

Musiscopes: Twisted Time

Twisted Time is one of the first experimental Musiscopes; it has been revisited in 2009-10 for the exhibition "le son s'explode" in Saint Sebastien sur Loire.

These first exhibition Musiscopes were composed as art pieces, the experimental acoustic research was here a tool participating to the overall poetic composition, rather than an end.

Originally it was solely an acoustic installation which was inspired by biology and movements inside the body; there were also poetic and parody aspects linked to sex, sensuality, children games, industry, sport and religiosities.



Today the piece is - interactive and acoustic (*the above piece*)
- Mechanical (*the inside modified clock*)
- A sound diffusion platform (*induction speakers breath sound compositions in the wood of the clock*)

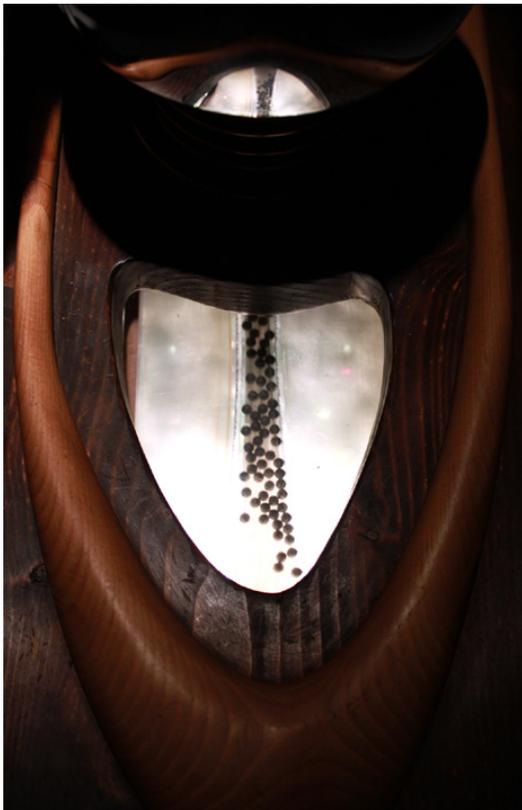
The piece radiates a discrete 'buzz' and is equipped with 4 to 6 stethoscopes to give different sound views, explore the visible and invisible geography of the piece.

The traveller in progressively discovering visual and sound doors, is invited to reach always deeper, building his relation with the piece from the multiple angles, and the path he creates through his progressive meeting.

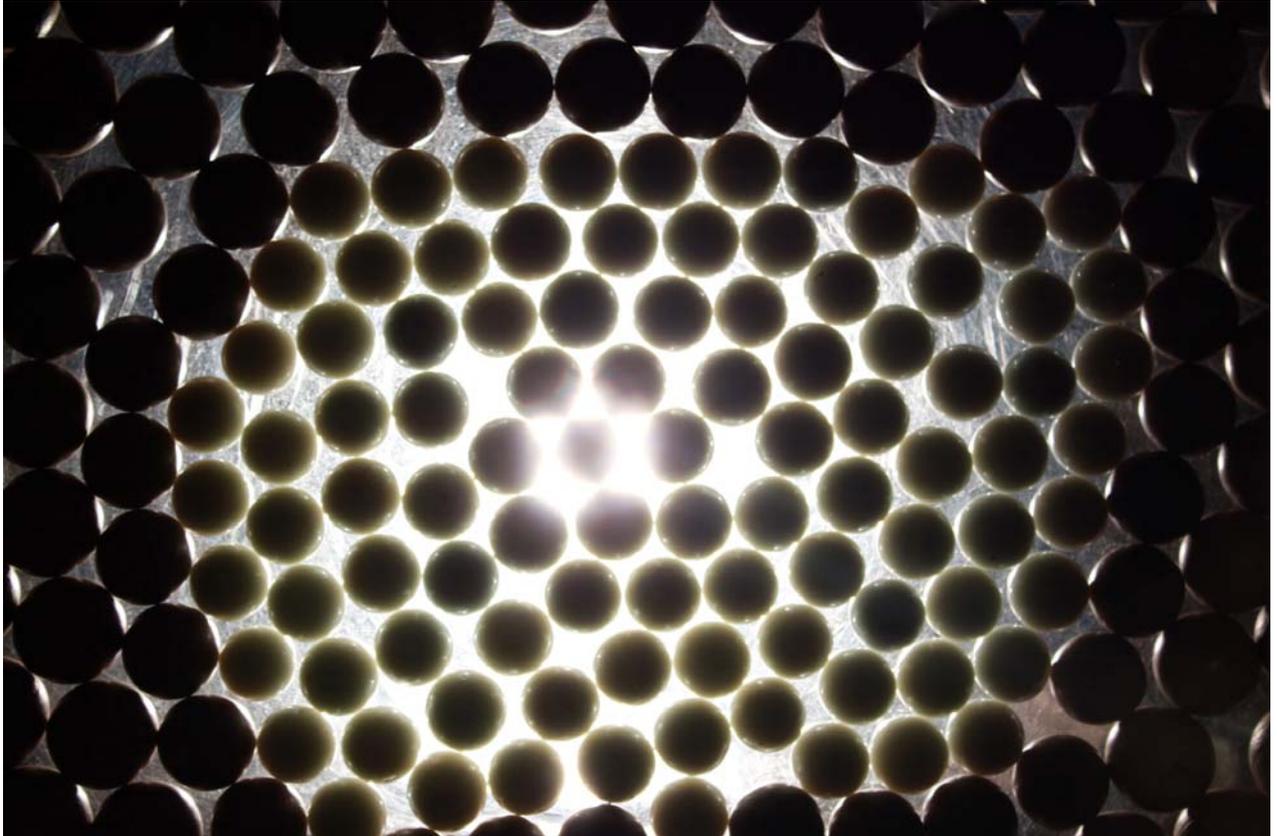
'Twisted Time' read from the inside out, culminates by a kind of mushroom to be manually set in motion; the copper spring from industrial machinery is topped by a shiny inverted football trophy.



