

# MIGRATION PARADE

A multimedia installation by Alexandra Goodall and Danielle Savage

Cover Image: "Migration Parade"  
Solo Exhibition at Island Mountain Arts Gallery  
Wells, British Columbia, Canada  
May - June 2019

DANIELLE SAVAGE loves creating immersive sonic experiences. She is interested in creating participatory experiences which transmute art-as- consumption: sound as speculation, practice, communication, research, ritual. Her compositions range from multichannel electroacoustic environments to folk music. She has had works performed and presented at: San Francisco Tape Music Festival, Mixtape #IWA, Festival Muchas Músicas, Foro De Música Nueva, Visiones Sonoras, 60x60 festival, Montreal/ New Musics, Festival Días Diseño, ArtsWells, Lux Magna, and more. She obtained a BFA Specialization in Composition followed by a BFA in Electroacoustics at Concordia University in Montréal, QC.

**E-mail** | [1.danielle.savage@gmail.com](mailto:1.danielle.savage@gmail.com)

**Web** | <https://danielle-savage.com/>



Photo: Winona Rae

ALEXANDRA GOODALL M.A. is a multidisciplinary artist, arts-based facilitator and psychotherapist living in the Okanagan Valley, British Columbia. In all her work, she aims to bridge the disciplines of art, relationship, and bodily presence. Her current explorations centre around creating immersive environments, interactive worlds of cloth and kin. She has exhibited throughout British Columbia and Internationally with solo and shared exhibitions in public galleries/artist spaces. She holds a Masters Degree in Intermodal Arts from the European Graduate School in Switzerland. Her undergraduate work was in Costume Studies at Dalhousie University.

**E-mail** | [alexandra@alexandragoodall.com](mailto:alexandra@alexandragoodall.com)

**Web** | [www.alexandragoodall.com](http://www.alexandragoodall.com)



Photo: Sarah Allen



## MIGRATION PARADE

*Born in the fall of 2018, "Migration Parade" is an evolving, collaborative body of work and multimedia gallery installation by electroacoustic sound artist, Danielle Savage, and sculptural textile artist, Alexandra Goodall.*

*"A politician takes something soft and makes it hard. An artist takes something hard and makes it soft"*

*- Orpheus Black*

*"It's an adult question that deserves an adult answer. And adult questions are full of ambivalence, full of mystery... full of consequence. Unintended mostly."*

*- Stephen Jenkinson*



## OUR INTENTION:

"Migration Parade" is a work that holds a kind of luminous, altered space of inquiry for feeling, thinking, and being in collectives. It explores the individual within the collective and the collective within the individual. It carves out an abstract and sensorial space to be with these phenomena, free of semantic entanglements or polarized political analyses, yet including them as a line of inquiry in the research. It explores collective trauma and healing without being prescriptive. It explores questions surrounding our humanity and intersectional ways of understanding the world without seeking easy answers or playing "find the bad guy". It is an invitation to experience awe at the mind-staggering complexity of collective experience without needing to boil it down to a set perspective or settle on a quick conclusion. It is an act of poiesis, a response to our times, that strives to make room for complexity, ambiguity, and layered interpretation, by owning its subjectivity and unburdening itself from the tendency to rigidly universalize experience.

When dealing with large collectives, a degree of holism is necessary in order to coordinate movements: the sheer power of 40,000 people all singing the same refrain requires enough common willingness to know and perform a single action. A flock of birds requires complicit-ness in the collective experience to move in tandem. At the micro, small elemental forces coordinate within our bodies to keep our heart beating, fend off pathogens, etc. We supposedly live at the helm of this body, steering the ship, so to speak, yet we are made up of a complexity of synchronized experience that defies our ability to understand.

A group's compulsion to organize can be witnessed as much in forces of coherence as it can in the vehement, the parasitic, the imperial. Collective movements have the capacity for great beauty in their attunement and responsiveness, and great destruction in their unconscious momentum. Our membership in the larger collectives of our various communities (friends, families, collaborators, political or hobby groups, human-animals, nations, cultural and ancestral allegiances, sentient, etc) and the repercussions of these large-scale interactions are often beyond our ability to label the living experience of it.

