

larchivethosewhowerelost

hhhaahah

LEYA (she/her)

(thats a suspicious laugh!)

larchivethosewhowerelost

we should share influences

Uma (they/them)

sorry, went for toast and to feed dog

@Uma (they/them)

sorry, went for toast and to feed dog

Lizzie

aww, hope the dog is now contentedly fed!

Uma (they/them)

yeah hes going back to sleep. his days work done

@Uma (they/them)

sorry, went for toast and to feed dog

LEYA (she/her)

nice! I'm gonna need a disco nap this afternoon too!

Uma (they/them)

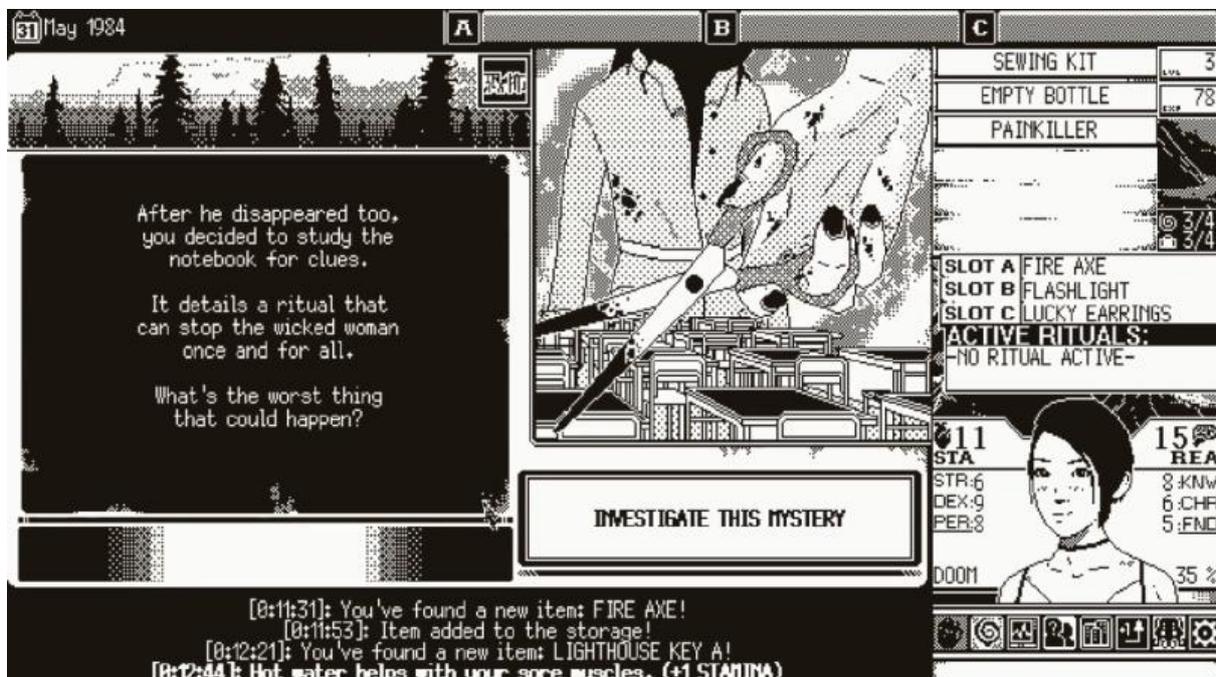
influences, i think i talked a bit about this. very much been shaped by our conversations, but also this game World of Horror which ive mentioned before

LEYA (she/her)

influences - honestly (and uma said it earlier) - my biggest influence came from our residency conversations and deep dives into the work of Uma, Danielle, and Nikissi too!

Uma (they/them)

its so good. uses lots of random generated events, and plays with the interface being both in and outside of the game. like, when you click on some things you are acting as the character not just the player.



Uma (they/them)

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Uma (they/them)

also watched the film One Cut of The Dead which just blew my mind in the same kind of way

LEYA (she/her)

What really kinda broke things open for me was looking at ARG models and thinking about existing structures as a tool

Lucy

Sorry - I was just off catching up with Uma's game! I was going to ask if being part of the residency together had influenced your ways of working ...but you pretty much answered it there!

