

infinite silent redundancy

What first comes to one's mind when thinking about corruption could be about a corrupt financial or political system where one party or person buys another party or person in order to gain an advantage.

To relate corruption to art may sound strange at first, but on second thought, as an artist, it is very hard not being corruptible. Most artists depend on support from foundations, fellowships or the public authorities. In order to obtain this support they write concepts, budgets, time schedules, and try to adjust them to fit into the needed profile. At this point, the idea of their work (if they even had one) already has been altered!

But this is not the only possible corruption (we do not even bother to mention the art market) that may appear in the artist's work. At least since the dawn of the digital era, we have an almost unlimited number of technical tools and means to work with, and some of the possibilities are very tempting to be used just because they are available.

One starts to think about how to include this technology even if it's not necessary or helping to grasp the substance of the work.

In fact, every input or feedback will somehow trigger a reflection of what we do or did and thus corrupts us in one way or another. And by reading this, at this very moment, your perception of the exhibited artworks is already corrupted!

WORK PROCESS

Corruption is inherent in the concept of *infinite silent redundancy* since the goal is to create an audio guide track for each exhibited artwork, which tries to corrupt the artwork in a non-destructive way, and thereby, offers a different possibility of perceiving the work. Therefore, we started thinking in a corrupt way about how to compose for an existing work which we liked to alter through our own work but without "hurting" it.

Secondly, we limited ourselves to the use of this audio guide system, because of the simple fact that one is available here. This again forced us to think in a corrupt way about how to implement our compositional visions.

Not only but also because of the geographical distance, we decided to use a shared Internet folder to save and exchange files and information.

We both used the same software and sources to compose and create sound and even the same project work file. This means: Whenever one of us altered or added something, it also affected the work of the other.

We shared not only the same sound sources, but also the same time emitter / clock on what our compositions are based on. So if one needs to have this time emitter module changed in order to get the desired data, it affected all other works as well.

To create some kind of structure, we proclaimed rules. On one hand, the rules helped to focus and concentrate our work, but on the other hand, it again lead to corruption. If one wanted to have the modules sound in a certain way, he proclaimed rules that supported this vision, but if this rules get in the way of the visions of the other, he could either change the rule or ignore it, or try to alter the data in a way, which on the surface, still follows the rules but breaks them in the result.

Nevertheless it is a cooperative work with the same goal and it should not get destructive. So at some point, it can be that someone bites the bullet and accepts an alteration or rule, which is not supporting his own will. It is this moment of give-and-take we wanted to achieve.

SOUND

The resulting sounds may seem chaotic or even banal. But the fact is, the sounds on the different channels are not only in itself, but also, as a whole very connected and structured. Granted, they may not sound like they were originally intended to sound (which actually was the intention in the first place). They have been corrupted during a long mental and technical process and dialog.

Like "corruption" the word "redundancy" tends to have a negative connotation. Nevertheless both expressions can also have a positive effect. In this case, our audio guide is redundant, because it is not necessary to understand the artworks but it is positive in a sense, that it does not destructively (= undoable) alter its original information since we are not physically "touching" or altering them. Furthermore, we leave the choice of using the audio guide to the recipient / audience. Each spectator creates his own version by choosing his own chronological sequence of putting on and off his headphones, entering and leaving the villa, and by changing the receiver channel. Therefore our audio guide installation is either a work on its own, a work that allows you to perceive the other works from another perspective or it is just *infinite silent redundancy*.