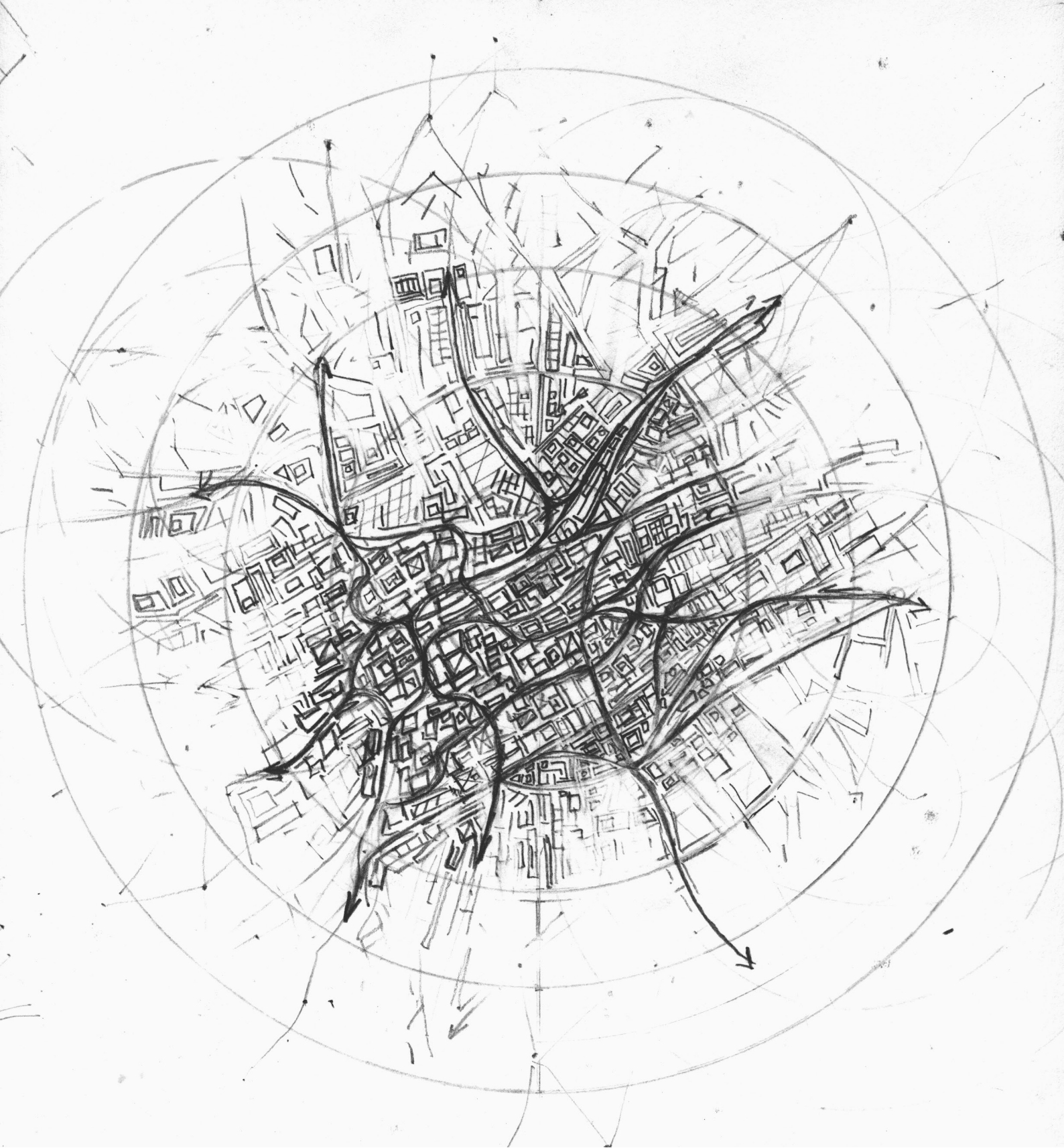


Selected Works 1991-1999

Justin Bennett.

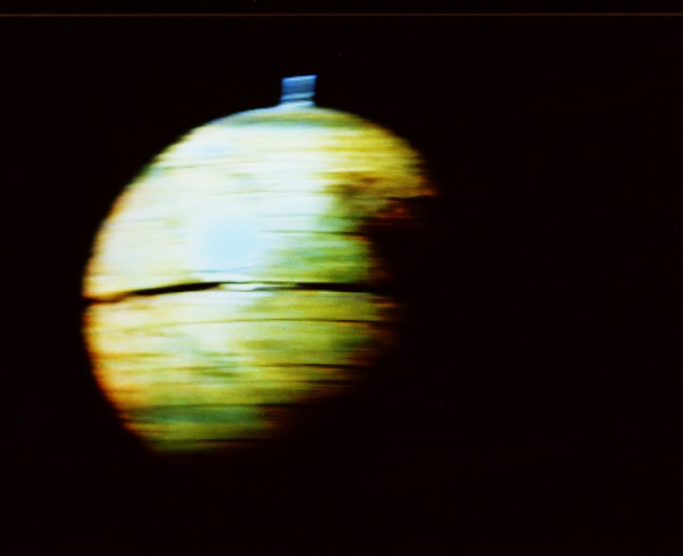
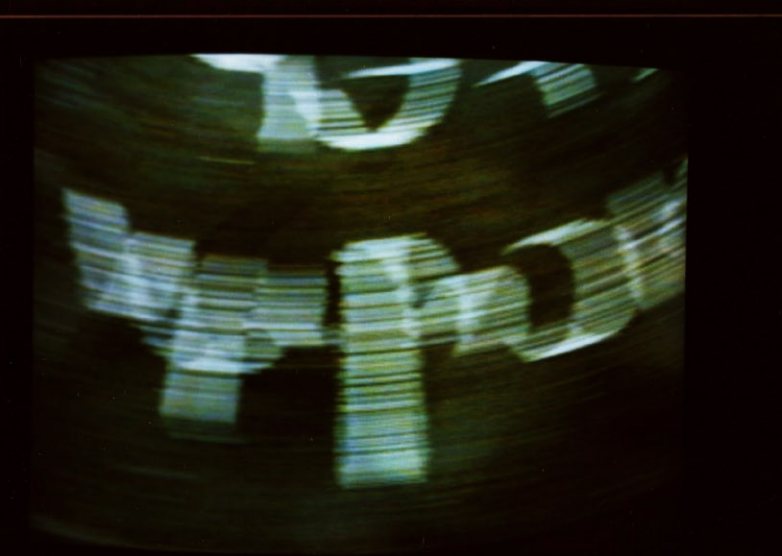
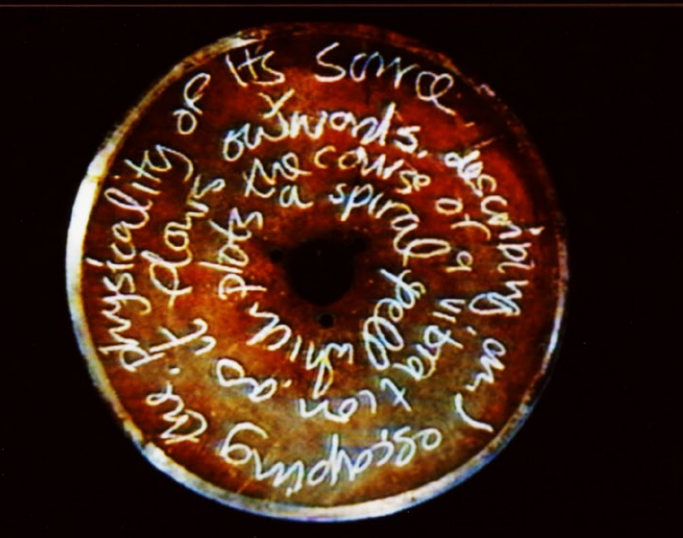
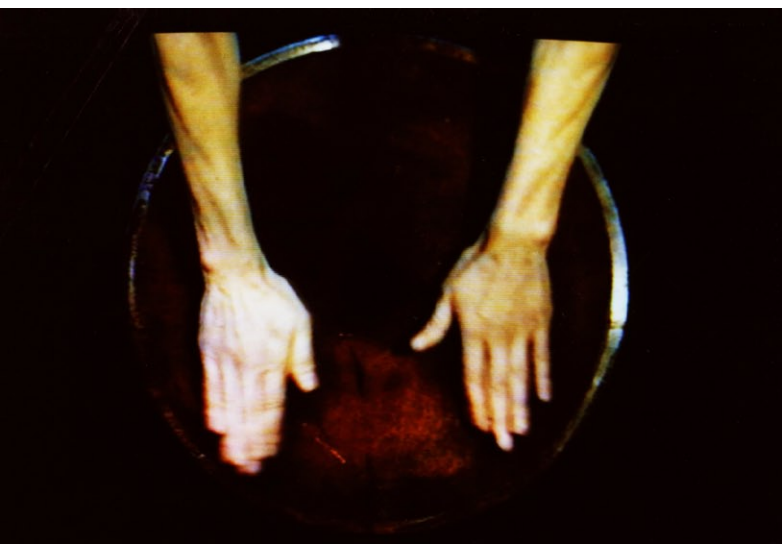