"Migration Parade" has become, for us, an expression of a mass devotional conversation. At once alien and familiar, contemporary and primordial, it encounters the current milieu of human interventions with all its complicated outcomes and processes and aims to offer a highly relational alternative to fundamentalism rooted in direct experience, the senses, and wonder.



## EVOLUTION OF THE WORK:

In the first iteration of this work (Migration Parade), which was exhibited at Island Mountain Arts Gallery as three sonic/felted sculptures in 2019, we explored living collectives, animal and human-animal: how they move, organize and express. In the second phase (Migration Parade: Diaspora, 2020-2021), we expanded the number of sculptures to 6 and challenged ourselves to focus on research of sonic technologies. We shifted to a transdisciplinary approach, uncovering a wholly new medium - one that is not felt or sound, but an integrated version of both. We looked at human diasporic movements and collective/intergenerational trauma, digging into our own relationship to living ancestry and culture and applying this to our work.

In our recently completed third phase, "Migration Parade: Holon" (2021-2022), we shifted our centre of gravity from our studios out into our community, engaging with it as a living collective. Our intention was to invite gallery visitors to communicate and co-create with the sculptures through interactive sound and somatic exploration. With the support of the Canada Council for the Arts, we deepened this by including experimental performance art pieces from collaborating artists as part of an exhibition at the Penticton Art Gallery in March, 2022. We also completed 6 sculptures to bring the installation to a final 12 felted sculptures, installed the sonic hardware, and completed the sonic composition.

We are currently working on a catalogue to accompany the work.

To view a short 4 minute video interview on the evolution of our work and process visit:

<https://vimeo.com/699574660/dc4d07d598>





## VISION OF THE FINAL INSTALLATION:

When visitors enter the exhibition space, they are met with twelve large-scale white sculptures, hanging from the ceiling and resting on the floor, arranged in an ellipse. The room excludes all light except for the sculptural pieces, which are subtly lit from above and below, seeming to glow in the space. Each piece is made of many hand-made, felted components. The color-palette of the exhibition is taken from the natural white wool used for the felt which imparts a soft, warm lustre indicative of bone, cocoons and animal hair. These sculptural pieces are intentionally ambiguous, leaning towards associations of eggs, cells, cicadas, seed pods and hives. The hope is that they are evocative, yet don't instruct the participant how to feel. Rather, they invite bodily engagement and inquiry.

