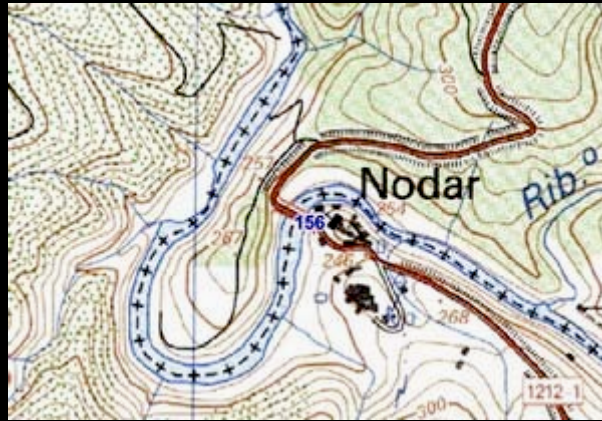


Nodar Guest Studio



Artist Residencies Programme for 2008

Selected Art Projects

A Co-production between Binaural  
and Associação Cultural de Nodar

Nodar, Caixa Postal N° 106  
3660-324 S. Martinho das Moitas  
Portugal

Latitude: 40° 55' 4.62" N  
Longitude: 8° 3' 37.67" W

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**Nodar Guest Studio** is located in a rural mountain community of Portugal (Nodar, S. Pedro do Sul) and organizes and produces multidisciplinary artistic projects (mainly in the areas of sound, visual and intermedia arts) from both local and international artists, followed by public presentations in the region. During their stay, the resident artists are encouraged to establish interactions with the place, its inhabitants, geographic space and social memory. The residencies are held in a typical rural house with a studio equipped with audiovisual equipments and tools.

Since March 2006, over 40 international artists developed projects at NOGS in close connection with the local communities. Issues such as life and death, geography, topography, myths and traditions, crafts, leisure activities, agriculture and shepherding, and consumption habits were used as a thematic background for many of the art pieces created. Exhibitions, concerts, workshops, artist talks, have been organized in the region with growing audience and visibility.

**Nodar Guest Studio** schedules several art residencies modules throughout the year (from spring to autumn), in order to stimulate a collaborative environment between artists from different backgrounds and locations.

During the residencies, several parallel activities, such as artist talks and workshops (namely for the local youth), are programmed. On the last day of each residency, a public session is organized where the several art projects are presented and commented.

Artists, students and others are invited to visit NOGS during the residencies, to follow the projects' development and to meet the resident artists.



### 31 March | 20 April

John Grzinich (US / Estonia)\*

Toomas Thetloff (Estonia)\*

Evelyn Mürsepp (Estonia)\*

\*Artists invited under a cooperation agreement with the Estonian organization MoKS ([www.moks.ee](http://www.moks.ee))

### 2 | 21 June

Cédric Anglaret (France)

Christine Niehoff (Germany)

Samuel Ripault (a.k.a. Pali Meursault) (France)

### 28 July | 16 August

Francisco Janes (Portugal)

Jurate Jarulyte Weiss (Lithuania)

Lezli Rubin-Kunda (Israel)

Viv Corringham (UK)

### 5 | 25 October

Arnold Haberl (a.k.a. Noid) (Austria) + guests

Wolfgang Dominger (Austria)

Andrea Brandão (Portugal)

Duncan Whitley (UK)

John Grzinich | US, Estonia  
"Flowlines" | Sound and video art

A Sound Locations Project

My interest is to carry out a sonic and visual survey of the landscape around Nodar through a series of site-specific recording sessions. In particular I will attempt to compare and contrast the geographic lines caused by the natural water flows towards the river at the bottom of the valley versus the man-made aqueduct that transverses the vertical lines and brings water into the village. Both of these phenomena actually rely on natural forces yet one was created for a specific purpose for the local inhabitants.



Using this theme of natural flow lines, I will construct two distinct audio-visual "narratives" based on the two types of landscapes shaped by water and humans. The surveys include recording methods that stem from the types of flow, that is, I will draw inspiration from the behavior patterns of how the flows shape the landscape.

The base sound material relies on the use of ambient sounds, found objects, (natural and man-made materials), and human intervention (improvisation and performance). The visual material focuses on still shots of micro and macro materials and forms in conjunction with the location based activity. These sound and video documents will be catalogued and edited afterwards into two part video work that reflects and shows the "flowlines" locations and process.