This top part links to a carved wooden box, then a little scale inside is activated to let flow copper marbles coming from hunting bullets mixed with beads such as a young girl would use to make pretty necklaces.



The white exhibition stand is actually the body, the hidden centre of the piece. An inside light, shines through an immobile marbles composition set on a Plexiglas window. From above this creates a well of light and a game of multiple layers of transparency with the movements inside the above little scale.



On one of the sides of the stand, a discrete peeping hole with a wide angle lens such as found on house or apartment doors to check who is visiting, gives a new view of the inside and the marble floor composition



Not everybody will find all; finding new angles, little treasures and surprises, is there to awaken a complicity between the explorer and the piece... Somewhat as a walker will feel a complicity with nature to be lucky, attentive, or have been patient, and see the dolphin rise in a sea where for all others there was only water that day?

Finally, underneath the marbles, there is the mechanical clock with modified hammered chimes. The clock is ticking time away and a stethoscope head is linked to the mechanism, since we don't know the clock is there, it is a little surprise. According to the exhibition I sometimes make a mix between the acoustic clock and the top Musiscope.



The two to four inducer speakers, breath sound into the clocks wood to witch new stethoscopes are linked.

Sound compositions can also communicate to the overall structure to be listened to with stethoscopes, or simply by putting ones ear on the surface of the exhibition stand, so one could find another resting in the dark against the piece, listening to deep sea compositions mixed with fruits and vegetable sound pieces