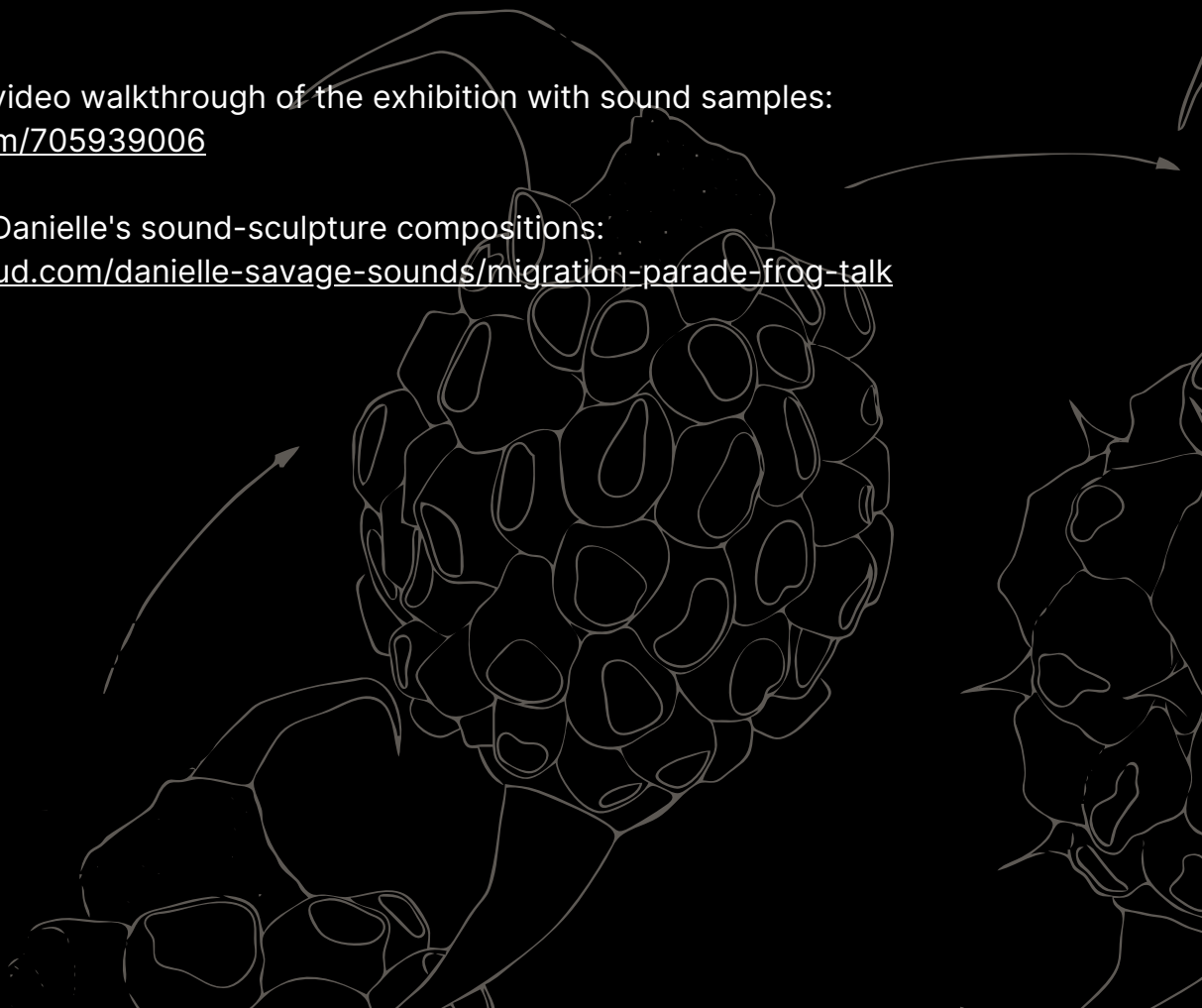
As visitors walk between the sculptures, ultrasonic sensors embedded in the felt trigger a multi-part sound work in response to their movement, allowing them to feel how their presence impacts the space. We envision the technology as a type of "nervous system" for the sculptures, bringing them into relationship with others, or rather, making that relationship explicit. The composed sounds swirl in hive-minded, primal patterns: swells, flocks, assembly and dispersal, on a spectrum from textural to gestural. Each sculpture is both its own, individual, sound-work, yet each moves in collaboration with the others, forming the full sound-sculpture when all 12 sculptures are activated.

View a 1 minute video walkthrough of the exhibition with sound samples:

<https://vimeo.com/705939006>

Listen to one of Danielle's sound-sculpture compositions:

<https://soundcloud.com/danielle-savage-sounds/migration-parade-frog-talk>



## MIGRATION PARADE AS A LIVING COLLECTIVE:

The completed work is meant to stand alone as a gallery installation, as well as to be a point of ignition for collaborative dialogues in each new place it is exhibited.

At the Penticton Art Gallery, for instance, we hosted two performance art collaborations that were worked and executed in the exhibition space among the sculptures and gallery visitors. The first was with award-winning Lebanese/Canadian dance artist and choreographer, Charlie Prince, who worked with 6 local dancers to create a durational performance piece entitled "Migration Parade: Helical Song" in response to and among the work. This piece was documented in the form of an art film by Montreal film-maker Kristen Brown, and the resulting media piece will be available to galleries as an optional touring element to this exhibition (this work is currently in process). The second was a collaboration with mezzo soprano, Mia Harris, called "Vocal Improvisation and Motion-Activated Electronic Sound (VIMES)". Mia conducted vocal and movement research in the installation using costume technology from Dr. Bob Pritchard's Tracking and Smart Textiles Environment (TASTE) project at the University of British Columbia. We will be collaborating with Mia and working this research into a full piece in the future.

Our goal with these collaborations is to invite a larger group, and the communities that entwine in and around our shared exploration, into conversation with us through the artwork. We wish to give room for the work to grow as new artists and others join us on the journey, complete with their own ability to create 'containers' for exploration, to interpret their own iterations of the work, to engage with themselves vis-à-vis the collective and sit with their own emergent complexity. In whole and in parts, our aesthetic interpretations in their multiplicity form the cohesion.