**John Grzinich** is a mixed-media artist who has worked primarily with sound composition, performance and installation since the early 1990s. He has performed and worked on projects extensively throughout Europe and the US and has published a number of CDs of his compositions on such labels as Staalplaat (NL), Edition Sonoro (UK), SIRR (PT), CUT (CH), CMR (NZ), erewhon (BE), Intransitive Recordings (US), Orogenetics (US), Elevator Bath (US), Pale-Disc (JP), Digital Narcis (JP), and Cloud of Statics (CH).

Currently John is a project and media lab coordinator for MoKS - Center for Art and Social Practice, an artist-run international residency center and project space in southeast Estonia.

<http://maaheli.ee/>  
<http://moks.ee/>

Toomas Thetloff | Estonia

"Nodar Vs. NOGS" | Still photography video.

This is my first time to do an Artist Residency. I have many questions on my mind and they need to be answered.

The aim of this project is to try to comprehend the personal essence of Artist in Residency program. To do this I will map the history and events of Nodar by creating a narrative from the meetings and interviews with the local people and by investigating the documented history of NOGS.

To perceive the fruitful characteristics of a subject, it is wise to examine it from many different perspectives. If we consider a space to be a vocabulary then we also need tools of common language to share the experience. For this reason I want to undergo the collective experience of Nodar through the eyes and ears of an ordinary villager. In a small community it is important for an organization to be aware of its impact on the community. One way to learn this is by examining the myths and stories people hold on them.

In a way my work will be the manifestation of the process of the free associations initiated by Nodar in the local community. The collected material will be mixed with the (f)actual documents and archive materials of Nodar. The fact is fiction.



Toomas Thetloff is an Estonian interdisciplinary artist working in the fields of photography, sound, installation, performance and video

Since 2005 he has been running several performance-actions in cooperation with „Art Security” and EKSP. He is also a coordinator for an experimental project space „p.o.t.t.” and a member of MOKS.

<http://www.fantomas.jabber.ee>

Evelyn Mürsepp | Estonia

"Pattern Research" | Drawing, painting, photography, installation

Patterns come up occasionally at my creation from time to time. These have been paintings of wallpapers or close-up paintings of objects (like foam, leaf, bread, soil, field) I find.



Recently a visit to Obinitsa (Setu village in Estonia by Russian border) twisted my mind. A local craftswoman showed me traditional patterns that ladies have done for hundreds of years and what they still keep creating on their clothes (embroidering, crocheting, knitting etc). There is one rule they have followed - one is never allowed to copy given pattern, but one always has to alter it somehow and must be able to show where the alteration was made. The same approach came up later when Setu artist and former "king" Evar Riitsaar told me about their songs. They usually all start the same way, but somewhere around the 10th line things start to change. Their songs are usually sung by fore singer while others repeat. It's known that folk culture has no author and its practice is based on slight alterations. Others can always pick its creation up and develop it further. The Idea of Open Source carries the same mood - users can alter the code; adjust it to ones needs or creative purposes.

By coming to Nodar- I keep my eyes, senses and ears open. What can I find there?

Phase I - To research and collect patterns in and around Nodar. Drawing, painting, photographing, and recording them. These can be either patterns from nature or patterns from people's activities (eg wallpaper patterns, stichings on fabrics).

Phase II - Work produced based on research: either animation, video, drawings, paintings or installation. It depends on the material I gather and in what I find.

Evelyn Mürsepp, is an Estonian visual artist. She holds a B.A in Fine Arts by the University of Tartu and is one of the coordinators of MoKS, an art residency center in Mooste. Evelyn collaborates with the sound artist John Grzinich in several projects combining sound and visual arts, and she has presented her solo works (mainly graphic art, painting, photography, site-specific installations) in galleries and festivals in several Baltic and northern Europe countries.

<http://maaheli.ee/eku>

Cédric Anglaret (France)

"A legend that becomes reality" | Performance in public space

#### Description

Investigate for local traditional tales, beliefs and legend, choose one and make it come true.

#### Intentions

The idea is, in this time of transition, to reactivate the past (traditions) within the present in order to question the future. An old legend that suddenly reappears calls for reactions and interrogations.

#### How?

- 1\_ First of all, the project should be kept secret from the inhabitants of Nodar. Its power to stimulate would be completely lost if known as "a project".
- 2\_ The legend has to be well known but not too much in order to stay on the territory of magic. Rumour has its job there.
- 3\_ The legend can be chosen for its metaphorical power but should not be too "heavy"
- 4\_ The "realization" of the legend has to be as light as possible. A few details, clues... nothing obvious. Rumour has its job there as well.
- 5\_ Keeping in mind that what interests us here is not the actual "realization of the legend" but the stimulation it could provoke in the community we should be prepared to make the best out of any other routes and events that surely will happen during that time.



