

MULTI-CHANNEL AUDIOVISUAL PERFORMANCE

PAUL BRADLEY MAILE COLBERT

# TRANSIT

*Transit*

in association with

)))((( BINAURAL

[www.binauralmedia.org](http://www.binauralmedia.org)

[www.twentyhertz.co.uk/transit](http://www.twentyhertz.co.uk/transit)



*the room is dark*

*the eyes strain to focus*

*a lack of sight is said to sharpen hearing, invoking a more conscious listening.*

*the sound, somewhere between music and memory*

*provoking the state right before sleep*

*when the mind wanders through it's past.*

*like staring into the dark as a child*

*the eyes suddenly snap focus*

*straining to find if what they thought they saw was actually there.*

*slowly*

*in and out like breath*

*images take form around you.*

*out of the corner of your eye*

*like night swimming bubbles rising to the surface of a moonlit lake*

*dreamy figures start to take shape*

*moving in and out of the space around you*

*wearing with the sound.*



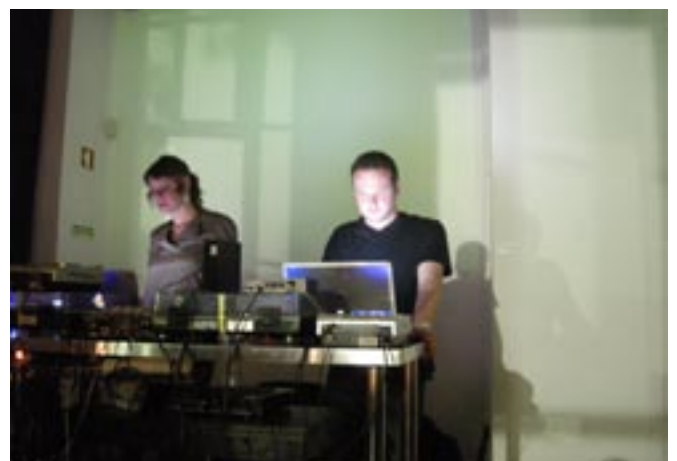
Transit is a 45 minute environment created to immerse the viewer in a space just out of recognition and suspending them in this state to better experience and think about the places in-between.

In-between sleep and wakefulness. In-between memory and emotion. In-between the inhale and exhale, where snatches of something almost recognizable appear and dissolve, distorted through our altered consciousness.

Transit is a non-fixed environment comprising of up to four individually projected screens and eight audio channels in either live performance or installation based formats. It can be effectively presented in the form of an installation or performance either in galleries / exhibition spaces, within a site-specific context or in traditional performance venues.

These different possibilities are re-thought according to individual situations and the specific spaces being used and depend on several variables including, for example, the dimensions of the exhibition or performance space and specific technical criterion.

The narrative is fluid and can be interpreted many ways as it holds a mirror up to the audience reflecting their own memories and individual experiences and morphing these with our own, feeding into the collective experience and into future presentations.



# MULTI-CHANNEL AUDIOVISUAL PERFORMANCE PAUL BRADLEY MAILE COLBERT

PAUL BRADLEY :



Paul Bradley is a musician from the UK who creates tapestries of textural drones to redescribe the sonic landscape. Sounds are abstracted from life, reinterpreted and given a new context and along with instruments, most notably guitar, are disembodied and twisted into new soundworlds, transformed into rich, drifting, sonorous music. These “sensual strung-out vibrations” effectively marry digital with analogue and phonography with instrumental disciplines creating an organic abstraction of sound.

Artist statement: *“What at first can appear to be minimalist environments, are in fact quite active and are often complex textural fields. Added to this the themes that run through much of my work have rarely been made explicit as I hope to achieve something almost familiar yet un-nameable about the music, the essence of which would only be destroyed by over explanation and conceptualization. I strive for something more emotional, celestial or un-temporal, something that if reduced to the common denominator of language, would be lost.”*

Releases have been issued on a number of labels, most notably ICR, Alluvial Recordings, Shining Day, Small Voices and also on his own label Twenty Hertz. Collaborations have

also been plentiful working with contemporaries such as Colin Potter, Darren Tate, Maile Colbert and Andrew Liles and also as a recent member of Monos.

Paul has performed both solo and in collaboration a number of times in the UK, Spain and Portugal and his work has been shown in the USA. He was also one of the organisers of the Intergration events along with Colin Potter that included performers such as Keith Rowe, Andrew Chalk, Jonathan Coleclough and Scribble Seven aka Nurse With Wound. Paul also runs the Twenty Hertz and edition sonora labels issuing recordings from the likes of Monos, Ubeboet, Keith Berry, Irr. App. (ext.) and Jgrzinich.

