

COMMON FREQUENCIES

Common Frequencies is an exhibition that took place from May 1 to October 17, 2021. The show brings together a group of interdisciplinary Mexican artists whose work is at the intersection of art and science, and explores the relationship between these two disciplines through sound, urban ecology, language and the construction of symbolic imaginaries.

The participating artists are Lorena Mal, Gilberto Esparza, Tania Candiani, Marcela Armas, and the Interspecifics collective.

The premise of the exhibition is based on the fact that everything in the world vibrates, and what vibrates has a frequency and can produce sound. A frequency is described as the number of occurrences of a repeated event per unit of time. Frequency is then a time unit, but it can also be perceived as sound, as light, as radio and magnetic waves.

The idea of community in *Common Frequencies* takes direct reference from the French word *milieu* (a person's social environment) seen as the place where we as a species exist and coexist with other species. However, it is important to recognize that our bodies are also a *milieu* or environment: we are home to millions of bacteria and other living things that allow us to digest, breathe and exist.

The exhibition emphasizes the idea that humans are just one of millions of living beings that vibrate and that we require each other to make our environment work, in the same way that we, as individuals, need each living being within. of us to exist. Obviously, this concept is also extrapolated to the social. Interconnections are made evident through soundscapes – languages that are easier to identify as common, as something we can relate to and use our responsiveness in return.

One of the most important components of this exhibition was the collaborative aspect, which permeates the entire project. The works integrate different forms of cooperation and connection between species, as well as with other artists, performers, scientists and members of the community.

The exhibition was accompanied by a program that included workshops, concerts, talks, and listening sessions, among other activities.

In *Synchrony*, a visual and numerical archive, Lorena Mal explores various notions of ‘living’ time through the encounter between systems that measure its pace, where rhythm is biological and musical, and tempo, rhythm or heartbeats are counted as beats per minute.



Installation, *Synchrony* by Lorena Mal. Image: @onwhitewall



Installation, *Synchrony* by Lorena Mal. Image: @onwhitewall

Combining archival objects, images, modified metronomes, sheet music and a series of events for 2 pianos and multiple performers simultaneously playing different temporalities, the project takes the standard metronome as its main object of investigation.

The project is based on the heartbeat data of all living organisms publicly found to date in the scientific literature, as well as polyrhythmic relationships to experience different temporalities through states of sleep, hibernation, calm and activity.

The research that made this piece possible includes collaboration with Clint Penick, Lauren Nichols, and Rob Dunn (Applied Ecology, North Carolina State University).

Sincronía was presented in two forms: The first on February 6, simultaneously at Old Stone House Brooklyn, and virtually. For only 24 hours, the public anywhere in the world could connect to the page to listen to the 24-hour piece. At Old Stone House a fragment was presented from 12 to 4 pm, which was integrated into the atmosphere of the park.

