

MIGRATION PARADE

A multimedia installation by Alexandra Goodall and Danielle Savage

OUTLINE: VISION, CONCEPT AND EVOLUTION | WINTER 2021/22

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

DANIELLE SAVAGE works with electroacoustic and acoustic music & sound. She is interested in creating participatory experiences which transmute art-as-consumption: sound as speculation, practice, communication, research, ritual. She has studied composition with Georges Dimitrov, Sandeep Bhagwati, Rosemary Mountain, and José Luis Hurtado. She has had works performed and presented at: San Francisco Tape Music Festival, Festival la Mansión de la Cantante Muda, Mixtape #IWA, Festival Muchas Músicas, Foro De Música Nueva, Visiones Sonoras, 60x60 festival, Montreal/ New Musics, Festival Días Diseño, Radio WWOZ New Orleans, ArtsWells Festival, Lux Magna Festival, Kulaks Woodshed Hollywood, and more. She obtained a BFA Specialization in Composition followed by a BFA in Electroacoustics at Concordia University in Montréal, QC, where she currently resides.

E-mail | 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, psychology 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

Web | www.alexandragoodall.com



Photo: Sarah Allen



ANCESTRAL MATRICES

FIGURE, EMERGING / THEREMIN AS SYMBOL

BODY AS THEREMIN

SENTINEL

DRONE III: REVERSAL

MICROCOSMIC ORBIT

DRONE II: THE WOLF

EMBRYO

POWER, COLLECTIVES

DRONE I: SUCTION

HOLON II

HOLON I

MIGRATION PARADE: HOLON

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.

OUR INTENTION:

"Migration Parade: Holon" is a work that holds a kind of luminous, safe, 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 explore 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 allows us to immerse ourselves in a sense of awe about the mind-staggering complexity of collective experience without needing to boil it down to a set perspective (scientific, spiritual, etc.). It is an act of poiesis, a response to our times, that strives to make room for complexity, ambiguity, and interpretation, while owning its subjectivity and unburdening itself from the tendency to rigidly universalize experience. In other words, it aims to offer a highly relational alternative to fundamentalism.

At the same time, 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. Our membership in the larger collectives of our various communities (friends, families, collaborators, political or hobby groups, human, humanoid-animal, earth-bound, sentient, member of the galaxy, etc) is beyond our ability to label the living experience of it. In whole and in parts, the multiplicity of interpretation forms the cohesion.

"Migration Parade: Holon" is a ritual, a place outside of words - a love letter to those who came before us, and those yet to come.

As a project, our work recently expanded out from a 2-person, close-knit collaboration of textile/sound/sensor art to include movement artists, a cinematographer, and the community writ large. The nature/ theme of the work necessitated this change, and our goal now becomes to hold this container in a cohesive way for a larger group, and the communities that entwine in and around this exploration. We wish to give room for the work to reshape itself now that new artists and others have joined 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.

EVOLUTION OF THE WORK:

MIGRATION PARADE (2019)
MIGRATION PARADE: DIASPORA (2020-21)
MIGRATION PARADE: HOLON (2021-22)

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.

We are now embarking on our third phase, "Migration Parade: Holon", in which we shift our centre of gravity from our studios out into our community, engaging with it as a living collective. At this stage, we want to invite gallery visitors to communicate and co-create with the sculptures through interactive sound and somatic exploration. With the support of Canada Council for the Arts, the final leg of this work will include two experimental performance art pieces from collaborating artists as part of an exhibition at the Penticton Art Gallery in March, 2022.

In this final phase we are:

