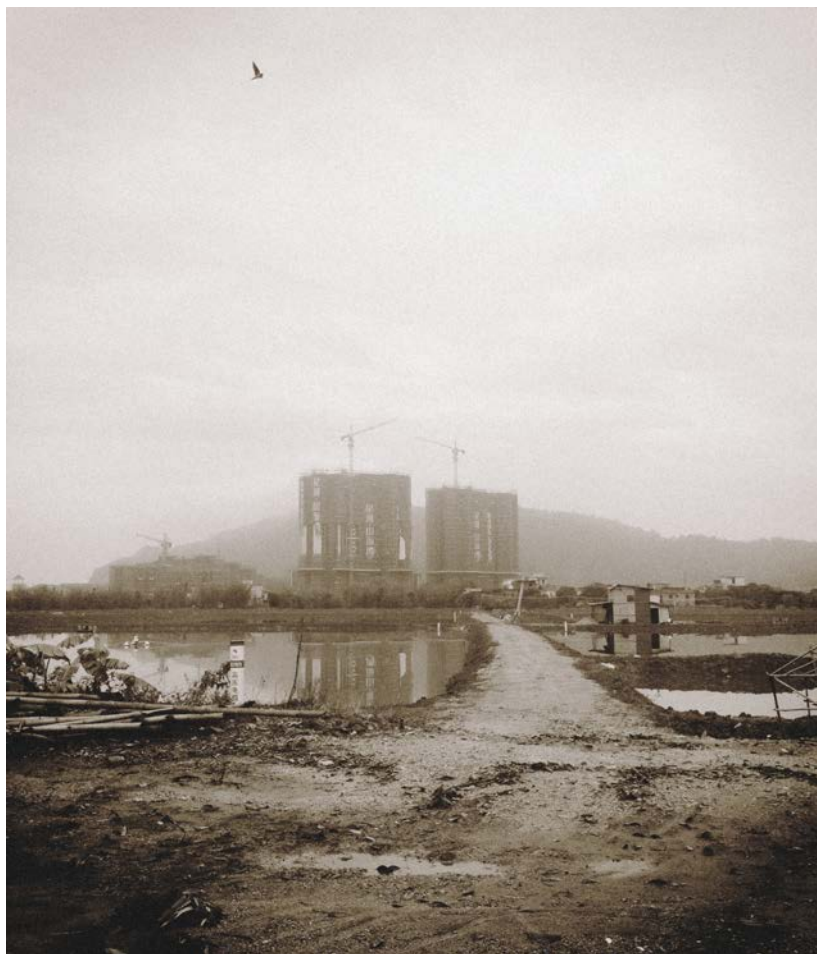


MicroSleepDub

A sleep performance by Peter Lenaerts
2015, 480min



She was telling me how every room has a note. You just have to find it.
(R. Flanagan)

About

The sleep performance MicroSleepDub is about micro sound, architecture and urbanism. It's a durational performance built around a sound composition for dub plates.

In MicroSleepDub, Belgian artist Peter Lenaerts listens and looks for sounds that are too quiet, too vague, or too low. By using the microphone as a microscope, he zooms in and amplifies these neglected, underexposed and discarded sounds. MicroSleepDub is an all night performance, where listening and sleeping are both encouraged.

Peter Lenaerts spent a week recording in Nansha, a so-called StateLevel New Area in China. 15 years ago it was rural farmland, now it's a rapidly developing city with high-rise apartments, office buildings, shopping malls, hotels, and a dilapidated entertainment park. It's a city built for 1 million, but the current population is around 300,000. Nansha is not a ghost town, because no one left, but not many people have arrived yet, giving the city an eerie and empty feeling. Nansha is caught between a rural past and high-tech future, the present that lies in between is out of sync with reality, and already slowly but surely falling apart.

Lenaerts also collected sounds during two nights alone at the iconic Sydney Opera House where he recorded its empty theater spaces, rehearsal and dressing rooms, and concert hall.

With these recordings, Lenaerts will create a live soundtrack for 4 dub plates - LPs without a protective layer causing the groove to wear itself out and making the sound disintegrate over time.

