

Carmen Troncoso | Richard Kearns

***Between
Air
Clay
and
Woods
of
Certain Flutes***



UK Research
and Innovation



Awagami
Factory



Between Air, Clay and Woods of Certain Flutes is an interdisciplinary transmedia project that brings together outstanding creative practitioners from Chile, Uruguay, Brazil, Guatemala, France, England and Singapore.

We created ***Between Air Clay and Woods of Certain Flutes*** to be an audiovisual dreamscape where flutes and recorders can merge with the woods where their materials came from. Our installation recalls those places in valuable living woods from different parts of the world where stems and earth have been crafted and shaped to be awakened by the breath of musicians.

Video footage connects the materials,
projecting them onto translucent *paper and veil.

Weaving through the space are two electroacoustic flute compositions, a Mayan poem and the noise of flute manufacture interspersed with forest soundtracks. Each track is looped to continuously repeat out of sequence.

We invite you to explore our installation and encounter the shifting dialogue
between sound, material and image.

Carmen Troncoso and Richard Kearns

*Tengucho extra-thin paper rolls from



AWAGAMI WASHI from
for PHOTOGRAPHERS, FINE ARTISTS and DESIGNERS

Carmen Troncoso Cáceres (Chile)
Artistic direction, recorder performer



Born in Viña del Mar, Chile, Carmen began her musical studies at an early age at Escuela Moderna de Música, Chile. In 1997, she was granted the title of Music Performer and the degree of Bachelor of Music from the Pontificia Universidad Católica de Chile. In 1999, with the DAAD (German Service for Academic Exchange) and President of the Republic scholarships, she moved to Germany, where she completed a Master of Arts at the Musikhochschule Köln-Wuppertal. In 2015, Conicyt-Chile granted her a scholarship to pursue doctoral studies at the University of York, receiving the PhD degree in 2020. Carmen continually develops interdisciplinary artistic projects that highlight the current diversity of flutes, from the ancient to the most recent. Her research combines the study of the different recorder models and their origins, evolution, use and associated contexts, with

performance and creation, along with issues of identity and perception. She has received scholarships from the Chilean Ministry of Culture and international funds to develop musical projects and the President of the Republic Award for Music Publishing for her book *New Music for Recorders by Chilean Composers* (2014). Among her projects are *Incontri*, intertwining ancient and contemporary music and dance; *In-Ventando*, commissioning, premiering and recording Chilean works for recorder; *The Mayan Triple Flute*, exploring instrumental singularity and identity in collaborative work with composers; *Recordeur: The One Who Retells*, creating audiovisual works for recorders; and *Coppel*, examining the creative and agential potential of musical instruments and their associated objects. Carmen has been invited to give seminars and recitals at the Universidad Nacional Autónoma de México, the CMMAS in Morelia, University of Huddersfield, University of York, The Laurence Sterne Trust, The Centre for Contemporary Art at the University of Glasgow, Pontifical Catholic University of Rio Grande do Sul, among other institutions. This installation is Carmen's artistic outcome as a Humanities Research Centre Postdoctoral Research Fellow at the University of York.

Richard Kearns (UK)
Environmental designer, visual artist



In my practice as a visual artist, I investigate human interaction and user experience by creating immersive environments using combinations of audio visual technologies and physical objects. We relate to the world through stories. Each of us has a different one made out of the things we have done and the things that have been done to us. There are no absolute narratives, only processes. We weave our fictions randomly so we can make the meaning that we need to survive. Our stories exist partly in language but mostly out of it, remembered and shared through sensation and affect (the deep precursor to emotion). When elements of the natural world are re-organised or displaced to create a sense of the uncanny, new relationships are required to make those experiences meaningful.

Within my artworks, new connections often emerge through forms of interactor play. I am curious how the information generated through physical or virtual activity crystallises into the kind of relationship that connects visitors and how the meaning they make can be shared through their encounter. All those involved in the development of this work have different stories, but when combined in this artwork they entangle to produce something 'other', a shared unfolding dreamspace. This is a process that repeats when the installation is encountered by those who visit and bring their stories to it, changing meaning through their histories and presence. These are relational convergences because we are relational beings and outside of us, there are no stories. In the design of this installation, I am exploring how we, as relational beings who live through stories, can reconnect in a way that does not make us superior to the blade of grass, nor inferior, but part of the same process.

Why installation art?

We are presenting this project as an installation artwork, and it is helpful to include some information on what we mean by that to clarify why we chose this form above others for this project.

History

Installation as an art form first appeared in the 1930s but has a spiritual history that reaches back to cave paintings. Artists that present immersive physical experiences are aware of the psychological impact they deliver, which was likely the case in pre-history too. With this lineage, installation is one of the earliest forms of visual art.

