

**New Media Fellowships
2004 Project Cover Form**

Jennie C. Jones

Title: *Dizzy Atmosphere: Sonic Suspension & Modernist Music*

Genre: Interactive Installation

Applicant's Role in Production: Sound Editor, Producer

Production Format

Brief Project Description (do not exceed space given below)

Dizzy Atmosphere: Sonic Suspension and Modernist Music is an interactive installation that investigates the interplay between abstract visual art and the cultural resonance and autonomy of the modernist jazz movement. A form of revisionist history, this notion has already been explored via multidisciplinary pieces that incorporate wall drawing, animation, sound and works on paper.

Expanding on my current practice this project will employ the use of a chandelier-like sonic suspension device that utilizes sound as a form of atmospheric or ambient 'light.' *Dizzy Atmosphere* will shower the listener with an audio experience that is at once transcendental, educational, challenges the learned behavior of how we listen, and is interactive by allowing the participant to control experiential time.

The audio piece itself will be based on the methodology of musical improvisation, harmonics, and counter-melody coupled with the visual aesthetics of minimalism and formalism. It is my intent to highlight the existence and contribution of early African American abstraction, I attempt a marriage of art history, black history and technology within the domain of the abstract languages they constructed.



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Chandelier design structures for sonic suspension devices. Structures would be rewired for sound replacing lighting with small satellite speakers.



4 Satellite speaker
1 per corner



Sonic suspension device,
based on designs enclosed.