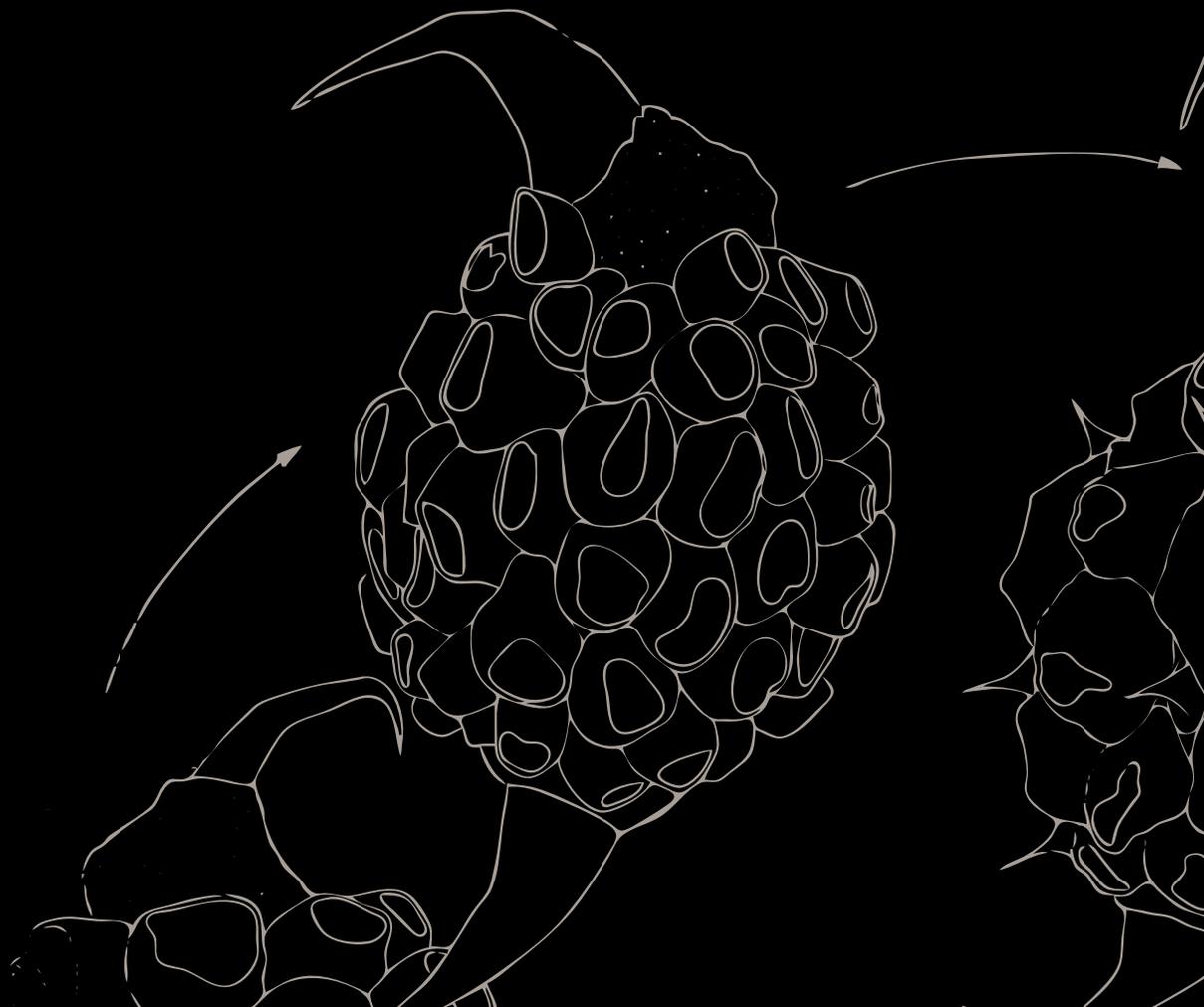
- Completing 6 sculptures to bring the installation to 12 felted sculptures.
- Installing the sonic hardware
- Refining the sonic composition
- Working with key collaborating artists to deepen conversation, community engagement and aesthetic inquiry.



VISION OF THE FINAL INSTALLATION:

When visitors enter the exhibition space, they are met with nine large-scale white sculptures, hanging from the ceiling, 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. The composed sounds swirl in hive-minded, primal patterns: swells, flocks, assembly and dispersal, on a spectrum from textural to gestural. The tone of the space implies a mass devotional conversation, at once alien and familiar, contemporary and primordial - the beauty of vocables in motion. It questions our current milieu of human interventions with all their complicated outcomes and processes.

