

# VINST

THE WORD MADE FLESH AGAIN

interactive installation / performance / artist book / photographs  
2004 - 2006



a project by Emmanuelle Waeckerle  
programmed in Max MSP and Jitter by Sebastian Lexer  
with financial support from Arts Council London and UCCA research fund

## CONCEPT

This ongoing research project aims to explore digital-human relationships on the edges of Language. The audience is encouraged to construct a non verbal dialogue with my virtual vocal self VINST.

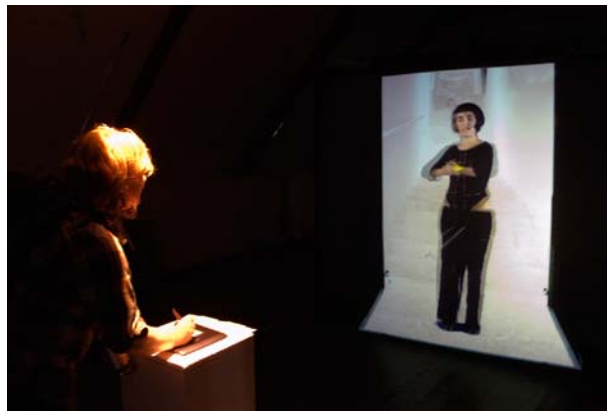
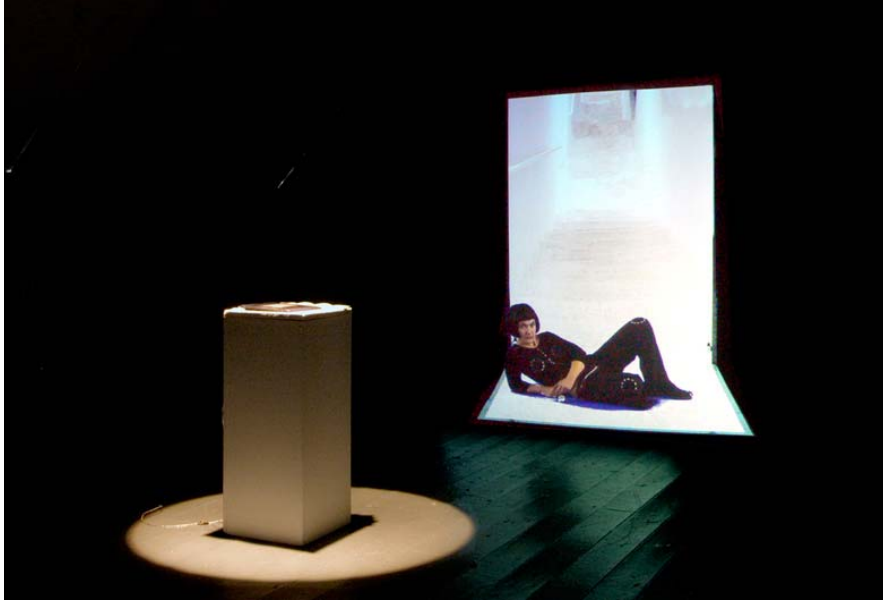
VINST is a unique vocal instrument, an extraordinary fusion of human body and digital technology, responding to touch but also to mood and sensibility. It consists of my body image displaying points of sonic sensitivity that can be played by all. Applied pressure (gentle or hard, continuous or staccato) via a pressure sensitive pen, triggers appropriate sonic and bodily reactions and various real time sound and video effect. The interactive installation enables real-time control of both sonic and visual representation of my voice

The sounds are pre- or non- linguistic, and are based on how the body reacts to touch and how it produces sound <sup>(1)</sup>; the lower parts of the body make lower frequency sounds and the higher parts produce higher frequencies. If you touch the body lightly, you get pure tones. If you press a bit more, you are tickling and get laughing; if you prod even more, you generate pain, but there are pleasurable sounds too. <sup>(2)</sup>

Performing VINST <sup>(3)</sup> can be an intimate, moving, cathartic, playful and sensual experience. Listening to VINST is always fascinating because the voice bounces freely between player listener and instrument, thus blurring all physical boundaries.

I personally derive as much pleasure playing (with) my virtual self as from watching others doing so.

Long live VINST, the word made flesh again.



