



performative sound installation
by Alina Ozerova

This performative sound installation is a reflection on vulnerability of our senses and position of helplessness. It takes visitors on a sonic trip. It encourages listening through your body and exploration of sleeping positions.

Last year I took a train from Kiev to Slaviansk, a small town in Eastern Ukraine. Local airport was destroyed in the military conflict, covertly encouraged by Russia. Those battles were all over the news and youtube channels of witnesses. The airport is still in ruins, but there is a night train instead.

Laying on a train shelf I could feel the resonance of banging metal parts with my whole body. Later the audio recording of that journey has become for me a painful reminder of destructive forces and vulnerability of physical self.

What came out of this experience is a 5 channel installation (audible sound and tactile surface transducers) that enables a multi-dimensional sonic journey experience and is performed for each visitor individually.

[Installation trailer - video link](#)

It is possible to preview the physical installation in artist's studio by request.

Address: Broedplaats LELY,
Schipluidenlaan 12, Amsterdam



In this 5 channel installation the participant perceives sonic stimulation in 3 modes simultaneously:

- through listening / feeling with the body
- through the headset/ bone conduction into the inner ear
- through open outer ear

In order to activate this kind of immersive sonic experience I use audio transducers. These are types of speakers that convert the audio signal into vibration when attached to a certain surface / material.

They create sound waves that can be heard and vibrations in material itself that could be felt with the body as physical impulses, shakes, kicks.

In this installation 4 transducers are mounted on different types of material (wood, metal, hard plastic), two of them on the laying surface and two outside of it.

Every position of the body enables different type of physical listening experience.



When you enter the room there is a military stretcher in the center. Spotlight is directed onto it marking off a bright circle which separates the stretcher from the audience.

If you volunteer to experience it, I will take your hand and walk you through. I will ask you to step with your right foot on the backpack and then lightly sit on the stretcher. But please don't lay down yet, I will say, we talk first.

I will question 'What is your preferred sleeping position?'
Is this how you fall asleep? And in what position do you find yourself when you wake up? Do you ever sleep on your belly?

Before we continue I have to put this head set on you.
(Occasionally I would tape it to the face of a participant with medical tape to fix it in place). I will put this sleeping mask on, if you don't mind. It helps if you close your eyes.

I will take you by hand again and ask to show me that preferred sleeping position by laying down on the stretcher.
I will say - we do sleep differently and change positions during the night, this stretcher is stable enough so you could find a comfortable one for yourself.