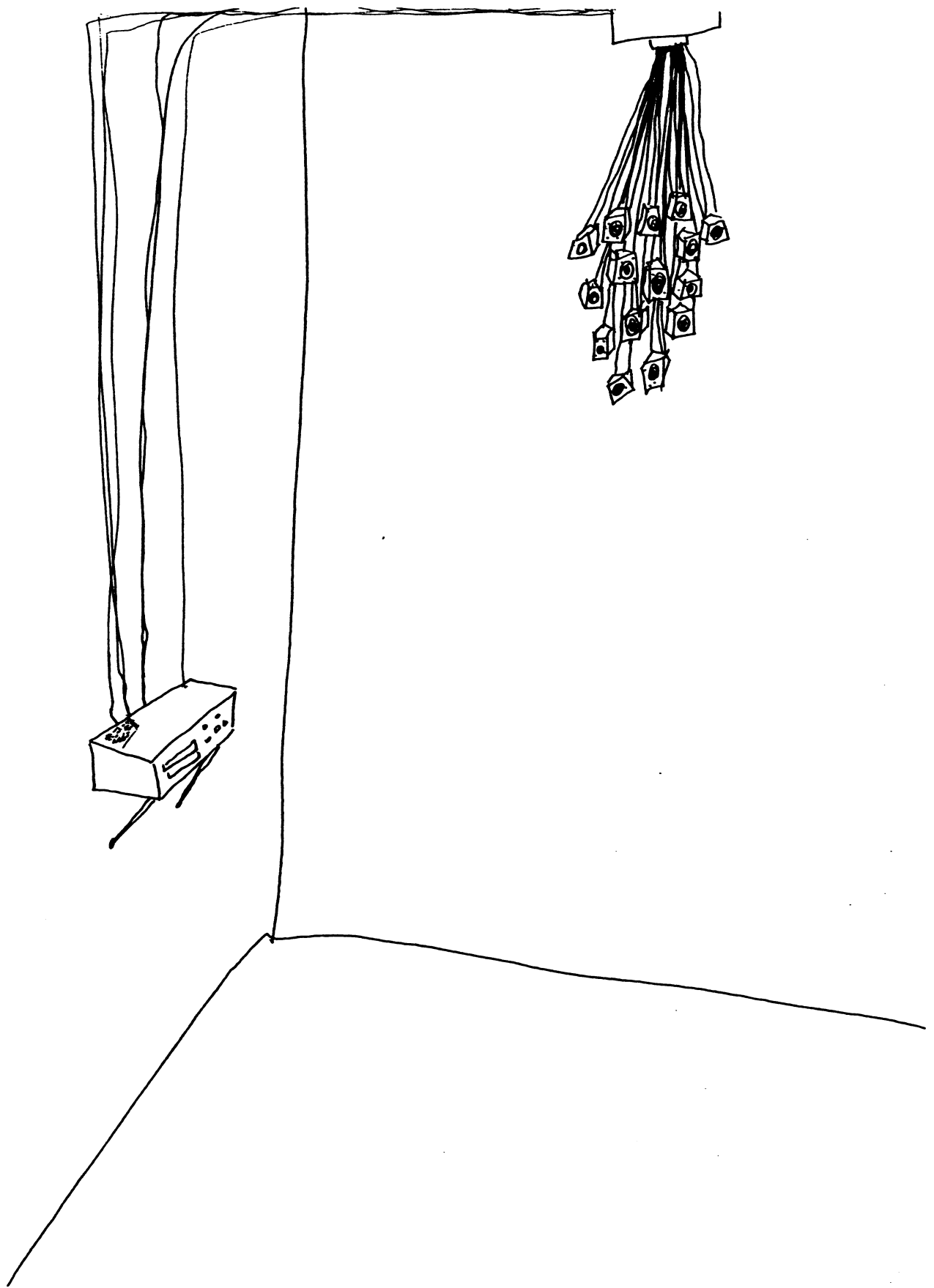


1 of 4 CD Decks,
one per wall

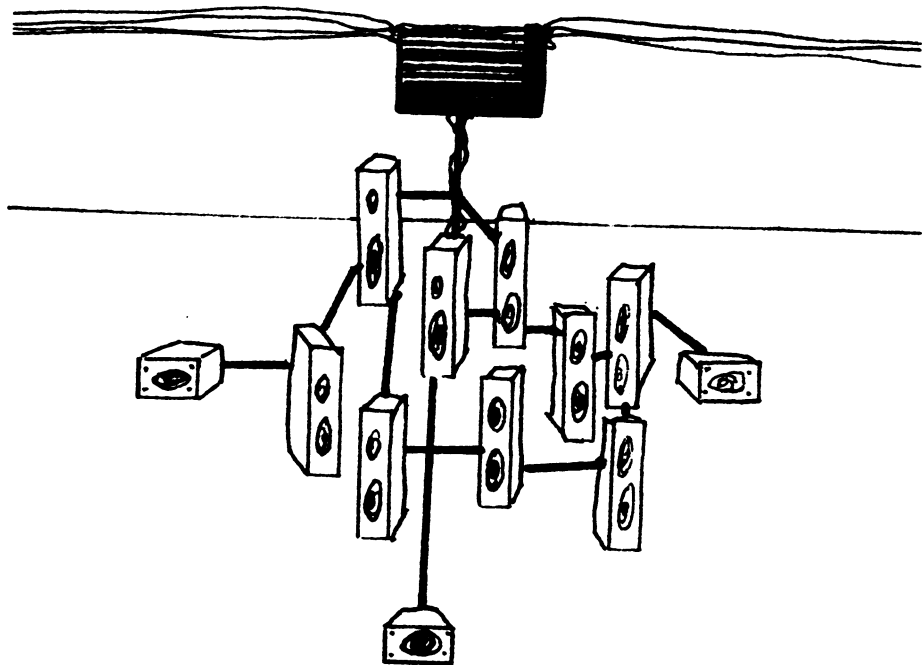
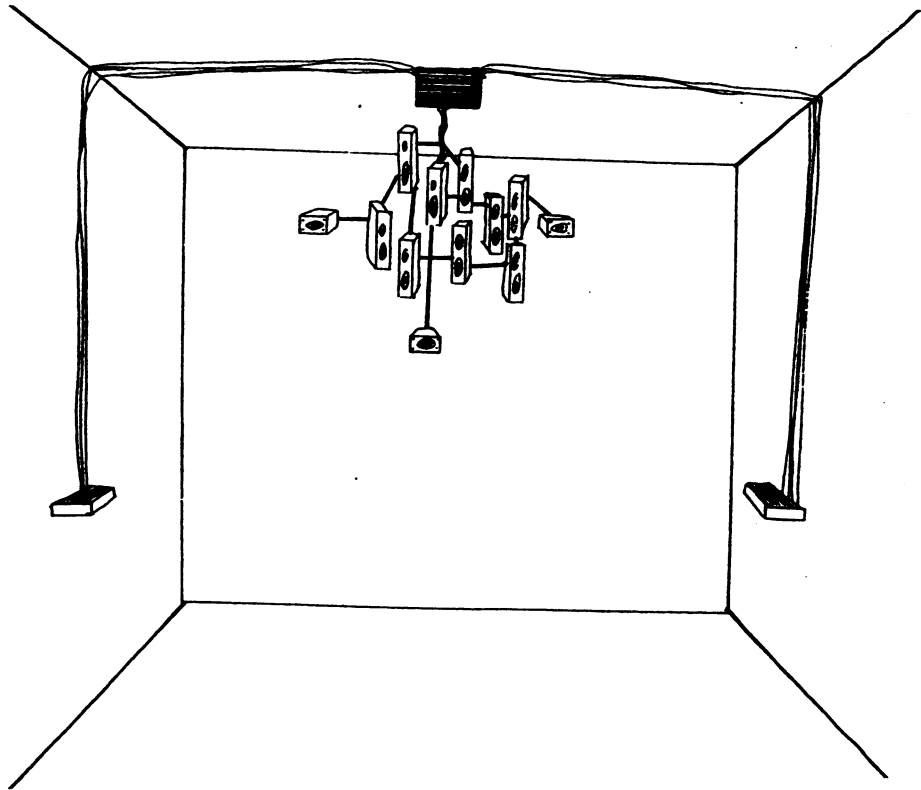