*VINST installation for DRHA in Dartington Hall*

## FORMATS/ INCARNATIONS

### 1/ **VINSTLIVE** *interactive video installation*

The audience plays (with) the instrument and/or watch others do so. At one end of a darkened space a free-standing screen opposite a plinth supporting a wacom pad and a pressure sensitive pen. On the screen is VINST projected lifesize, silent, but for an occasional sound from its repertoire. The background in front of which VINST is standing can be changed/ chromakeyed to a live video relay of the street outside the gallery or any pre recorded realistic or unrealistic scenes. see *VINST dvd documentation*.

### 2/ **BIRTH OF VINST** and **playing(with)myself** - *video loop on monitor or projected*

**BIRTH OF VINST**, an exercise in virtual procreation, conceptual birth and storytelling, is a slide show of words and images with sound, weaving together personal and whimsical concepts behind the creation of Vinst and its vocabulary.

**playing(with)myself** - 04'23 - is a video where I play my virtual self VINST, thus demonstrating some of its vocal exploration on the edges of Language . see *dvd documentation*.

3/ **VINSTMAP** an A0 poster mapping the location of each sound and its annotation on the instrumental body. and a series of ink drawings of each annotation mark.

4/ **VINSTMANUEL** double sided folded flyer - 29.8 cm x 10.6 cm

5/ **VINSTBOOK** - A5 concertina *artist's book* (edition of 300)– The Birth of VINST detailing its construction from initial sketches to final drawings.

### 6/**VINSTWORLD** photographs

20 photographers have been invited to take pictures of VINST in the real world (myself in the vinst costume) with complete freedom of interpretation. including Oreet Ashery, Anna Fox, Marious Hansen, Jason Evans, Karen Knorr, Jimmy Robert, Zineb Sedira, Richard Sawdon Smith, Pedro Vicente, Manuel Vason....

### 7/**VINSTWORLD2** collages

a series of postcard size collages where I have digitally inserted VINST in various locations I have visited and photographed recently.

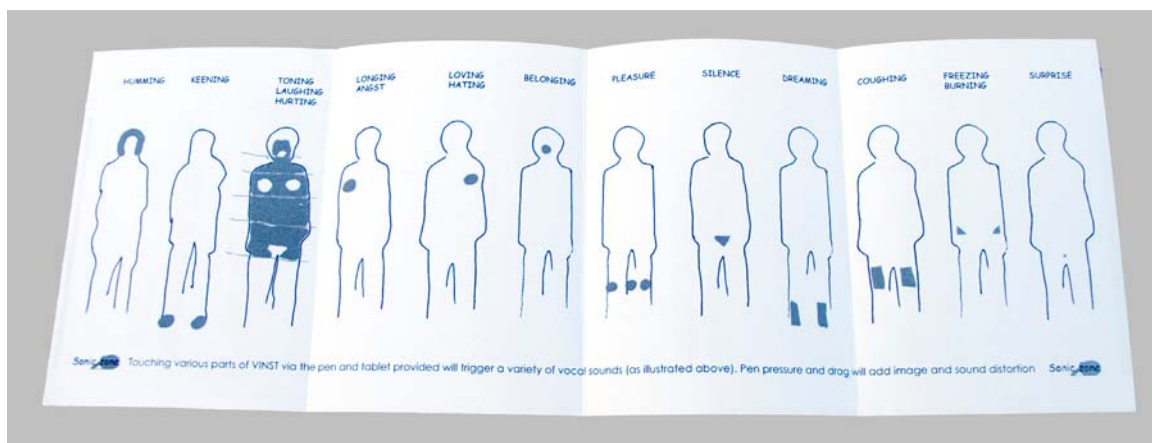
8/ **VOCAL BOOTH**: a voice activated sound-proofed enclosed space for anonymous vocal outbursts. Users may respond to their encounter with the instrument. all sounds will be recorded .

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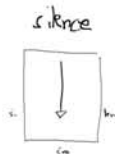
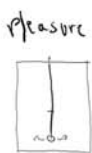
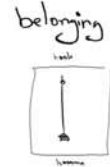
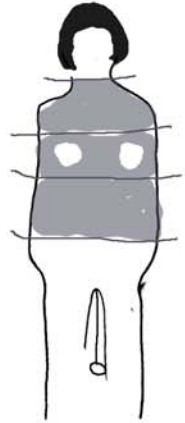
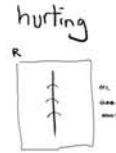
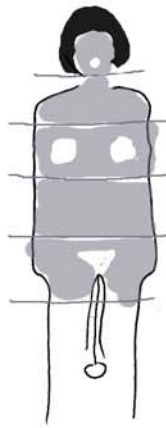
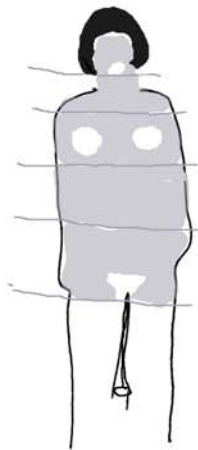
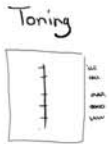
<sup>(1)</sup> VINST vocabulary is based on vowels used as pure tones combined with consonants as percussive and rhythmic interventions, the natural sounds of emotions (laughing, crying, sighing,...) and sensations ( pain, pleasure...) and a few phonemes which are unique to VINST. Around 50 different sounds with a system of an-notation. see back page.