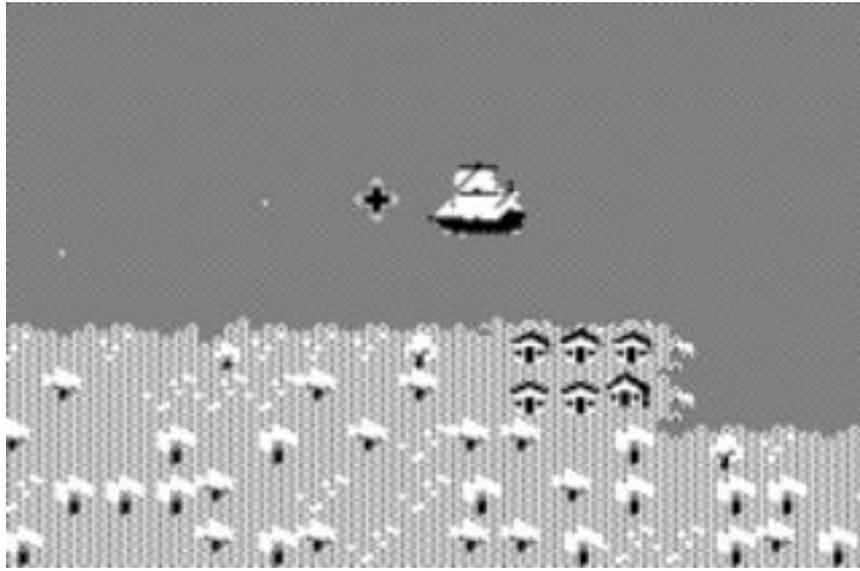
Uma (they/them)

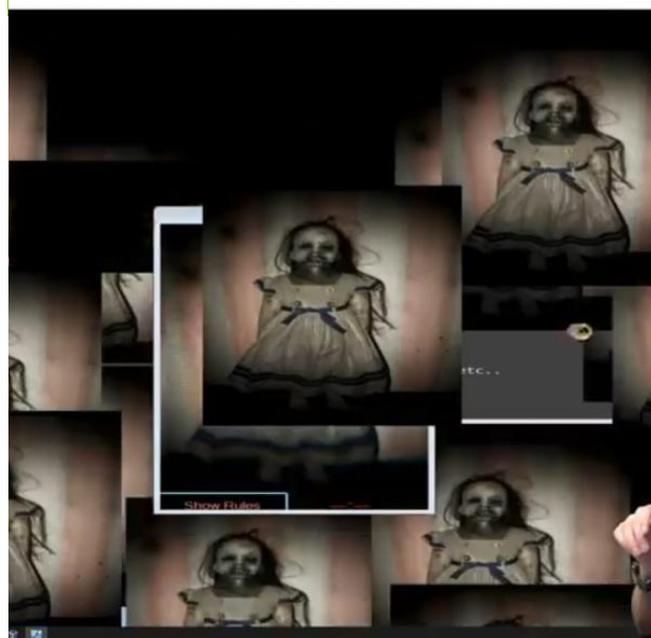
Id like to know what other stuff you two have been looking at, both things that are like "yes, i was definitely influenced by that" and things that are more tangential