MicroSleepDub starts at midnight and ends at 8am, and you are invited to come, listen, and fall asleep. Mattresses and sheets will be provided. Lenaerts will read you bedtime stories about new cities and empty buildings and lull you to sleep with the sound of empty rooms. Please bring anything to make your sleepover comfortable (clothes, cushion, toiletries, etc.).

At the end of the performance, a small breakfast will be provided.

Credits

Concept, sounds, words & images by Peter Lenaerts

Light design by Salva Sanchis

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Review

My only two days at the festival had to be spent efficiently and luckily I got to use the nighttime as well with a sleep performance by the Belgian sound artist Peter Lenaerts. The instructions were to meet up at midnight and bring a pyjama and toothbrush. The place was again 'Østre', now transformed into a dormitory with 27 beds located at a safe distance from each other. The program consisted of Lenaerts' field recordings from two places: a newly established city in southern China, which was intended for a million people, but only inhabited by a minority, and night recordings from the Sydney Opera House. These recordings were re-recorded onto dub plates: LPs without a protective layer. Because of this, according to Lenaerts, they will wear out with each play and become noisy, so that every performance gets embedded in the next one.

The performance was introduced by Lenaerts himself, and in the first hour he read us some kind of bedtimes stories while playing field recordings. He described a room which I thought at first was the one we were in, but then became a mixture of descriptions of the places where the footage was from. Some of these were very surreal. After that, the lights were dimmed and the night really began. The concert experience happened through a combination of slumber and light sleep, between drowsiness and extremely clear listening.

At one point I was awoken by the silence, because there was a small pause in the soundscape, another time by an airplane that flew close-by over my head and a third time because one of the other guests was snoring. When I was awoken by the silence, it hit me how much I missed the soundscape I had fallen asleep to. I only fell asleep again when I heard the LPs crackling and some Chinese men discussing something or other off in the distance. Time and space were dissolved and I belonged to a world created by Lenaerts' sounds.

- Sanne Krogh Groth
- <http://seismograf.org/artikel/borealis>

Documentation

1. Postcards

At the beginning of the performance, the audience receives a booklet of postcards.

all images © Peter Lenaerts, Nansh, 2014











2. Performances

a/ Workspace Brussels Studio Sessions, Brigittines, Brussels, June 2014



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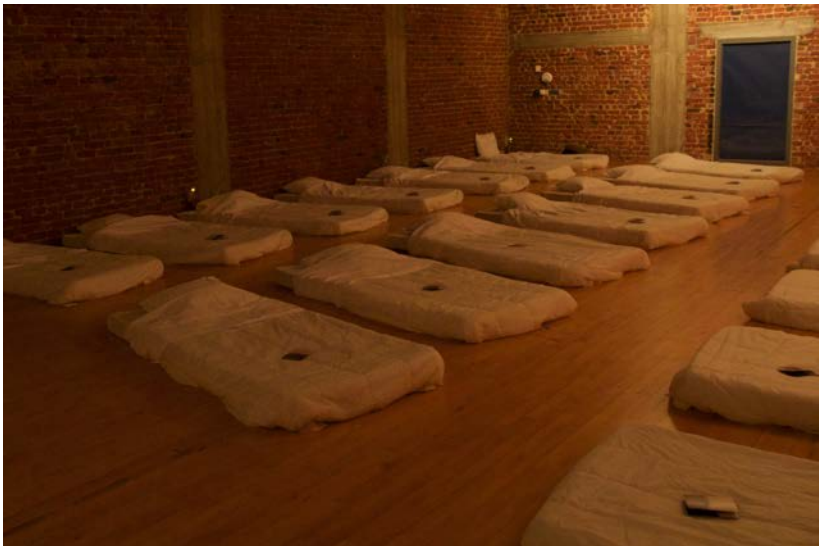


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b/ Radio Festival, Buda, Kortrijk, February 2015



b/ Borealis Festival, Østre, Bergen, Norway, March 2015





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In his experience all rooms possessed a tone of some kind and he tried now to pick something out of the air, to isolate a measured breath or two, a warp in the monumental calm. (D. Delillo)