More information on "Migration Parade: Helical Song":  
<https://www.alexandragoodall.com/charlieprince>

View a video of the movement ensemble "inhabiting" the Migration Parade Installation:  
<https://youtu.be/xgor159tWCo>

THE REMIN IS  
SYMBOL

## TECHNICAL SPECS AND INSTALLATION REQUIREMENTS:

The full installation consists of 12 large-scale felted wool sculptures. These are between 1.5' and 5' wide and 1.5' and 6' tall (see opposite diagram for sizing). The sculptures weigh between 15-35 lbs. 7 of the works are hung from the ceiling with steel cables. 5 rest on the ground. The understructures/armatures are made from fabric and wire boning, which allows them to be dismantled and fit through any doorway. Electronic parts are stored inside these armatures with hidden entry hatches for access.

The sonic composition of the pieces is interactive, using small ultrasonic sensors to trigger sound via movement. Each sensor then sends data to a microcontroller, which plays sound through 2 speakers embedded in the felted components of each sculpture. A discreet power cord runs along the hanging cable of each piece and to the ceiling, where it can be run to the nearest power outlet. The pieces are arranged in an elliptical spiral around the centre of the exhibition space.

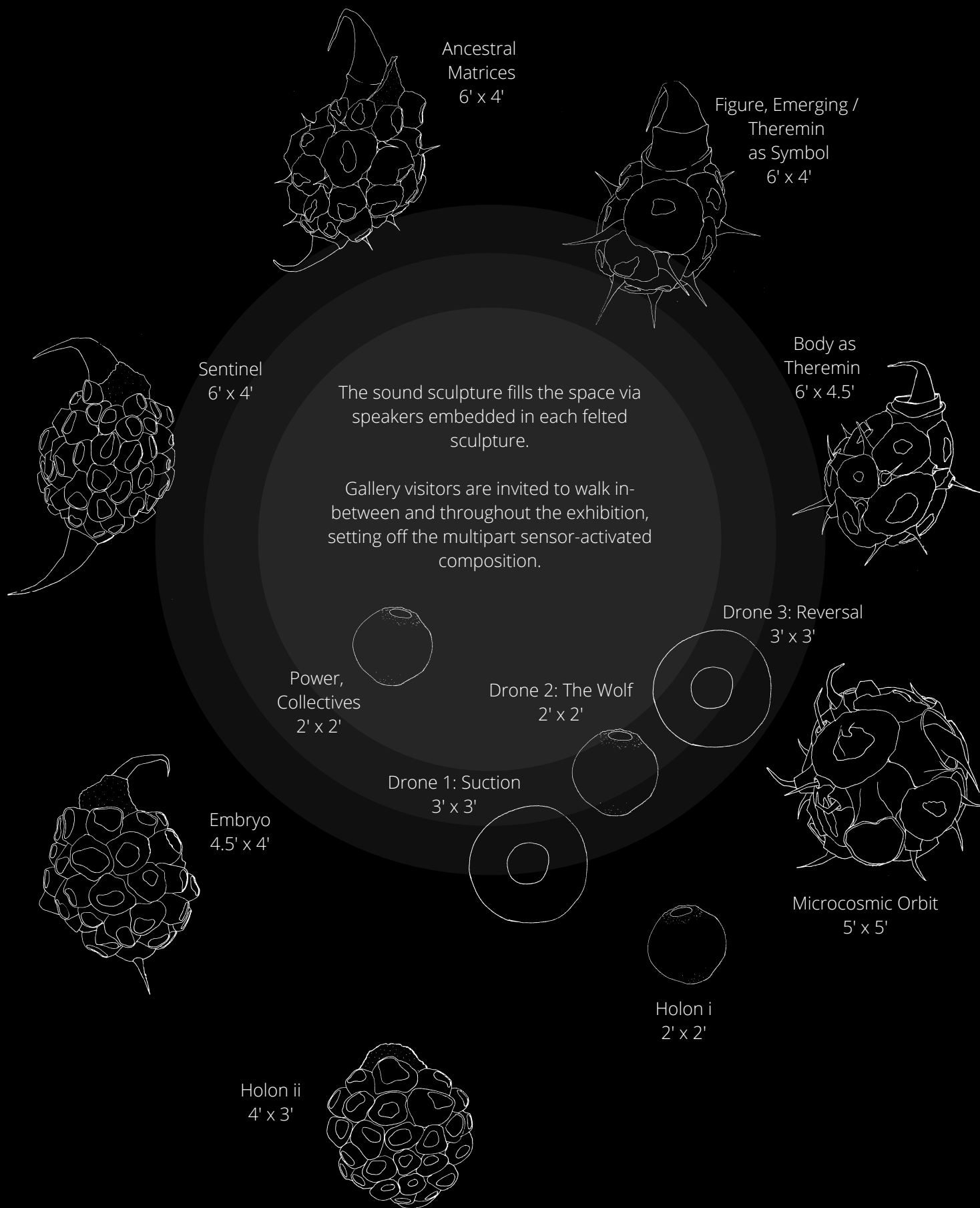
The full 12 sculpture exhibition requires an installation window of approximately 1.5 weeks in a regular gallery setting, as each felted sound structure needs to be blocked and assembled onsite. With the help of gallery staff or community volunteers, this time can be shortened. Depending on the gallery requirements, assembly offsite and transportation whole to the gallery may be an option.