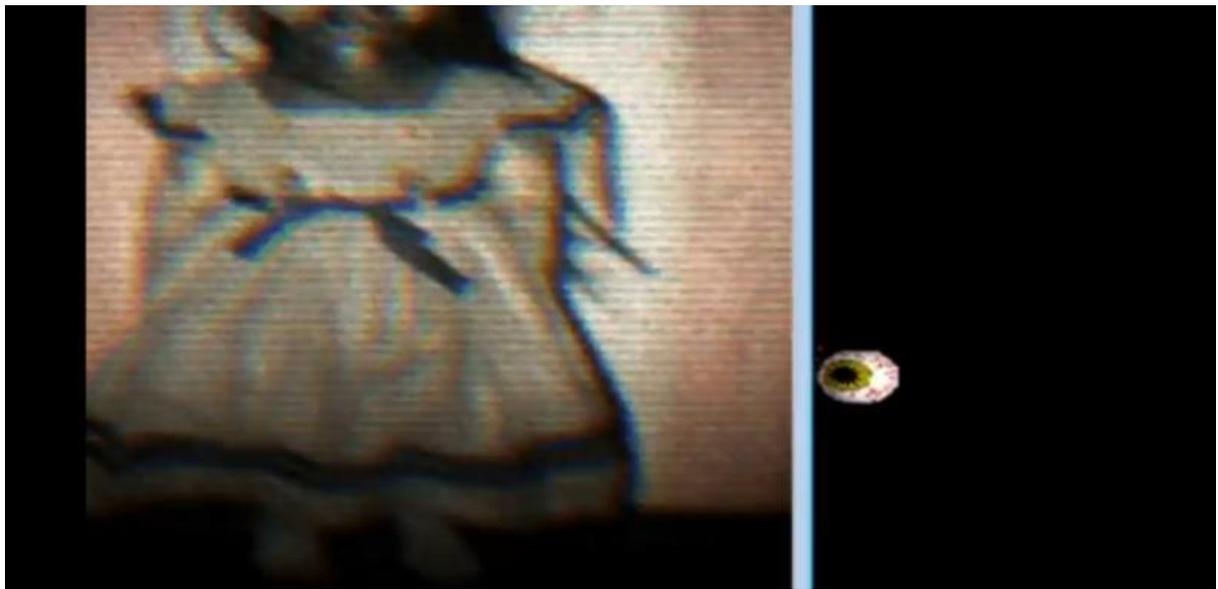
LEYA (she/her)

totally... incoming

larchivethosewhowerelost











Influencesssss

@LEYYA (she/her)

What really kinda broke things open for me was looking at ARG models and thinking about existing structures as a tool

Lizzie

I was about to mention this! That was a great conversation. For anyone not familiar with ARGs: https://en.wikipedia.org/wiki/Alternate_reality_game (I am sure there are better explainers than wiki though!)

Alternate reality game

An alternate reality game (ARG) is an interactive networked narrative that uses the real world as a platform and employs transmedia storytelling to deliver a story that may be altered by players' ideas or actions. The form is defined by intense player involvement with a story that takes place in real time and evolves according to players' respon...

LEYA (she/her)

DANIELLE!!!! for the win

larchivethosewhowerelost

YES I THINK ME AND LEYA FELL IN LOVE WITH ARGS

Uma (they/them)

i find them terrifying!

LEYA (she/her)

this is one of my favorite web-audio projects

<http://www.hellochar.com/flame?name=Lime>

Xiaohan Zhang - Interactive Art, Generative Design, Emergent Systems

Interactive media works of Xiaohan Zhang.

@Uma (they/them)

i find them terrifying!

LEYA (she/her)

terrifying queer horror??

@LEYYA (she/her)

terrifying queer horror??

Uma (they/them)

the scale of ARGs, like the idea of making something so interconnected makes me dizzy

@LEYYA (she/her)

this is one of my favorite web-audio projects

<http://www.hellochar.com/flame?name=Lime>

Uma (they/them)

this is really nice.

larchivethosewhowerelost

They make think of the film tenet

how to present a non linear artwork

LEYYA (she/her)

also a huge fan of Raed Yassin - who is like a real life ARG, working in music, remix, taxidermy opera, cooking shows, and photo-fiction

Lizzie

taxidermy opera sounds amazing

@Lizzie

taxidermy opera sounds amazing

LEYYA (she/her)

looking for link

Uma (they/them)

can I ask one of my questions now?

larchivethosewhowerelost

Yes

LEYA (she/her)

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LEYA (she/her)

<https://www.onassis.org/whats-on/sea-between-my-soul>

@LEYA (she/her)

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Lizzie

this looks incredible!

Lucy

wow - thanks for sharing all these great inspirations!

Uma (they/them)

so Danielle, I wanted to ask about like workflow and the process of making stuff. I noticed how you change up your engines, languages, form of work and so on frequently, while always focusing on this process of the archive. So does

the tools your working with have a big impact on how you work? like we talk about this all the time with artists that work in more physical mediums

@Lucy

wow - thanks for sharing all these great inspirations!

Chloe (Wysing)

yes, thank you all so much!