Interface for CD decks one per wall





Jennie C. Jones
Initial Sketch for Dizzy Atmosphere: Sonic Suspension & Modernist Music



Jennie C. Jones
Initial Sketch for Dizzy Atmosphere: Sonic Suspension & Modernist Music

Check One: X Sample **A**
 Supplemental

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

URL _____ (if more than one please list them below)
 Browser requirement(s) _____
 Plug-in requirement(s) _____
 This sample requires broadband connection (fast Internet connection)
 A local copy of the sample work has been included with the application

Title	Medium	Date
1. <i>Methodical Birds</i> , Installation—tape, audio and suspended headset, Paris France 2002 *Track 1 on enclosed CD (multiple views shown on slide)		
2. <i>A/V, an Installation at Triple Candie</i> , Wall drawing w/ various tapes, New York, 2003		
3. <i>A/V, an Installation at Triple Candie</i> , Detail, color codes headsets, New York, 2003 *Audio in the installation included Tracks 2, 3, 4 & 7 focusing on the theme of women in concert with themselves.		
4. <i>Head-Set #1</i> , ink on paper 12 x 14 inches 2002		
5. <i>All Blues</i> , Installation --wall drawing & audio piece containing a digital voice reading of song titles containing the word 'blue'. From the Exhibition Americas Re-mixed at Fabbrica del Vapore, Milano, Italy, 2002. *Track 5 on enclosed CD is from the same series of audio pieces.		
6. <i>Listening to Modernism</i> , ink and collage on paper 12 x 14 in. 2003.		
7. <i>Listening to Modernism</i> , ink and collage on paper 18 x 48 in. 2003.		
8. <i>Detail of slide # 7</i>		
9. <i>Listening to Modernism</i> , ink and collage on paper 18 x 48 in. 2003.		
10. <i>Detail of slide # 9</i>		

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If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Audio Sampler

