

*Soundreaming volume two*

*Transferring familiar views*

*Impossible horizon*

*The nonexistent horizon*

A solo music album by Jacek Doroszenko  
and a music compilation featuring invited artists.

Inspired by location, experience, and memory, and motivated by the reversal of the traditional roles of image and sound in the realm of art, Soundreaming emphasizes the importance of the acoustic environment to our imagination and perception of a place.

Is it a deaf phone? An autopoietic feedback loop? Exercises in commodified memory? Is it the hydrological cycle translated into the circulation of auditory experiences in culture?

In music and sound art, places and spaces are most often perceived through the prism of acoustics or phonographically captured sound objects, which are then compiled into field recording compositions or soundscape compositions. However, we can also find more abstract, post-conceptual approaches here. Soundreaming belongs to this area. The project constitutes sound dreams on the one hand, but on the other hand reamed sounds, as a kind of dream woven from sound material that has been radically processed.

The sound material here is created through a loop of mutual artistic translations by Jacek Doroszenko and Ewa Doroszenko, an artistic duo. First, field recordings and preliminary sound materials are created, which are then interpreted into visual works, which are later reinterpreted as

graphic scores. As a result, the individual compositions are layered with:

- edited, looped, sometimes-processed field recordings,
- instrumental and object-based parts,
- electronic parts, sometimes melodic, at other times operating with grains of noise or glitch.

And yet, from beneath all these layers, the source sound-artifacts peek through, leading the ear and mind back to the contexts indicated by the titles.

The layers of mediation bring the project closer to the complex ideas of abstract representation of space under Robert Smithson's land-art conceptualism, or the neo-avant-garde use of maps or photographs to create graphic scores, than even contemporary field recording practices.

This brings us back to the questions posed at the beginning: what is Soundreaming?

This is a collage narrative based around the sounds of a non-existent place, suspended between field recordings made during the Artist-in-Residence stay in Linz, the different ways in which they are individually perceived and mediatized. The individual pieces are sonic after-images of places, or perhaps after-images, which are, after all, two different things. Perhaps they should be thought of as post-field compositions.

In the project, the web of mediation and reinterpretation expands even further by inviting selected artists who have subjected material provided by Jacek Doroszenko to their own processing. The networks of dialogue, references and resonances grow, swell, build up, and fold.

Looking into The Dictionary of Imaginary Places by Alberto Manguel and Gianni Guadalupi - is Soundreaming inviting us to Lucan's Island of Dreams? Certainly not to Alfred Kubin's Dream State. But perhaps to Tekla from Calvino's Invisible Cities, a city of constant endless construction, transformation, and reaming?

## Titles

- Synthetic ocean current
- Home is a Nomad
- Mixed Feelings when disaster strikes
- Divergent tracks
- Second Order Reality
- Lower Lifeforms
- Swarm Entry
- Fractal breeze
- Momentary objects
- The heart of the consumer
- Hovering with the horizon
- The day before the west wind
- Eternal labyrinth
- A promise of sublime words
- Synthetic Landscape
- Sonic tissue
- Passive dissonance