

TRANSIT

virtual interactive art / sound / dance exhibition

4 x 60 pictures / 4 x 60 sounds / 4 x 60 dancers and artists international

II. Newsletter / July 2021

Dear artists

Here is the second *transit* newsletter July 2021, which will keep you up to date and curious about the transit project until the opening of the - siida performing network - website, where we will present the whole project:

“transit” virtual interactive art / sound / dance exhibition

Opening of the website is expected to be in November 2021.

In this newsletter you`ll find some more infos about the process of the project focussing the composition part of Michael Gould.

Sonifying Oliver Raszewski's TRANSIT

Viruses, Space and Time

In an Age of a Raging Pandemic

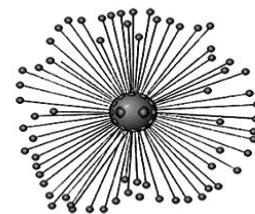
Michael Gould , composer , Ann Arbor , Michigan

Background

I was approached by Nadja Raszewski at the beginning of the pandemic in March of 2020 to create music for re-mounting an art installation by her brother Oliver Raszewski entitled *Transit*. The particular catalog for this show contains 240 panels and was originally mounted in 1993. Having worked as the music director in Berlin, Germany with Nadja for the past 15 years with her dance company and school *Tanz Tangente* and knowing much of Oliver's work it was an easy decision to say YES. While I have seen a lot of Oliver's work over the years--I had not seen *Transit*. While we were all scrambling in March of 2020 to make sense of the pandemic, stay safe, sane and try to continue doing creative work--digging into *Transit* was a welcome distraction.

Micronauts / Viruses

I decided to tackle the micronauts first given I was nervously trying to navigate my way through avoiding one in particular--COVID19. Washing my hands, sanitizing, mask wearing, social distancing...it became part of the ritual of daily life and this seeped its way into my thinking on how to play and even how to set up percussion in regards to *Transit*. I thought about how viruses transmit, replicate, regenerate and how this



could be represented in sound/rhythm through improvising around repetitive, regenerative, additive-type rhythmic motifs. I decided in the spirit of the piece--I would also consider four categories. In this case, the four categories associated with percussion: skins, wood, metal, pitched/unpitched. I set-up one category at a time and improvised on themes that I came up with earlier. I decided early on that the viruses for the piece would provide the propulsion for the work and the transit rooms would provide ambient sounds, synthesis, harmony and field samples from somewhat recognizable locales such as highways, sporting events, restaurants, conversations, machinery, footsteps, nature, etc. I set up percussion instruments in some traditional multiple percussion-like configurations such as Maki Ishii's *Thirteen Drums* (1985). In other cases, I had the mindset of an architect--thinking of vertical and horizontal planes and giving myself challenges for navigating the space between these planes and instruments. None of the sixty tracks I recorded were edited in any way. I left them alone except to tweak frequencies, utilize interesting effects or add reverb when needed. I also did not directly relate any one picture of Oliver's to a specific improvisation--for my thinking, this was too rudimentary for the enormity of the piece.

New 4 out of the 60

In order to show you some excerpts from the complete works, we choose the next 4 out of the 60 videos and you can watch them at the following link:

[MICRONAUT](#)

Password: transit

„Transit „ is found by: „Beauftragte der Bundesregierung für Kultur und Medien im Programm NEUSTART KULTUR, Hilfsprogramm DIS-TANZEN des Dachverband Tanz Deutschland.“ Residential college/center of world performing arts/university of Michigan, SuB Kultur e.V. / TanzTangente Berlin / bugin©