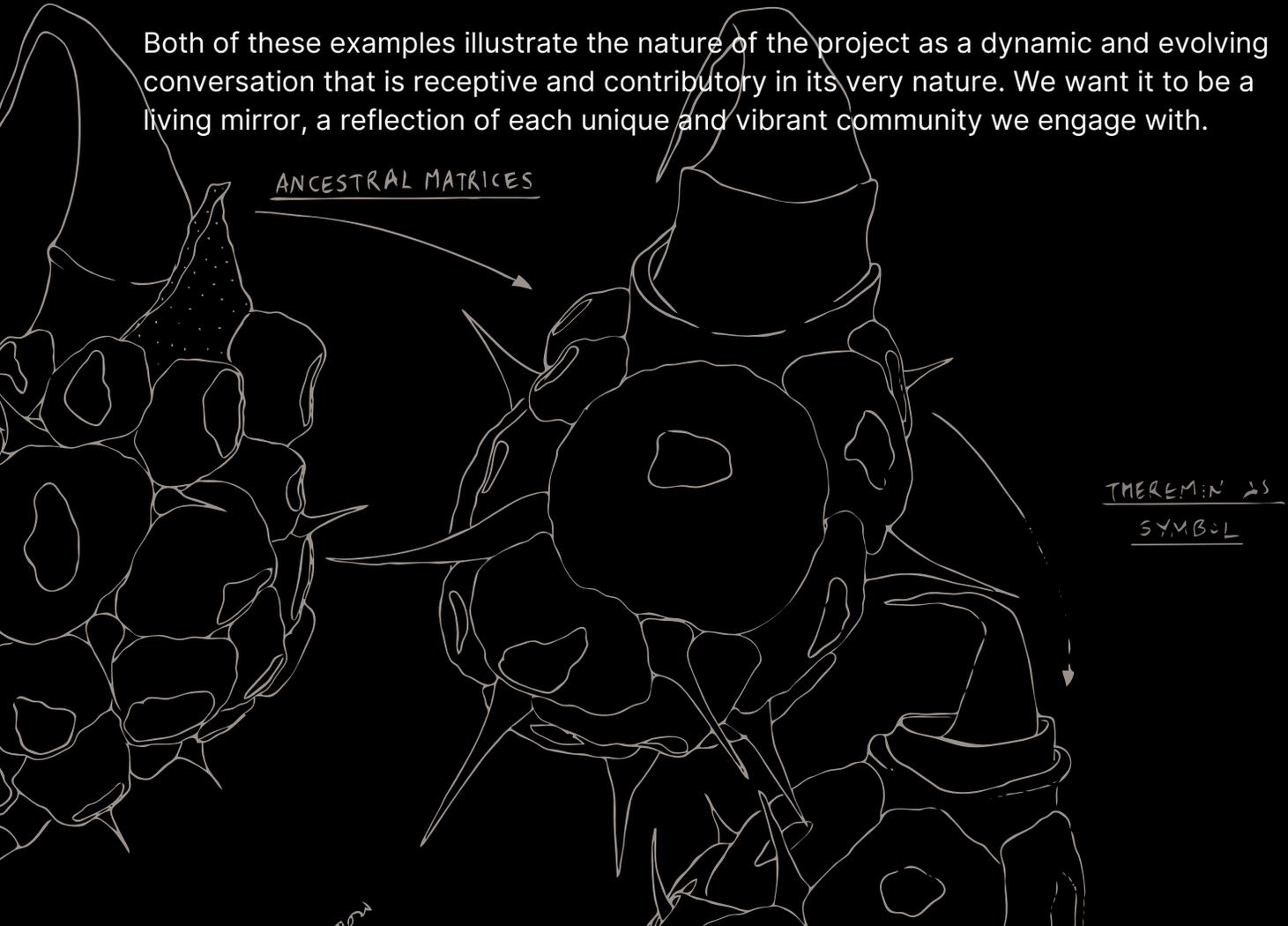


MIGRATION PARADE AS A LIVING COLLECTIVE:

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 will be hosting two performance art collaborations that will be worked and executed in the exhibition space among the sculptures and gallery visitors. The first is with award-winning Lebanese/Canadian dance artist and choreographer, Charlie Prince, who will be working with 6 local dancers to create a durational performance piece entitled "Migration Parade: Helical Song" in response to and among the work. This piece will be documented in the form of an art film by Montreal film-maker Kristen Brown, and the resulting media piece will be available to future galleries as an optional element to the exhibition. The second is a collaboration with mezzo soprano, Mia Harris, called "Vocal Improvisation and Motion-Activated Electronic Sound (VIMES)". Mia will be conducting 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 (such as the "light spine", a harness with user activated LED loops - "vertebrae" - that are triggered to flash, fade and change colour in response to motion).

Both of these examples illustrate the nature of the project as a dynamic and evolving conversation that is receptive and contributory in its very nature. We want it to be a living mirror, a reflection of each unique and vibrant community we engage with.



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.