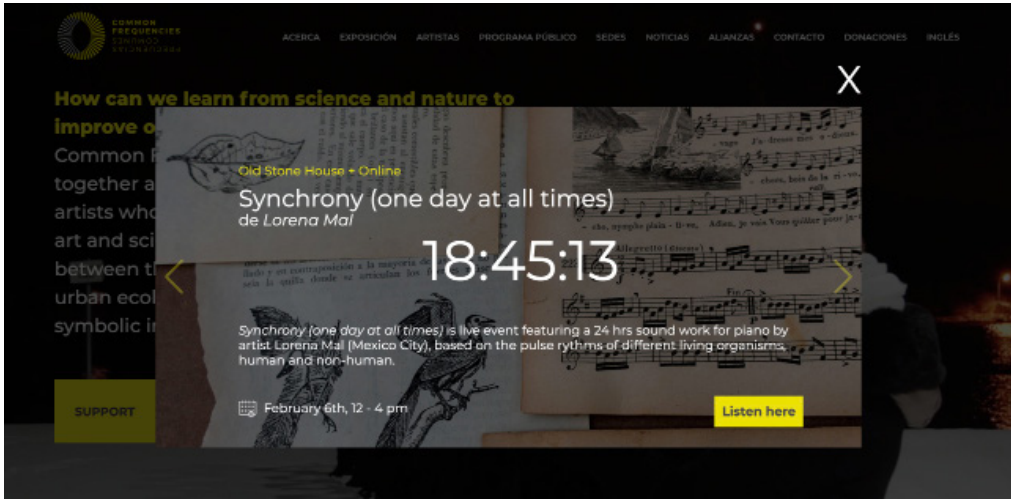


Synchrony at Old Stone House. Image: Common Frequencies

The second presentation took place live, on June 5 with the collaboration of 4 New York pianists, Madeline Smith, Ian Miller, Daniel Rudin and Lauren Aloia, at BioBAT Art Space, and included compositions in collaboration with Emilio Hinojosa Carrión and transcriptions by Vladimir Aranda.



Synchrony (Concert) by Lorena Mal. Image: Lorena Mal



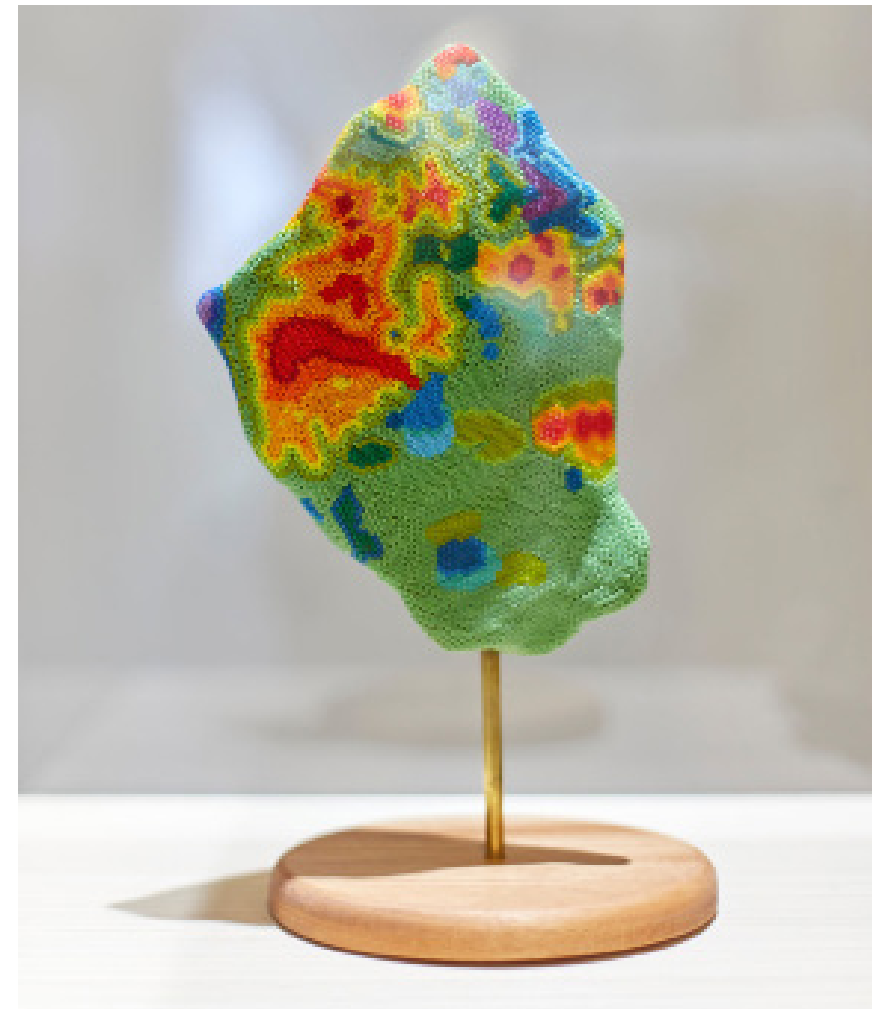
Synchrony (one day at all times). Screen shot of the sound transmission.

