

Eunice Martins

PIECES FOR THE ARCHIVE I & II / THE SOUNDING ARCHIVE

The Arsenal archive comprises 8000 films, whole worlds of sound and vision stored in cans stretching across many meters of shelving. The core of the archive consists of the physical corpus of the films themselves and the soundless corpus made up of the list of film titles and the letters and numbers it contains.

The two live compositions **PIECES FOR THE ARCHIVE I** (June 2012) and **PIECES FOR THE ARCHIVE II** (June 2013) together with the piece **THE SOUNDING ARCHIVE** are two different ways of approaching and interacting with the films in the Arsenal archive and its holdings as a whole. While **THE SOUNDING ARCHIVE** is a sound installation consisting of a sonification of all the data relating to the archive's holdings by means of programming and sampling (from June 2013), **PIECES FOR THE ARCHIVE I & II** are two corresponding independent compositions created live which interact with the screening of selected short films.

PIECES FOR THE ARCHIVE I & II

The **PIECES FOR THE ARCHIVE I & II** performances are an exploration of different film soundscapes and the spatial acoustics of the screening space and its audience while they are being shown. It's about bringing the films into the present and about the correspondences which develop between the films' soundscapes and the specific screening space.

For **PIECES FOR THE ARCHIVE I**, I worked with composer and musician Can Özer.

PIECES FOR THE ARCHIVE I (June 2012)

A live composition using short films from the Arsenal archive. With a selection of short films which experiment with sound and image and how they can be combined / isolated from one another as its starting point, a live piece is created by

Eunice Martins (piano) and Mehmet Can Özer (live electronics) in the cinema auditorium.

SUSAN THROUGH CORN by Kathleen Laughlin, USA 1974, without dialogue, 2'

TAILS by Paul Sharits, USA 1976, silent, 4'

4000 FRAMES – AN EYE OPENER FILM by Arthur & Corinne Cantrill, Australia 1970, without dialogue, 3'

RAILROAD TURNBRIDGE by Richard Serra, USA 1975/76, silent, 17'

LA MARCHE DES MACHINES by Eugène Deslaw, France 1928, silent, 7'

EYE MYTH EDUCATIONAL by Stan Brakhage, USA 1972, silent, 2'

LIGHTS by Marie Menken, USA 1964/65, silent, 6'

SAILBOAT by Joyce Wieland, Canada 1968, without dialogue, 3'

PIECES FOR THE ARCHIVE II

In June 2013, composers, performers and musicians Miriam Akkermann, Laura Mello and Eunice Martins will be using live electronics and two pianos to enter into a dialogue with a program of short films from the Arsenal archive.

THE SOUNDING ARCHIVE

THE SOUNDING ARCHIVE is a sonification of the archive's list of data, which can be heard as a sound installation in June 2013. The different characteristics, letters and numbers of each individual data item from its 8000 entries will be passed through a program to generate specific acoustic events. These differ from one another in duration, dynamics, frequency, density, timbre and tempo and develop according to both spatial and temporal components by means of the spatialisation of certain characteristics.

Composer Andre Bartetzki played an important role in carrying out the programming for this project in SuperCollider.