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**Chronotope I: LAYERAGE**

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2022~

2319

Riles Walsh

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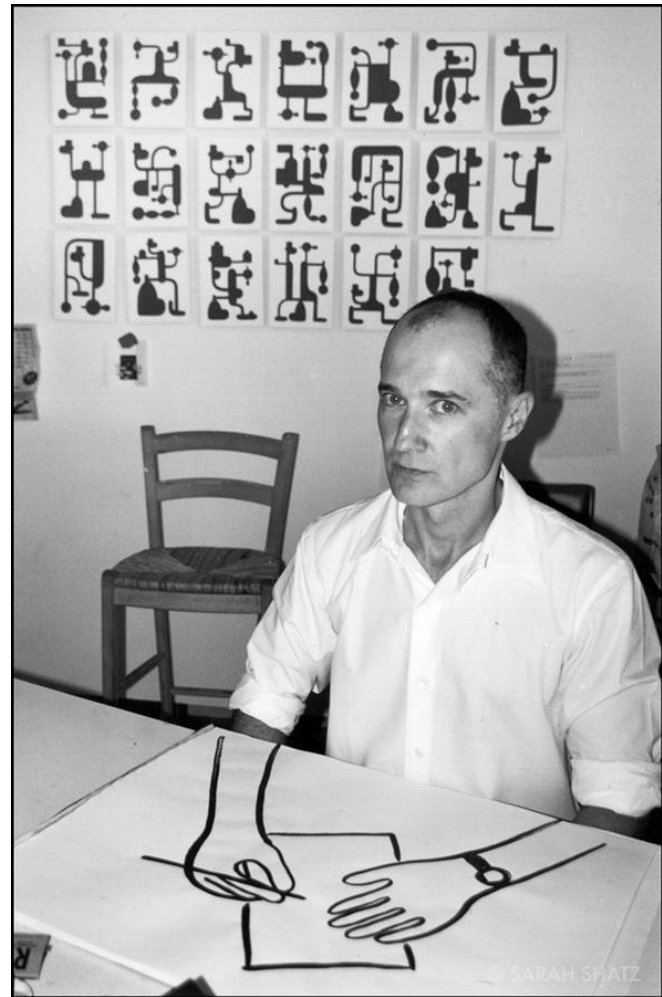
# Richard McGuire

b. 1957, USA

Illustrator, author, and musician

Published *Here* in 2014

Lauded for its anachronistic approach to the image  
and for an almost Dada-ist approach to the  
comic/graphic novel artform