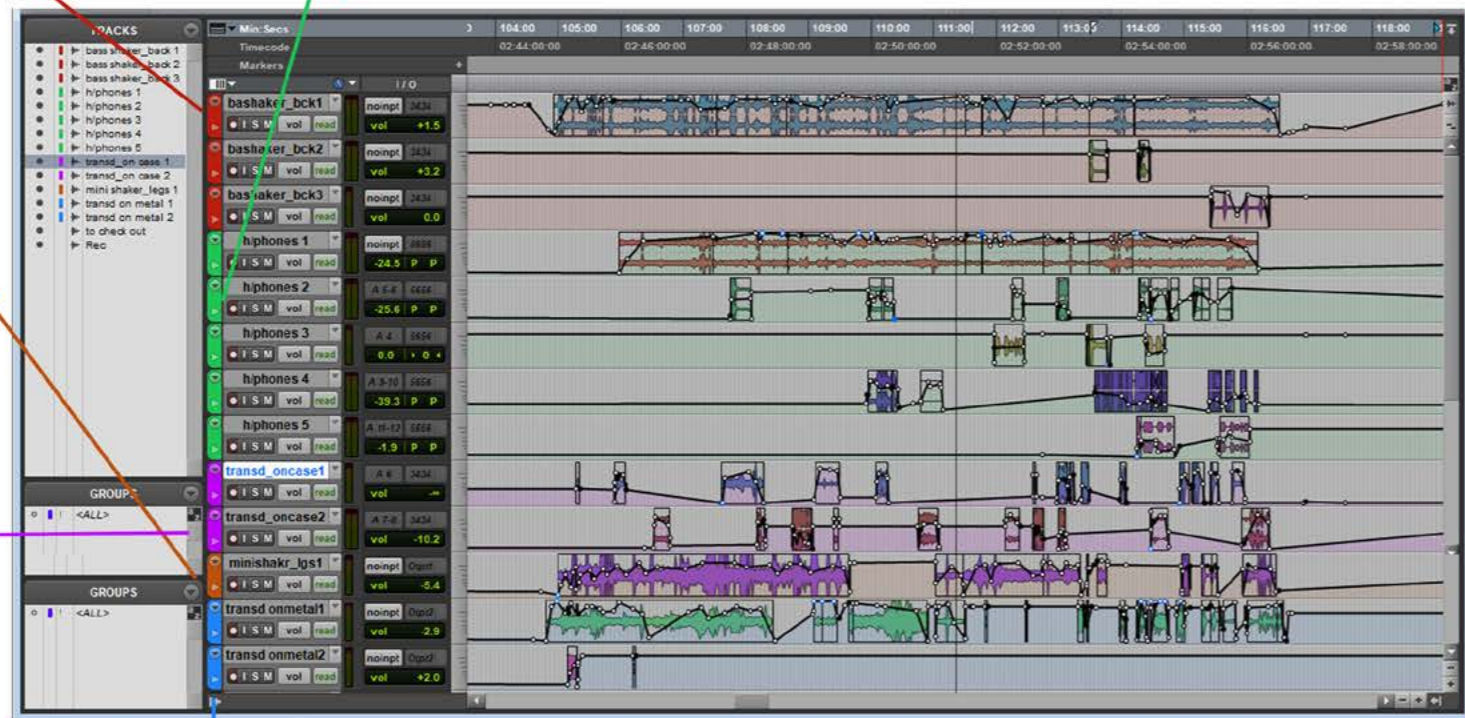
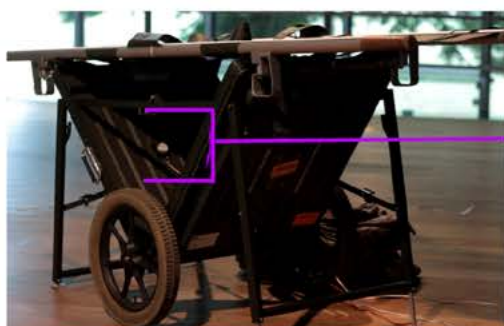


(1) Main bass shaker mounted under participant's chest / back area



(2) Headphones with bone-transducer tech. leave the ears open for sounds from sources nr 3 and 4

(4) Mini bass shaker mounted in pelvis / legs area



(3) transducer mounted on the casing of the object produces sounds 'in-space' audible for audience and participant



(4) LF transducer on piece of metal extends sounds into the space audible for audience and participant

- Train track #1, field recording
- Extra train bits synced with headphones track
- Explosions, processed, from youtube video by conflict witnesses
- Train track #2, field recording
- Distant explosions, voices ambiances, processed, from youtube
- Pilots voices #1, from youtube
- Pilots voices #2, from youtube
- Pilots voices #3, from youtube
- Train sound bits, field rec; explosions, airplane, processed
- Train sound bits, field rec; ambiances, processed
- Train track #3, field recording
- Train track #4, field recording, explosions, ambiances, processed
- Pilot radio noise, processed

Field recordings - made in May 2017 on a train, from Kiev to Slavinsk, Originally a binaural recording made with a portable in-ear mics set.

Youtube: In this work I use youtube videos as sources of sound. They were recorded and uploaded by witnesses and sometimes participants of the conflict. They all originate from the same area in Eastern Ukraine, timeframe: Spring-Summer 2014.

Alina Ozerova is a filmmaker and sound artist. Her video works, soundtracks and sonic installations are inspired by 'journey' as a narrative structure and physical experience: involuntary travels, memory circuits and motion of sound.

Alina originates from Moscow (b.1983) and is based in Amsterdam. Her education includes degrees in sociology (Higher School of Economics, Moscow) and audiovisual arts (Gerrit Rietveld Academy, Amsterdam), she also studied film in San Francisco Art Institute (USA) and did European postgraduate program in sound (KASK, Belgium).

In May 2018 Alina Ozerova has become a recipient of stipend for Young Talents from Mondriaan Fonds (NL).

She recently participated in 'Manufactuur' program for young artists of De Bijloke Muziekcentrum (Ghent, BE). Her audiovisual pieces were presented at a number of film festivals and exhibitions (The Netherlands, Russia, Belgium, Germany, Italy, Poland, Finland, France, Slovenia, Croatia, Iceland).

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