#### REVIEW QUOTES:

“(Liquid Sunset)... is an absolutely beautiful piece. Let there be no mistake about it.”

Vital Weekly - Frans de Waard

“As if watching a highway glowing in the burning sun, the flickering heat radiated by these tracks turns into a sensation of its own, morphing and losing its form...” - Tobias Fischer

#### SELECTED DISCOGRAPHY:

Sirens - Twenty Hertz (UK) 2008

Moraines II (w/ Cría Cuervos) –Small Voices (IT) 2007

Somatic – con-v (ES) 2007

Memorias Extranjeras – Alluvial Recording (USA) 2006

Live (w/ Colin Potter) – Twenty Hertz (UK) 2005



like night swimming bubbles  
rising to the surface  
of a moonlit lake

## MAILE COLBERT:



Maile Colbert is an American filmmaker, video, and sound artist currently living and working in Lisboa, Portugal.

She holds a BFA in The Studio for Interrelated Media from Massachusetts College of Art, and a MFA in Integrated Media/ Film and Video from the California Institute of the Arts.

She has had multiple screenings, exhibits, and shows including The New York Film Festival, LACE Gallery, MOMA New York, Los Angeles County Museum of Art, the REDCAT Theater in Los Angeles, The Portland International Documentary and Experimental Film Festival and has performed and screened widely in Japan, Europe, Mexico, and the States.

Recently she was a visiting lecturer teaching Sound Design at UCSD; designed sound and composed for Rebecca Baron's film *How Little We Know of Our Neighbors*, winner of the Black Maria Film Festival Best Film, designed sound for Adele Horne's feature documentary *The Tailenders*, broadcast on PBS POV and winner of a 2007 Independent Spirit Award, Allan Sekula's epic *The Lottery of the Sea*, and designed sound for Betti-Sue Hertz's

multi-media multi channel installation at the Centro Cultural Tijuana for the 2005 inSite Festival. She has had the pleasure and opportunity to work with such artists as Carole Kim, Andrea Parkins, Kraig Grady, Jeff Cain, Mark Dresser, Steve Roden, Paul Bradley, Matthew Marble, Kadet Kuhne, Anne LeBaron, Hypo, Can't... and numerous wonderful others.

She is currently working on a new experimental opera on millennialism and apocalyptic thought and theory with Rui Costa, opera singer Gabriela Crowe, singer Jessica Constable, and using the poetry of Ian Colbert; and is mid-production on a feature documentary on Autism called *The Plane Flies High Because I am Not Afraid*. She returned in 2007 from attending the Binaural residency program in Nodar, Portugal and in 2008 become an active member of the organisation.



## REVIEW QUOTES:

"...bunkered in breathy, teeming harmonics that hover above these clusters of incandescent notes, which time and again culminate in a bending skyward wail." – earlabs

"Colbert offers a delicate array of structural loops and backwards lullabies." – Jim Haynes

"... filled with moments to be repeatedly savoured and definitely remembered... the composer is extremely clever in her choice of not fossilizing herself on a specific setting, possessing an uncanny ability in elaborating the right alternance of evocative ambiances and juxtaposed pictures" – Massimo Ricci

dreamy figures start to  
take shape weaving  
with the sound



*la habitación está oscura  
los ojos se fatigan*

*la falta de visión afina el oído,  
invoca una escucha más consciente*

*el sonido,  
en algún lugar entre la música y la memoria  
provoca ese estado antes de dormir  
en el que la mente vaga hacia el pasado*