Cédric Anglaret is a Paris-based performance artist with a focus on public space actions (or non-actions), charged with irony and sometimes almost invisible to the passer-by.

In Cédric's own words: "My stance as an artist is my stance as a human. I am not different from the others. My work is composed of a variety of propositions and invitations to actions, experiments or microevents. Some are collective many are individuals. A thirty minutes blindfolded walk, a walk of which every parameter is defined randomly, forty minutes of immobility in a waiting room, invitations to share a smile, extremely slow walk on a daily journey... Once the invitation is sent via flyers, classifieds advertisements, radio or word of mouth anyone interested can contact me. They are the public."

<http://cedric.anglaret.free.fr>

Christine Niehoff | Germany  
 "Survival kit" | Visual arts

I propose to make a quasi-instructional DVD/CD-Rom/website about survival in post catastrophic times. Partly comical and absurd due to the sheer hopelessness of the endeavour (survival chances seem to be pretty slim in many scenarios), partly very serious due to the determination to try, the work will be a collection of video art, writing, photography, sculpture, installation and performance. I intend to show the result in two ways: locally as a collection of physical objects (video, film, photography and writing are included in this category here), and as a website. The project would be made locally in response to the space and people of Nodar, but this is an outline of the ideas for it:

**A shelter - to live in.** I will research the local materials by looking around, maybe interviewing local people and by collecting thrown-away things that could still be used. Interviews, photographs of the collected materials and objects and a video demonstration of how to put them together as well as of the finished shelter could be elements of the finished work. The physical shelter itself will be a site-specific installation and might house the local presentation of the work.

**Food:** I am hoping that because of the remoteness of the region, old traditional ways of growing and preserving food have survived and are still practiced in the community. I would like to research and collect these. The result could be both a written manual and a more fictional slapstick film about a city girl trying to grow things.

Generally, the work should acknowledge the fact that everything in it, despite its serious background, is made in complete safety. It is a trial run, a thought experiment. Modern technologies, after all might not work anymore in the case of real disaster. I want to use the space that art creates to make people laugh and think in turn, to take pride in what should be conserved and maybe see their world in a slightly different light.



Christine Niehoff is a London-based German visual artist, working in the fields of installation and video. She has presented her work in many festivals and galleries across Europe and the USA (One-Minute-Film Festival - Switzerland, Terrace Gallery – London, Zemos98 Film and Video Festival – Spain to name a few). One of her thematic concerns is the threat to life as we know it, not only by environmental disaster but also by the precariousness of the globalized, technological urban world itself.

<http://www.christine-niehoff.net>

Samuel Ripault a.k.a. Pali Meursault | France  
"Walk[s]" | Field recordings, sound art



« Walk[s] » is a project of sound creation in residency, and also the research for a form of musical writing, through the meeting with an environment. This research will use the techniques of field-recording, as well as improvisation with found objects, sound installation or documentary, and mainly: walking exploration and encounters. All of this carried out with an extended idea of what an environment is, by questioning the sonorous specificities of space, as well as its geographical, temporal, social or political datum.

The purpose of the residency is not the effective realization of a sound piece, though there might be one, or several attempts. But the time spent in Nodar would allow carrying on this research for an innovative form of composition, through a specific work of listening and an extensive relation to space. Also, by setting up a process that would provoke an encounter with the environment, the village, its inhabitants and the people of Nodar Guest Studio.

Samuel Ripault (a.k.a. Pali Meursault) is a French field recordist and sound artist. He is the co-founder of the experimental music label Universinternational and member of the Ici-Même Art collective in Grenoble. Since the early 00's he has been creating many sound works (several of which were released through labels such as Universinternational, And-Oar, Picomedia and Entr'acte), listening projects in several cities, sound installations and experimental radio pieces.

<http://www.palimeursault.net>

Francisco Janes | Portugal

"Nodar tensions" | Acousmatic composition, mixed-media installation, video, photography

The project I propose to develop in Nodar is based on the daily life activities carried in Nodar and around by its villagers.

In my work, the Environment and the tensions created by the human presence are of great importance: the spaces, the objects, the remains and the phenomena, the way how these issues interfere with the perception and the consciousness lead me to search for ambiguous locations, of contact, where both these affinities and the tensions capable of activating our perception exist, from which always certain sense of border arises.