Frequencies as magnetic waves are deeply explored in *Tsinamekuta*, a work in progress by Marcela Armas based on the discovery of a magnetic mineral called pyrrhotite within an active mine located on a mountain in Potosí lands in north central Mexico. Pyrrhotite is a ferrous sulfide distinguished by its magnetic properties and is susceptible to magnetic induction under certain processes.

As a ritual created in response to the extractive colonial onslaught of the Western world in this and other areas, and in the face of the potential devastation of Mount Tsinamekuta due to mining activity – a clear reflection of the potential disappearance of the Huichol people – Marcela Armas worked with the Wixaritari indigenous o Huicholes to carry out a ceremony following their traditions, to make an offering to the mineral.



Video Still, Tsinamekuta, by Marcela Armas. Image: Marcela Armas



Installation, Tsinamekuta, by Marcela Armas. Image: @onwhitewall

For this ceremonial act, an instrument was built with the purpose of exploring the possibilities of reading, interpreting and rewriting the original memory of the rock using the heartbeat signal of the mara'akame, a shaman who is the guardian of his land and seeks preserve the roots of their Huichol identity. Once the signal was induced, the stone returned to the mountain as an offering.



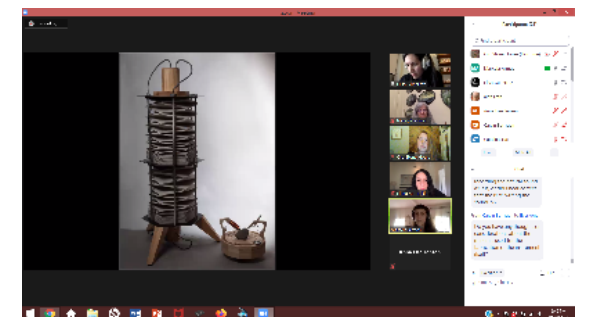
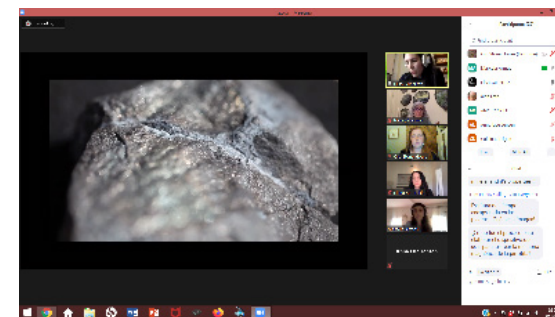
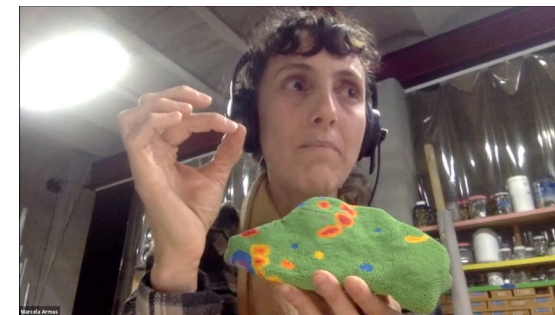
Installation, *Tsinamekuta*, by Marcela Armas. Image: @onwhitewall



Installation, *Tsinamekuta*, by Marcela Armas. Image: @common_frequencies

Accompanying a first prototype of the instrument in the form of a turntable is a reproduction of the rock using a Huichol technique using colored beads called chaquiras to delineate the rock's magnetic map.

In addition to presenting the piece at BioBAT Art Space, Marcela gave talks and listening sessions that were held virtually. During these sessions, Marcela had the opportunity to dialogue with a diverse audience made up of artists interested in similar themes, as well as members of the Sunset Park community.