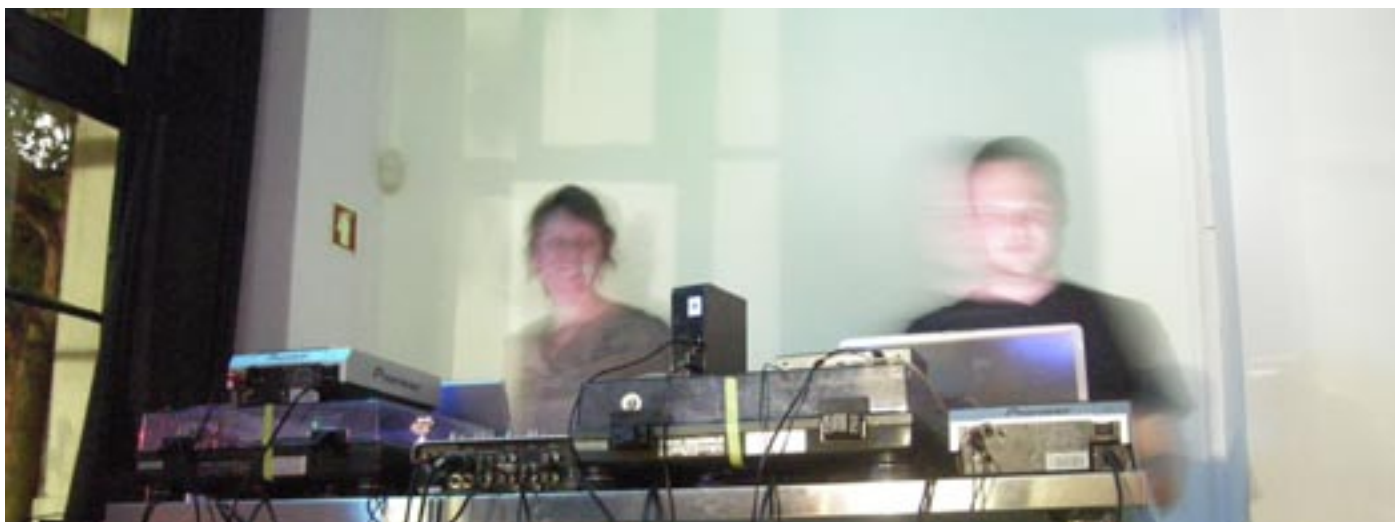
*como mirar a la oscuridad como un niño  
los ojos se abren de repente  
tratando de saber si lo que creían que veían  
estaba ahí realmente.*

*espacio*

*dentro y fuera, como la respiración  
las imágenes toman forma a tu alrededor*

*fuera del rincón de tu ojo  
como burbujas nocturnas que nadan hacia  
la superficie de un lago iluminado por la luna  
figuras de ensueño comienzan a formarse  
moviéndose dentro y fuera del espacio, a tu alrededor*

*entrelazándose con el sonido*



Castellano:

TRANSIT es un entorno de 45 minutos creado para sumergir al espectador en un espacio fuera de su reconocimiento y mantenerle en ese estado para experimentar y pensar acerca de los 'lugares intermedios'.

Intermedio entre el sueño y la vigilia, intermedio entre la memoria y la emoción, entre la inhalación, donde los fragmentos de algo apenas reconocible aparecen y se disuelven distorsionando o alterando el conocimiento.

Consta de una performance multicanal audiovisual que, en condiciones idóneas, rodea a la audiencia con altavoces y una gran pantalla en la que se proyectan imágenes.

PAUL BRADLEY :

Paul Bradley es un músico británico que crea tapices con texturas de vibraciones para describir el paisaje sonoro. Los sonidos se abstraen de la vida, son reinterpretados y se les otorga un nuevo contexto. Los instrumentos, sobre la guitarra, son decorporalizados, agitados y mezclados formando nuevos 'mundos sonoros' los cuales, juntos, se transforman en música rica, fluida y sonora. Estas 'vibraciones sensuales y nerviosas' ensamblan lo digital con lo analógico y a la fonografía con las disciplinas instrumentales creando una abstracción orgánica del sonido. El resultado final suele dar la impresión del tiempo fluido, cuyos límites simplemente están ahí para traspasarlos.

Ha colaborado con multitud de artistas: contemporáneos como Colin Potter, Jonathan Coleclough, Andrew Liles y también como miembro de Monos.

Bradley también trabaja para los sellos 'Twenty Hertz' y 'edition sonora' publicando discos del tipo de Ubeboet, Keith Berry, Jgrzinich, Maile Colbert y Monos.

MAILE COLBERT :

Maile Colbert es cineasta de vídeo y artista sonora establecida en Lisboa. Licenciada en Bellas Artes en el Studio por interrelated Media de la Universidad de Bellas Artes de Massachusetts, estudió un máster en Media/Film Vídeo en el Instituto de las Artes de California.

Ha realizado multitud de proyecciones, exposiciones y espectáculos incluyendo el Festival de Cine de Nueva York, LACE Gallery, el MOMA, el Museo de Arte de Los Angeles County, el teatro Redcat, el Festival Internacional de Documental y Cine Experimental de Portland y ha proyectado sus creaciones en Japón, Europa, México y Estados Unidos.



As of November 2008 Transit has been presented in:

Lisbon, Portugal. November 15th 2008 at  
Galeria Zé Dos Bois.