Cartographic drawings.

These drawings of fictive cities have been an element of Bennett's work since the mid 1980's.





Resonant System. 1991. Video. Hi-band Umatic. 9 mins 50 secs, colour, stereo sound.

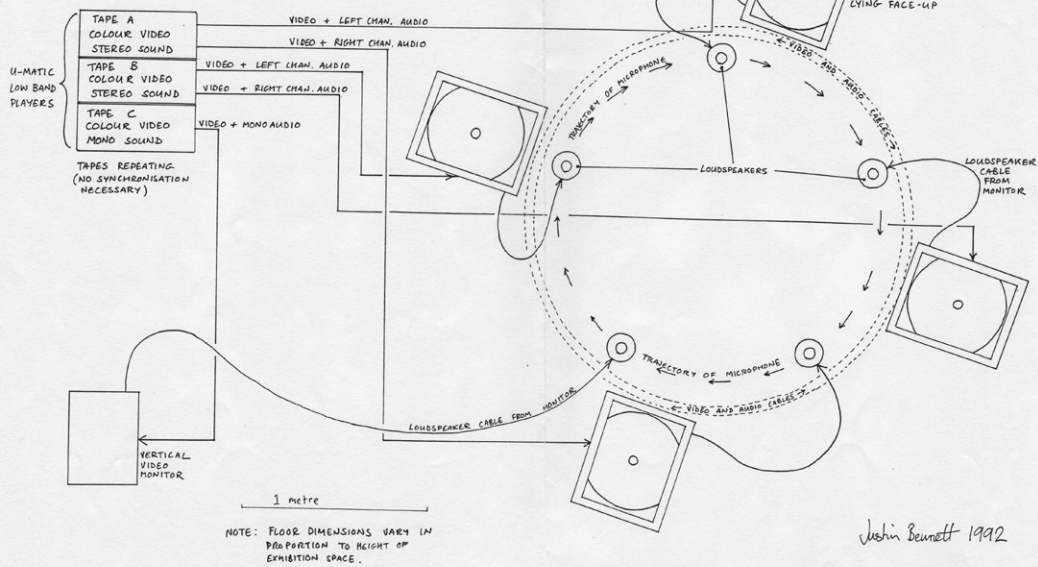
"If sound can resonate, are there not also electromagnetic vibrations with video images? Justin Bennett makes this plausible using a striking interaction between image and sound. The fact that Bennett is generally occupied with sonology, the study of electronic music, is of course more than coincidental. The sparkling simplicity makes *Resonant System* a clear production which appeals to the imagination and in which particularly the emotional resonance between objects, the video camera, tape, monitor and the viewer is given shape." Erik Quint in World Wide Video Festival catalogue 1992.



ACCELERATOR / ACCUMULATOR 2 AS INSTALLED FEBRUARY 1992, JAN VAN EYCK AKADEMIE, MAASTRICHT.

VIDEO + SOUND SYSTEM A.
FLOOR PLAN VIEW

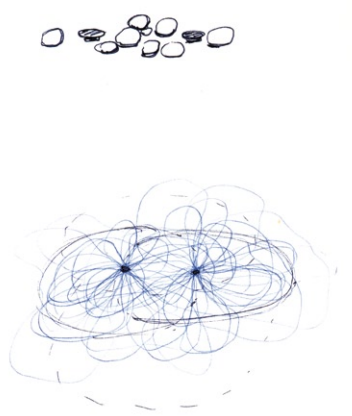
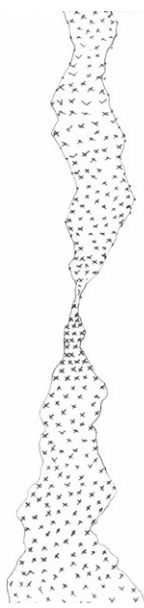
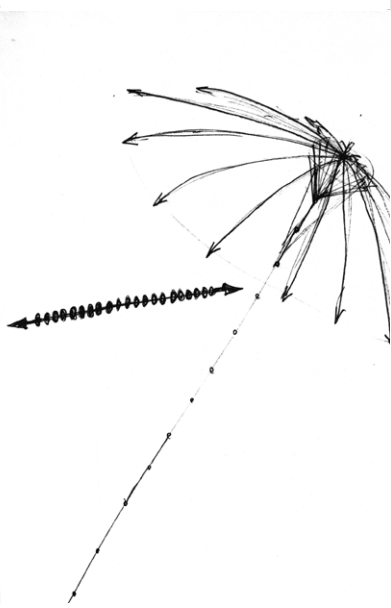
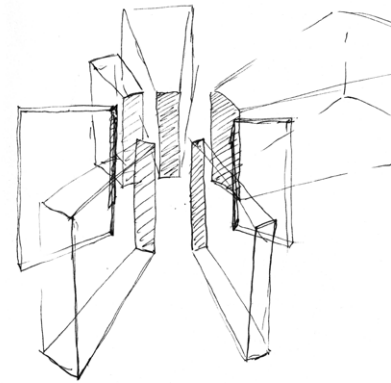
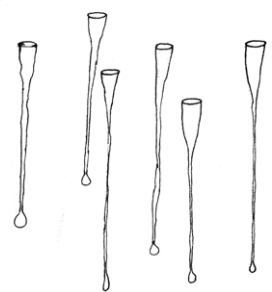
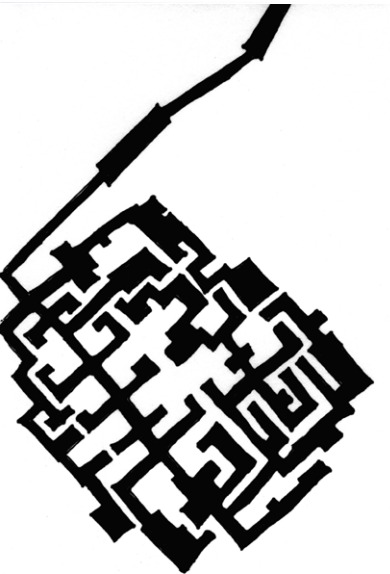
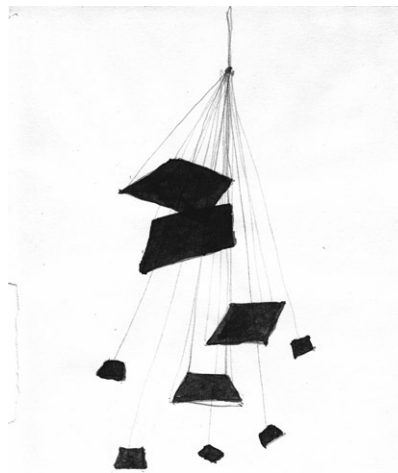
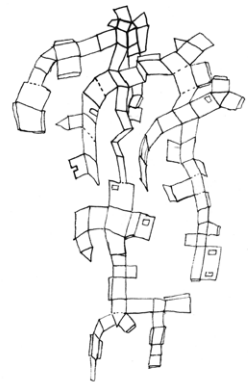
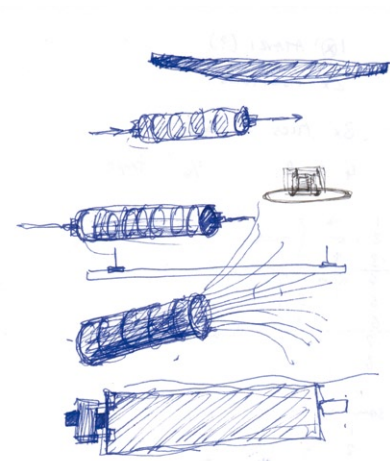
NOTE:
FOR CLARITY, AUDIO-VIDEO CABLES HAVE BEEN
SHOWN DIAGRAMMATICALLY, AND POWER CABLES HAVE
BEEN OMITTED. IN THE INSTALLATION, ALL THE CABLES
ARE WOUND IN A CIRCLE (SEE DOTTED LINES)