Uma (they/them)

same goes for the workshopping/interviewing/collaborating bit of your practice

short version: whats different for you about Scratch from Unity?

larchivethosewhowerelost

yes. i change engines and language and mdium based on what the work needs.

i dont believe that the sma eway of archiving can work for all things so you need to redo the entire structure everytime you make an archive

so i always start at square 1

scratch is fast unity is huge and hard

@larchivethosewhowerelost

scratch is fast unity is huge and hard

LEYA (she/her)

thats pretty much true even if you don't know anyting about programming

larchivethosewhowerelost

so the tools never are chosen before i start

Uma (they/them)

do you feel you produce different kinds of work under those different conditions? like something quick vs something slow? something you see what you are making straight away vs someone you only really see after a 12 hour render?(edited)

larchivethosewhowerelost

hahaha

yes its the same process with poly models. you get somethign else out when you work quicker

comeplared to slower methodical thinking

both are importatn

so its about mixing the two

layya can i ask what draws you to want people to put of themselves into your work?

LEYA (she/her)

I love when Uma and Danielle get into it... I hold on for dear life and always learn something about my own world!

Lucy

really like that, that even if something is quicker to create, that it can still be a work in it's own right, rather than a 'sketch' of something - it has a different purpose

@larchivethosewhowerelost

layya can i ask what draws you to want people to put of themselves into your work?

LEY YA (she/her)

ah yeah.. thats everyting and also i feel myself handsfree of it... i will elaborate I want to demand presence from the audience, have them accept their role in the transmission of the work, either as gift or burden or refusal or delight. But as you said earlier - not passive!

Lucy

oohh good questions! I was also going to ask if any of you ever find out what people put into your work - do you want to hear what reactions or inputs people are having into your work, or is it just important that they interact in some way (even if not how you intended)?

@LEY YA (she/her)

I love when Uma and Danielle get into it... I hold on for dear life and always learn something about my own world!

Uma (they/them)

lol, I have zero self awareness and just rabbit when I'm excited about stuff

LEY YA (she/her)

but as well - i'm interested in the ummmm.... not indifference... but the invulnerability of the work too.

Like - the integrity of the score, the statement, the thing - is as intended, even if the intention is to destroy itself, or modulate, or to give up controls, etc

larchivethosewhowerelost

like it self automates?

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LEYA (she/her)

I was wondering this about Uma and Danielle's too. With Malayeen - I gather the input if the user agrees to an email exchange. Then I can see their variables

@larchivethosewhowerelost

like it self automates?

LEYA (she/her)

yes! Totally.

In the self automation - the ego is put to less use

John Bloomfield

What will you do with the archive you collect Leyya?

@John Bloomfield

What will you do with the archive you collect Leyya?

LEYA (she/her)

million bitcoin question

Lucy

That totally makes sense - like a way of putting something out there but then letting it go in some way

@Lucy

That totally makes sense - like a way of putting something out there but then letting it go in some way

Lizzie

yes and that reflects the nature of collected songs and music passed on from person to person.. they change over time

larchivethosewhowerelost

i dont clect anything but i want to

LEYA (she/her)

I want to see what is collected first (not public) - and allow the accumulation of songs to tell me what it needs... should it be a library mapped in time/location? Will it speak of one region more than others? Will it result in direct collaboration?

larchivethosewhowerelost

because you cab assess their choices

LEYA (she/her)

Exactly... and see what the collection says. It will become its own conversation i think

Lucy

That could be so interesting @larchivethosewhowerelost almost mapping where people are coming from too

@LEYYA (she/her)

I want to see what is collected first (not public) - and allow the accumulation of songs to tell me what it needs... should it be a library mapped in time/location? Will it speak of one region more than others? Will it result in direct collaboration?

John Bloomfield

That makes sense

Richard_Davis

Sorry for just jumping in here (currently travelling home on train and dipping in and out of the chat). But earlier Uma mentioned using Scratch vs Unity. I have no experience of using these kind of platforms to create work, but vaguely knowing Unity and what it can offer, I wanted to ask about the choice style that I see in @Uma (they/them) and @larchivethosewhowerelost 's work. Is it a conscious choice to have a more retro graphic look, or is it because of the platforms you use?

LEYYA (she/her)

There are origin stories in all three of our works - and also natural elements for navigation

@Lucy

That could be so interesting @larchivethosehowerelost almost mapping where people are coming from too

larchivethosehowerelost

or like challenging them on what their choices mean

LEYA (she/her)

@Uma (they/them) - Earth, **@larchivethosehowerelost** - Sea, and

Malayeen.....