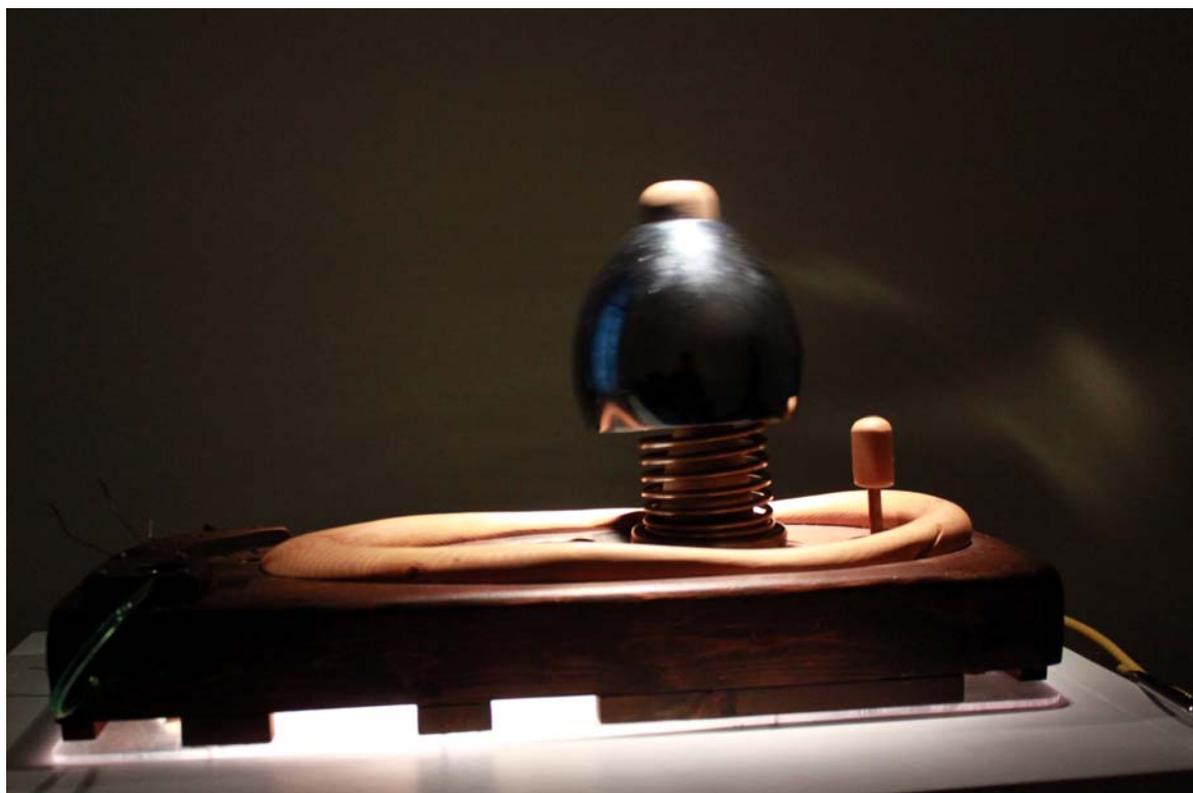
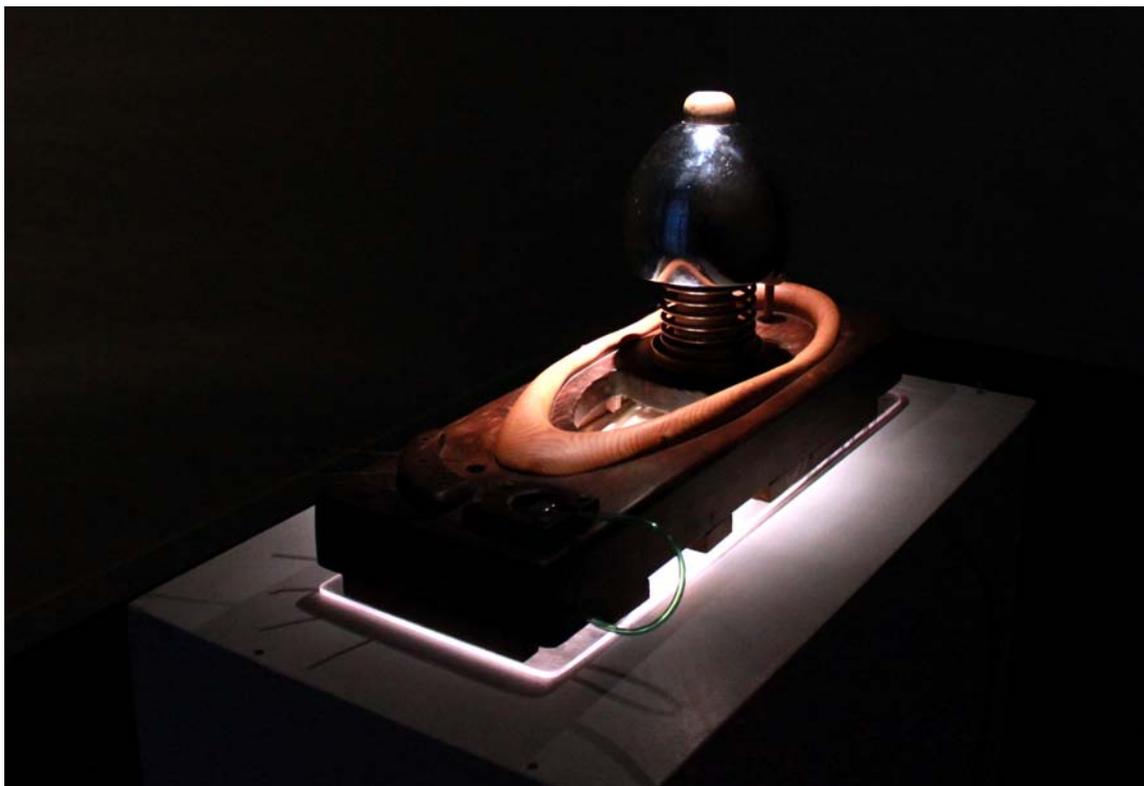
The sound compositions can also be poetry or any recording according to the place, the theme of the exhibition...

Scenography:

Ideally this piece will be centred in a dark space or room by itself, a concentrated beam of light pointed at the shiny top, will create light lines on the wall; when the piece is activated these lines reflect and amplify the movements of the piece.

Nb: As this light effect is reflected light on walls in the dark, I have yet not managed to make a decent picture of it :-)

As always, there are adaptations prior to each exhibition, then during installation.



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