Year: 2002-2003

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other	<input type="checkbox"/> Other	<input type="checkbox"/> Other _____
<input type="checkbox"/> Audio CD	<input type="checkbox"/> Audio CD	<input type="checkbox"/>

Web Information (answer only if sample work is in Web format)

- ☐ URL _____ (if more than one please list them below)
- ☐ Browser requirement(s) _____
- ☐ Plug-in requirement(s) _____
- ☐ This sample requires broadband connection (fast Internet connection)
- ☐ A local copy of the sample work has been included with the application

Special Information for Screening: When listening please keep in mind that the works are stereo split which is not so apparent on a portable CD player. Headphones emphasize the separation of tracks as well as speakers. Tracks more than 3 minutes long can be heard for 1 min..

List of Tracks:

- 1) *Methodical Birds* ▶ 1:19 sec. Four Charlie Parker notes slowed tempo with re-mixed Max Roach drum solo (from installation-Paris, January 2002 Slide #1)
- 2) *Embrace* -Sarah Vaughan ▶ 46 sec. A multi-layered loop work from a live 1953 recording.
- 3) *Need* – Nina Simone ▶ 25 sec. A multi-layered stereo split work for loop.
- 4) *Image* –Nina Simone ▶ 55 sec. Stacking two separate sections of a single voice to construct harmony.
- 5) *Readings from the Index* ▶ 3:45
A digital voice reading of song titles, from the index of Gary Giddins text “Visions of Jazz”. All titles begin with the declarative first person “I” and are mixed with The Modern Jazz Quartet’s recording of “I’ve lost Your Love”. This is the second in a series of digital voice readings.
- 6) *Triple Scat* - Joe Carroll, Dizzy Gillespie ▶ 2:33
Three tracks layered and re-mixed, this is a precursor to Hip Hop, highlighting the subversive use of language during the modern or Be Bop era of jazz (tempo unaltered).
- 7) *You Make Me Feel Like 100 Billie Holiday Songs*-Billie Holiday ▶ 3:45
26 Holiday tracks stereo split and stacked for simultaneous playback.

New Media Fellowships
2004 Sample Work Form

Check One: ☒ Sample C
☐ Supplemental

Jennie C. Jones

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: *Minor Seconds*

Year: 2002

Technical Information: Flash / Quicktime Digital Animation

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other	<input type="checkbox"/> Other	<input type="checkbox"/> Other _____
<input type="checkbox"/> ANIMATION	<input type="checkbox"/> ANIMATION	

Web Information (answer only if sample work is in Web format)

☐ URL _____ (if more than one please list them below)

☐ Browser requirement(s) _____

☐ Plug-in requirement(s) _____

☐ **FLASH or Quicktime** _____

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

Special Information for Screening: Please Fill to screen

Minor Seconds is the first in a series of digital animations that are structured in a sequence, not unlike an orchestral composer working with an arranger, around the edifice of selected jazz riffs. IN this instance 'minor seconds' refers to notes as well as timing in animation cells. These rendered frames, give visual representation to an accompanying soundtrack, which remix segments from the work of musician and composer Thelonious Monk.

This piece, among others, was projected on a gallery wall at the Bronx Museum in 2002 as a part of the series *Bounce: Evenings of Music and Media Art*.

"Jazz" (as we might now call this larger area of discussion) has outgrown its original means, moving beyond music to become what some would call a discourse, a system of influences, a point at which a number of texts converge and where numerous symbolic codes are created." John F. Szwed

In 2001 I made my last work using the photo as an integral component. That piece was *Homage to an Unknown Suburban Black Girl* and was a part of the exhibition *Freestyle* at the Studio Museum in Harlem. It was described by New York Times critic Holland Cotter as a piece that "sets an enlarged found snapshot of a soft-faced, afro-coiffed child within a Mondrian-style geometric grid, as if asking what her life and modernist utopias have to do with each other."

