



Disinformation - "Antithesis"

Virtual exhibition for Schemata Art
Hosted by New Art City
Portal opens mid-day, 26 March 2022

<https://newart.city/show/schemata-disinformation-antithesis>

Curated and designed by Alice Hoffmann-Fuller, the latest exhibition in Schemata, Corsica Studios' new experimental arts platform, takes place in a 3D digital rendering of Corsica Studios, hosted by on-line gallery platform New Art City. The "Antithesis" exhibition features brand new and archival work by the highly innovative and influential audio-kinetic art project Disinformation.

The Disinformation project's exhibition for Schemata is in part inspired by the close proximity of Corsica Studios to the Brutalist architect Rodney Gordon's iconic memorial to the electrical scientist Michael Faraday, installed, close to Corsica Studios, at the Elephant & Castle in 1961. The Disinformation sound artwork "National Grid" was first released on LP and performed live in 1996, and first exhibited as an art gallery sound installation in 1997. "National Grid" uses electromagnetic noise from live mains electricity to create a monolithic and immersive sound installation, which is conceived as a musical tribute to "the (creative) genius of electrification" [1]. The Michael Faraday memorial itself contains an electrical substation, which feeds high-voltage power to the London Underground; and it is consistent with the assertion that "art is not necessarily science, but science is always art" [2] that the original design for the Michael Faraday memorial envisaged this important work of public art as being a glass container (not, as it stands at present, a highly reflective steel box). On this basis, and in terms that are equally antithetical to the conventional wisdom of mainstream contemporary art, it can be argued that the true purpose of the architect's *original* design was to enable members of the public to view what can be seen as the "real" work of art - meaning (of course) to view the electrical infrastructure.

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“Antithesis” also features a newly commissioned version of “National Grid”. The 50Hz tone, the slightly sharp “G” note produced by live alternating current, is subject to microtonal re-tuning techniques, which transform the characteristic hum of mains electricity into a rhythmically pulsing low frequency sound-mass. In this realisation, Disinformation harmonises the sounds of the “National Grid” sound artwork with a “choir” of virtual strings - violin, viola and cello, and with spring reverb and electronic tanpura. “Antithesis” visitors can step outside the virtual replica of Corsica Studios to view a 3D model of the Faraday Memorial, created for this exhibition by Schemata curator Alice Hoffmann-Fuller.

The non-virtual Corsica Studios is also located adjacent to the London Underground station at the Elephant & Castle, in railway arches beneath the tracks of the London Overground; and, as recalled by the exhibition’s curator, a requirement of operating the venue’s real-world sound systems was to install electrical filters, to remove electromagnetic noise which demodulates into the venue’s audio circuits from railway lines above. With this in mind, the exhibition features original VLF-band (very low frequency) radio field-recordings of electrical noise produced by the London Overground and London Underground, revealing the complex and strangely alien music of the city’s transportation infrastructure.

The “Antithesis” exhibition features multiple electro-kinetic sound and video works, plus texts and images. “Antithesis” also includes video footage of Disinformation and Strange Attractor (Mark Pilkington) performing “National Grid” live at Corsica Studios in November 2004. Finally, it is consistent with the poet and curator Geoffrey Grigson’s assertion that “London was the capital of the electricity of the mind” [3] that these works also include neurological field-recordings - EEG recordings of electrical activity inside the mind of Disinformation producer Joe Banks (recorded by researcher Prof. Mick Grierson, Goldsmiths College, 2008).

“Virtually all physical phenomena we experience, such as light, chemical reactions, the properties of materials, and the transmission of signals along nerve fibres, are electrical in nature. In fact, the only non-electrical force we experience every day is the force of gravity” - Harris Benson “University Physics” 1991

- [1] Hull Time Based Arts TOOT Festival Programme, Mute Magazine, Oct 1999
- [2] Joe Banks “The Rumble” (catalogue) Royal Society of Sculptors, 2001
- [3] Geoffrey Grigson, BBC Home Service, The Listener, 16 May 1957

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Note on interactivity: After entering the on-line portal, click anywhere to explore the three-dimensional exhibition space; alternately, enter the “catalog” view (click button bottom right) to access a two-dimensional library of the exhibited works. Audio files in the “catalog” view can be experienced singly and/or in any user-defined sequence or (simultaneous) combination, eg - ...

Recommended “solo” audio works, eg - “Radiate + National Grid”; “Kwaidan, Part 1”; “National Grid” (with electronic tanpura, spring reverb + virtual string quartet); etc. Recommended combinations, eg - “Kwaidan 3” + “Artificial Lightning” + “London Underground” (multiple track options); “Ghost Shells” (multiple track options) + “9V DC Supply with Home-Made Copper Solenoid” + “Electricity of the Mind”; etc.

Video files and still images can also be viewed in “catalog” mode. Hit the “Esc” key (at any time) to exit the 3D space and return to the introductory menu.

Flashing images. Headphones recommended.

<https://www.instagram.com/schemata.art/>
<https://www.facebook.com/schemata.art/>