Theory

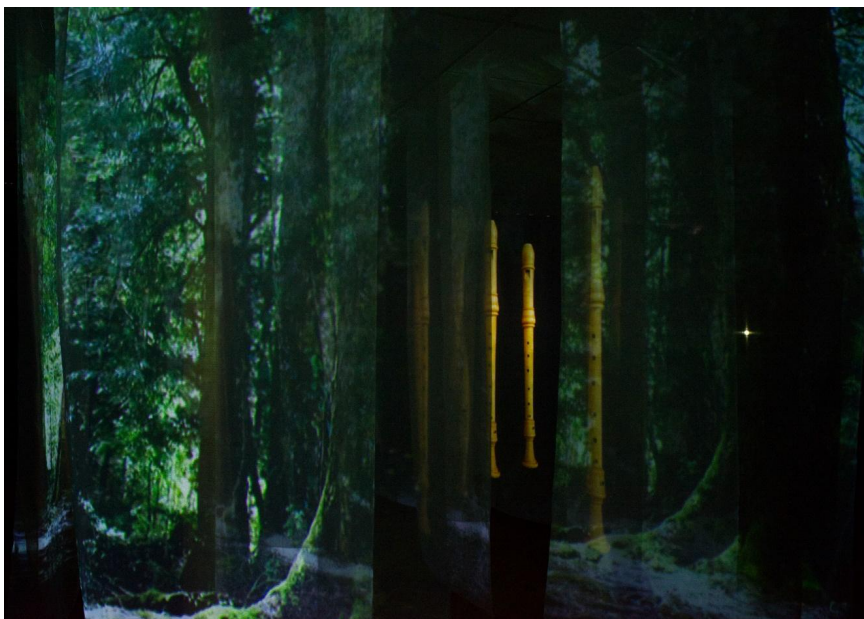
Stripped of the installation, installation spaces can be described as black cubes that have no defining attributes outside those of other black cubes. They do not directly relate to any history or place and therefore do not have an identity that could be said to locate them at a physical point in space or time. Until content and audiences are present, the black cube is in a perpetual state of 'becoming something without ever being' but with an agency merged with black cubes elsewhere. A similar quality is offered by cinemas. This is a fundamental principle of this art form, and if a metaphor is needed, it is like the painter's blank canvas or the sculptor's raw materials.

Why we chose installation

Representational art forms, such as painting or film, place a viewer at the centre of a composition using vanishing points and perspective to give a sense of presence. In contrast, installation art immerses a visitor in an experience that is presented. In this installation, we are exploring how film can be an immersive environmental experience where the visitor becomes an actor in the unfolding story. Furthermore, not giving any clearly defined rules invites visitors to explore their own relationships that emerge through the effect that installation environments produce.

What happens

Because there is often a perceived absence of authorship within these environments, visitors have greater agency over their embodied encounter. Alongside what can be seen and heard within the space, installation art generates a situation that intensifies physical and emotive senses. Through this heightened psychological awareness, the art form can be experienced through the body, facilitating connections with moments that otherwise would not exist.



Still from *Between Air, Clay and Woods of Certain Flutes*, Norman Rea Gallery, University of York 2021

Content

Videos (multi-screen projection)

Forest video

Edited by Carlos Zamora

La Campana National Park (sector Granizo and sector Cajon Grande), Chile, filmed by Juan Francisco Troncoso (see biography)



La Campana ("The Bell") is located in southern Aconcagua Valley, in the Valparaíso Region of Chile (northwest of Santiago, the central city). Situated in the middle of the coastal mountain range, it was created in 1967 and occupies a surface area of 8000 hectares (17,600 acres). It is home to one of the last palm forests of *Jubaea chilensis* or Palmas de "Ocoa" (Mapudungún "Wüfkowe": groundwater place), which prehistorically had a much wider distribution than at present. Interestingly, palms are not trees - their trunks are not made of wood, but composed of fibres. Therefore, they are gigantic grasses, unique in the world, susceptible to predation and must be preserved. Regrettably, the forest there is struggling due to a lack of water.



Jubaea Chilensis, or "Palmas de Ocoa" in La Campana National Park

Another attraction of the park is the Cerro La Campana, which lends its name to the park. In 1834 Charles Darwin climbed this mountain during the second voyage of HMS Beagle.

Huerquehue National Park, Chile, filmed by Jaime Inaldi Inostroza (see biography)



Huerquehue is a pre-Andean park, in the Araucanía Region of Southern Chile, with 12,500 hectares (27,500 acres), characterised by its mountainous geography and crystalline lakes, lagoons, rivers and streams. Home to the ancient *Araucaria* currently in danger of extinction, this place was designated as a National Park in 1967 according to the Convention for the Protection of the Flora, Fauna and Natural Scenic Beauties of America “Washington Convention”. “Huerquehue” is a Mapudungun word (the language of the Mapuche people) that means “place of messengers”.

Hagg Wood, east of Dunnington, York, England, filmed by Richard Kearns (see biography)



Hagg Wood has a fascinating ancient history. It was recorded as woodland pasture in the Domesday Book, a manuscript record of the “Great Survey” of much of England and parts of Wales completed in 1086 by order of King William the Conqueror. It supported livestock, and the woodland floor was covered in grassland. The wood has been managed for various products, depending on the needs of the time, including timber for building, forage for animals and shelter for game. After being heavily felled for timber during the Second World War, Forestry England replanted it in the 1950s. The park now manages the wood in consultation with the Friends of Hagg Wood. The long-term objective is to restore the wood as native semi-natural woodland, including oak and other broad-leaved trees and native woodland shrubs, and to maintain some larger conifers.

Recorder forest

Video made by Richard Kearns

This video comprises cut-out images of recorders from Carmen Troncoso's collection, photographed by Richard Kearns (see biography).