The question posed by Holland was frighteningly on point and is one that I have tried to answer within my practice for years, one that has evolved into an exploration of black modernist utopias, or better how African Americans shaped our existing notion of "modern". I realized as I installed *Homage...* (which was actually more a reference to Joseph Albers than Mondrian) that what is important for me was the process, the line itself and the formal challenges of site-specific work that evokes the need to improvise. That is a defining element of modern jazz, improvisation a paying close attention to the formal structure of something.

My current practice is that of an investigation of abstract visual art concurrent with the cultural resonance and autonomy of the modernist jazz movement. The historic intersections are clear—a Jackson Pollock as the cover of an Ornette Coleman album, the "scat" talk that gave rise to the beat generation of writers or the influence of the French left bank intellectual style on Dizzy Gillespie appropriating the beret, goat tee and horn rimed glasses. These notions influence my multidisciplinary pieces that incorporate wall drawing, digital rendering, sound and works on paper. These separate components often come together as installation.

The works on paper utilize simple line drawing juxtaposed against collaged geometric forms. "Silent" headphones and speakers in conversation with each other, dangling from frail wires plugged into larger conduits of color i.e. Formalism. The narrative relationships reflect social power dynamics; the speakers become inanimate boxes yearning to be heard, facing each other or empty corners.

Combating the deluge of hip hop culture, the audio works give sustenance to the wall drawings, transforming the gallery space into concert hall via speakers or private listening zones via headsets. Unlike a DJ whose practice involves laying in beats and samples, I let the music fold into itself. Creating and working with jazz concepts such as 'call and response', counter melodies, 'stop-time', tempo and chord changes, I building variations on the original compositions themselves. Currently there is an emphasis on female vocalists. I am exploring the idea of women in concert with themselves. These pieces are most often loops created for multiple speakers. (*Female vocals 1,2&3 on CD Enclosed*)

Contrasting the ephemeral (sound) and the tangible (art object) continues my exploration of working site specifically and utilizes the methodology of improvisation. I attempt a marriage of art history and black history within the realm of the abstract languages they constructed, using technology as a building block .

Though this new work is very specific it is significant to note that in my practice I attempt not to fall within the entrapments and limitations of identity politics; not to work within a vacuum but rather continuously flirt with solid historic and art historic references. Through my installations I strive to act as an operator, connecting or linking signifiers with formal spaces. I am increasingly interested in examining, locating or commemorating collective cultural experiences in historical moments of creative transition.

Dizzy Atmosphere: Sonic Suspension and Modernist Music

Dizzy Atmosphere: Sonic Suspension and Modernist Music is the first in a series of chandelier-like sonic suspension devices that utilize sound as a form of atmospheric, ambient 'light'. *Dizzy Atmosphere* is also the title of a modernist jazz composition by Dizzy Gillespie, referencing the creation of notes that are atmospheric, that soar, off centering ones equilibrium.

This project continues my investigation of the interplay between abstract visual art and the cultural resonance and autonomy of the modernist jazz movement. A form of revisionist history, this notion is manifested thus far through multidisciplinary pieces that incorporate wall drawing, animation, sound and works on paper. Modernist jazz took African American abstract expression from the dance hall to Carnegie Hall. These musicians employed the methodology of improvisation, harmonics, and counter-melody by deconstructing popular music, not unlike the deconstruction of the figure in painting. It is my intent to highlight this parallel and emphasize the contribution of African American forms of abstraction. I attempt a marriage of art history and black history within the domain of the abstract languages they constructed, using technological building blocks.

The 'sonic suspension device' for *Dizzy Atmosphere* will fill its environment with circulating sound, not unlike a song sung in a round in order to give audible luster to a space, bridging the gaps between visual art, formal design and sound as art. The idea of suspension, via note, line or historic moment is the conceptual framework manifested in my drawings and audio pieces over the last year and is the concept being expanded upon in this project. The drawings were initially studies for installation and evolved into the series tentatively titled "Listening to Modernism". This project will bring into the physical, experiential realm that which I have only begun to imagine. I have explored this idea on a smaller scale with suspended headsets, often paired with the aforementioned drawings, resulting in works that due to the very nature of headsets, conveyed something internal and personal for the participant. This project will be

external, enveloping and public vs. private, and will challenge the problematic of audio's function in a visual environment. Similar 'sound art' practice's use wireless technology and camouflage methods to hide their equipment, the relationship between speaker and receiver, the frailty of the line that connects them, is metaphoric and is something I prefer to flirt with rather than hide or avoid.