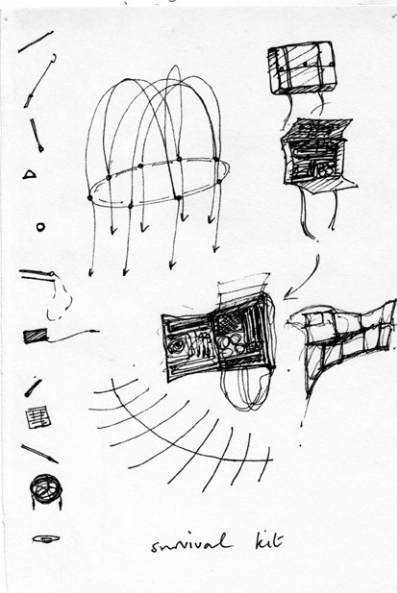
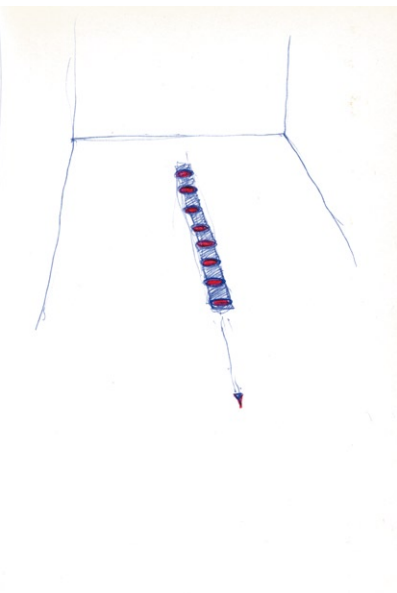
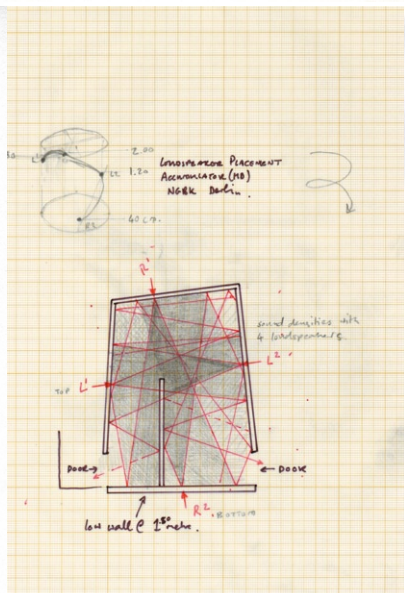
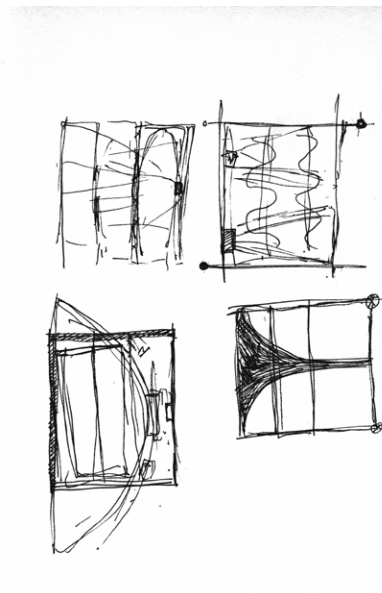
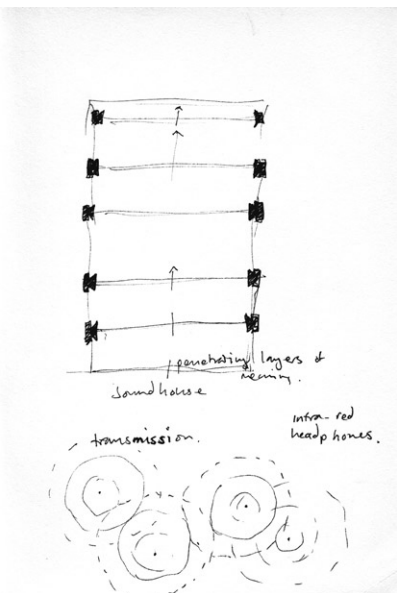
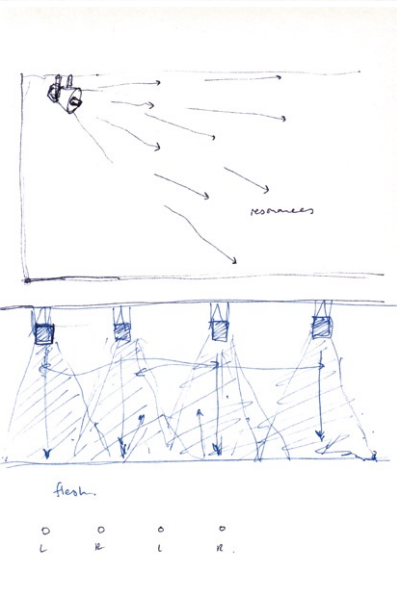
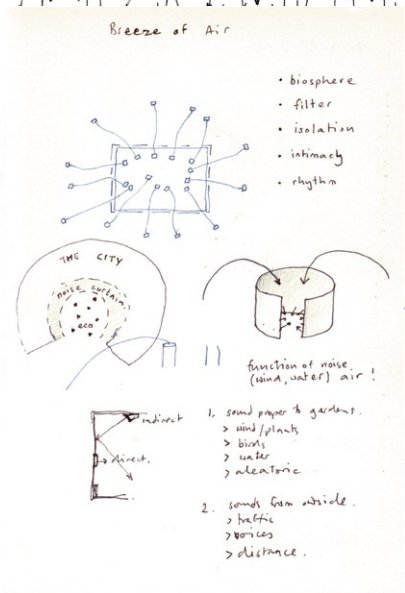
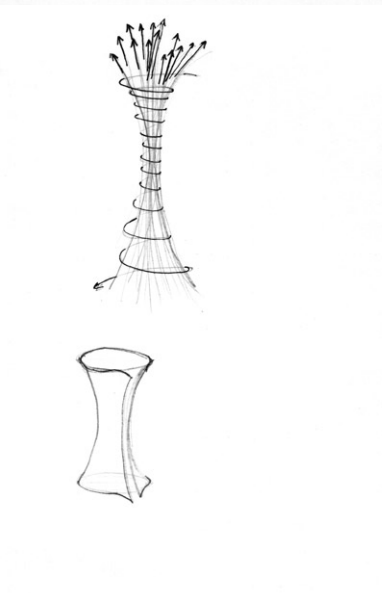
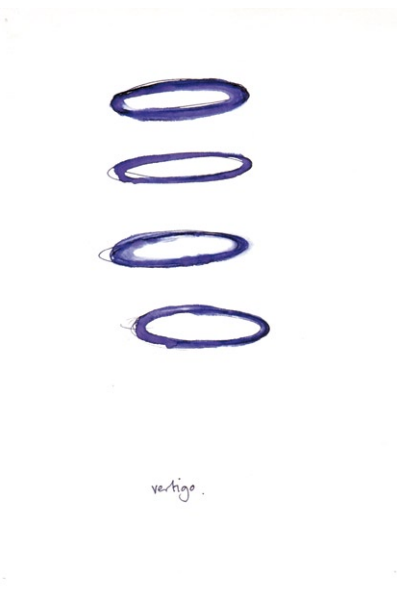
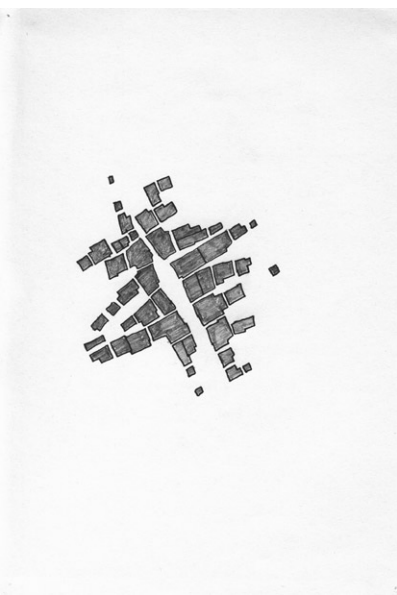
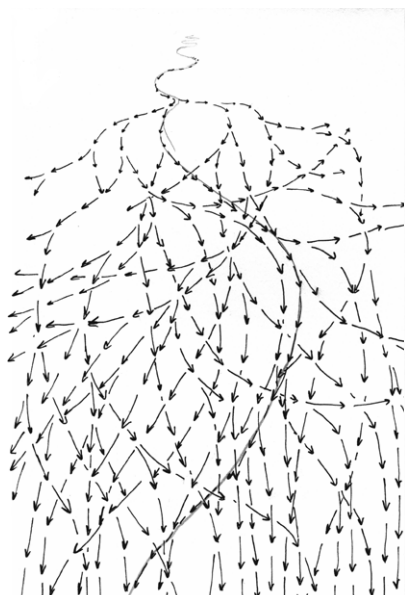
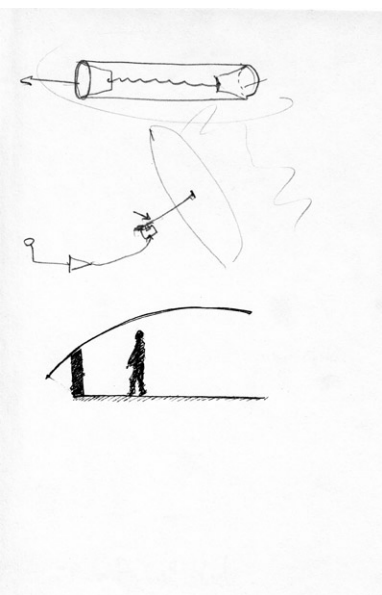




