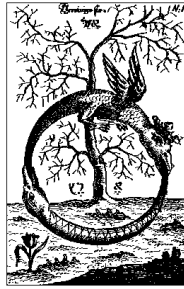


BIOTOPE... Sound in Transition | Zvok v premenah

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BIOTOPE sound installation was conceived by Borut Savski and John Grzinich and performed at Kapelica Gallery Ljubljana (Slovenia) between June 15th and 25th 1999. The philosophy is linked to some aspects of theories of chaos, thermodynamics and especially to the autopoietic theory as they reflect upon the living systems – also human - and the systems of a human.



BIOTOP installation was defined as a self-balancing system of multiple microphonies (eight in total) which filled the frequency spectrum of the gallery space. The variations in sound were a combined result of movements of microphones, movements in space, absorbing bodies in the space, sound introduced into space, etc... In short: the installation system was “listening” to the sound in space (to itself) and translated it to movement. This resulted in changed frequency spectrum of the whole space – the so-called “standing waves” – this being the identity (the acoustics) of the space. Apart from this “system’s autonomy” approach, the Biotope was also used as an instrument - on so-called performances.

Here are some excerpts of all the aspects. A lot was lost in translation from the resonating gallery space to this compact form...

1. **PENDULUM (1994) by B. Savski 3:56** /two microphones swinging in feedback loops with two loudspeakers - the initial idea - came out to be same as S. Reich's Pendulum Music '69/
2. **BIOTOPE ZERO by B. Savski 4:35** /a preliminary study/production based on a couple of elements of Biotope installation/
3. **BIO WIRES 1 by John Grzinich 10:09** /John's approach is the most descriptive for the 'balanced' Biotope - the installation situation/
4. **BIOTOPE intervention by Ludwig Zeininger 10:56** /Ludwig's approach was to add computer synthesized sounds that corresponded to those of microphonies. John and Borut played with wires and microphones, so it seems to be a collective improvisation/
5. **BIOTOPE intervention by Žoambo Žoet Workestrao 13:36** /Gregor, Ivo, Alenka, Nataša were rare people drawn by the principle of microphonies of Biotope. Their approach was to play it like an instrument/
6. **BIO STUDY 1 by Borut Savski 10:13** /a controlling computer was put to use to enable/disable microphony paths - progressive rise in tempo resulted in motorboating effect/
7. **BIO WIRES 2 by John Grzinich 12:16** /under the control of John's attentive ears&hands aiming for a more intimate acoustic surrounding.../
8. **BIOTOPE postproduction by Roger Hayes (Astoria/ Oregon) 7:17** /Roger Hayes received Bio-tracks by post and combined them with multitude of sound sources & guitar/

BIOTOPE sound installation: <http://absurdevidence.radiostudent.si/biotope/>

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