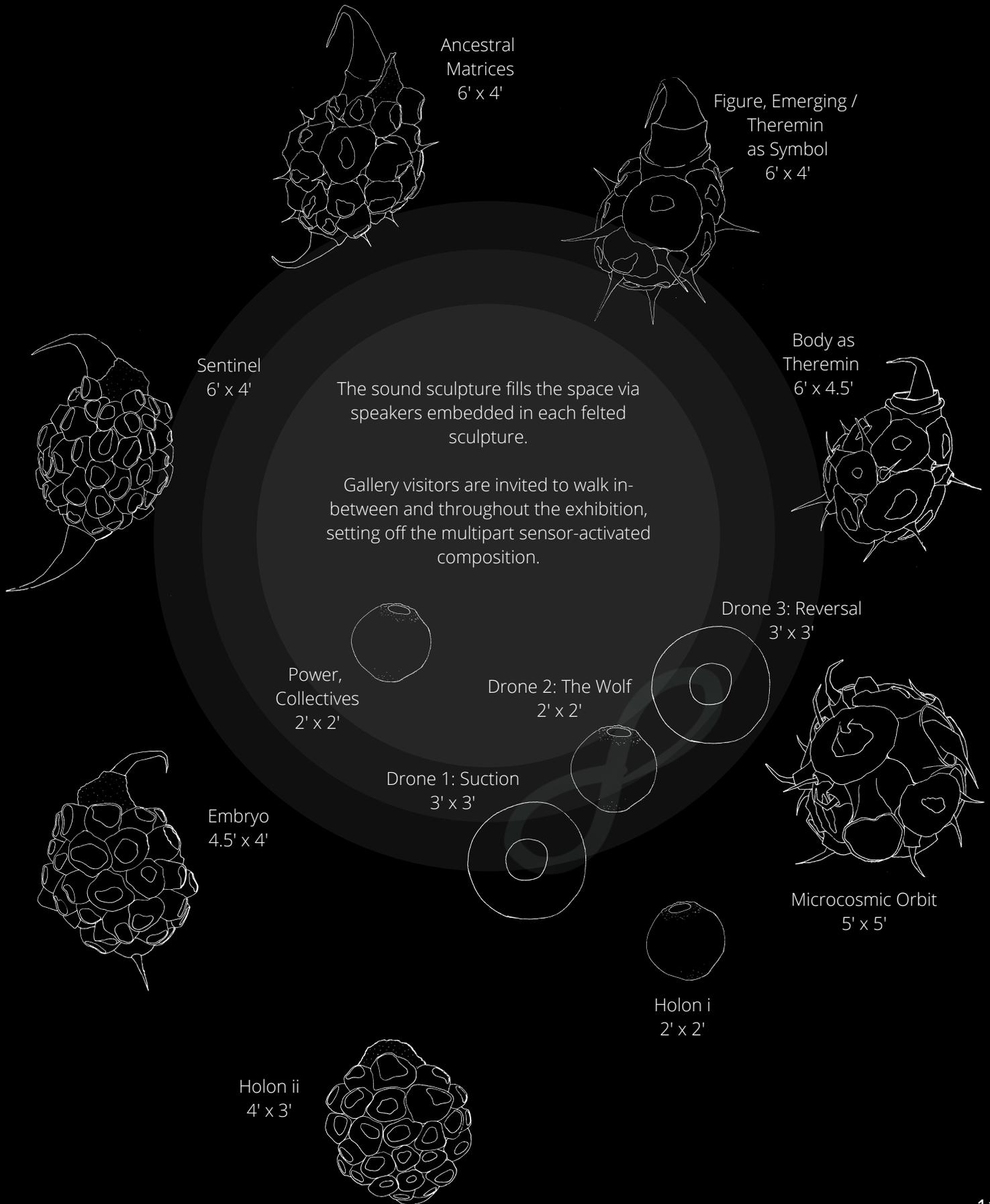
The sonic composition of the pieces is interactive, using small ultrasonic sensors to trigger sound via movement. Each sensor then sends data to a microcontroller, which plays sound through 2 speakers embedded in the felted components of each sculpture. A discreet power cord runs along the hanging cable of each piece and to the ceiling, where it can be plugged into screw-in gallery track lighting outlets, or run to the nearest power outlet. When plugged into the track lighting system, the light switches will turn on and off the exhibition (no further tasks are required of gallery staff). The pieces are arranged in an ellipse around the centre of the exhibition space.

The full 12 sculpture exhibition requires an installation window of approximately 1 week in a regular gallery setting, as each felted sound structure needs to be blocked and assembled onsite. 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 other light sources. The sculptures are lit with a combination of the existing gallery track lighting and our own lighting gear. Other lighting arrangements can be made for festival and gallery environments with unconventional exhibition sites.