BioSoNot, by Gilberto Esparza, consists of the development of a series of configurations of sensitive artifacts that collect data that are interpreted in audible frequencies. The instrument is made up of microbial fuel cell modules that generate energy from the metabolism of microorganisms present in contaminated water. These cells function as biosensors that measure the bioelectric activity of the bacteria, while other types of sensors simultaneously provide data such as PH, dissolved oxygen, conductivity, ORP (oxidation reduction potential) and temperature. These data are converted into analog signals that are interpreted by a synthesizer that translates these values into sound. The goal is to collect sounds from different polluted water masses.



Installation, BioSoNot, by Gilberto Esparza. Image: @onwhitewall



Installation, BioSoNot, by Gilberto Esparza. Image: @onwhitewall

For its presentation in Brooklyn New York, *BioSoNot* is accompanied by a short documentary film by Ryan Spears that shows the history of the Port of New York and the Gowanus Canal to understand the state of the waters and learn more about the life that exists in these bodies of Water. The piece includes the participation of Elizabeth Hénaff, Genspace, Gowanus Dredgers, and The Billion Oyster Project, among others.



In addition to the series of interviews, Spears documented Gilberto Esparza and the instrument interacting with the waters in both spaces. For BioSoNot, this was the first time it interacted with salt water and in the process encountered microbiomes that manifested in the form of sounds that are unique to New York City. For Esparza, BioSoNot is the perfect excuse to start conversations about conservation, remediation and life, as well as a way to emotionally connect with other organisms.



Gilberto Esparza activating BioSoNot at the Bush Terminal Park. Image: Common Frequencies