Accelerator / Accumulator 2 1992. 3 channel video. 5 channel sound, swinging microphone.

Two asynchronous, seemingly repetitive videotapes show hands striking a metal disc to produce sound. Each is shown on two video monitors, mirroring the images and movements. The sound emerges from loudspeakers arranged in a circle on the floor. A microphone suspended from the ceiling swings like a pendulum over the speakers, picking up the sound and re-injecting it back into the room. The rhythms of the video and the pendulum overlap, creating a shifting, hypnotic field of sound. Outside the room stands a fifth video monitor showing a book of ideas, diagrams, blueprints. The turning pages form another cyclical cross-rhythm to the slow turning of the pendulum.



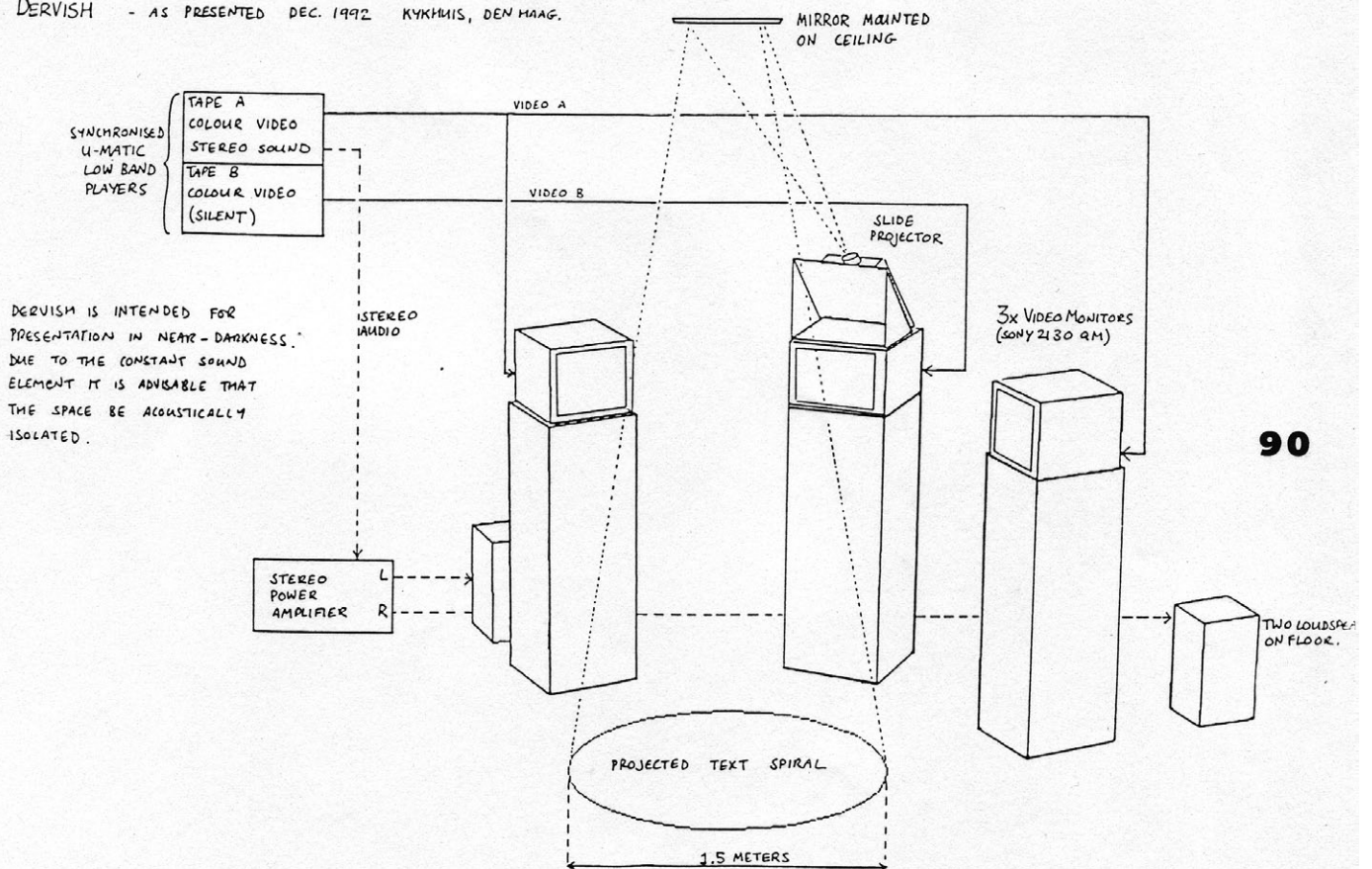


Sketchbooks.

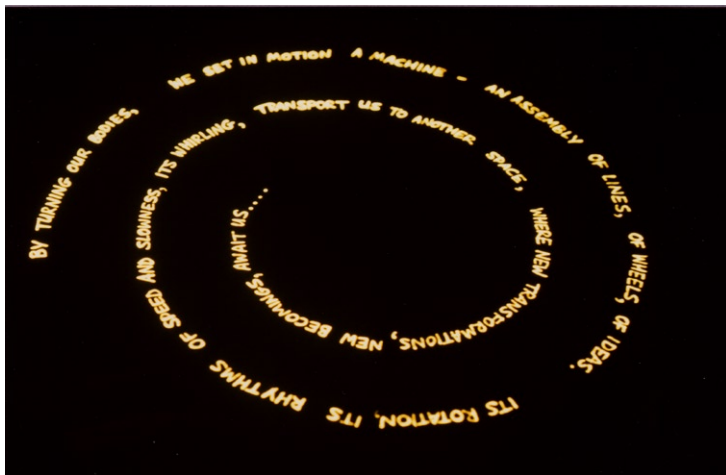
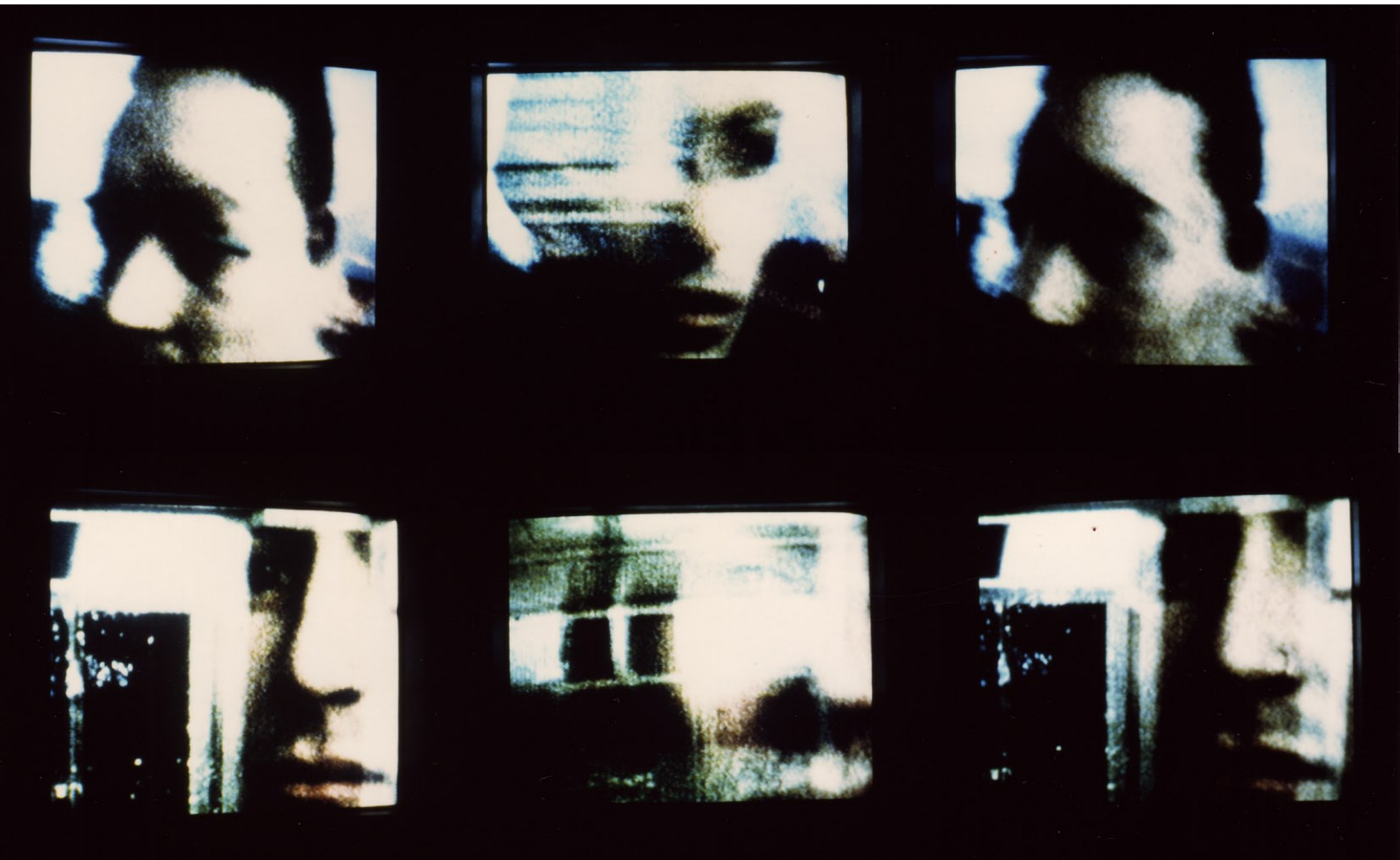
Working sketches, scores and notes in sketchbooks are constantly used, sometimes exhibited. In 1997 hundreds of these drawings were scanned and linked together into the online archive *The Magic Web*. A selection was published in 2003 in the book *Noise Map*.



DERVISH - AS PRESENTED DEC. 1992 KYKHMIS, DEN HAAG.