Richard Kearns photographing recorders during Covid lockdown, December 2020

Recorder workshop video

Video made by Lynette Quek, Carlos Zamora and Carmen Troncoso

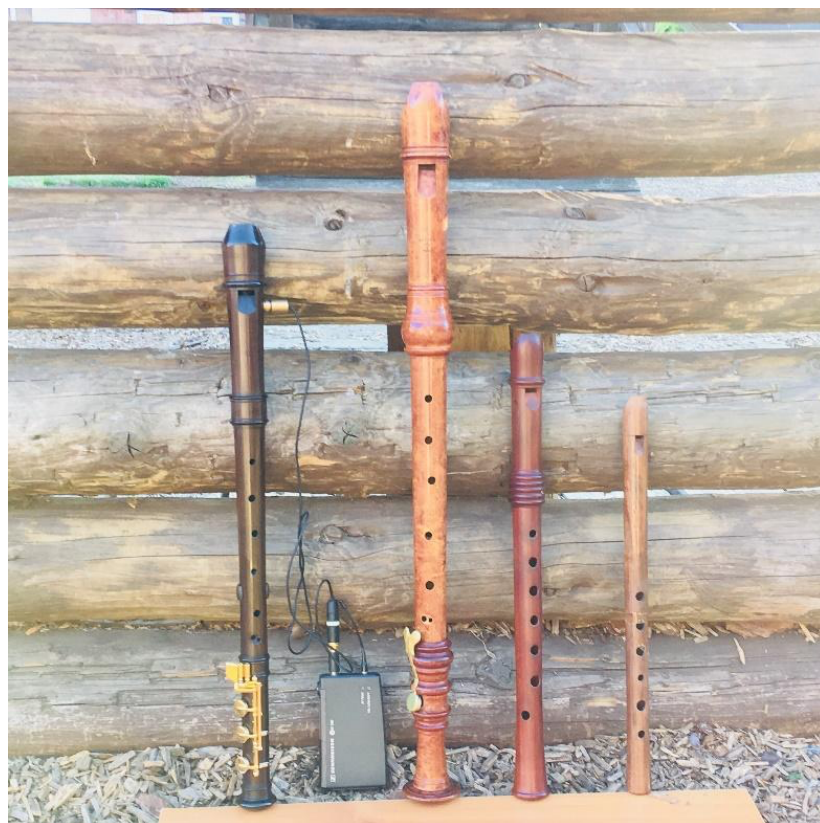
Images and videos by Carmen Troncoso from Philippe Bolton's instrument workshop in Villes sur Auzon, France, during a research trip in 2016:



Images and videos by Lynette Quek (see biography) and Carmen Troncoso from Mollenhauer Recorders and Kunath Instrumentenbau in Fulda, Germany, during a research trip in 2017:



Images of recorders from Carmen Troncoso's collection:



Images of flutes at the Exhibition of Instruments in Bolton Castle, 2016:



Clay crafting/Pre-Columbian ceramic flutes/Amerindian rainforest video

Video made by Carlos Zamora and Carmen Troncoso.



Cut-out Images of Mexican double flute (unknown artisan) and Esteban Valdivia's Mayan triple flute, photographed by Richard Kearns:



Cut-out Images of ceramic flutes made and photographed by Erick Boror (see biography) and two demonstration videos:



Pre-Columbian ceramic flutes from Pierre Hamon's flute collection, photographed by Carmen Troncoso:



Images of forest in Santo Domingo Xenacoj Sacatepéquez, Guatemala, by Erick Boror:

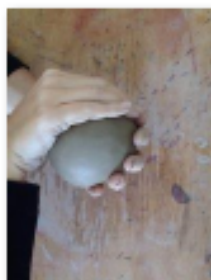


Clay image sequences by Sarah Hallelujah (see biography), part of an action/performance entitled *Ação Ribeirão - Matéria Efêmera*, 2010. The sequences are: *Coletas de terra Rossa - Terra Eterna - Terra Céu*:



Terra Céu (2010), Sarah Hallelujah

Images from a clay modelling process by Sarah Hallelujah, 2020, entitled *Matéria, forma, substância*:



Hands and Trunks Image by Carmen Troncoso taken in a house-studio in Clifton, York:



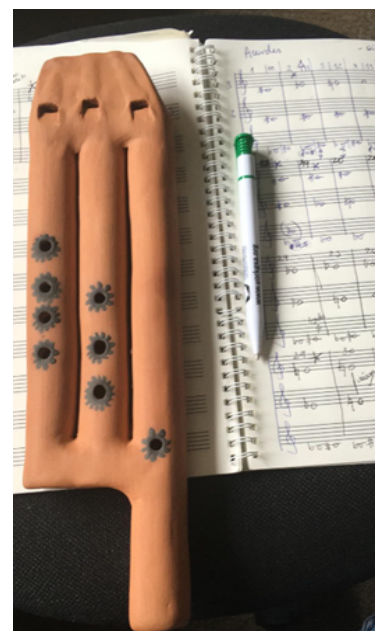
Hands playing, Carmen Troncoso

Sound work

The musical works were created for this installation in a collaboration between composers and recorder performer Carmen Troncoso.

Work for a triple Mayan flute – Carmen Troncoso, performer

- *Un Sueño Maya* (A Mayan Dream), for a ceramic triple flute.
Solo piece by Jean-Christophe Rosaz (see biography).
- *River Ouse*, for ceramic triple flute.
Solo piece by Guillermo Eisner (see biography)
- *Momento para Flauta Triple Precolombina*,
by Carlos Zamora (see biography)



Un sueño maya

*dedicated to Carmen Troncoso
in tribute to Amazonian jungle*

Triple flute

right hand 3

2

left hand 1

approximative notes
high notes work only slurred

This composition is like a walk through the primitive jungle, inspired by the opulence of trees, the hushed step of a jaguar, the song of a still unknown bird. The performer who walks alongside the composer can very well extend this vision, imagine unsuspected things hidden under the sheets of the score ...

