Raise Your Voice concept draft

ROOM 1

Room 1 is a place where the visitors/participants are being primed for the next 2 rooms.

The visitors, not knowing they will participate, are entering the room, seeing the following setup:
4 loudspeakers, set in the corners of the room, as well as 2 identical tables on each side of the room. Upon entering the room, the visitors/participants can hear a soundtrack, comprised of digitally changed audio tracks taken from videos recorded during the working process from October - December 2017. Raise Your Voice players (further in text referred to as RYV players) have been asked to state their name, their age, and to sing an excerpt of a song they have a specific emotional connection to. The soundtrack is juxtaposing songs sung by the RYV players themselves and their original counterparts, both digitally changed, in order to create an abstraction of intimacy shown by the RYV players, and soon to be expected from the visitors/participants. Instructions (written below) are placed on two diametrically opposite tables, written on a piece of A4 format paper. The visitors/participants will be encouraged to take instructions and to think how and if they would want to present themselves.

Instructions

Dear visitor,
this is the first room. There are 3 in total.
If you want to go through the whole installation, we are kindly asking you to proceed to ROOM 2 and to state the following: your name, your age, and to sing/whistle/mumble/recite an excerpt of a song you have a special emotional connection to. Think of it as your entrance ticket to this installation. You will be recorded, but the recording is not being saved or broadcasted. Thank you for being a part of this game.

ROOM 2

Setup: 2 chairs placed opposite of each other, camera, tripod, 1 – 2 projectors

The visitor enters ROOM 2 and what she/he initially sees is Player 11 (Sara) sitting on a chair with a camera on the right side of the chair. There is a (mute) video projection on the wall behind, on the left and on the right side of Player 11 – the digitally manipulated footage the participant sees derives from the same material as the audio in ROOM 1. The non-synchronized projections show all RYV players in 2 second intervals. The camera is on a tripod, at shoulder-height, pointed directly toward the participant. At this point, participant is being asked by Player 11 to sit down and to perform in front of what she/he has been instructed to do in front of the camera, which is not recording but live-broadcasting the *performance* to the other players in GAMEROOM. The participant doesn't know that their performance is being seen by all RYV players. Each performance will be anywhere from 20 sec to 1 min long. When they are done, they will be instructed by Player 11 to continue to GAMEROOM.

GAMEROOM

Setup: 10 chairs, 1 desk and a chair, red button, RYV players

Player 1 – Martin
Player 2 – Siham
Player 3 – Truike
Player 4 – Andreas
Player 5 – Fadia
Player 6 – Guillermo
Player 7 – Evin
Player 8 – Johanna
Player 9 - Susanne
Player 10 – Christoph

Before the participant enters: RYV players are playing a game of memory. They are seeing the live-broadcast of participant's performance and they are scanning/analysing a set of chosen parameters that serve as the game input. Those parameters are: 1. specific facial expression, 2. specific gesture, 3. their name, 4. 2-second excerpt of a melody taken from a song that has been sung in Room 2.

After completing two previous tasks, the participant is entering the gameroom. RYV players are sitting in a line facing directly towards the desk, where the participant should sit and eventually control the game. In front of her/him, there is a red button which she/he is instructed to press at her/his desired speed. She/he has a credit of 7 clicks. Each click represents either a new parameter or an iteration of a pre-existing parameter. Essentially, the parameters are programmed in the clicks. The participant is now, by pressing the red button, able to control the game, thereby not knowingly controlling a fragmented digital-to-analog version of themselves.

Clicks always have the same order of parametrical progression (and RYV players will at all times know excatly which click is being done, using either a sound or a small display showcasing the number):

Click 1 – facial expression (unison, looped, not synchronized)
Click 2 – gesture (unison, looped, synchronized)
Click 3 – name of the participant (unison, not looped, not too loud, not too soft – look at the participant while doing it and look away)
Click 4 – look (turn your head or your eyes towards the participant, looped)
Click 5 – 2 sec melody (unison, looped, not synchronized)
Click 6 – parametrical index (P1&P6 – gesture / P2&P7 – facial expression / P3&P8 – 2 sec melody / P4&P9 – name / P5&P10 – look, one after another, not unsion)
Click 7 – silence, starting position

Whole process repeats with each participant. By submitting themselves through this process, they are offering a slice of their intimacy, the same way RYV players did in the past 3 months, as they are undergoing the same kind of manipulation the audio-video material in the first two rooms did, in the end having to see themselves through a filtered-out, fragmented, digital-to-analog performative copy.