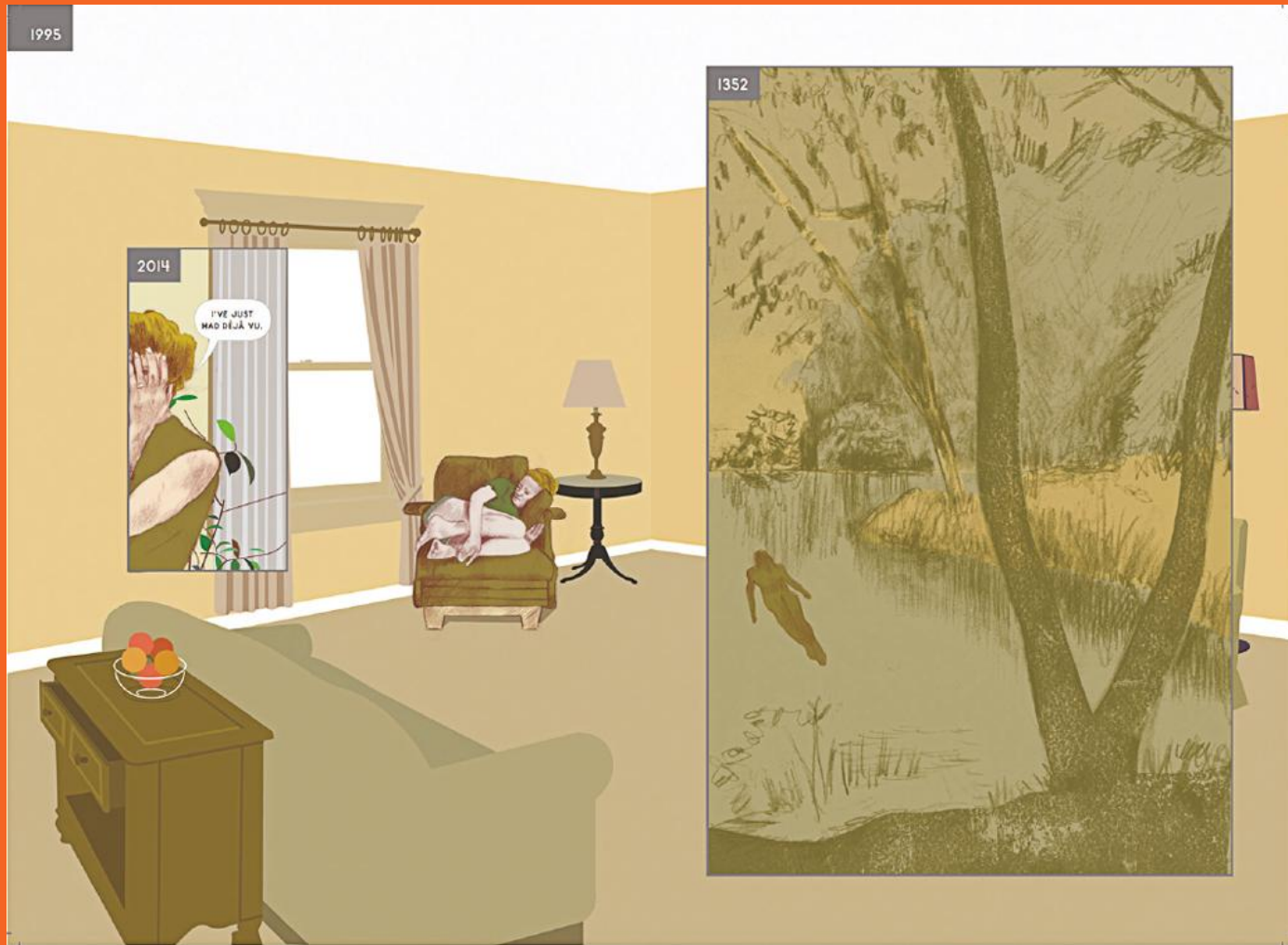


1995

2014

I'VE JUST  
HAD DÉJÀ VU.

1352



1949





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**How could this work for music?**

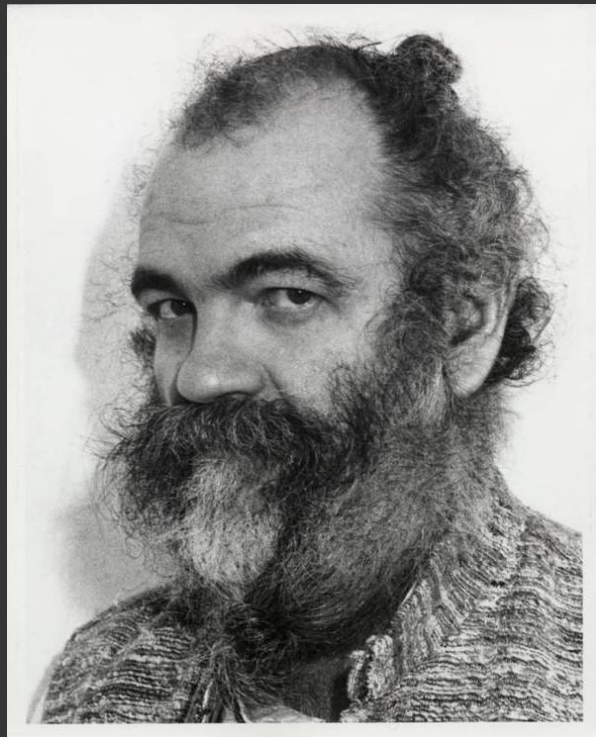
**Don't we do this every time we  
perform old music?**

**Is there already a precedent?**

# LaMonte Young

13 | 73 5:35-6:14:03 PM NYC

LaMonte Young encapsulated one instance of time-place in a very minimalistic, sine-tone & brass instrument recording using the above title to create a *chronotope*, connecting the work to the time and place it was created, but lacks the “recording nothing” idea of a true found sound/ field recording mashup.