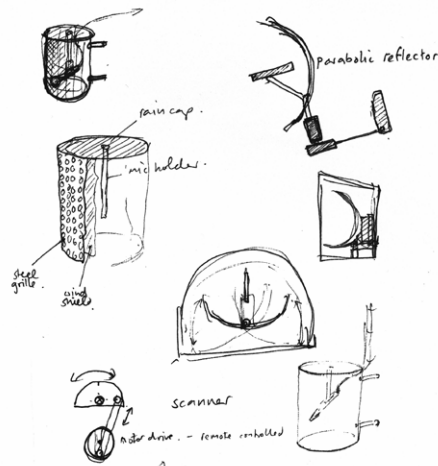
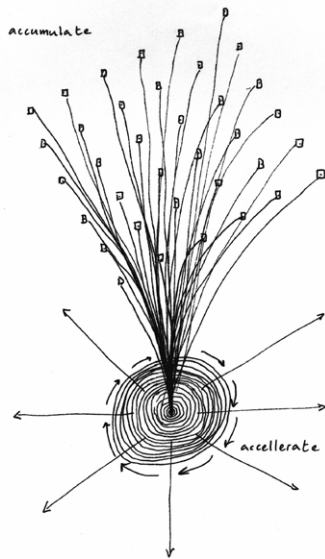
Justin Bennett 1992.



Dervish 1992. Super 8 transferred to video. colour, stereo sound, projected text.

In the soundtrack of *Dervish*, a short musical phrase is isolated, stretched and intensified. The process of accumulation of energy is analogous to the structure of ritual musics: increasing physical action and repetition form a plateau of intensity which ceases only when the music has performed its required function. The video uses a similar structure. A repeating segment of film is gradually slowed and magnified, exploring the visual structures of the film and video media. The spinning of the dancer on the monitors is echoed in a text projected onto the floor in a spiral:

"by turning our bodies, we set in motion a machine - an assembly of lines, of wheels, of ideas. its rotation, its rhythms of speed and slowness, its whirling, transport us to another space, where new transformations, new becomings await us."



microphones to be held in weather-proof containers - transparent to sound - hidden in pipes, on rooves, in trees, under bridges.

Sound collection: The duration of the installation affects its ability to extend the microphone. Installations have to be weather and vandal-proof. A range of different microphone techniques will be used including stereo pairs of microphones, unidirectionally moving directional microphones, and contact microphones on objects.

radio's are simple

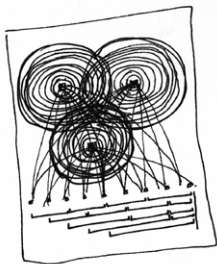
Uplink: In the best case, the sound from the collection points could be transmitted with short-range FM radio to the mixing studio, combined, and then sent out over the 'normal' FM band. With large microphone arrays, the expense of this could be prohibitive. Probably a combination of cabling, and radio links shall be used.

Mixing: The mixing and processing of the sound takes place live, either manually or automatically (or a combination of these).

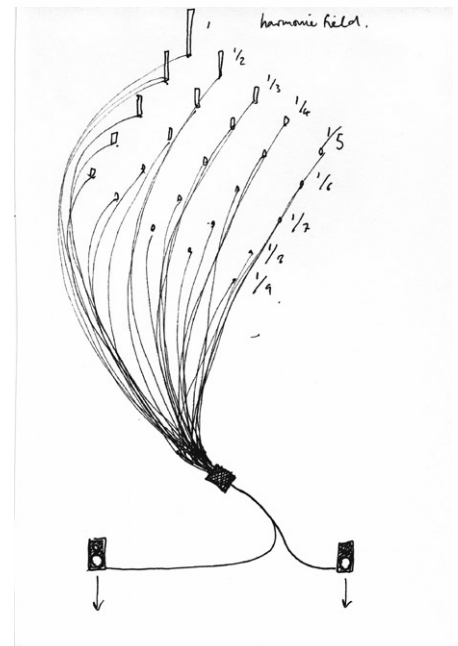
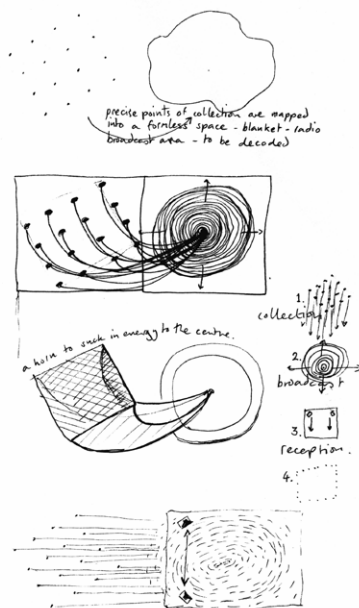
A simple computer system could be designed to process the sound according to a 'score' or in response to the sound received itself. The processing is subtle and is geared towards intensifying the particularities of each (changing) sound source rather than creating 'electronic' or new sounds.

Broadcast: Possibilities include obtaining a licence for short-range FM transmission, or using 'dead' time of a local radio station. This last possibility could ease dependence on own equipment, but would limit the broadcast hours.

(another, more economic/ecological version would be a regular 'slot' on local radio where a selection of the day's sounds would be mixed and broadcast live.)



LISTEN
LUISTER



cityscape

next broadcast:

a project for live radio
by justin bennett.

ZAT 23 DEC

22.00 uur

103.8 FM (ETHER)
RADIO TONKA DEN HAAG

thanks to:
Stadscollectie, Gemeentemuseum
Den Haag, stroom hcbk, radio tonka.