The exhibition is best shown in a dark room free of direct outside light sources. Gallery walls are painted a dark, rich blue/purple. The sculptures are lit with existing gallery track lighting. Lighting cones and gels are provided by the artists and can be installed by a gallery technician or our own lighting technician. Other lighting arrangements can be made for festival and gallery environments with unconventional exhibition sites.

We are open to exhibiting a smaller version of the installation to accommodate galleries and artist spaces of different sizes.

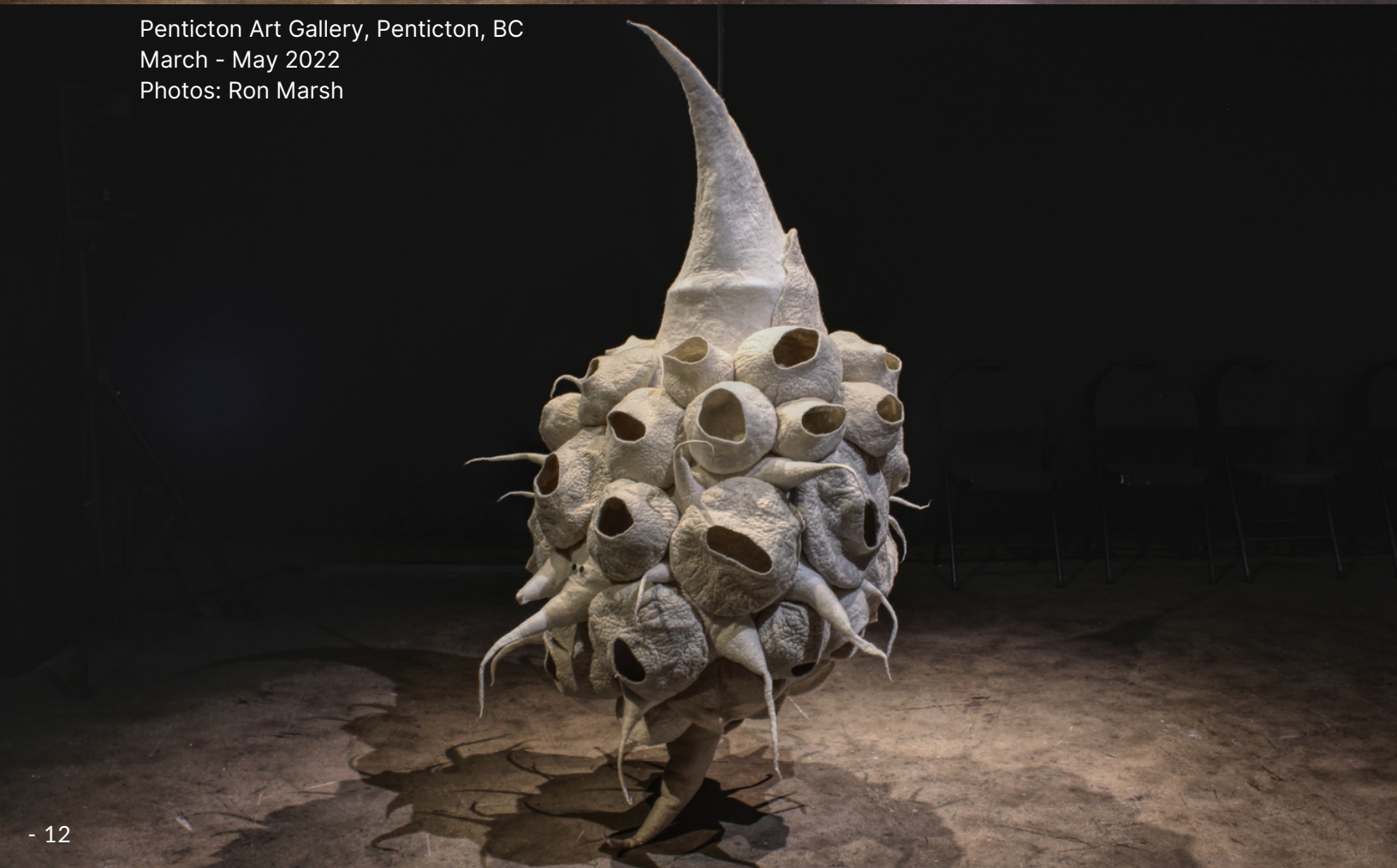


# FLOOR LAYOUT OF THE INSTALLATION





Penticton Art Gallery, Penticton, BC  
March - May 2022  
Photos: Ron Marsh







Penticton Art Gallery, Penticton, BC  
March - May 2022  
Photos: Ron Marsh







# Our Team



## **Jasmine Leblond-Chartrand**

*Programmer and Consultant*

Jasmine Leblond-Chartrand is a Software Consultant from Montreal, Canada. She has numerous years of experience as a freelance multimedia designer, and holds a Bachelor in Computer Science and Electroacoustic Music from Concordia University.



## **Winona Rae**

*Process Photographer and Media Art Documentation*

Winona is a visual artist, writer and photographer currently studying graphic and web design in the Okanagan Valley, Canada. Inspired by the human form and elements in the natural world, she connects with the inherent beauty in a person or place. She is a member of the We Wai Kai Nation and earned her certificate in Indigenous Fine Arts (UVIC) in 2020. | [winonarae.ca](http://winonarae.ca)



## **Jenny "Moon" Makepeace**

*Textile Studio Assistant/Technician*