Interactive Component, How it will work:

The white box of the "gallery" will function physically and symbolically as a speaker casing. Multiple audio decks containing different mixes of a single piece i.e. a manipulated/altered jazz composition as in previous audio works. The mixes will differ in harmonic structure, tempo and chord changes—precisely the fundamental concepts of modernist jazz composers. The viewer/listener will be able to activate the separated tracks (one per deck) creating staggered play, and in turn creating a circular 'call and response' or delay. The left-right stereo split will amplify this in accordance with how the speakers are wired inside the 'fixture'. This structural fixture will be suspended in the center of the space, with small satellite speakers in each corner to add in the illusion of surround sound. Visually the design will be loosely based on that of a modernist mid-century chandelier, a symbol of high culture. (*see enclosed examples*).

The wires or leads, radiating from the core of the fixture, will be exposed on the walls and ceiling pouring from the center of the space mimicking the use of line in my drawing, hence drawing with the wire itself. Roundels will circle the room at stations where listeners/viewers will have an interface in which to on or off (active) portions of the composition, interrupting, repeating or re initiating the sequence of sound as it plays or to simply listen/absorb (passive). The audio itself will be akin to the enclosed work sample entitled "Methodical Birds", but will contain more layers/tracks. The duration will be based on the advent of the 78 LP, which expanded the notion of recording and allowed composers to remove time constraints hence creating longer often more conceptual scores. In this regard it is also a piece about the impact of recording technology on cultural producers. I am searching for an original composition to be the epicenter, a 'voice' that will best suit the sonic suspension 'body'.

Much of the music itself, no matter how manipulated, contrasts with the coldness some tech based audio work can have, my approach to sound processing calls attention to feeling. This piece showers the listener with an audio experience that is at once transcendental, educational, challenges the learned behavior of how we listen, and is interactive by granting the viewer/participant the ability to alter experiential time.

Feasibility / Use of Work:

A piece of this caliber and scale, will require a studio space, time to research fully the equipment needs and explore exhibition venues. In that regard I have had studio visits and conversations about this project with the New Museum, and the Pompidou Center in Paris, France for possible inclusion in there exhibition about the history of music in relation to art (scheduled for late 2004.) I met with the curators when in France this year will present this proposal to them. Research facilities and other resources include:

- The Rutgers University Center for Jazz Studies, Newark, New Jersey.
- The American Jazz Foundation, (access to master recordings).
- Harvest Works for technical support (resident application pending).
- Liguria Study Center for Arts & Humanities, Boglisaco Italy (fellowship/residency confirmed for March '04). The structure itself will be a commissioned piece and involve consultation with a designer and electrician. Italian design was and is at the forefront for this type of fabrication. While in Genoa I will begin to investigate design houses that create replicas of mid-century fixtures and refurbish vintage pieces.

General Use of Funds:

The funds if granted would be used for fabrication, audio equipment, software and hardware, research, and studio space, promotional materials, documentation as well as travel expenses to exhibition venues (including France). Equipment cost may vary as I am embarking on a new way of working and I have not yet fully grasped the variables involved. The budget reflects estimates based on equipment I have used in previous projects (*see enclosed*).

