



Specialising & Exhibiting Element 2

Unit Guide 23/24

BA Sound Arts Year 2

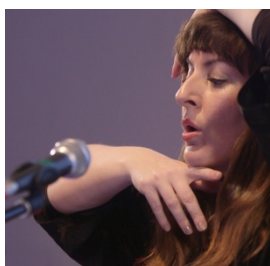
Unit Credit: 40

Specialising & Exhibiting

Teaching and Administration Staff

Unit Tutor:

Ingrid Plum



Ingrid Plum incorporates their ethnographic research with phonography and extended vocal technique. A student of Meredith Monk, their approach to teaching centres on demystifying methodologies through discussion and experimentation. Their work in activism informs their teaching to create a safe diverse space where they support students to develop individual and informed perspectives. Ingrid is also Year 2 Tutor on BA Sound Arts.

Contact:

Ingrid Plum is the Unit lead for Element 1. To get in touch please email: i.plum@lcc.arts.ac.uk

Availability: Mondays – Wednesdays

For Programme Administration please email: sound.arts@arts.ac.uk

Course Unit Diagram

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15
Level 5 – Year 2														
Block 1														
Specialising and Exhibiting (40 credits)								S	S&E (cont)					S

Unit Introduction:

This unit offers you the opportunity to specialise developing critical, creative and technical excellence in specific areas of practice and takes students further into the specific aesthetic frameworks, creative skills, and design strategies needed to produce original sound art/installations.

The aim is to provide you with ideas and methodologies for structuring your creative projects. It allows students to build upon the skills acquired in the previous year of study and to enhance and expand upon their core practice.

Element 2

The second element encourages an expansion in students' core creative practice into a professional group exhibition context, where themes of dissemination, audience and curation stimulate new skills, enterprise and action.

Learning Outcomes:

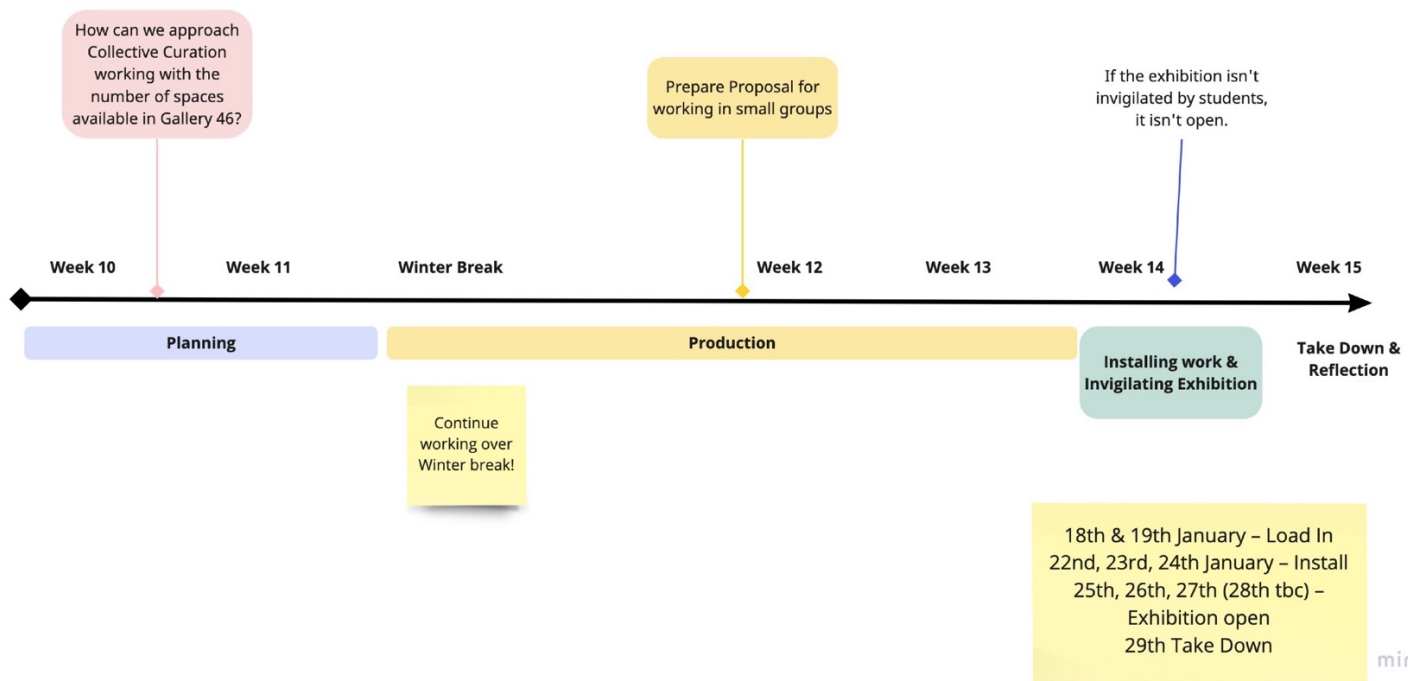
On completion of this unit you will be able to:

- Demonstrate an understanding of the aesthetic considerations and technical background of working with sound in time and space. (Knowledge)
- Demonstrate the technical and practical skills needed in a range of time-based applications. (Realisation)
- Analyse and evaluate the design strategy considerations that these areas require. (Enquiry)
- Conduct the research necessary for working in these areas and to communicate the results in a variety of mediums. (Communication)
- Self-assess the strengths and weaknesses of your work in these areas both from a personal and group point of view with an awareness of the issues involved in collaborative work. (Process)

Unit Timetable

Element 2: Weeks 10 – 15

Week	Date	Topic	Lecturer
10	28 th November	Week 10: Introduction to Element 2 - Sound Installation and the White Cube	Ingrid Plum
11	5 th December	Site Visit	Ingrid Plum
Winter Break			
12	9 th January	Week 12: Welcome back, Proposal Presentations and Considerations for Collectively Curating Sound Art	Ingrid Plum
13	16 th January	Week 13: Creative, Contextual and Technical project development working within constraints	Ingrid Plum
14	23 rd January	Week 14: Installation guidance, Finishing, Finessing and Documenting – on site	Ingrid Plum
15	30 th January	Week 15 Reflexive Voices and Discussion	Ingrid Plum



Week 10: Introduction to Element 2 - Sound Installation and the White Cube



Joshua Legalliene, Action Without Action, 2022

In this first session of 6 for Element 2, we will introduce the assignment brief, resources available and scope of Element 2 in Specialising and Exhibiting. In a presentation, we will explore the concept of the white cube and different approaches to sound installation within a gallery context. After this, there will be a discussion on utilising the skills from Element 1 to form a new piece of work for Element 2, based on your 200 words on this submitted for Element 1 and the themes covered in the presentation.

Following this discussion, there will be a workshop on developing ideas and finding inspiration to inform your own work and situate it within a gallery space.

Independent Study:

- Find 2 Artists working in sound installation that inform or inspire your work. Make reflective notes on their work in a google doc or similar, where you can continue to build notes each week in preparation for the reflective statement for final submission.
- Make further notes on this google doc, on how you, as a sound artist, will approach creating work that sits within a gallery environment and connects with the themes and skills that have interested you in Element 1 or in other areas of your work.

Week 11: Site Visit



Following an introduction and a tour of the space, there will be a workshop in expanding your sound arts practice to the 3D space, considerations for site-specific sound installation and practical methodologies for creating and planning a sound installation.

Independent Study:

- Following on from the themes of the workshop in this session and taking into account the constraints of the space and resources available, draft diagrams, sketches, schematics and descriptive text showing how your work could exist within the spaces shown today.
- Form these sketches, diagrams and text into a proposal (no more than 200 words) that you can present in small groups to each other in the first session after winter break.
- Over Winter Break, make recordings and begin production work on your project.

Winter Break – continue working to develop your recordings and materials

Week 12: Welcome back, Proposal Presentations and Considerations for Collectively Curating Sound Art



Linda O'Keeffe Installation Hybrid Soundscape IV

In this workshop we will have a presentation on Sound Art Curation from Visiting Practitioner Sean Mclusky, curator at Gallery 46. In order to help you formalise your installation ideas, some key considerations for gallery-based sound work will be highlighted.

Following this there will be a series of discussions to develop your ideas and a title for the exhibition:

Presenting to small groups (4-5) you will each present your proposal to the group. You will share the work you have done so far through group discussion and form collective approaches for curating. Think of this as an opportunity to reconnect with your class mates and to motivate your ongoing practice. Sean and Ingrid will rotate around the groups to participate in the discussion.