<sup>(2)</sup> VINST has a virtual sex organ which is neither male or female but a distortion of both, a uniball hanging from the pelvis down to the knees and the sonic location for various degrees of pleasure.

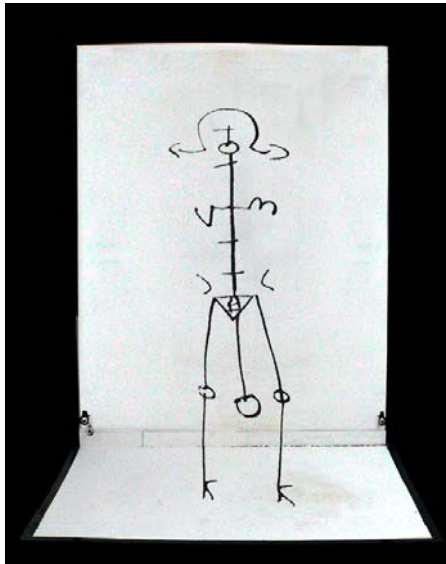
<sup>(3)</sup> Via VINST one may release and share emotions and sensations thus transforming them into (non) melodic sound works. (according to one's musical abilities taste and sensibilities)



VINSTMANUAL flyer - 29.8x10.6 cms



VINSTMAP poster



The concept of VINST has been realised in Max/MSP/Jitter and Flash utilising the sound and video capabilities to generate an intuitive user interface. Implementing a dynamic trigger system which follows the body movements has been the biggest challenge. The second challenge was to make the technical aspect appears seamless and invisible to the user despite the complexity of the technology involved.

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- VINST<sup>1</sup> (or Vinstenstein as I like to call it) appears in Performance Research volume 9 no. 2, June 2004, "on the page" issue.
  - VINST<sup>1</sup> first utterances appear in the current issue (spring 2005) of How2 internet contemporary creative writing magazine (multimedia section).  
[http://www.departments.bucknell.edu/stadler\\_center/how2/index.shtm](http://www.departments.bucknell.edu/stadler_center/how2/index.shtm)
  - VINST<sup>1</sup> features on [www.soundtoys.net](http://www.soundtoys.net) since April 2005 - a space for the exhibition and archive of exciting new works by a growing community of audio visual artists.

- Birth of VINST<sup>2</sup> performance lecture of the 2nd prototype took place on the 20th of November 2004 during a performance lecture at Toynbee studios, London (part of Performance; strategy and process, a series of events around Adrian Piper's exhibition and talk, curated by Adelaide Bannerman).
- birth of VINST<sup>2</sup> II took place on 3rd March 2005. music department of Metropolitan University, London
- Birth of VINST<sup>2</sup> III took place for trampoline platform for media art Broadway cinema, December 2005 Nottingham
- VINST<sup>2</sup> installation part of EXPO966 Sonic art network annual exhibition/festival in June 2005 in Scarborough.
- birth of VINST<sup>2</sup> IV with Paper/demonstration took place for MINDPLAY conference at Metropolitan university London, Jan 06
- VINST<sup>2</sup> installation part in London Symphony Orchestra St Luke's festival , London July 2005
- VINST<sup>2</sup> installation april 2006 – at Lagerhaus in Neufelden Austria.

- Birth of VINST<sup>3</sup> performance lecture and VINST<sup>3</sup> installationfor DHRA 2006 conference at Dartington Hall, Totnes Devon, sept 2006
- VINST<sup>3</sup> installation and BOUCHE BEE at Theatre Museum Covent Garden London - curated by HOME
- [www.homeliveart.com](http://www.homeliveart.com), sept 2006.
- Birth of VINST<sup>3</sup> II performance for livegarden initiative talk series at Goldsmiths, jan 07