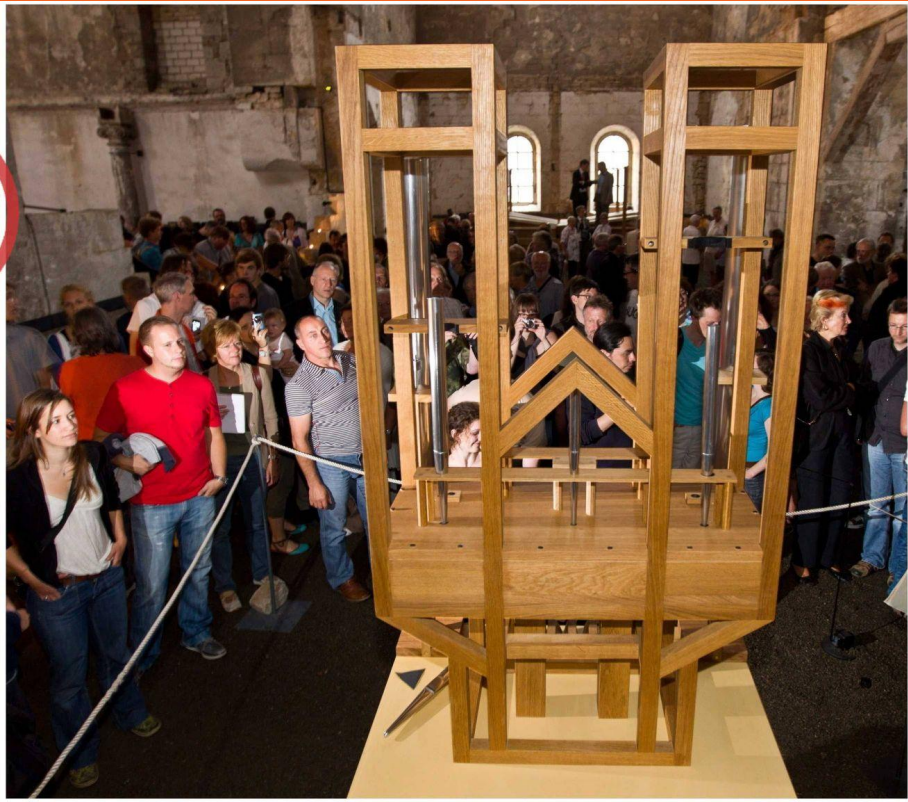
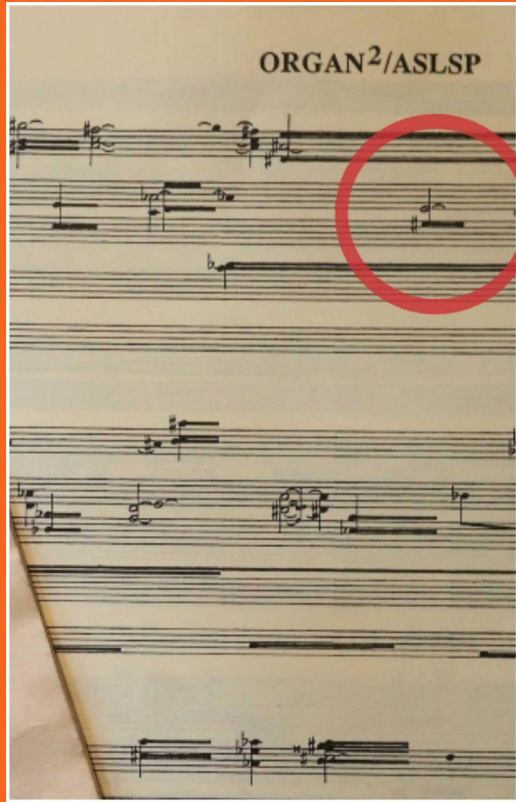


# John Cage ASLSP

John Cage wrote *As Slow As Possible* for piano in 1985



A performance of the piece usually lasts about an hour. Cage adapted it to organ in 1987 and retitled *Organ*<sup>2</sup>. A church in Germany is performing a 639-year version.



**Halberstadt, Germany's St. Burchardi Church** first installed an organ in 1361, which is 691 years before the start of Organ²/ASLSP, hence the predetermined length of the performance (691 years) Visitors flock to hear attacks, which include the installation of new pipes, or releases (deconstructing) which happen every few years

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# St. Bavo's Cathedral in Ghent, Belgium



- ◆ Site was consecrated in 942AD
- ◆ Constructed 1274-1569
- ◆ 89 meters tall (292 feet)
- ◆ Home to the Ghent Altarpiece  
Painted by Van Eyck, 1432

# LAYERAGE

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The final installation of LAYERAGE should consist of four separate areas within the cathedral approximately 50 meters apart, each composed of a pair of speakers and a display screen or similar technology available at the time.