Estimated Budget for *Dizzy Atmosphere*

Equipment & Materials

iMac G4	\$1,294.
Upgrade of Software (ProTools, etc.)	899.
External portable hard drive	230.
Canon Powershot s 23 digital camera	399.
2 sets of satellite speakers w/ sub woofers (Cambridge Soundworks Mini surround systems 299. ea.)	598.
5 CD Decks, 189. ea.	945.
Onkyo DX-C380 Six-Disc Carousel CD Changer Multiple repeat and programming modes for variable playback	
5 Speakers sets & audio cables Cambridge Soundworks - Theater Speaker System each system contains 5 satellite speakers & subwoofer \$249.99	1,250.
Fabrication and Electrical Consultation	5,500.
Slide duplication & promo packets	500.
Hardware for installation	485.

Miscellaneous Expenses:

Blank CDs, postage, office supplies drawing paper & art materials	550.
Books & Research Materials (Including travel-Rutgers Center for Jazz Studies etc. referenced in narrative)	1,000.

Travel & Living

Studio rent & utilities (est.) \$500 x 12 months	6,000.
Living expenses (current apartment rent \$800 x 12 months)	9,600.
Travel to Italy & France	3,500.
Artists Fee	2,250.

Grand Total: 35,000.

J O N E S

Jennie C. Jones

Education: Rutgers, Mason Gross School of the Arts-New Jersey, MFA, 1996
The School of the Art Institute of Chicago, BFA 1991, with Fellowship

Residencies: Liguria Study Center for the Arts & Humanities Fellow – Genoa, Italy, 2004
Cité Internationale des Arts- Paris, France, 2002-2003
Lower Manhattan Cultural Council Residency World Trade Center, 1999
ART/OMI, International Residency, 1998
Skowhegan School of Painting and Sculpture, 1996

Awards: Pollock-Krasner Grant Recipient 2000

Exhibitions:

2003 *Drawing*
G Fine Art
3271 M Street, NW Washington DC
May 20- June 29th

AV – audiovisual
Triple Candie 461 W. 126th Street
May 4-27th

Anthology of Art
An online Project, Publication and Exhibition
Gropius-Bau, Berlin Germany
December 2003- May 2004

2002 *The International Group Exhibition at the Cité des Arts*
18 rue de l'Hotel de Ville Paris, France
November 4th - 31st

Americas Re-mixed, mostra d' arte contemporanea
Fabbrica del Vapore
Via Procaccini, 4 Milano, Italy
September 24th- October 27th

Bounce: An Evening of New Media Art and Music
The Bronx Museum of the Arts
1040 Grand Concourse, New York, NY
March 15th

2001 *Freestyle: The Studio Museum in Harlem*
144 W. 125th Street, New York, NY
April 24th – June 24th

Freestyle: Santa Monica Museum of Art
Bergamot Station 2525 Michigan Avenue
Santa Monica, CA
September 29 - November 18th

The Brewster Project
Site Specific art works in the Village of Brewster, New York
July 27-29

2000

Snap Shot
The Contemporary Museum
100 W. Center St., Baltimore, Maryland
November 2 – January 14, 2001

Meat Market Art Fair
OK! Survey a one hour performance
430 W. 14th Street, New York, NY
November 4th

Yard Sale – Contemporary Artists take over a Chelsea School Yard
NYC Lab School, 333 W. 17th Street, New York, NY
September 9th

Jennie C. Jones (Harlem / Haarlem) & Juana Valdes (Transported Illusions)
Begane Grond Kunstcentrum, Utrecht, Holland, June-July

1999

New York Big City of Dreams, OpenSpace, Via Marconi 1
(Piano Anmezzato) Milano, Italy, November-December

Invisible: Group Exhibition, Galerie Arnisał
Bailystock, Poland, September -October

Pavement, Group Exhibition, Martinez Gallery,
515 W 27th Street, New York, NY July - August

Viewing, Lower Manhattan Cultural Council Artist Residency
5 World Trade Center, New York, NY April – May

Open Studios ART/ OMI International Residency
22 Letter S Road, Omi, New York, July 25 & 26

1997

Generations - A.I.R. 25th Anniversary Exhibition A.I.R. Gallery
40 Wooster Street New York, NY, October 21 - November 15, 1997

