Swan Song

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Midjourney IMG

Swan Song
A visual opera of the thaw

https://www.fitoconesa.org/swanmenu

The uncertainty generated by not being able to estimate the consequences of the melting of the poles gives rise to speculation and science fiction narratives.
Everything is built on assumptions.
The melting ice will lead to a rise in sea level, but also to the rebirth of bacteria and viruses encapsulated in the fossil ice.
We plan to create a video that places us from the hypothesis (and 3D) at the peak of the thaw.
An opera of mythological beings and animals that appear as a consequence of the anthropocene.
A digital/polyphonic approach of melodies from the past that come to the present to write a new future.

In Depth.

Swan Song is a metaphorical phrase for a final gesture, effort or performance given just before death or retirement. The phrase refers to the ancient belief that swans sing a beautiful song just before their death, after having been silent (or alternatively, not so musical) for most of their lives.

The intention is not to create a song of the end but of the beginning, of acceptance. The voices of the future are animals.

How will this opera work?

The visual and sound composition of Swan Song works from different files created previously (see ArtScience's Expectations section).

On a visual level, the idea is to build and feed our own artificial intelligence from the files obtained in the residency with the collaborating agents and through interviews and the creation of 3D models from these conversations.

The soundtrack will be made using score composition software (Noteflight) and instrumental simulator (Ableton), we will also use digital Artificial Intelligence tools for sound and other human voice simulators such as Holly + (in fact the idea is to talk to Holly herself with whom we have already met and use her tool to push her computerised voice to the limit).

The idea is to transform and translate all the data into visual language (after creating our A.I.) and various elements and software.

It will have thematically and compositionally differentiated parts,
but the composition and structure of these parts, as well as the appearance of graphic elements will respond to previously established parameters, such as: temperature, time, audience.
In other words, the opera is conceived as an infinity, as a continuous creation. Not so much something in real time, but a reaction to different factors. The hardware will respond to these factors by reproducing different musical and visual structures (different beings and sounds).

In short, an infinite opera that will be shown at ArtsEectronica as a changing theatre, in which the spectator will witness and be part of the composition and behaviour of this musical visual theatre composition.

Art, another technology.

In a relatively recent interview (2016) Timothy Morton made an apt and very accessible comparison about the role of contemporary art within global warming, ecology and how this ended up being just another technology, a language to be taken into account.

"...Scientific research, in terms of its ability to analyse data from its codes, works like contemporary art. Artists are getting involved, in a very interesting way, in understanding the data and realising that what they are doing, in fact, is something like a kind of science, curiously enough..."

Contemporary art has a specific weight, which allows it to adopt a determining role when it comes to rethinking from other schemes. The M.I.T. (Massachusetts Institute of Technology) has for years been emphasising the inclusion of creative and artistic profiles as a rising value.
My insistence on this question comes from a hesitant obsession with not wanting to embrace the art-science binomial as an admissible reality. Art is a technology in itself, and that is where I place my proposal, where I believe its appeal lies beyond metaphor.

An ecosystem to be intuited/ An aesthetic to be resolved.

The approach and aesthetic construction of a "thawing" ecosystem leads directly to the taxonomies of Haeckel, a German biologist and pioneer of evolutionism whose works served as a reference and justification for racism, nationalism and social Darwinism. Rethinking the human-animal relationship inevitably involves revisiting the dividing line drawn by positivist science between the two. At the same time, pointing to the line drawn by evolutionism means adopting a more precise version of anthropocentrism, it prevents us from avoiding the question of the type of human being we are referring to when we speak of "anthropos" and the value system it has projected. As Oscar Guayabero says in Beyond the Anthropocene:

"It seems natural that the term Anthropocene has triumphed because the perception is that what white men in the West do is what the whole of humanity does but this is not the case".

Until the Middle Ages, zoology was just a collection of folklore traditions, superstitions, misconceptions and mere descriptions of animals. However, already during the 12th century it began to emerge as a science. Far from the Haeckel universe and the polemic of his theories, there are many naturalists to be taken into account who stood out for their animal and bacteriological studies.

Residency at IRB.

When we heard about the call for applications, it was clear to us that the place to spend our artistic residency was the Barcelona Biomedical Research Centre (IRB). It is impossible to understand and even speculate about the ecosystemic future of our planet without paying attention to new viral, bacterial and microscopic locations.

The first step, interviews with different experts to understand and analyse the microbial beings that exist, the new appearances and above all the ways in which they relate to each other, to hypothesise the aesthetics and the forms that the microelements preserved in the permafrost could take.
Then, from these conversations and analysis of situations, we would create an archive of images and 3D models from which to begin to feed our own A.I. and to be able to construct and give a visual and sound narrative to these new ecosystemic situations.

We would like to be able to carry out this residency in June.

Calendar

May (PRE)
Preparation of the material and programming of the software to create the archive.
We will create a "logbook" to explain processes and gather ideas to share and discuss with the experts of the Institute of Biomedicine.

June-July (PRE)
Residency at the IRB (beginning of June)
Creation of the visual and sound archive
Interviews and study/analysis period.

August-September (POST)
Assembly and preparation of the architecture of the installation in Linz.
We both extend our practice in the field of teaching, we would like to be able to visit the installation we propose with schools and universities on the days of the installation and subsequent exhibition. We would like to be able to explain the process, the functioning and share the experience in a pedagogical environment.

Estimated project budget

Our budget is divided into two parts.

Fungible Material

Creation of the 3D models. The A.I. _____ 3000e
(servers, GPU, software, renders)
Technical and musical consultancy _____ 1000e

Voice/sound recording _____ 700e

Architectural construction

Creation of plans and supervision_____ 1000e
(supervised by Olga Subirós)
https://olgasubiros.com/

Material and construction of architectural piece_____ 8000e

TOTAL: 13700e

We understand that the fees include all tasks related to the visual and sound formalisation of the project.