$\text{♩} = 96$ (circa) *freely like a very old song from the depths of the ages*

music: Jean-Christophe Rosaz

born from the breath

legato

The piece includes an excerpt from the traditional Mayan poem *Rabinal Achí* (Rabinal's Man), a dramatic poetic and theatrical work explaining the Mayan way of life and customs. The original text was discovered and published in 1862 by Charles Étienne Brasseur de Bourbourg. The version used in the installation is based on another manuscript in the Quichéachi language by Miguel Pérez, 1913. This was recited by Erick Boror in its original Mayan language and included in the clay video described above.

Ajkaroq kaj
ajkaroq ulew
mi xintij k'u ri pa kaj nube
pa ulew nube
chi nupetik chi nujujubal
chi nutaq'ajal
!keje kaj
ulew chik'oji' iwuk'
ix kot
ix balam!

O heaven,
oh earth!
I was happy on my way under the sky
coming from my mountains
from my valleys!
May the sky
and the earth stay with you,
of my way on earth,
you Eagle Warriors,
you Jaguar Warriors!

Considered a dramatisation of Mayan history, *Rabinal Achi* is mainly concerned with a series of events that reached a climax in the early fifteenth century, the early colonial period. It had an all-Mayan cast of characters speaking all-Mayan dialogue, featured Mayan music played on long wooden trumpets, and it dramatised the capture and sacrifice of a prisoner of war. The composers of the script of *Rabinal Achi* focused on one particular period: the tumultuous reign of Quicab, the most famous of Mayan Quiché kings. Using writing to create a script was new and introduced with the import of European plays. Mayans had never used their writing system to dictate, word for word, what performers would be expected to say. Dennis Tedlock, the

author of the book *Rabinal Achi: A Mayan Drama of War and Sacrifice*, presents the first direct translation of *Rabinal Achi* from Quiche Maya to English. It is one of the few surviving pieces of Native American drama from the pre-Columbian period in an intact script. The most famous of the works produced by Mayan highland authors of the sixteenth century is the *Popol Vuh*, a sacred book whose story runs from the origin of the world to the second generation after the European invasion.

Information taken from Tedlock, Dennis. *Rabinal Achi: a Mayan drama of war and sacrifice*. Oxford: Oxford University Press, 2003.

“Rosaz’s work has acted as the unifying element since it incorporates and brings together the elements that dialogue in this clay video: the Mayan culture in historical narrative, Jean Christophe’s homage to the tropical jungle and its damaged native vegetation and his sound fantasy for the Mayan triple flute; my systematisation of the Mayan flute for the creation of a repertoire dedicated to it; the craftwork around clay in the hands of visual artists; and different Pre- Columbian flutes and their nature-related sounds. His score acts as a kaleidoscope displaying materiality, reaching far beyond the composer-performer-instrument scope. Curiously, the first performance of his work took the shape of a video, which will inspire and inform my performance with the flute. As part of my familiarisation with these instruments, their contexts and sonorities, I participated in the ethnomusicology workshop Soundscapes, Memory and Applied Pre-Columbian Sonority, by ethnomusicologist, composer and performer Rodrigo Covacevich K. and researcher and maker of pre-Columbian wind instruments Cesar Pavez A, in August 2020. The course raised “sound” as a language linked to traditions, social, natural and ritual contexts, and the processes of evolution, creation and death. The instruments made/conceived under this way of thinking usually represent, symbolise in their design a certain role, usually deemed as bridges in communicating the community with its environment (nature) and spirit (deities).”

Carmen Troncoso

4 Río Ouse

The musical score is for a piece titled "Río Ouse" and is marked with the number "4". It consists of three staves, numbered 1, 2, and 3. Staff 1 begins with a treble clef and a key signature of one flat (Bb). It starts at measure 36 with the instruction "poco a poco Frull" and a forte dynamic "f". The melody is composed of eighth and sixteenth notes. Staff 2 also has a treble clef and one flat key signature. It features a triplet of eighth notes in measure 38. Staff 3 has a treble clef and one flat key signature, starting with a piano dynamic "p". The score includes various musical notations such as beams, slurs, and dynamic markings. The piece concludes with a final measure on each staff.



Momento para Flauta Triple Precolombina

a Carmen Troncoso

Carlos Zamora

♩ - 110

Electroacoustic works – Carmen Troncoso, performer

GEN by Sergio Cornejo (see biography), utilising recorder material played on a (vintage) contrabass recorder, a wooden baroque treble recorder, a plastic soprano recorder, a Ganassi alto in G recorder, and a bamboo Indian whistle. Cornejo explains that he has also used material from his “sound library”- developed when he worked in recording studios, sounds rescued from other recordings, and production through software.

“In devising *GEN*, I evoked my games as a child in the plot of land of my aunt, and I concentrated on building agglutinating sound spaces. They were my worlds, and in creating this music, I recover them. The forest for me is intimate, perhaps like those forests and thickets that my aunt used to paint or those that [Spanish Romanticist poet and artist] Gustavo Adolfo Bécquer, that great “evocator”, described.”

Sergio Cornejo

Electroacoustic piece by Felipe Cussen (see biography), utilising recorder and spoken effects on a (vintage) contrabass recorder, a wooden baroque treble recorder, a plastic soprano recorder and a bamboo Indian whistle combined with processed sounds. The piece developed from three previous compositional exercises revised and reworked.