To search for revealing elements of the way Nodar inhabitants stand on their world and the perceptual universe that surrounds them, but also to search for latent tensions.

Starting from this investigation, I plan to create an acousmatic piece to be installed / adapted to a specific space. With this piece I plan to generate, from the reinterpretation of materials provided by the space itself, a situation of dissonance and scission, capable of activating the perception, therefore opening a breach in a place of Nodar.

**Francisco Janes** (1981, Lisbon) Studied literature at Lisbon University. Finished the Advanced Photography Bachelor program at Ar.Co School in Lisbon. In his projects he works with photography, video, sound (in particular the areas of field recording and concrete music), objects and mixed-media installations. The central focus of his work is perception and the phenomenological processes of consciousness, and the particular notions of boundary and scission.

Francisco Janes won the Ernesto de Sousa Scholarship for 2008, granted by Phil Niblock's Experimental Intermedia Foundation and the Luso-American Foundation.

Jurate Jarulyte Weiss | Lithuania

"Dream objects" | Site-specific installation

"Behind every real object there is a dream object" (J. Baudrillard, "The System of Object").

This is a project for a site-specific installation in form of a free interpretation of J. Baudrillard's words from which I got inspired about. To follow on, I wish to analyse this situation in many ways. First – do we try to adjust our imagination to the real object or a situation? Then, how do our "dream objects" interact with new "real objects" or situations?

After this I started to look for the exact forms and objects as fixed units in reality (in painting as also in other fields), because (also) this explanation showed me, how much the work and the concept together had nothing in common. And this is also about how all different concepts appear: some might have been written before or after the work is done – they differ from each other and each of them is a unique and separate concept, quite often brought together just in need. So, summarizing – the concepts – quite often like dreams – are trying to adapt the borders of the real objects, and then (in a case if they differ) – just distort them or create something else – their parallel world.

I would like to work with real objects within a situational influence of a special place not after somewhere else planned sketches. I want to do this in order to look for a natural and harmonious interaction with a local place and to create some extraordinary "dream like" situation. Consequently, after some time this "dream" situation or object could naturally disappear – either vanish from itself or be demounted, as just to confirm the dream's temporary shape.



Jurate Jarulyte Weiss was born in Joniškis, Lithuania and lives and works in Lithuania and Germany. She holds an MA in painting and art theory by the Vilnius Academy of Fine Arts. Since 1995, Jurate has developed many visual arts projects, namely site-specific works in natural environments that were presented in festivals and galleries on the Baltic countries and Germany.

<http://www.jurateweiss.net>

Lezli Rubin-Kunda | Israel

"Spontaneous activities" | Site-specific performance, installation

I would like to use this residency to explore the area and then carry out spontaneous activities at one or more different sites, working with the specific materials of the sites, the cultural/historic milieu, my own personal responses, and with all the chance encounters, seasonal elements that present themselves.

As in other projects, I come with an open-ended attitude - after wandering around for some time, I develop a loose structure within which to operate, determined by the various elements around me.

I would present my work at the end of the residency period (as an installation at the center) with the remnants of material, video photo and other documentation.

I would also be happy to give an artist' presentation screening of my performance videos to put the work into the context of my practice, for the center and the community.



Lezli Rubin-Kunda is an Israeli multidisciplinary artist working in performance, installation, photography and drawing. Her practice in the last 10 years has focused on site-specific projects exploring an environment through direct exploration, using her body, and the available materials of the site to carry out actions and to create temporary configurations.

She has presented her work throughout Israel, Europe and North America in performance, video and multidisciplinary festivals.

<http://www.wave.co.il/rubinkunda>

Viv Corringham | Great Britain  
"Shadow walks" | Sound art

I am very interested in people's relationship with place, especially familiar places and home. For the past three or four years I have been traveling and making sound-work that reflects and responds to the specific character of a place and its residents. I see this work as a sound portrait of the place and its people through the experience, impressions and memories of those who live there, as well as through the sounds particular to their chosen places and through my own sung response to these places.

During my residency at NOGS I want to make contact with local inhabitants in the area. I will ask for volunteers to take me on their "special" walk, a walk that has been repeated many times and has distinct meaning or significance for that person. An initial walk with the person along their selected route, in which our conversations are recorded, will be followed by my solo walk in which I will attempt to sense my previous companion's traces on the walk and to make these audible through my own improvised singing in the location. I will also record the environmental sounds of these selected places. This process will be repeated for each person's walk. The various recordings will later be edited to become compositions that can be presented to the public.

