val del Omar to baptize a multi-channel cinematographic sound system that instead of pursuing the generation of a physical sensation of spatiality, based on the usual right/left arrangement, sought a psychological outburst.

Its diaphonic proposal was conceived starting from the encounter and the collision that occurs between the audio that emanates from the speakers located in the front part of the room, next to the screen, which reproduces the sounds of the action, and those which are located in the back, behind the viewer, in which another audio soundtrack plays (music, noises, ambiences, etc.) in order to affect our subconscious by creating a counterpoint and extending "the sound palpitation along the lines that link the spectator with the motive of the spectacle at the time of hearing".

Starting with these ideas of interference and outburst, the works presented here, 6 sound installations and a cinematic concert in four acts, are a tribute to the cinema through its new meaning of sound art. They look to submerge us in the interferences and creases that occur between what we see, what we hear and what we imagine, taking as a starting point the ability of the eye and the ear to transform each other.

## 1⇒ALEX MENDIZABAL

*Pelos na rúa e pelis na lingua (Hairs on the Street and Films on the Tongue), 2017*

Passer-by Cinema in 4 acts in the city's streets, squares and arcades.

**Praza de Cervantes (Meeting point):**

06.10.2017 → 13:00h | 07.10.2017 → 14:00h

**Rúa Nova (Meeting point) :**

06.10.2017 → 20:30h | 07.10.2017 → 20:30h

## 2⇒BERIO MOLINA

*Fubarta, 2017*

Fubarta is a sound being. It takes its name from the Yubarta (humpback) whales known for the complexity of their song. It was created for the realisation of one of the seven sound actions that take place in the film *7 Limbos*, specifically the sequence shot in the Massó factory in Cangas where, from the mid-50's until the mid-80's, whales were dismembered to sell their meat. The film is directed by Alexandre Cancelo and Berio Molina. It is currently in the editing process and receives funding from the AGADIC.

## 3⇒CHRISTIAN MARCLAY

*Telephones, 1995*

(CGAC Collection, Santiago de Compostela)

One of the main axes of Christian Marclay's work is the relationship between the image and the sound in its multiple manifestations. *Telephones* is an assemblage of sequences taken from different films that represent our relationship with this media of communication - dialling, ringing, picking up, talking and hanging up. In spite of being unconnected fragments, the montage, which moves with agility between cinematographic genres, acquires coherence through elements such as the close-ups of the telephone, the sound of the call, the gestures of the actors or the fragmented conversations.

## 4⇒NADER KOOCHAKI

*Paisaje dorsal (Dorsal landscape), 2009 - 2015*

*Dorsal landscape* is an archive of the bell sounds produced by the flocks of more than one hundred head of sheep in Gipuzkoa. Even though numerous works have been

published on the subject of shepherding, there are few that focus on the audio aspect. This work offers new content for the anthropological discipline highlighting the effects that shepherding has on weaving the soundscape. Focusing on these materials, we move from the membranes of nature to human forms, without being able to reify them, in an eternally sublime state.

## 5⇒ULOBIT

*Ulobit para peto (Pocket Ulobit), 2012*

This small and intimate piece by Ulobit is at the same time a digital reinterpretation of a music box and a sample of the work processes, on which its audiovisual sessions are based, in which a crank instrument (Spanish hurdy gurdy), represented here by a small player piano, is fused with electronic sounds and processing of real-time video of dance images that were found.

## 6⇒VÁZQUEZ/ARRIETA

*Going in circles, 2011*

Through studying track cycling, *Going in circles* deals with the dynamics, mutations, rhythms and tones of a group's movement. Conceived as a device, the work analyses the regimens of a platoon's visibility and performativity as a body and it becomes a vehicle to study the mediation involved in the process, illustrating from beginning to end the formation and dissipation of a collective group. The set-up consists of recordings obtained from the staging of a K-cycling race organised by the artists, which took place in Gwengmyeong (Seoul). All the usual agents in a race, (runners, judges, linesmen, assistants, cameramen/women, etc.) participated in the recording. The audio track was constructed through the composition of the audios resulting from the placement of microphones in contact with the track, in addition to other recording units.

## 7⇒XABIER ERKIZIA

*Il rumore lontano (The Distant Noise), 2017*

*Il rumore lontano* is the result of a research project on sound and geography conducted in the Ticino Canton. This region on the southern Swiss border is home to the well-known railway tunnel of San Gottardo (twice recognised as the longest tunnel in the world, first in 1882, and then in 2016), which in turn connects an extensive cross-border rail network that demarcates the entire area. Through a series of sound recordings carried out in various train services, as well as interviews with train engineers, controllers, passengers and neighbours, the project proposes a critical reflection on geography, emphasizing the paradox between space and place posed by train.