“I built the piece with random methods aiming to produce intermittent background noise in dialogue with the other elements of the installation. I assigned samplers to the different samples created with the recorder sounds. These are activated by sequencers that launch the notes randomly. I used Carmen’s recorders’ sounds, different breathing sounds and meaningless voice sounds, unrelated to language and the recorder’s musical history.” Felipe Cussen

The recorder/whistle sounds in both electroacoustic pieces explore specific sounds, including: airy, produced on the lip (labium) of the recorders; tremolo, also produced by interrupting the air stream in the lip of the recorder; different types of harmonics including flageolets; frullato; vocal noises into the recorder; breathing; and fast upbeats. Cornejo's and Cussen's electroacoustic works for the installation do not conform to traditional compositional approaches.

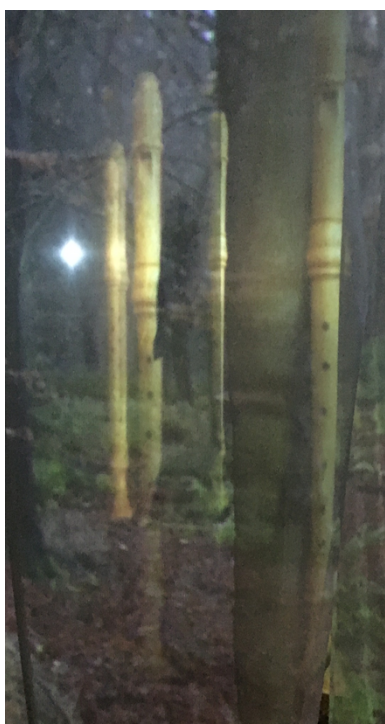
"The sounds that I recorded do not carry specific sound aesthetics or styles, 'they do not belong', they are for me perennial sounds, like certain tree foliage." Carmen Troncoso

Miniature Forest with Recorder Holograms

Created by Carlos Zamora (Images by Richard Kearns)



Reviews from visitors to the Norman Rea Gallery, 2021



"A dream-like experience."

"The merging of recorders and forests is astonishing, an illusion you don't want to stop."

"Interesting dialogue between nature and craft processes."

"The soundtrack just captured all my senses."

"Mesmerizing."

"It reminds me of my homeland."

"A space-time aroused by atmosphere."

Collaborators

Erick Boror España (Guatemala)

Musician, pre-Columbian flute maker, photographer



Bachelor of Art - Drawing and Expert in Art - Ceramics, Erick Boror was born on February 10, 1992, in the municipality of Santo Domingo Xenacoj Sacatepéquez, Guatemala. Belonging to the Maya Kaqchikel ethnic group, Boror practices and promotes cultural richness from different branches of art: drawing, painting, sculpture, ceramics, sawdust carpets, dance and visual art on china paper in majestic giant kites. For four years, he has been investigating the sound instruments of the Mayan, pre-Hispanic and pre-Columbian civilisations, to rebuild them to recover what has already disappeared and achieve its preservation for new generations. Likewise, he has given workshops on ceramics and the elaboration of sound instruments with children, youth and adults in educational centres, local organisations and in different departments of Guatemala.

Boror is the director of the cultural dance group called Esencia Maya Xenacoreña, which together with other young people and young women promotes Guatemala's cultural richness through dances and

ceremonial stamps of the customs and traditions of Guatemala in various national scenarios. He has promoted the making of giant paper kites from China where he reflects Mayan worldview themes, Guatemalan cultural values, and human rights issues. He participated in the exhibition festivals of Giant Barriletes in Santo Domingo Xenacoj from 2017 to 2019.

For all this activity, in 2010 he was distinguished by the President of the Republic of Guatemala, for obtaining first place at the national level, for the documentary "LA VIDA DEL ARTISTA". In 2018 he was awarded as "DISTINGUISHED CITIZEN" by the Ministry of Education and the local authorities of Santo Domingo Xenacoj for promoting art in its various manifestations and highly representing the municipality.

Sergio Cornejo Berríos (Chile)Composer



Sergio Cornejo studied music teaching and composition at the Faculty of Arts of the University of Chile with Andrés Alcalde and Cirilo Vila and with Jorge Sad at the University of Morón, Buenos Aires, Argentina. He holds a bachelor's degree from ARCIS University. Cornejo has taught Harmony, Analysis, Composition, and Music Theory at Universidad Mayor of Santiago, Pontificia Universidad Católica de Chile, University of the Americas and ARCOS Professional Institute. In addition, he has composed soundtracks for movies and documentaries and music for several plays, ballet, and concert music for soloists and ensembles. His works have been performed in Chile and abroad and recorded on several compact discs. Among Cornejo's works are *Arsis and Tesis sin Moraleja*, (1983) an electroacoustic piece commissioned for the anniversary celebration of the Sound Degree at the University of Chile; *Gran Avenida, Paradero 28*, an electroacoustic piece composed at the University of Morón, Buenos Aires and published on the CD "Chilean Music of the 20th Century, Volume V" (2001); *Pavana*, electroacoustic

piece for choreography premiered on December 2004, at the Sala del Parque, Santiago-Chile commissioned by Carmen Troncoso within the framework of her project "Incontri", which aimed to link ancient and contemporary music and dance, theatrical elements, and commission new works for ancient instruments; *The Toy-Eating Monster*, an electroacoustic composition for a children's story, premiered in August 2020; *Afiche*, an electroacoustic piece for waiting/holding, to illustrate the Conference of the international meeting of Ethnomusicology, organized by the Chilean Association of Ethnomusicology (November-December 2020). Lately, he has been developing a deeper conceptualisation of his sound-thoughts through practice using cutting-edge electroacoustic resources.