As I walk, I collect objects that I find on the route, which I like to present with the sound-works. Objects removed from their context and displayed in a different place seem to take on a physical presence, embodying imagined stories, and when seen together form a visual portrait of a location based on detritus and what was left behind.



Viv Corringham is a British sound artist, based in London and Rochester, Minnesota who has worked and broadcast internationally since the early 1980s. Articles about her have appeared in several magazines and she has been broadcast on radio (BBC Radio 3 and 4, Resonance fm, WFMU...) and TV (BBC Channel 4).

Her work has been commissioned by some of the most important sound art festivals, such as Soundworks Festival (Cork, Ireland), Hearing Place Sound Art Festival (Melbourne, Australia), Placard Headphone Festival (London, UK), Sound Art Museum (Rome, Italy), etc.

<http://hometown.aol.co.uk/vivdc>

Arnold Haberl a.k.a Noid | Austria

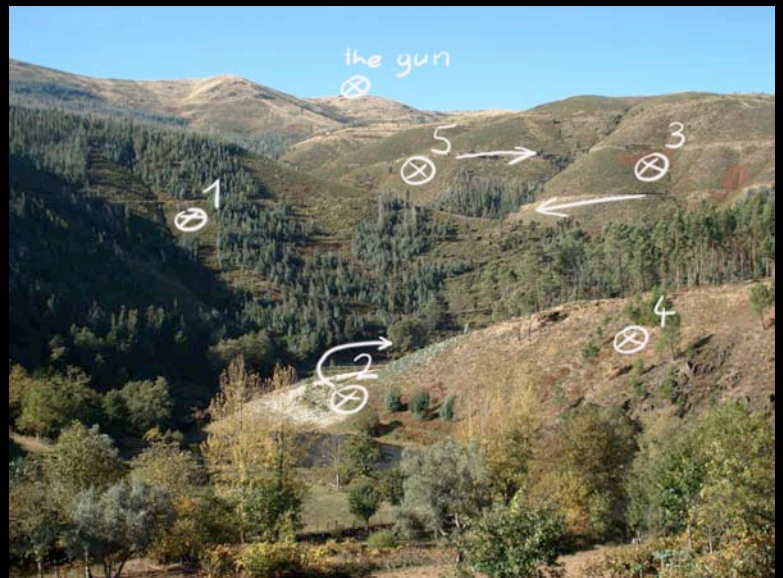
"Five instruments and a gun" | Contemporary composition, sound art

My idea is to write a musical score for the Nodar valley, that would include five instruments, with respectively 5 musicians, and one conductor who would signalize his indications using gunshots (that could be easily heard all over the valley).

Part of the idea will be to include one or two local traditional musicians along with other residential musicians and one or two artists that can be invited separately.

This idea is connected with another project I'm currently working on and which I call "friendly takeover": it's the idea to play an almost invisible cello in natural sound ambiances. The plan is to communicate with the ambience, add some information without destroying what is there, and change it without being obvious.

This will also be the strategy for the 5 instruments and a gun, that is working with sounds that are there or could be there, melting with the natural - or better - normal sound of the valley.



Arnold Haberl (a.k.a. Noid) is an Austrian composer and improviser, using both acoustic instruments (cello) and electronics. He has collaborated with other sound artists such as Klaus Filip, Mattin, o.blaat, erikM, etc. and with choreographers or performers (João Fiadeiro, Katharina Bauer, Mariella Greil, Tetsuo Furudate and Akemi Takeya).

With his music he tries to understand the reality of the sound we live in. This reality includes imaginations, wishes, dreams and acoustical hallucinations as well as the sound of the fan of his laptop or the wolf-tone of his cello.

<http://noid.klingt.org/>

Wolfgang Dominger | Austria

"in the fields / Feldaufnahmen" | Field recordings, video documentary

I am currently working on a video-documentary on artists who use the microphone as a main instrument for their artistic expression. Field-recordings, music concrete or sound art are well known terms for these diverse art forms. The work-title of the documentary is "in the fields / Feldaufnahmen" and at the moment about 20 interviews are already done.

Apart from editing some of the raw video material of "in the fields / Feldaufnahmen", during my stay at NOGS I propose to give a multimedia lecture about my video-documentary and to coordinate a series of collective theoretical sessions on the role of field recordings in amplifying the perception of a specific location, bearing in mind the fact that NOGS have been hosting some well known sound artists and field recordists. These lecture and discussions (along with sound pieces' samples) can later be edited as (a) radio piece(s) to be broadcast.