Current Undercurrents; Artist Living and Working in Brooklyn
The Brooklyn Museum of Art, 200 Eastern Parkway Brooklyn, NY
September – November 1997

*Don't try this at Home, Performance Videos by : Mike Smith,
William Wegman, Guy Richards Smit & JennieC. Jones*
Knitting Factory Video Lounge, 74 Leonard Street New York, NY
June 12, 1997 Screening

- 1996 *She Stands*, Graduate Thesis Exhibition
33 Livingston Ave. New Brunswick, NJ, May-June
- Art Star- 1996 MFA Group Exhibition*, 420 W. Broadway, New York, NY March-April
- 1995 *Clean Sweep* a collaborative installation with Gary Moore & Karen Rifas
Gutierrez Gallery, Miami Beach FL. May - June
Expo Arte '95 Ambrosino Gallery, video screening, Guadalajara, Mexico
May 31st - June 7th
- 1994 *Self / Others, New Portraits*, David Zapf Gallery, San Diego, CA.
January - February.
- African American Museum of Fine Art, *Vital Expressions: African American Artist in San Diego*, San Diego, CA. February-March
- 8th Annual Benefit Auction "Art With A View"*
Sushi Performance & Visual Arts, March.
- San Diego Art Walk 1994, *Artist Choose Artist*,
Sponsored by the Arts Downtown Council, April - May
- Family Album Stories and Other Works: Jennie C. Jones Solo.*
Sushi Performance & Visual Art, San Diego May - June
- 1993 *Seventh Annual Invitational Auction*,
Sushi Performance and Visual Art, San Diego, September
- 1993 Los Angeles Juried Exhibition*, William Grant Still Arts Center
Los Angeles, CA. July - August.
- Burning/Words: an installation of essays by 12 San Diego Artists and Art Professionals* Essays
Published by Sushi for educational purposes.
Sushi Performance & Visual Art, San Diego-October
- 1992 *Joint Exhibition of Furniture and Art* with Furniture Artist Daniel Renner.
Veni, Vidi, Vici Gallery, San Diego, CA. August
- 1991 *Roots of Inner Space* Annual Juried exhibition,
South Shore Cultural Center, Chicago IL., March - April
- Revelations: Artists Look at Religion* artists included: Andres Serrano, Mike and Doug Starn and
Joel-Peter Witkin. S.A.I.C. Gallery Two, Chicago IL.
September-October

Hot Comb, One Woman Show / Installation

A site specific work A New Look Salon, Chicago IL
November-December.

1989

A Part of the Whole, Sponsored by Ethnic American Students

United. Exhibit included Dread Scott Tyler's work entitled "What is the Proper Way to Display the American Flag?"

School of the Art Institute of Chicago, November 2-30

Publications/Reviews:

Artweek Magazine: Review, Family Album Stories June Issue
1994 p.17 reviewed by Neil Kendrick's

San Diego Magazine: City Fair, Sushi's 8th Annual Auction,
April 1994 p. 54

San Diego Home /Garden Lifestyles Magazine , May 1994 p.146
Artscape Spot light: Jennie C. Jones

Catalogue: Vital Expressions, African American Artist in San Diego,
Jan. 1994 p.14, Published by The African American Museum
of Fine Art, 3025 Fir St. San Diego, Ca. 92102

Survival is Also a Way Out ,DEK Guide to Empty Catalogue
Soft Skull Press, New York, NY. March 1995 Concerning Meaning, a conversation with artist Guy
Richards Smit p. 39 - 63.

Flash Art Magazine, Remixing the Art World: Art in the Global Market Place Franklin Sirmans, June,
1997 p.71

Vibe Magazine, The New Masters May 2001 p.120

The New York Times, Freestyle Holland Cotter May 11, 2001

New York Magazine, All Roads Lead to Harlem May Issue 2001

Americas Remixed, mostra d' arte contemporanea
Exhibition Catalogue, September 2002, p.84-87

Anthology of Art: www.anthology-of-art.com
Publication forthcoming, May 2004