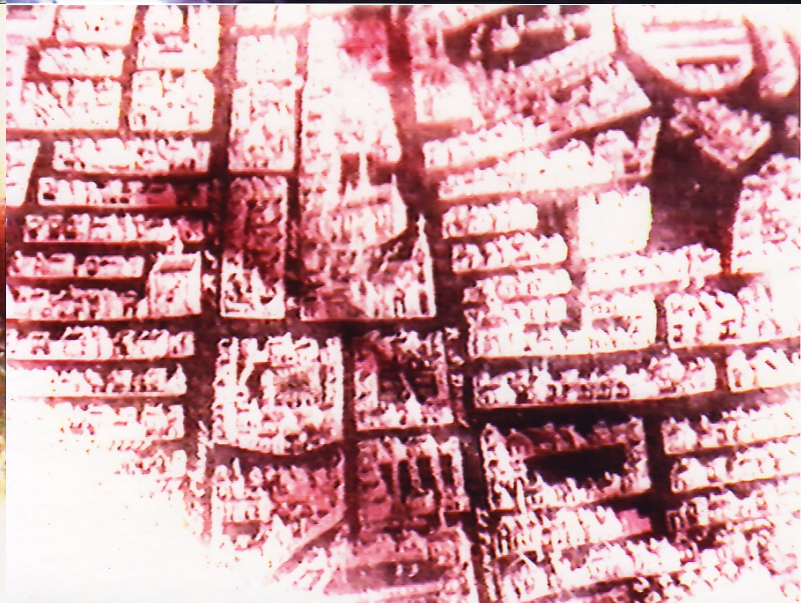
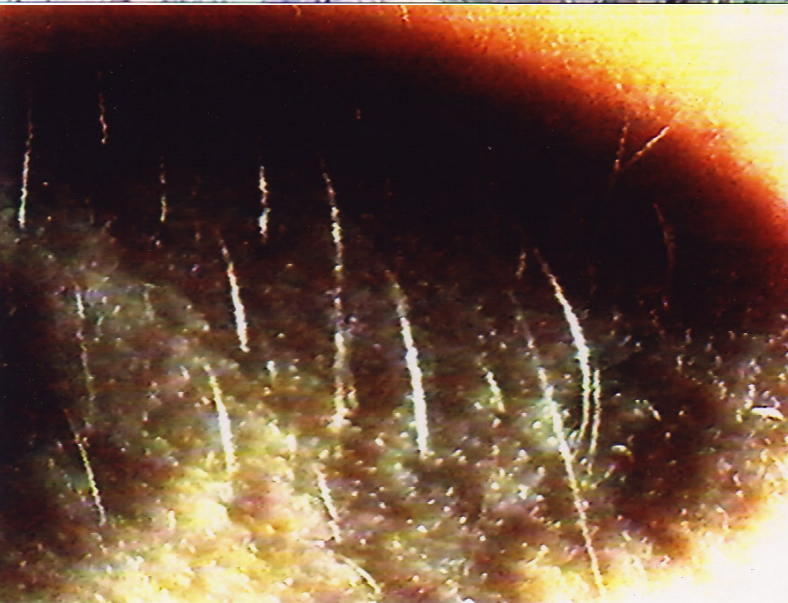
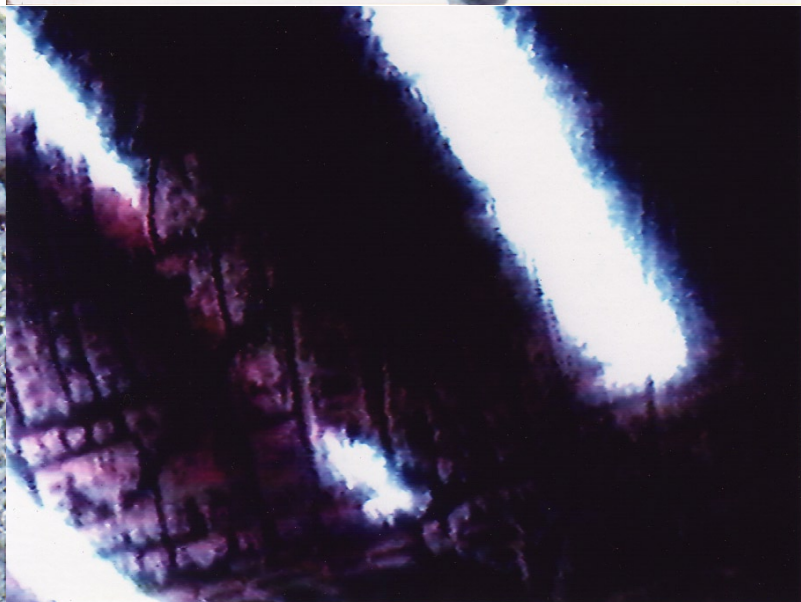
Cityscape 1993-1997. Radio broadcasts, installation and CD with A2 poster.

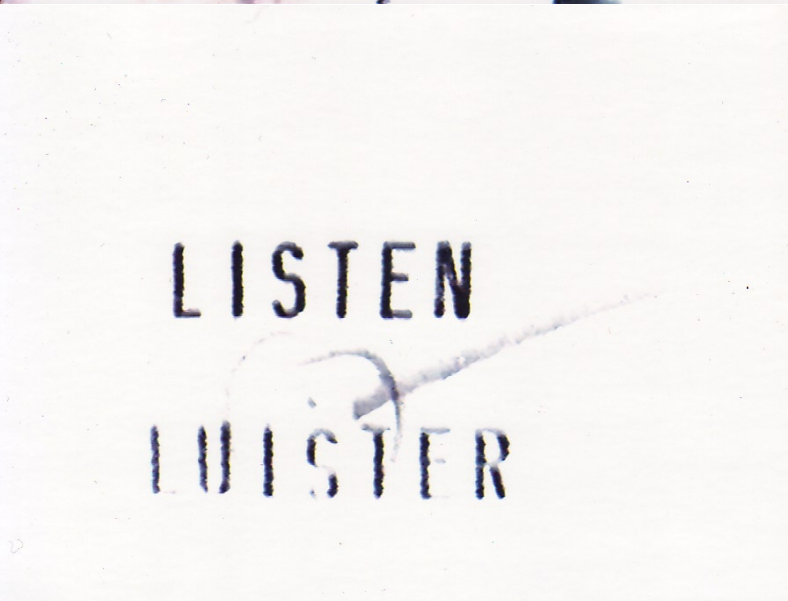
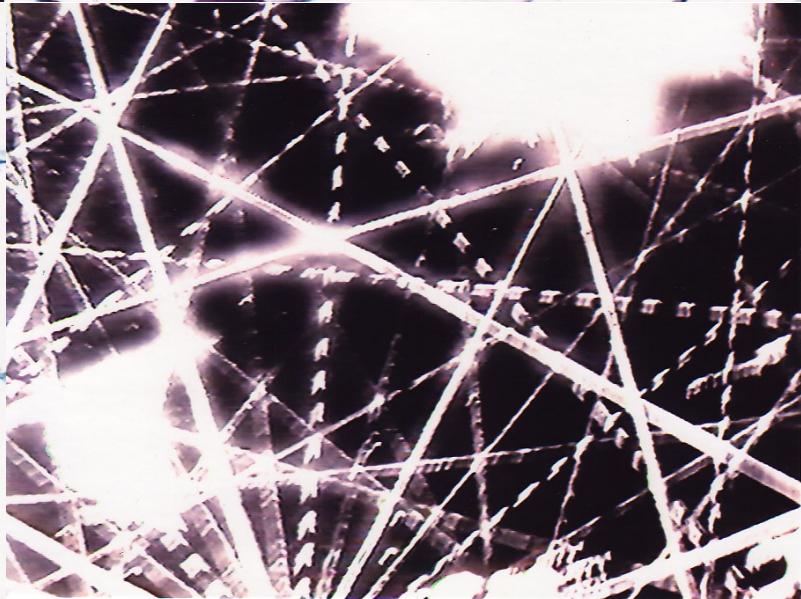
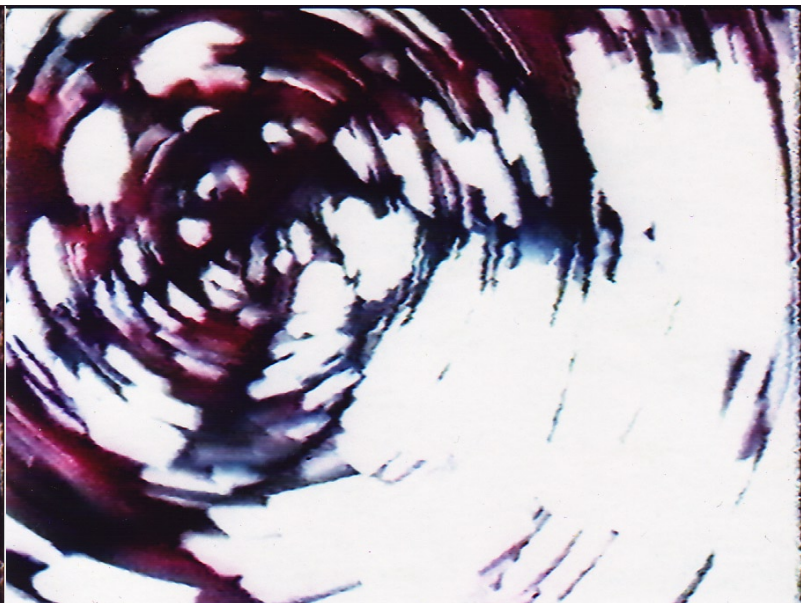
"In *Cityscape*, sounds from contrasting areas and spaces of a city are collected by an array of microphones. These sounds are mixed, treated and broadcast live via a (local) FM radio transmitter to be listened to privately, at home.