Wolfgang Dominger lives and works in Linz and Vienna, Austria. His main artistic expression focuses in sound art and experimental music ranging from sound-installation to concert, multimedia and radio art. He teaches at the Art-University in Linz, Austria and composes music for theatre, dance and film.

<http://dominger.servus.at>

Andrea Brandão | Portugal

"The valley" | Visual arts and performance

From the first intentions and desires – to light the Nodar valley – two huge tasks determine the project. The first, to dig a hole on the ground. The second, to reflect the sunlight down to the valley. The digging of the hole will be a daily work routine. Its dimension (in area and depth) will be related with the valley and with the village inhabitants. The hole will embody the scale of the Nodar valley.

The light reflection towards the valley will be accomplished with survival signal mirrors to be placed on the top of the mountain. The reflection will occur in a specific point (the highest point as seen from the bottom) and on a particular time.



It will be expected that the tiredness of the daily activities, between digging the hole and climbing the mountain, will structure the time of the final performance.

The audience will be invited to stand around the hole and/or inside it. During the performance, I will be throwing the light flashes towards the hole.

Andrea Brandão is a Portuguese visual artist born in Vila Nova de Gaia and living in Lisbon. Holding a B.A. in industrial design, she later studied fine arts at Ar.co (Arts and Visual Communication Center). As complementary activities she has been participating in several workshops of theatre, video, performance, dance and voice, directed by Laurent Simões, Sofia Neuparth and João Fiadeiro. It is worth mentioning her participation as performer in the dance piece "Trio Multiplicado" directed by the choreographer Tiago Guedes and in the performance/ installation "sexyMF" of Ana Borralho and João Galante.

Andrea has presented her visual / installation / performance pieces in other several collective exhibitions and screenings, both in Portugal and Austria.

Duncan Whitley | Great Britain  
"FC Parada" | Sound installation

I propose to work at the Parada football club in the village of Parada de Ester (Castro Daire), near Nodar.

I am interested in exploring the role of FC Parada within local community of Parada de Ester. I propose to do this through detailed soundscape work, which will focus primarily on the team in training and in competition. I am interested in the team, the club and the club's supporters as a potential audience for the work.

I propose to undertake a series of stereo and multi-channel sound recordings at training sessions, and at one 'home' fixture at Ester de Parada. Recordings at training sessions will involve a variety of recording techniques to record training drills and exercises. I plan to work with this material to develop a composed audio piece during my stay at Nodar.

I would be particularly interested in developing the work for performance as a site-specific piece at the FC Parada ground towards the end of the residency period. I am interested in exploring the role of football within the lives of the players; and to reveal a sense of 'choreographic form' within the game itself and the ways that this is rehearsed.



Duncan Whitley is an English artist (trained in the visual arts) and sound recordist whose recent work has focused on collecting, analysing, categorising and editing raw material extracted from the social and urban fabric. He is interested in the social and documentary values of sound as a medium, and his work explores the use of sound and new media to develop alternative narrative forms. Recent projects include an archive of audio recordings documenting tower block demolitions around the UK; an ongoing collaborative project (with composer and artist James Wyness) centred around multiple perspective sound recordings exploring aspects of the Semana Santa processions of Seville, Spain; and a searchable audio archive which documents the songs and chants of the Coventry City FC fans during the last ever matches at their historic Highfield Road stadium.

<http://www.shotgunsounds.com>

## Team

Artistic Coordination	Manuela Barile (Italy)
Residencies Observers	Bojana Bauer (Serbia), Megan Michalak (USA) and Rumo do Fumo
Administrative and Production Coordination	Luís Costa
Technical Coordination	Rui Costa
Audiovisual Post-Production	Maile Colbert (USA)
Production Collaboration	Ian Colbert (USA)
Local Production Collaboration	Nodar Community

## Support

Ministry of Culture | General Office of the Arts (Portugal)  
S. Pedro do Sul Municipality (Portugal)  
Zoom – Associação Cultural, Barcelos (Portugal)  
Projecto Criar Raízes, S. Pedro do Sul (Portugal)  
Centro de Promoção Social de Carvalhais, S. Pedro do Sul (Portugal)  
Rumo do Fumo (Portugal)  
Viseu.TV (Portugal)  
Laboratório Alg-a, Vigo (Spain)  
MoKS – Center for Art and Social Practice (Estonia)  
State University of New York – Buffalo Center for the Arts (USA)  
State University of New York – Binghamton Film School (USA)  
California Institute of the Arts –Integrated Media Department (USA)