Jenny Moon is a multidisciplinary artist, healer and performer from the Okanagan Valley, Canada. They live a creative, adventurous and playful life, from a place of necessity and nourishment. They are also a seeker, dreamer, builder, lover, baker and a person who seeks the beauty wherever they go.



## **Matthew Oviatt**

*Lighting Design and Consultation*

Matthew Oviatt is a BC based technical director, operations, logistics, and production manager, in addition to working in lighting, sound and projection. His aim is to support interesting art and events to the best of his abilities, and help create connection through art. He has worked with artists such as Ballet BC, Theatre Under The Stars, and the dancers of Damelahamid, as well as being on the operations teams for a wide variety of music festivals and events.





Studio Process, Island Mountain Arts Residency,  
Wells, BC  
July 2020  
Photo: A.Goodall



We welcome questions and requests for additional information and would be happy to arrange a meeting via zoom from our studio spaces in Montreal and British Columbia.

Sincerely,

Alexandra Goodall & Danielle Savage

**Alexandra Goodall |**

Phone: 250-487-0737

E-mail: [alexandra@alexandragoodall.com](mailto:alexandra@alexandragoodall.com)

Web: [www.alexandragoodall.com](http://www.alexandragoodall.com)

**Danielle Savage |**

Phone: 1-514-622-3283

E-mail: [1.danielle.savage@gmail.com](mailto:1.danielle.savage@gmail.com)

Web: <https://danielle-savage.com/>

<https://soundcloud.com/danielle-savage-sounds>

**With gratitude to our funders and community partners:**



Canada Council  
for the Arts

Conseil des arts  
du Canada

God's Mountain Estate | [www.godsmountain.com](http://www.godsmountain.com)

PENTICTON  GALLERY



ISLAND MOUNTAIN ARTS



Studio Process, God's Mountain Estate Residency,  
Penticton, BC  
February 2021  
Photo: A.Goodall