Felipe Cussen Abud (Chile)
Sound artist, poet

Felipe Cussen holds a Doctorate in Humanities from the Pompeu Fabra University, Barcelona, Spain. He is a researcher at the Institute for Advanced Studies of the University of Santiago de Chile. His research focuses on comparative literature, especially experimental literature, the relationships between poetry and music, and mysticism. He collaborates with the musician Richi Tunacola in the duo Cussen & Luna, belongs to the Writers Forum and Collective Task, and was one of the founders of the Orchestra of Poets. In addition, he studied recorder at the Pontificia Universidad Católica de Chile and has participated in groups such as Compañía de Céfiro and Terra Australis, with which he has recorded CDs and DVDs with music for recorders and works of the Hispano-American baroque. In recent years he has released the album “quick faith” (records without records, 2015) and has participated in several meetings of sound poetry, improvisation and experimental music.



Guillermo Eisner Sagüés (Uruguay)
Composer



Doctor of Music in Musical Composition at the National Autonomous University of Mexico. He studied music and composition in Chile (Universidad de Chile), Spain (Universidad Pompeu Fabra), Portugal (Universidade de Aveiro) and México (Universidad Nacional Autónoma de México UNAM). He has developed acoustic and electroacoustic concert music, participating in festivals in South America, North America, and Europe. In 2019 he published the cd *música de barrio* (music of the neighbourhood) (Cero Records, Mexico). In 2017 he premiered the chamber opera *Titus* at the Hellenic Theater, in Mexico City. In 2015 he published the book + cd *guitarrerías. Ten monothemes for guitar*, and he premiered the chamber opera *La isla de los peces*, at the GAM Cultural Center, Santiago. In 2012 he published the electroacoustic music cd *habitar el tiempo* (inhabit time). He has also developed intense creative work in performing and audiovisual arts composing music and sound design for

various theatre, dance and video dance works. He works as Assistant Professor at the Sound Department of the Faculty of Arts of the University of Chile.

Sarah Hallelujah (Brazil)

Visual artist

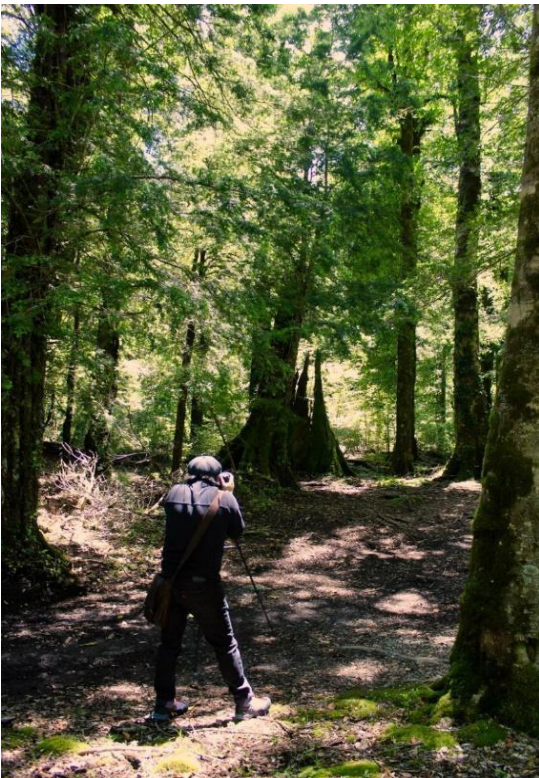


Visual artist, born in the city of São Paulo in 1979. Sarah is a ceramics teacher at the Federal University of Vale do São Francisco in Juazeiro - Bahia - Brazil. She is currently developing her doctoral research at the Federal University of Rio Grande do Sul in Porto Alegre, where she investigates *walking* as an artistic practice in the semi-arid region of northeast Brazil. She graduated in Fine Arts from the School of Fine Arts of the Federal University of Bahia in Salvador (Brazil) in 2004. She holds a Master's in Creative Processes in Visual Arts. She has participated in several individual, collective and art exhibitions, being awarded in 2008 at the Salão de Artes Visuais de Itabuna, with the Cultural Foundation of the State of Bahia award. She has held three individual exhibitions: the first in 2004 titled *Cicatrices e Incisões* (Scars and Incisions), in 2007 at the Solar Ferrão Gallery in Salvador / Ba titled *Entre Pedras e Corpos* (Between stones and bodies) and the last in 2010 *Matéria Efêmera* (Ephemeral Matter)

in the ACBEU / Ba gallery that was part of the investigation of his master's degree. In 2010 she participated in the II Luanda Triennial in Angola.

Jaime Inostroza Campos (Chile)

Architect



My starting gate is my childhood home in Temuco, in Southern Chile. The light of the patio was beautiful, and the cherry-tree light atmosphere was part of my playing. That crosses with a journey to Germany when I was eight years old. Seeing the light rays of Cologne Cathedral and touching the bricks of Heidelberg's castle inspired and informed my sense of proportion and scale. Later, I studied architecture in Valparaiso (Universidad de Valparaiso, Chile), a port city with hills facing the Pacific Ocean. There, I learnt how architecture belongs to the site and the morphology of the city. While studying, I went to Europe to learn and catch the light from the originals, to understand and experience the size, proportion, scale light, and space - something you cannot see in the books. Then I did a Master in Architecture in Taliesin, architecture school founded by the architect Frank Lloyd Wright in 1932. I learned how the buildings become part of the site, particularly how the architect Frank Lloyd Wright captures the light in the buildings with nature to understand what he called "organic architecture". An element that defines my architecture is my aspiration to explain a complex idea in a simple drawing and the attention to capturing atmospheres of light. Now I am teaching architecture in my born city Temuco and starting my doctorate at the University Polytechnical de Cataluña, ETSAB, looking at

the procession of Wright: how nature and architecture create a resonance with the landscape.