The work makes certain spaces, certain aspects of the city both public and private. The listeners are given access to places in the city usually inaccessible- these are mapped into the public space of radio. At the same time, the characteristics of the normally public spaces of the city are mapped into a private space between the speakers of the stereo receiver in the home."

The CD contains a long mix of field recordings made in different cities for this project.

a
desiring
machine





A Desiring Machine. 1994. Video. Low-band Umatic. 5 mins, colour, stereo sound.

A hypnotic journey that explores the camera as a machine as it engages with the world, merging mages of trees, bodies and maps.





Shelter. 1996 Copper, cardboard, loudspeakers, Audio CD.

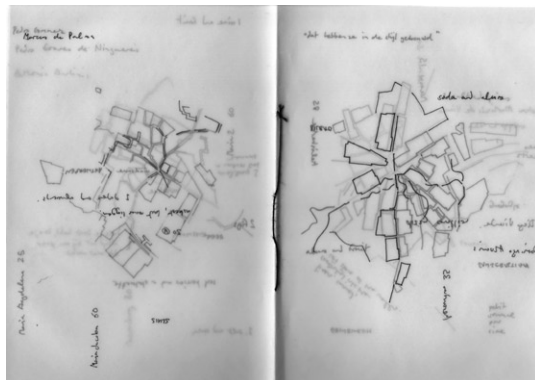
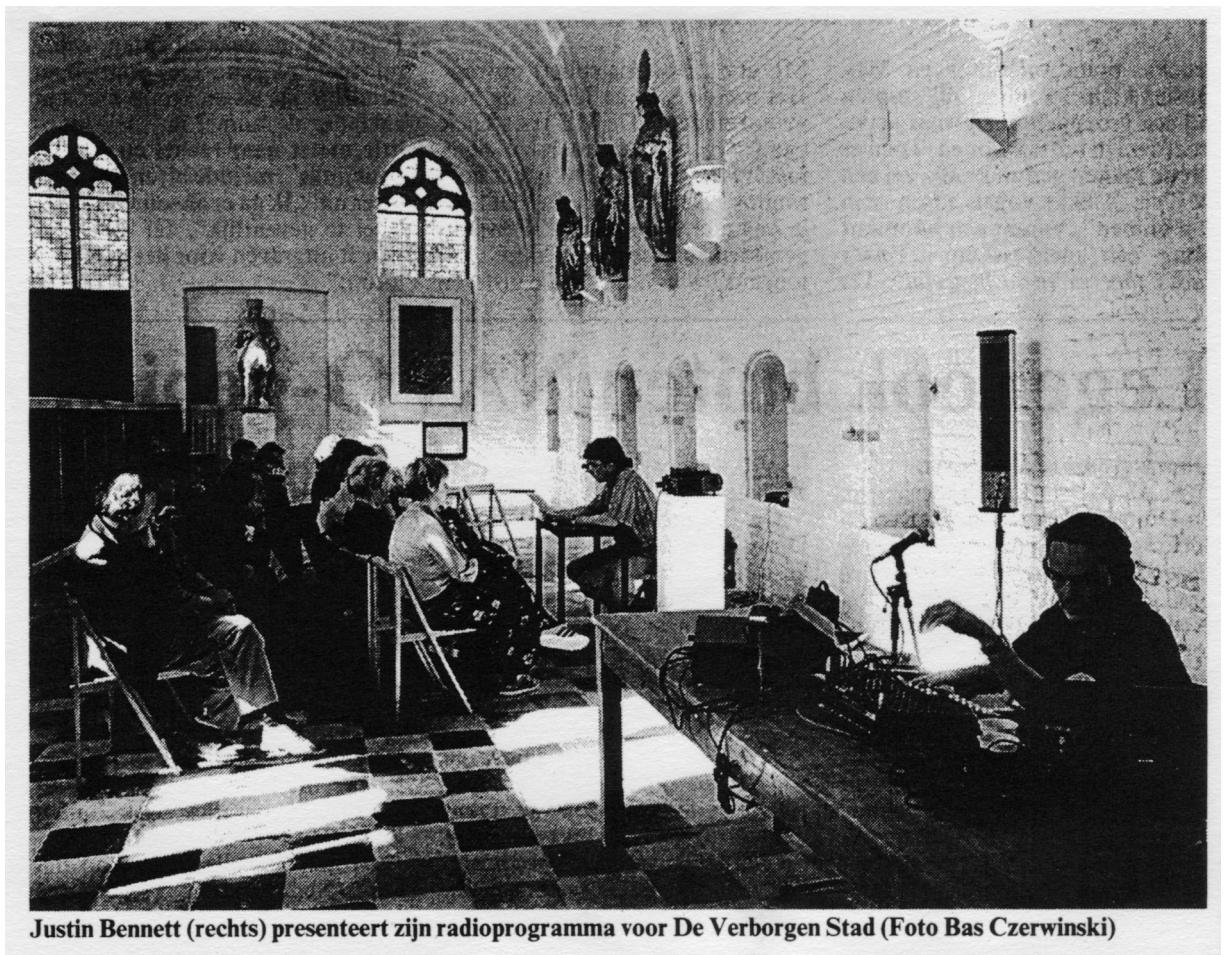
Lying inside the copper tent, the listener hears the sounds of burning twigs and distant explosions.

Seen opposite in installation "On the edge of the City" Westergasfabriek, Amsterdam together with the videos *Dervish* and *Mapping*.

DE VERBORGEN STAD

Raoul Bunschoten	rosewater and wine
Bas Czerwinski	wine and sugar
Calin Dan	sugar and almonds
fordacity	almonds and spices
Christoph Fink	spices and rice
Roza El-Hassan	rice and pepper
Wim Hofman	pepper and oil
Kao Jeong-a	oil and wine
Birthe Leemeyer	wine and wool
Tracy Mockenna	wool and hemp
Charlemagne Palestine	hemp and saffron
Mark Pimlott	saffron and salts
Hans van de Sande	salts and rice
Moniek Toebesch	rice and figs
Ginette Verstraete	figs and oranges
Lucas Verweij	oranges and capers
Keith Wilson	capers and olives
Camiel van Winkel	olives and fruit
	fruit and pepper
	pepper and salt
	salt and oil
	oil and cork
	cork and soda
	soda and soap
	soap and alum
	Alum and fruit of which,
	3 spices 2 spices and oranges
	2 dried goods for Antwerpen
	6 empty from Sluis
	3 empty coming from Veere
	of which,
	1 salt and spices
	1 salt and apples
	1 salt and soda
	1 wine and fruit
	2 figs
	1 dates and almonds
	1 sugar 3 molasses.





Secret City. 1997. Local FM radio broadcast.

Made for the exhibition "De Verborgene Stad" de Vleeshal, Middelburg. Merging field recordings and music, texts and interviews, fact and fiction, *Secret City* was a guide to the alleyways and passages of the city. Visitors could borrow a small radio receiver and headphones. On three occasions the automatic, 24 hours-a-day broadcast was produced live, and opened to other contributors, using the Vleeshal itself as a radio studio.





Soundhouse. 1998. PVC tubes, funnels, 2 channel sound

Two interlocking spoken texts are combined with the sounds of breath and liquids flowing through pipes. The texts, based on statements by psychiatric patients, speak of the relationship of technology to communication. The listener hears the piece through the funnels, visually becoming part of the piece.