FESTIVAL

Join Webster Courses: ART 4020 & DESN 1220: you will be part of a group exhibition in Amsterdam & Leiden. Catalogue included. Mondays 12:00-18:00

no art background needed

DEC/ JAN
2014/5

FREE!

LEIDEN 20 Year ART ROUTE

3-D 1220: From 2-D to 3-D, analogue, digital, animation, 3D printing and show.
with special guests

ART 4020: Research, participate, discover, make work (video, drawings, stories, photo’s, etc.). Theme: “HOME”

The Big Draw is a drawing festival known worldwide, whose rather simple but brilliant aim is to get everybody drawing!

After the London, New York, Barcelona and Berlin editions...

The Big Draw festival is now coming to Leiden!

You can expect workshops, lectures, exhibitions and live drawing activities through the entire city. During the two-week festival people will get down to work with pencil, paper and ink in one hand and technology and new materials in the other. The Big Draw is the perfect initiative to boost your creativity, to experiment and share your experiences and discoveries with the world. Whatever day you choose to come, there is always something to do and see. Whether you are an experienced artist or absolute beginner we call on everybody to gather and turn Leiden into one big studio full of magic!

For an English summary of the complete program check www.thebigdrawleiden.nl

DE RUIMTE AMSTERDAM
MUSEUM DE LAKENHAL

KUNST
ROUTE
LEIDEN
20 JAAR
Being Home and the Perils of Disruption: A Sound Art Inquiry

C.M. Roos

During the Big Draw Leiden, an exhibit was organized at the Art Gallery of Webster University Leiden Campus with the purpose of reflecting on what ‘home’ could possibly mean. Machteld Aardse, visual artist and adjunct professor at the same institution, devised the event as the perfect occasion to bring together her students of Visual Arts and 3D Design into the creative loop. In her capacity of curator, and in a kind display of artistic camaraderie, she suggested the possibility of making room in the showcase for the Audio Production class too, which I have the fortune to teach at ‘the only American university in The Netherlands’.

That is how Home (2014) came into being. This sound art project was created especially for the occasion, as an aesthetic inquiry into the tensions and contradictions of being home in physical and mental terms. Students Markus Fliege, Cary Jacobs, and Taya Poplin-Redhouse produced the prime material for this piece during the field recording practices at the central train station of Leiden. Equipped with shotgun microphones and digital recorders, they managed to capture a rich selection of audio samples that rendered the characteristic vibe of Leiden Centraal. What we obtained was a compilation of moments fixed to a singular place - one certainly familiar for the inhabitants of Leiden, yet conceptually distant from the idea of home as something steadfast. Instead, transition and mobility stood out in the first harvest of aural crops.

Then it was time for me to do some sample mining. At this stage the project called for contrasts, for content hitting directly upon commonsense notions of home. Thus I proceeded to record the sounds of my own apartment in Leiden during a normal afternoon. Easily recognizable home-like activities were registered digitally, such as cooking, eating, and taking a shower. In face of those two data sets, regarding the train station and the flat, the idea of exploring the contradictions of being home bloomed effortlessly. The two sessions were edited and mixed into a stereo recording of almost 18 minutes.

The conflation of the two locales in one sonic composition had a sole purpose: to allude to the phenomenon of disruption that on occasions disturbs our full presence at home. The character performing the homely actions in the recording finds him/herself, at the same time, at home and somewhere else. Hence little difference remains between being inside or outside; coming here becomes one with staying there - with the trains, the people, and the shops at the station. Being present can be, therefore, a mode of absence on the level of phenomenological intentionality. Are we where we are? More often than we think, physical space conflicts with the intentional place towards which our thinking and emotions are addressed. Then peculiar modes of transition and mobility come to pass, this time not as in the physical carriage of the body, but as a quotidian rapt of the mind. If coming home is, to an extent, coming into ourselves, the perils of disrupting home are radical absence and self-unawareness. These are concerns that well deserve attention.

Listen to Home (2014):
https://soundcloud.com/carlos-miguel-roos/home