Video Still, BioSoNot, by Gilberto Esparza. Image: Ryan Spears



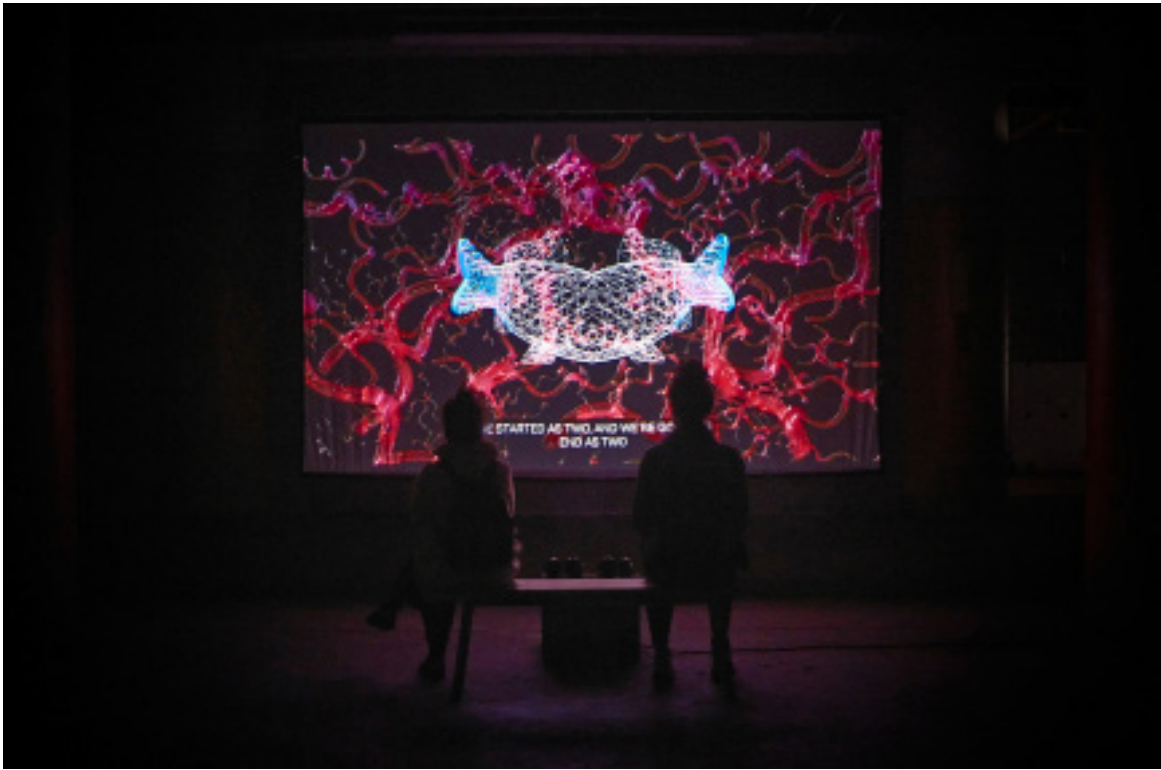
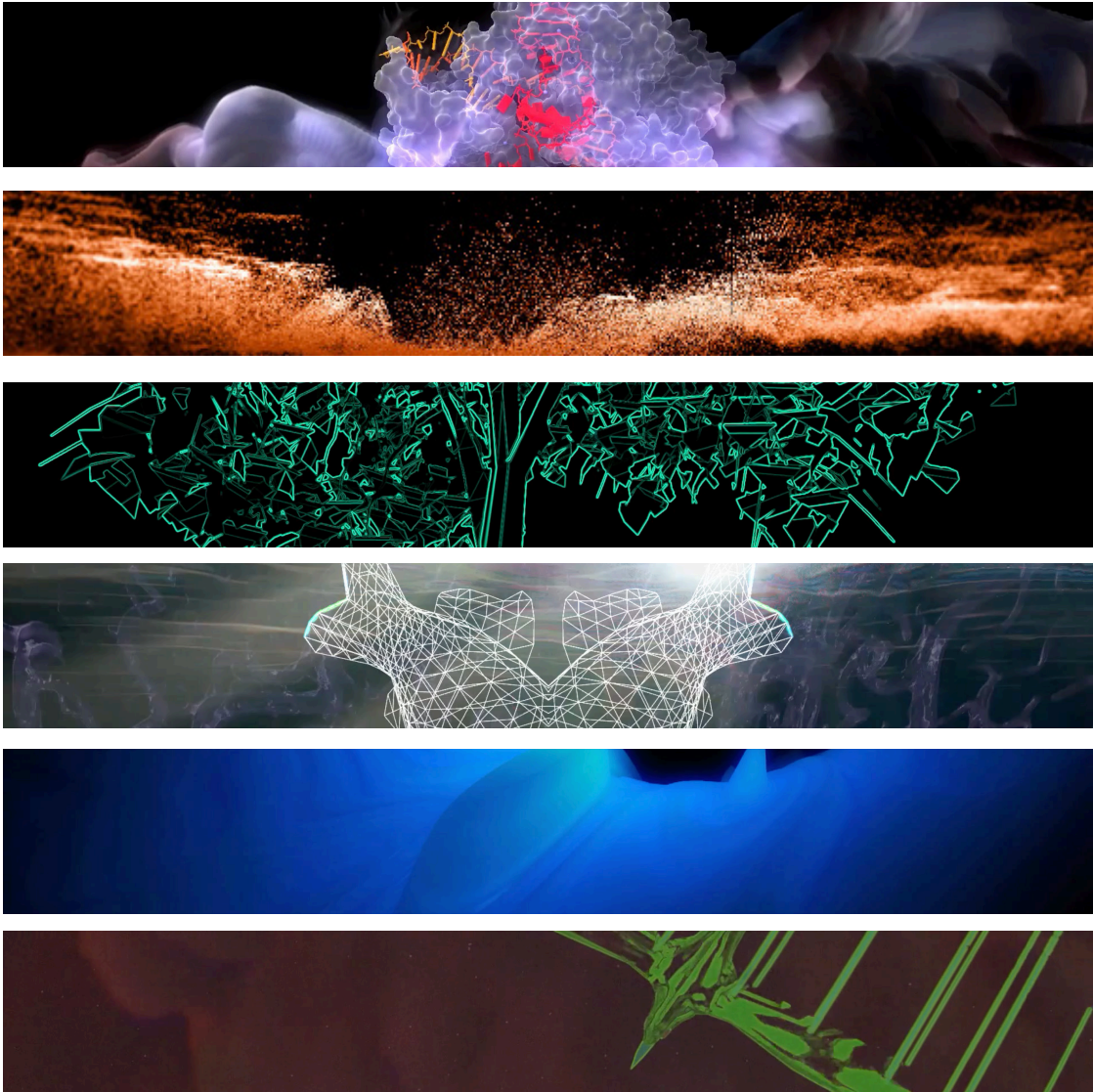
DBehind the scenes, BioSoNot Brooklyn. Image: Catalina Tuca