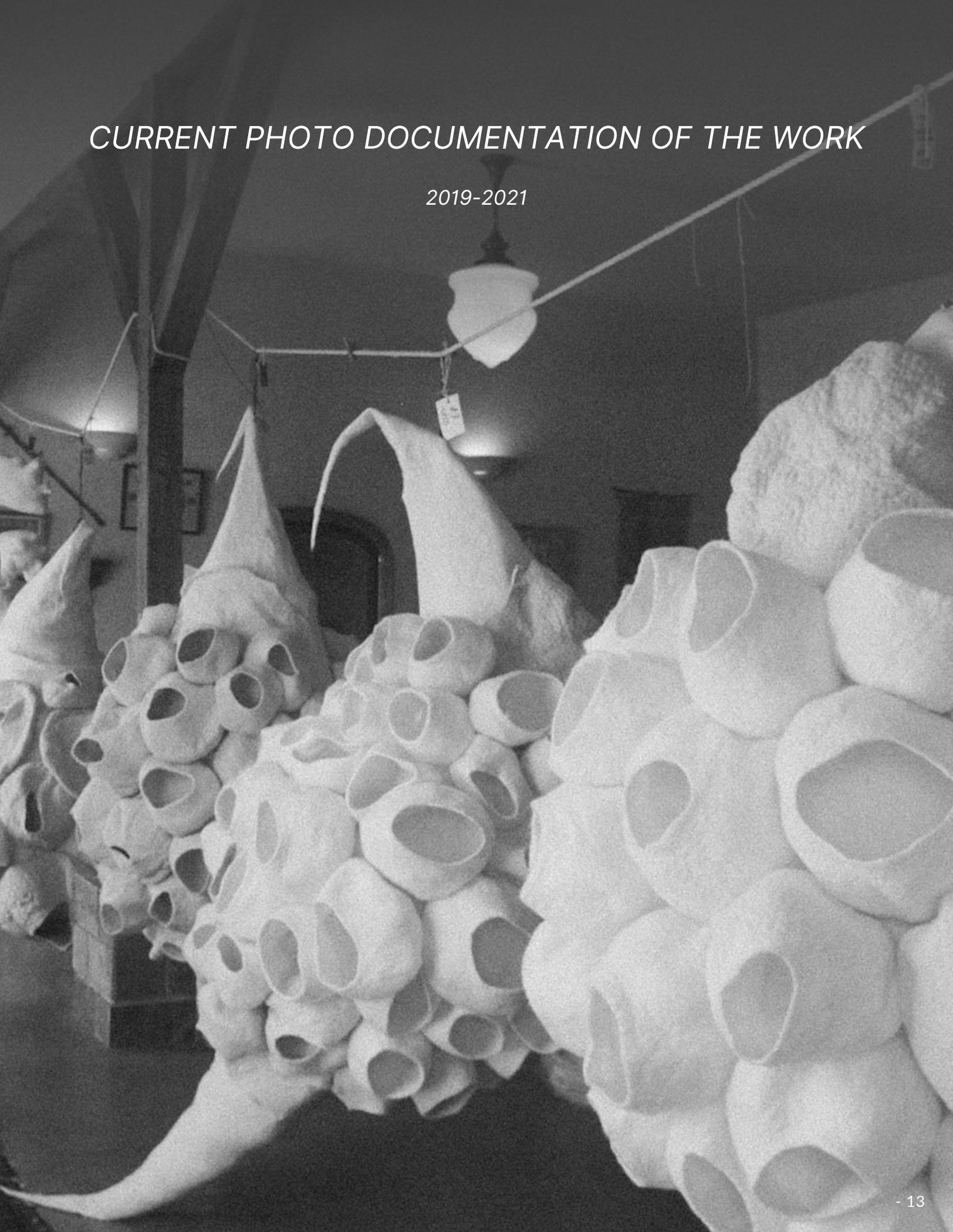
We are open to exhibiting a smaller version of the installation (3 or 5 sculptures) to accommodate galleries and artist spaces of different sizes.