Lisbon, Portugal. October 10th 2008 at  
O Século Centro Cultural.

Valencia, Spain. June 14th 2008 at  
the Observatori festival.

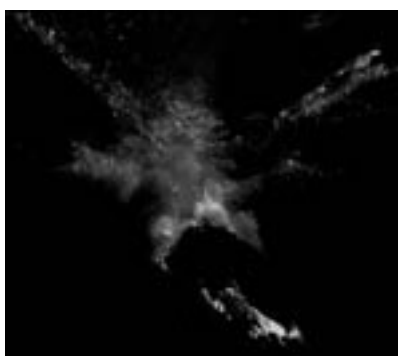
San Francisco, USA. April 6th 2008 at  
Yerba Buena Center for the Arts.

Barcelona, Spain. October 25th 2007 at  
Farinera del Clot.



Português:

TRANSIT é um ambiente audiovisual imersivo de 45 minutos criado para o espectador entrar num espaço no limiar do reconhecimento e suspendendo-o neste estado para melhor experienciar e pensar sobre as zonas de transição.



No limiar entre o sono e o despertar. No limiar entre memória e emoção. No limiar entre a inalação e a exalação, onde pedaços de algo quase reconhecível aparecem e se dissolvem, distorcidos através da nossa consciência alterada.

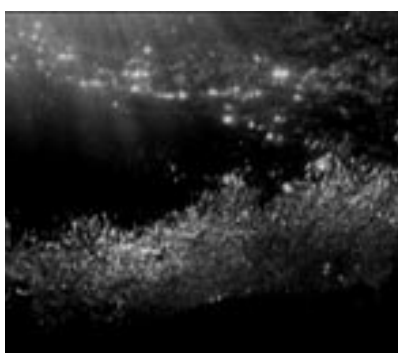
*o quarto é escuro  
os teus olhos tentam focar-se  
diz-se que a ausência de visão aguça o ouvido,  
invocando uma escuta mais atenta*



*o som, algures entre a música e a memória  
provoca o estado anterior ao adormecimento  
quando a mente vagueia através do seu passado.*

*como quando uma criança olha a escuridão  
de repente os seus olhos tentam focar-se  
tentam perceber se o que viram realmente lá estava.*

*lentamente  
para dentro e para fora como a respiração  
imagens formam-se em teu redor.*



*do canto do teu olho  
como bolhas nocturnas emergindo à superfície de  
um lago iluminado pela lua  
figuras oníricas começam a formar-se  
movendo-se dentro e fora do espaço à tua volta  
tecendo com o som.*



right before sleep the mind  
wanders through its past



moving in and out of the  
space around you



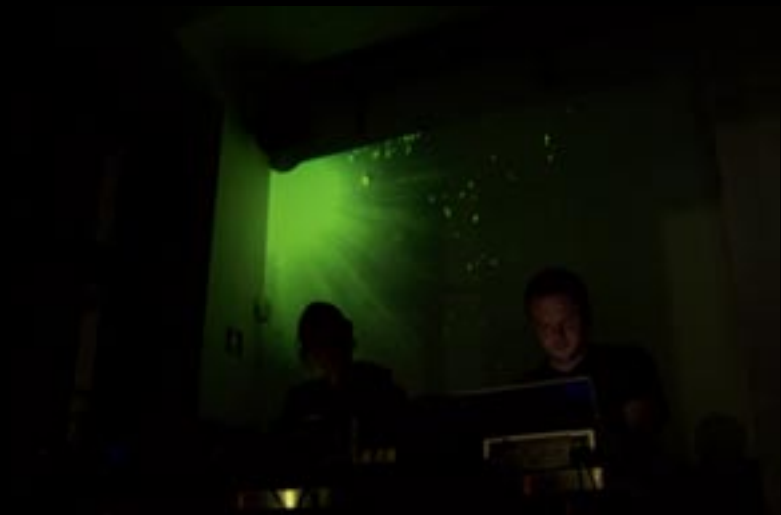
Transit at Farinera del Clot, Barcelona, Spain.



like staring into the  
dark as a child



the eyes suddenly  
snap focus



Transit at O Século Centro Cultural, Lisboa, Portugal.



Photographs: Maile Colbert, Rui Costa & Miguel Angel Ruíz Alcaraz. Layout & design: Paul Bradley.  
Translations: Rubén Garcia (Castellano) & Luís Costa (Português).

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Binaural - Associação Cultural, c/o Rui Costa, Alameda Padre Álvaro Proença, 10 -12º A, 1500-475 Lisboa, Portugal.