The installation is designed to allow the attendants to walk throughout the cathedral, passing through these four exhibits and experiencing the audio/visual environment of four distinct points in the past.

←N



\*dates are approximate

# L A Y E R A G E

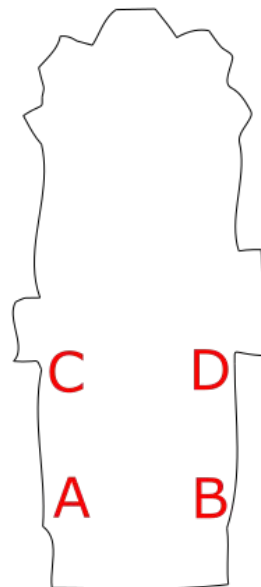
## Point C: 1 May 2206\*

Audio Field Recording  
Handheld device (semi-pro)  
Mono recording  
90 minutes  
Pictorial documentation using  
Whatever technology is readily  
Available to technicians

← N

## Point A: 1 May 2022

Audio Field Recording  
Handheld device (semi-pro)  
Mono recording  
90 minutes  
Photos of the corner  
Slide show



## Point D: 1 May 2319

Audio Field Recording  
Handheld device (semi-pro)  
Mono recording  
90 minutes  
Pictorial documentation using  
Whatever technology is readily  
Available to technicians

## Point B: 1 May 2099

Audio Field Recording  
Handheld device (semi-pro)  
Mono recording  
90 minutes  
Pictorial documentation using  
Whatever technology is readily  
Available to technicians

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Exhibition to take place only after the last field recording is made, but not prior to 2431. Accompanying photos, videos, images, technicians' stories, documents and timelines will also be shared. Audio from each era will be played back simultaneously through one speaker each in mono audio format on a 90-minute loop. It is precisely then that all four eras will come together, uniting humanity through the centuries in one physical and temporal location.

# LAYER AGE

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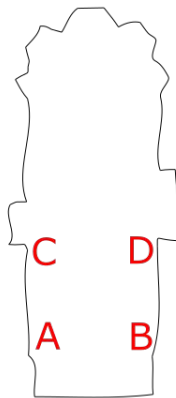
## Point A: 8 May 2022

This arbitrary starting point of the project was set as a reference to one lifespan, however, future technicians should prioritize convenience when scheduling exact recording time/date.

## Point B: 1 Feb 2100

This date is gathered from the current (2022) estimation of life expectancy of a human on Earth. Mind you it is not the life expectancy of a child born in 2022, but rather the average age of death at the time. The exact date should not be publicized prior to recording as to avoid tainting the natural sound environment of the recorded space.

←N



## Point C: 2207

Again, this arbitrary date should be set by technician #2 (making the year 2100 recording) based on information known at the time of the average age at death of humans on Earth. Technicians should strive for as natural a soundscape as possible, which may include avoided heavy machinery, noisy aircraft, or any other unforeseeable disturbances to the soundscape.

## Point D: 2319

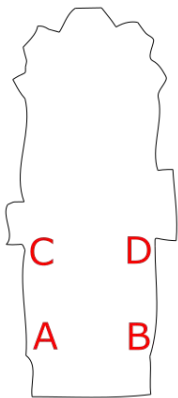
Exact date set by technician #3. In addition to making audio/visual recordings of the space, the technicians should loosely document the process of the work, their connection to it, and anecdotes of life at the time. The installation should also feature distinct differences between the start and end dates of the work.

Technicians should work to create a window into the world, captured at a time/place. The veracity of this *chronotope* is of the utmost importance. A technician should not hesitate to make another recording of the work if the accuracy of representation is compromised.

# LAYERAGE

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←N



**Chrono-** meaning time,  
from the Greek *Chronos*, god of time

**-tope** meaning place,  
from the Greek *topos*

**Chronotope** refers to a location not only in  
time or place, but a specific location in both  
time and place.



## Excerpt from Chronotope I: LAYERAGE