LAYOUT OF THE INSTALLATION



CURRENT PHOTO DOCUMENTATION OF THE WORK

2019-2021



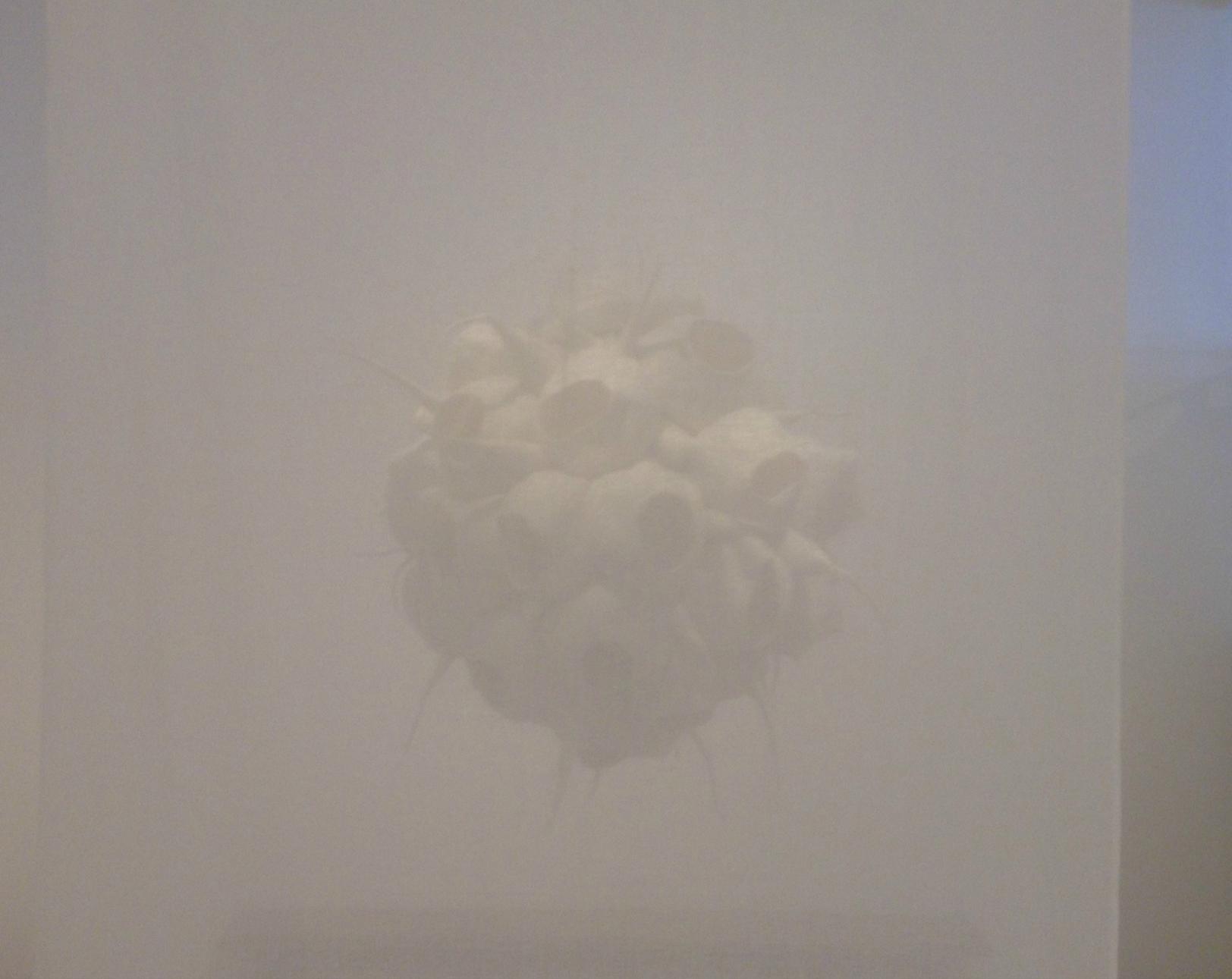
Previous Image: Studio process photo, Penticton, BC
March 2021
Photograph by Winona Rae

Migration Parade

Solo Exhibition at Island Mountain Arts Gallery
Wells, British Columbia, Canada
May - June 2019

Below: Installation documentation. May 2019





Above: Installation documentation. Our earlier experiments involved veils as a suggestion of conceptual and physical walls, obscuring and delineating sculptures and gallery space.
May 2019

Above right: Installation documentation.
May 2019

Below Right: Gallery visitors engaging with the felted/sound sculpture at the opening, May 2019. At this first exhibition of the show, which was three sonic/felted sculptures, the sound portion of the exhibition was expressed through three compositions heard via headphones connected to each sculpture.



Photo: Julie Fowler



Photo: Julie Fowler



MIGRATION PARADE RESIDENCY

Island Mountain Arts
Wells, British Columbia, Canada
June - July 2020

This residency was made possible by:

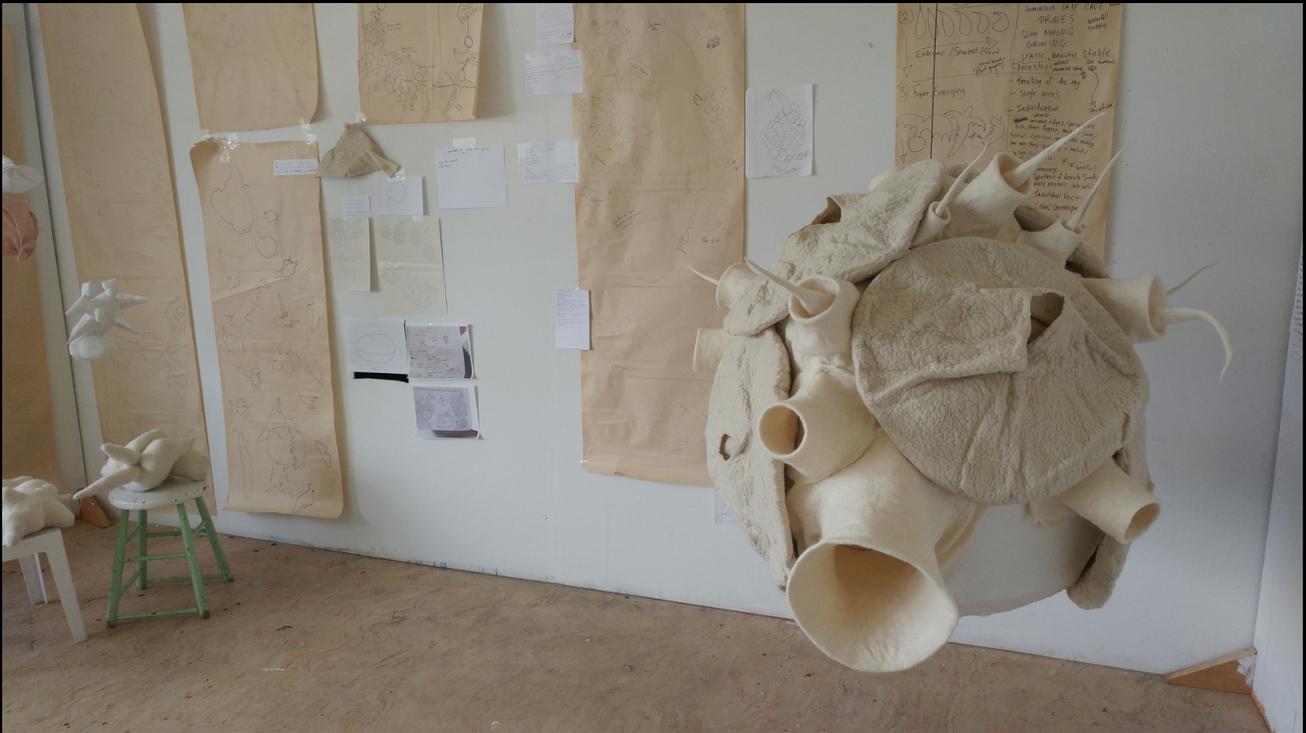


Canada Council
for the Arts

Conseil des arts
du Canada



Above: Studio Process, IMA Studios
July 2020



Studio Process, IMA Studios
July 2020

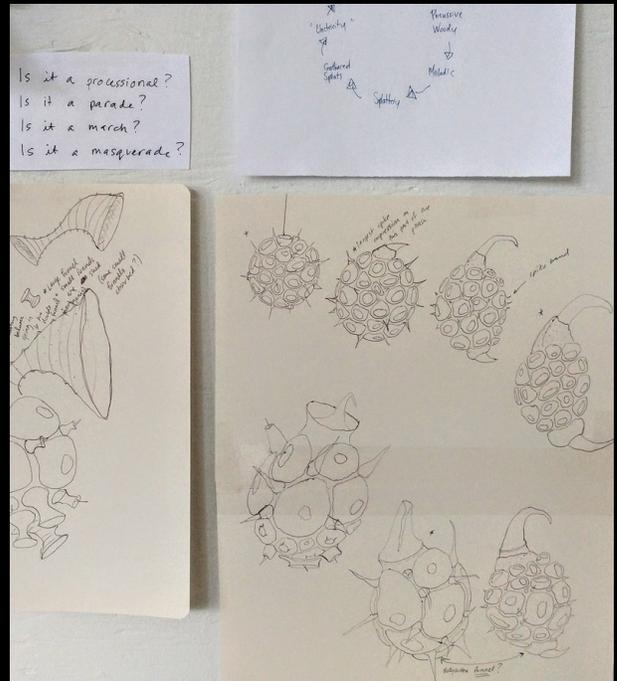
Above: Mocking up one of the sculptures.
Below: The felting process. Each component is created by rubbing raw wool with hot soapy water.





Studio Process, IMA Studios
July 2020

Above: Armatures in the form of small maquettes and full size mockups.
Below: More experiments and brainstorming the "growth cycle".





GOD'S MOUNTAIN ESTATE WORK INTENSIVE

God's Mountain Estate
Penticton, British Columbia, Canada
January - March 2021

This work intensive was made possible by:

God's Mountain Estate



Canada Council
for the Arts

Conseil des arts
du Canada

Below: Studio Process, God's Mountain Estate
February 2021







*Studio Process, God's Mountain Estate
January - March 2021*

Above: Tests of speaker 'spheres' and how they will be installed in the sculptures.

