





Fig. 1.0

## DOCUMENT II

TIM BRUNIGES AND SARAH MOSCA

MOP PROJECTS 2011

Tim Bruniges and Sarah Mosca have been collaborating since 2007. They currently live in Sydney, Australia.

The sounds that pass through a site, that echo over it, make up a lost history; a volcano lies dormant and erupts cataclysmically, a factory's walls fall silent then ring once again with the sounds of new machines. A lone man stomps before a mountain, sensing in the echo of his feet both his power over nature and insignificance within its expanse.

We look to the cold set lava, the steel girders of the factory still standing and the skeleton of the man to see what has gone before, often forgetting that boldest of senses: sound. Where does it go? What becomes of it?

Tim Bruniges and Sarah Mosca explore themes of sound and space in their on-going series of site-specific install-



Fig. 1.1

ations, Survey of Sound. The project found its genesis whilst the pair were taking part in the NES Artists Residency Program in Skagaströnd, two hundred and sixty kilometres from the already isolated Icelandic capital of Reykjavik.

The first work, set within a small church in Hólanes Kirkja, was an eight channel sound installation created from the recordings of traditional sagas and environmental sounds. The second work, Vatn, part of which can be heard in this exhibition, was a six-channel/one microphone sound installation amplified into an abandoned industrial building that was once, amongst other incarnations, a textile factory and a fishing packing plant.

Upon entering the site, the viewer is confronted with a scene of dilapidation. The broken tiled floor, peeling beige walls and overhead fluorescent lights stand in stark contrast to the snow capped mountains glimpsed through the windows beyond. Six black speakers sit in a semi-circle, emitting a low, steady hum. The multilayered sound fills the space with a beautiful, undulating, hypnotic sound.



Clockwise from top left: Fig. 1.2, Fig. 1.3, Fig. 1.4

Within this space the viewer soon learns that all sound elicited causes the work to react and while this is clear, the exact trigger remains unknown. A cautious, primitive investigation begins; a piece of rusted machinery thrown onto the tiled floor; a cough, a shuffle, is absorbed by the work, interpreted and added back into the room in a series of ghostly, rushing sounds. A lack of input soon reveals that the initial hum is in actuality a digital interpretation of what we perceive as silence.

Our interaction with the work and the need to understand its mechanism is testament to our constant, yet futile need to impress ourselves, however brief, upon our surroundings. Inside the room with its menagerie of sounds, there is the distinct impression that every movement, every action, every "thing", gives birth to a soundwave that travels outward in a circle and away.

Outside the window the world stands still and a contemplation on sound ensues; that the stillness of the mountain is born of the incomprehensible collision of the plates be-

neath, that the unseen winds at their peak rush and tear out the contours we map by eye, that out there is the roaring isolation and the ripple going out, away from the event, growing fainter, but there nonetheless for those who wish to hear.

Text by Kim Fasher 2011



This exhibition *Document II* at MOP Projects documents the artists' experience in Iceland, April 2010.

The vinyl record, *Arrival*, is a document of the site-specific installation, *Vatn*, recontextualised as a new work.

\* Survey of Sound videos and documentation can be viewed at [www.surveyofsound.com](http://www.surveyofsound.com)

Hólanes Kirkja Site I, 23.04.10 17:00hrs duration 2hrs.  
Vatn Site II, 24.04.10 14:00hrs duration 2hrs.

Recording: Tim Bruniges & Sarah Mosca *Arrival* 2011, 12" vinyl record, duration 5:30 mins.

Image credits:

Fig. 1.0 Found image (author unknown), *Hvalur Skagaströnd*, circa. 1918, 5 x 7 in.

Fig. 1.1 Sarah Mosca, *Passenger* 2011, Digital print, 45 x 60 CM.

Fig. 1.2, Fig. 1.3, Fig. 1.4 Documentation of installation *Vatn* Site II, Skagaströnd, Iceland.

Fig. 1.5 Sarah Mosca, *Untitled* 2010, Digital print, 30 x 40 CM.

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