Lynette Quek (Singapore)
Video editing

Lynette Quek is an audiovisual maker from Singapore. Emerging from a music and audio technology background, Lynette nurtured an interest in the Sonic Arts, combining audio and visual elements in her current work. Incarnations of her work include audiovisual installations, composition through sound manipulation, and cross-disciplinary performance with the computer. Her recent work examines the synchronisation and interaction within audiovisuality, challenging the notion of the heard/unheard, seen/unseen. This varies across video, performance, sculpture, and expanding mediums. She is also interested in exploring the integration of technology and art, examining the relationships between digital and physical elements. She uses various tools to explore these possibilities made possible through or countered by technology.



María Carolina Larrea Jorquera (Chile)
Paper-making artist

I am a Visual Artist. My work is mainly developed in mixed media including different printing techniques, photography, papermaking, and textile made from paper thread. As an Associate Professor in the Printmaking and Photography Department at the School of Art, Pontificia Universidad Católica de Chile, I deliver sessions on Papermaking, Artist's books and Photography. In addition, I am the postgraduate and research coordinator at the School of Arts. Currently, my research focuses on the reconnection between the art and craft traditions of Eastern Asia and Latin America, inserted in contemporary art as well as on the reconnection between Art and Nature to make art practice more sustainable, for example by finding

new ways to use water in papermaking techniques and non-toxic printmaking). I'm the Vice-President of IAPMA and a Member of the International Board of Advisors for the Hand Papermaking magazine. I have participated in different exhibitions in Chile and abroad, as well as talks related to the practice of art, the artist's book and handmade paper. Among the exhibitions are 2007, "Cartografía de Identidad" (Cartography of Identity) Corporación Culturas de las Condes, Santiago, Chile; 2019, "International Paper Art Biennale" Shanghai, Character within Paper. Fengxian Museum, Shanghai, China; 2018, "Inspired by Paper", Touring Exhibition, Museo della Carta e della Filigrana, Fabriano, Italy.

Jean-Christophe Rosaz (France)
Composer

A guitarist by training, Jean-Christophe Rosaz studied at the Lyons Conservatory, notably with Gilbert Amy, Raffi Ourgandjian and Robert Pascal, before finishing with a course in film music composition at the École Normale in Paris. His works have been premiered in France, Belgium and Portugal. Also a singer, familiar with various languages and dialects, he has written many works for the voice: chamber opera (*Cléopâtre*, 1993), opera for children's voices (*Jean de la Lune*, 2009), a musical tale (*A l'ombre du baobab*, 2013), pieces for a cappella chorus (*Running to Paradise*, 2006) or with instrumental accompaniment (*Sonneto*, 2008), sacred music (*Passion Selon Saint Matthieu*, 2010). Open to music in all its diversity, particularly traditional forms of music, he has also composed pieces for chamber groupings and draws inspiration from nature (*Sous le tambour du soleil*, 1991; *Windway*, 2007; *Le Bestiaire fantastique*, 2009; *Into the sky*, 2012).



Juan Francisco Troncoso Chiang (Chile)
Industrial designer



An industrial designer from Universidad Diego Portales, mountain and road cyclist, motorcyclist, cook, foodie, fond of his people (spread over Chile and the world), of cats, forests, mountains, lakes, rivers and the enormous and diverse nature. Also, lover of adventures of any kind. He has lived his 40 years mainly in Chile (Santiago, Viña del Mar, San Felipe and Patagonia). His experiences outside of Chile — childhood in Belgium and trips — have broadened his vision of the world and helped him relate to his environment without prejudice. He decided to study design because he was interested in delving into and providing solutions to how the human being (individual or in a group) relates to his environment. In this career, he could encompass the different points of view that allowed him to understand the world in a particular way. Concerned about protecting the environment, he works with demolition woods, such as Chilean oak cut hundreds of years ago, once used to make houses or foreign woods brought as ballast on ships in the 19th century, such as Oregon pine. These woods are luxury but are avoided because they can spoil the tools. Therefore, they are for artisanal use, not industrial. He

has designed and manufactured objects such as mobiles, lamps and a bin in five versions of recycled paper, lenga wood chairs, oak furniture and polished stones. Currently, he lives in Viña del Mar, Recreo,. He is happy to have left the capital and started a new life by the sea and is dedicated to the design and construction of furniture and interior spaces. In parallel, he developed the CONTAINER project, a TinyHouse built inside a maritime container, thus recycling amounts of metal and reusing a huge waste object.