Question for **@Uma (they/them)** ~ there is so much sensory information and direction in your work.....

Smell, Sound, Weight....

@larchivethosehowerelost

or like challenging them on what their choices mean

Lucy

that could be so powerful!

LEYA (she/her)

Do you have a physical practice that informs your decisions?

LEYA (she/her)

@Uma (they/them)

@larchivethosewhowerelost

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Uma (they/them)

yeah, from looking at Leyya's work I really wanted to do this, like you answer questions in the game and then you can like get a simple txt file downloaded based on what you inputted, or just like a screenshot button would be good

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LEYYA (she/her)

its cool cuz i get something - and the audience/participant gets a .wav gift in return!

larchivethosewhowerelost

why does the audience deserve that gift?

@larchivethosewhowerelost

why does the audience deserve that gift?

LEYYA (she/her)

ak! good question. damn.

@LEYYA (she/her)

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Bekky, British Council

the beauty of exchange?

@Richard_Davis

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Uma (they/them)

same as Danielle I like the speed of some things, but I have a really strong positive or negative relationship to software, some things immediately gel, and some I really struggle to get into a flow. I have really good flow with Aseprite (the prog i make the images in mostly) and thats quite limited, so game is to a degree based around that

@LEYYA (she/her)

@Uma (they/them) - Earth, **@larchivethosewhowerelost** - Sea, and Malayeen.....

Uma (they/them)

YES!!

@larchivethosewhowerelost

why does the audience deserve that gift?

LEYA (she/her)

i think, for this project, I am making up for all the live shows that I just inundate the room with my bizness.... impervious to the peoples. Out of time/place.

larchivethosewhowerelost

erto aesthetics hold history and when you play with that history it can really make the work claim its space in time

@Bekky, British Council

the beauty of exchange?

LEYA (she/her)

exactly. and its not an anonymous exchange - but its also kinda ethereal....
imaginary

@LEYA (she/her)

Do you have a physical practice that informs your decisions?

Uma (they/them)

Yeah sensory stuff is my main thing really, I trained as a sculptor, and then as an SEN art teacher and playworker, and horror is a very sensory genre, also the feminist theory that I mostly read is about that, things beyond language

@larchivethosewhowerelost

rerto aesthetics hold history and when you play with that history it can really make the work claim its space in time

LEYA (she/her)

I'm going to cut/paste that for my next artist statement. jus sayin

Bekky, British Council

I personally feel that exchange is perhaps the foundation of any interaction acknowledged or not

@Bekky, British Council

acknowledged or not

LEYA (she/her)

very true. its embedded.

larchivethosewhowerelost

sometimes it is not conscious

Uma (they/them)

yeah to exchange. i think thats what i was getting at asking about using different engines and stuff, like the push-pull of working with a system

@Uma (they/them)

Yeah sensory stuff is my main thing really, I trained as a sculptor, and then as an SEN art teacher and playworker, and horror is a very sensory genre, also the feminist theory that I mostly read is about that, things beyond language

LEYA (she/her)

wondering if you have a ritual practice (in movement or song or meditation)
that grounds your practice - "grounds" being specific -
like earth, birds, smell....

@LEYA (she/her)

*wondering if you have a ritual practice (in movement or song or meditation)
that grounds your practice - "grounds" being specific -*

Uma (they/them)

ahhh, yeah, so in another life I was in a performance collective that mostly worked with rituals

Uma (they/them)

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Uma (they/them)

<http://aasgroup.net/event/lammas-drone-silo/>

Lizzie

ah Uma thanks for sharing this!

LEYA (she/her)

And actually - similarly to **@larchivethosehowerelost** - what is the sea to you... in your body, in your hands as you type? Because your work is so TANGIBLE

@Uma (they/them)

<http://aasgroup.net/event/lammas-drone-silo/>

LEYA (she/her)

beautiful

Lizzie

shall we continue the conversation at #leya-mona-tawil 's channel?

LEYA (she/her)

Race ya there!

@LEYA (she/her)

*And actually - similarly to **@larchivethosehowerelost** - what is the sea to you... in your body, in your hands as you type? Because your work is so TANGIBLE*

larchivethosehowerelost

the body holds memories just the ocean does. the bends the dents the rise and fall of waves are all historical

LEYA (she/her)

yes it does....