Another collaborative project featured in the exhibition is Almost Non-Human, by Interspecifics, and in collaboration with Genspace, and the young Tendo Kahari, Pau Anta, Amia Macdonald, Leslie Calle, Patricia Rea and Elizabeth Meiling Sid.

This work is the result of an experimental narrative workshop with the collective, in which the participating students developed a first-person narrative using speculative storytelling, science fiction, and futurism techniques. The 6 students created futuristic stories from the perspective of other organisms.

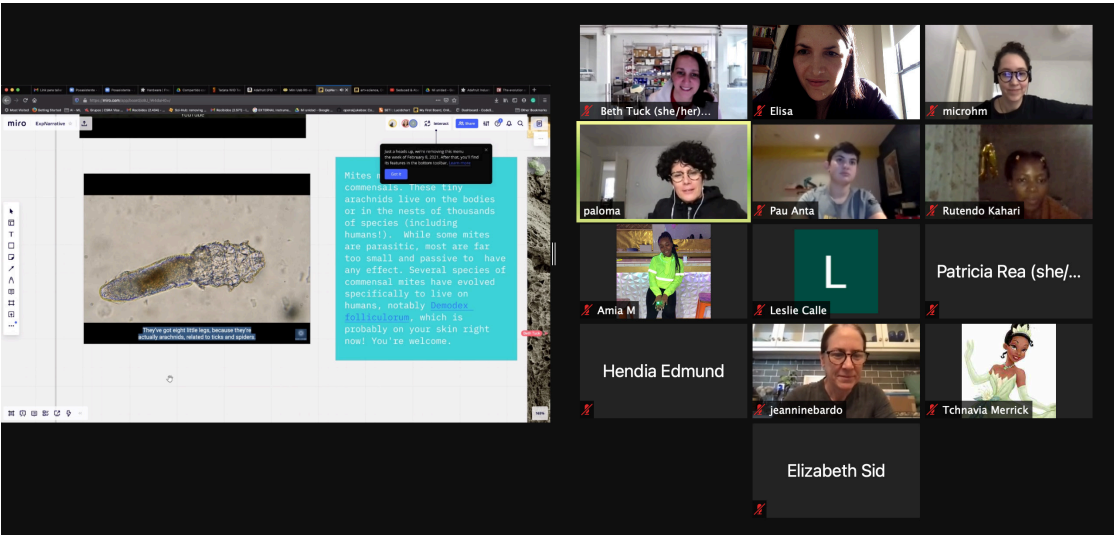
The result is a series of short films that address issues related to the different global emergencies that the world is facing, narrated

from a perspective of “otherness”. Interspecifics then worked with the stories that went through a pattern detection process, analyzing the characteristics and morphology of the references to create a unique visual and sound gesture, using open source software and algorithms inspired by nature. In addition to its gallery presentation, Almost Non-Human was presented virtually.