Carlos Zamora (Chile)
Creative practitioner, composer



Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher with a Bachelor of Music Education at the University of Concepción in 1990. In 1993 he started a Bachelor of Composition at the University of Chile, and was later awarded the Master of Arts in Composition. He studied composition with Miguel Aguilar, Gustavo Becerra, and Eduardo Cáceres. He also participated in the INJUVE Composition Camps in Spain with Cristóbal Halffter and Mauricio Sotelo. He has received several awards, among others the first price in the 1997 composition competition of the Chilean National Choirs Federation for his *Kunza Our Lord*, First Price in 1999 for his work *Sikuris* at the National Symphony Orchestra (Chile), Prize to The Best Guest Composer (2006) from the Modern Orchestra (Chile), Commission Award 2008 from the Chilean Copyrights Society SCD, in 2009 the Charles Ives Award from the

Chilean North American Binational Institute for his musical career, Modern School of Music Award - 70 Years in 2010 for his contribution to Latin American musical culture, the Sir Jack Lyons Commission Award 2016 and Terry Holmes Celebration Award 2017 from the University of York. He has composed over a hundred works for several genres such as chamber ensembles, symphony orchestras, symphony-choral and opera. Most of his musical creation has been premiered in most South, Central and North American countries, Europe, Asia, Australasia and Africa. Besides, several of them have been recorded on over twenty compact discs. He has been Treasurer of the Chilean Composers National Association between 1995 and 2001 and its Chair between 2007 and 2009. In 2020 he was awarded his PhD in Music at the University of York, UK. In 2020, in response to the pandemic, he founded the Association of Artists Sinfonía Austral, a space for interviews and artistic-teaching publications. In his free time, Carlos likes to build wooden furniture and design ornamental objects.

The Art Game

We have created a digital version of the installation that enables people to experience the same content through an art video game. This part of the project received an Ibermusicas Grant in 2021.

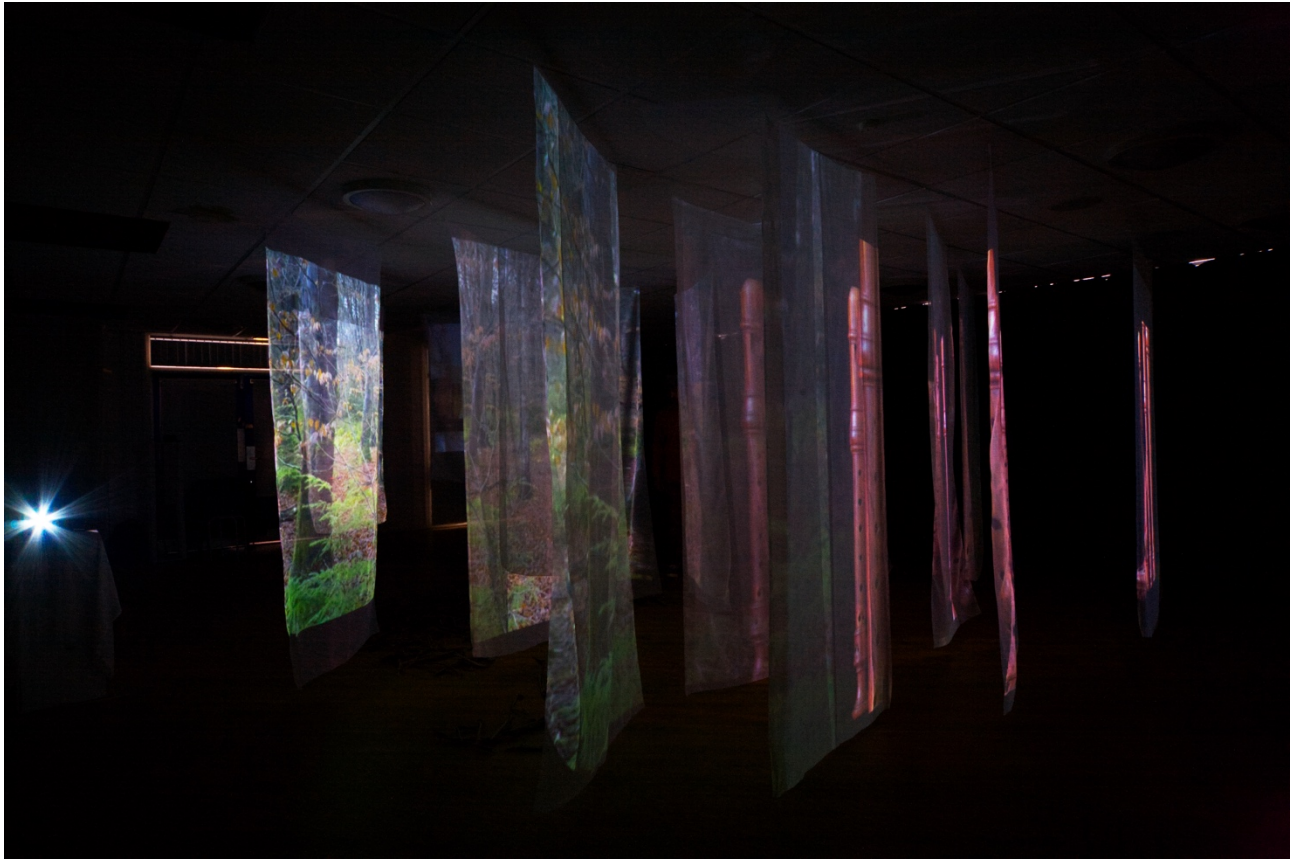


screenshot from the art game Between Air, Clay, and Woods of Certain Flutes..

Richard Kearns developed this virtual version of Between Air Clay and Woods of Certain Flutes to explore how the experiences in the physical installation could translate to a digital environment. The game allows you to explore a forested island, discover the flutes that grow there and experience Carmen Troncoso's distinctive audio. The music is further edited by the composers Sergio Cornejo, Felipe Cussen, Jean-Christophe Rosaz, Desmond Clarke, Guillermo Eisner and Lynette Quek.

To download The
Game, scan the QR
code.





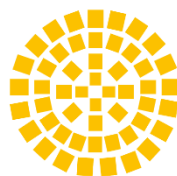
Installation shot Between Air Clay and woods of Certain flutes



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