Left: Danielle giving a studio tour and explaining the microcontrol technology.
Photo by Winona Rae



Opposite Page: Danielle showing speaker prototypes. Photo by Winona Rae

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



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.

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

Web: www.alexandragoodall.com

Danielle Savage |

Phone: 1-514-622-3283

E-mail: 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.ca

PENTICTON  GALLERY



ISLAND MOUNTAIN ARTS

Page 4 Photo Credits from top left to right bottom:

1. "Columbia Spotted Frog in the Water: Columbia Spotted Frog: Amphibians: Bob Armstrong's Photos." Columbia Spotted Frog in the Water | Columbia Spotted Frog | Amphibians | Bob Armstrong's Photos, <https://www.naturebob.com/zenphoto/index.php?album=amphibians%2Fcolumbia-spotted-frog&image=columbia-spotted-frog-in-the-water.jpg>.
2. "Oral History." M10 Tank Destroyer Rolls by Destroyed Buildings in Italy, circa 1944-1945. | The Digital Collections of the National WWII Museum : Oral Histories, <https://www.ww2online.org/image/m10-tank-destroyer-rolls-destroyed-buildings-italy-circa-1944-1945>. Photo credit: U.S. Army Signal Corp photograph, Gift in Memory of William F. Caddell, Sr., from the Collection of The National World War II Museum
3. News, RTÉ "Nazi Camps: From Evacuation to Liberation." RTE.ie, RTÉ, 27 Jan. 2015, <https://www.rte.ie/news/special-reports/2015/0126/675741-nazi-camps/>.
4. Photo credit: Alexandra Goodall
5. Public Health Matters: Understanding Coronavirus (Covid-19 ... <https://www.ecolab.com/events/2020/02/public-health-matters-understanding-coronavirus-covid-19>. Photo Credit: Alyssa Eckhert MS; Dan Higgins, MAM
6. "Stunning Starling Murmuration Filmed in Scotland." The Irish News, 14 Nov. 2018, <https://www.irishnews.com/magazine/daily/2018/11/14/news/stunning-starling-murmuration-filmed-in-scotland-1484854/>. Photo Credit: Owen Humphreys/ PA
7. A. Goodall
8. Atik. "Monarch Butterflies in Mexico." Funny Animal, <http://afunnyanimal.blogspot.com/2011/09/monarch-butterflies-in-mexico.html>.
9. A. Goodall
10. "The Historic Scale of Syria's Refugee Crisis." The New York Times, The New York Times, 16 Oct. 2013, <https://archive.nytimes.com/www.nytimes.com/interactive/2013/10/16/world/middleeast/syrian-refugee-crisis-photos.html>.
11. A. Goodall
12. A. Goodall
13. A. Goodall
14. A. Goodall
15. Spaulding, Sarah. "Ever Thought about Becoming a Certified Diatomist?" Diatoms of North America, 11 Oct. 2018, <https://diatoms.org/news/ever-thought-about-becoming-certified-diatomist>.
16. A. Goodall
17. "Seedpods by DSNGSP on DeviantArt." By Dsngsp on DeviantArt, <https://www.deviantart.com/dsngsp/art/Seedpods-137640946>.
18. A. Goodall
19. Nakaya, Rion. "An Amazing Murmuration of 70,000 Starlings." The Kid Should See This, 27 Nov. 2017, <https://thekidshouldseethis.com/post/an-amazing-murmuration-of-70000-starlings>.
20. "Bone Marrow Biopsy." Ucsfhealth.org, 6 Oct. 2020, <https://www.ucsfhealth.org/medical-tests/bone-marrow-biopsy>.
21. A. Goodall
22. "Category:Onobrychis Stenorhiza." Wikimedia Commons, https://commons.wikimedia.org/wiki/Category:Onobrychis_stenorhiza.
23. Zhang, Pingping, et al. "The SEM Imagines of Diatoms with Different Shapes and Sizes (Upper:..." ResearchGate, - Available from: International Journal of Legal Medicine, 17 Mar. 2021, https://www.researchgate.net/figure/The-SEM-imagines-of-diatoms-with-different-shapes-and-sizes-Upper-centric-diatoms_fig3_336739950.
24. Unknown. "Journey of Wild Silk Cocoons." Journey of WILD Silk Cocoons, 1 Jan. 1970, <http://jphandloom.blogspot.com/2015/04/journey-of-wild-silk-cocoons.html>.