Following these smaller group discussions we will notate the concepts we will be using for collective curation and collaborative working using the Miro board.

In this unit we aim to enable collective discussion, consensus, divergence and the on-going formulation of a collective group identity - for the Gallery 46 show in particular, but also with a longer term perspective pointing towards subsequent opportunities for collective action (Collaborative Project) and the third year interim show, performance evening and the final graduation show.

Independent Study:

- Connect with the other students working in a similar way to you and discuss the strategies you can use for curating your works as a group, being aware of the technical resources available and time constraint. For example, 3 students working in 4 channel work may collaborate together to form a playback showreel of all their

works using the same equipment. Or, 3 students working with soundscapes to be played back on headphones could share one listening post with a playlist.

- Continue to develop your project outside of class workshops with awareness of the work being installed in the gallery in week 14.

Week 13. Creative, Contextual and Technical project development working within constraints



Ain Bailey - Atlantic Railton 2021

Following a short presentation reviewing the assignment brief and the timeline for exploring gallery installation, there will be a discussion defining the grouping of works as part of our collective curation and collaborative processes. Using this as a foundation, we will work in groups on the curation of works as smaller collectives, finding ways to support each other's work to show the works to the best possible advantage within the time constraints and with the resources available.

Though you will be working individually, you will also be participating in a collective creative practice - your attendance and full participation is welcome.

Individual support will be available throughout from your tutor, technical staff and your peers.

Independent Study:

- Plan, carry out, document and reflect up a minimum of two sessions of creative practice over the next week.
- Continue to make notes on your google doc. exploring questions not only on the techniques and technical resources, but also on the concept design changing to fit with a variety of parameters and necessities as it evolves from an idea into a reality.
- Undertake relevant research around the technical resources and skills required to create the installation - consider each and every detail. Consider also, and most importantly, the experience of the gallery visitor.

Week 14: Installation guidance, Finishing, Finessing and Documenting – on site



Jacob Kirkegaard - Labyrinthitis - 16-channel sound installation at the Medical Museion in Denmark, 2007. Photos: Bjørn Staal

In this workshop session on site we will be troubleshooting installing the sound installations and working collectively to support each other to install the show as a group. There will be 10 minutes tutorials to discuss your individual work following a short discussion as a group.

Independent Study:

- If you are taking part in the gallery exhibition, document your installation and the final exhibition of the project within the gallery space, before it opens to the public.
- If you are unable to be part of the gallery show, attend the session to gain insights into the exhibition process and to discuss your hand in, other possible spaces to test your installation idea and opportunities for practical experimentation.

Week 15 Reflexive Voices and Discussion

In this session we will explore the use of reflexive language and give each other feedback, through constructive and supportive discussion, on the exhibition. We will refer to the texts from earlier in this unit, and expand on terms and theoretical legacies to support the hand in. Following this there will be a workshop on documenting and providing gallery-based work with an afterlife, both for academic practice and professional practice.

You will be handing in:

A single .zip file containing:

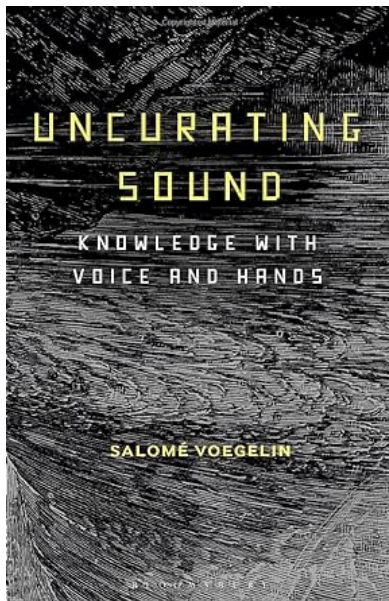
1) Sound Installation

(If audio: .wav 16-bit 44.1Khz, stereo)

2) Proposal Schematic and Technical Specification (PDF): (3 A4 pages max)

3) Individual Reflective writing (PDF): (1,500 words)

Components 2 and 3 should be combined into a single PDF.



Uncurating Sound by Salomé Voegelin

Independent Study:

- Using the terms, themes and theoretical frameworks discussed finish writing your reflexive statement.
- Add the final touches to the mix for stereo hand in, if multi-channel please submit a stereo mix.
- Redraft and finish your schematics, sketches and diagrams.