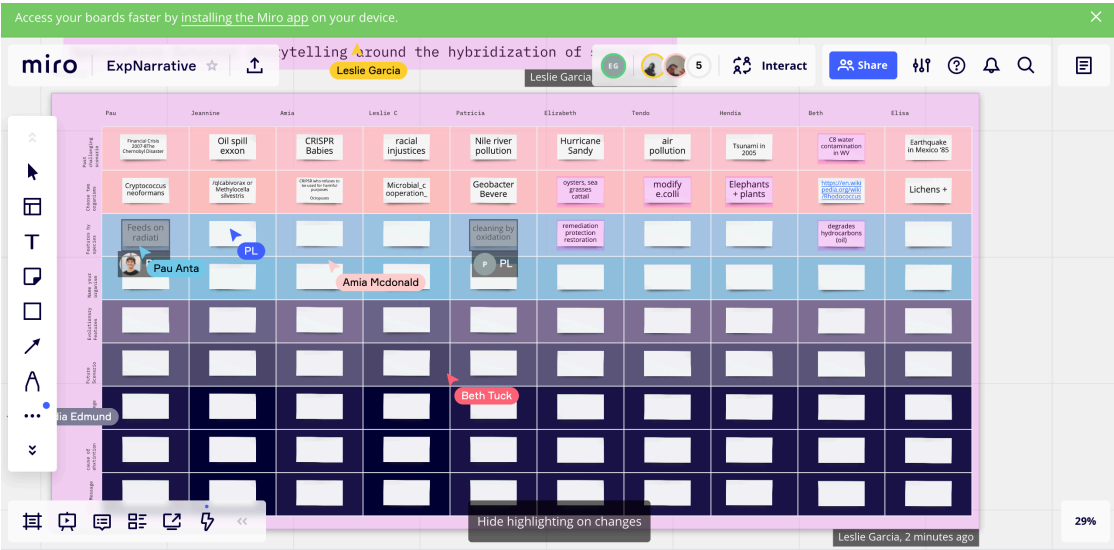


Installation. Almost Non Human by Interspecifics, in collaboration with Patricia Rea.
Image: @onwhitewall

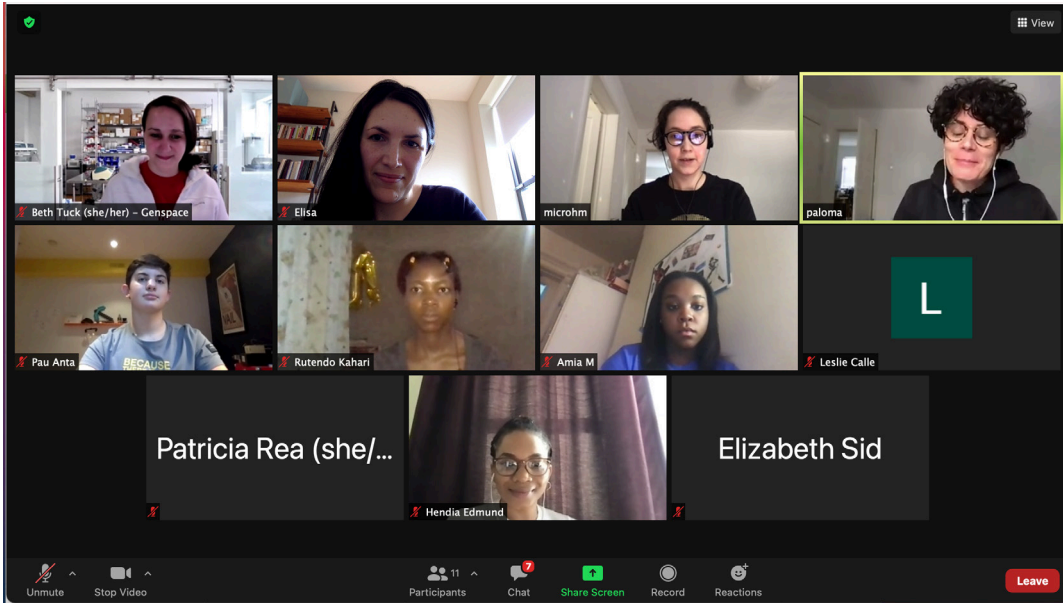
Each short film was accessible from the project page for 5 weeks each. As in the rest of the exhibition, the video pieces were subtitled in Spanish.



Workshop with Interspecifics. Image: Common Frequencies



Workshop with Interspecifics. Image: Common Frequencies



Workshops with Interspecifics. Image: Common Frequencies



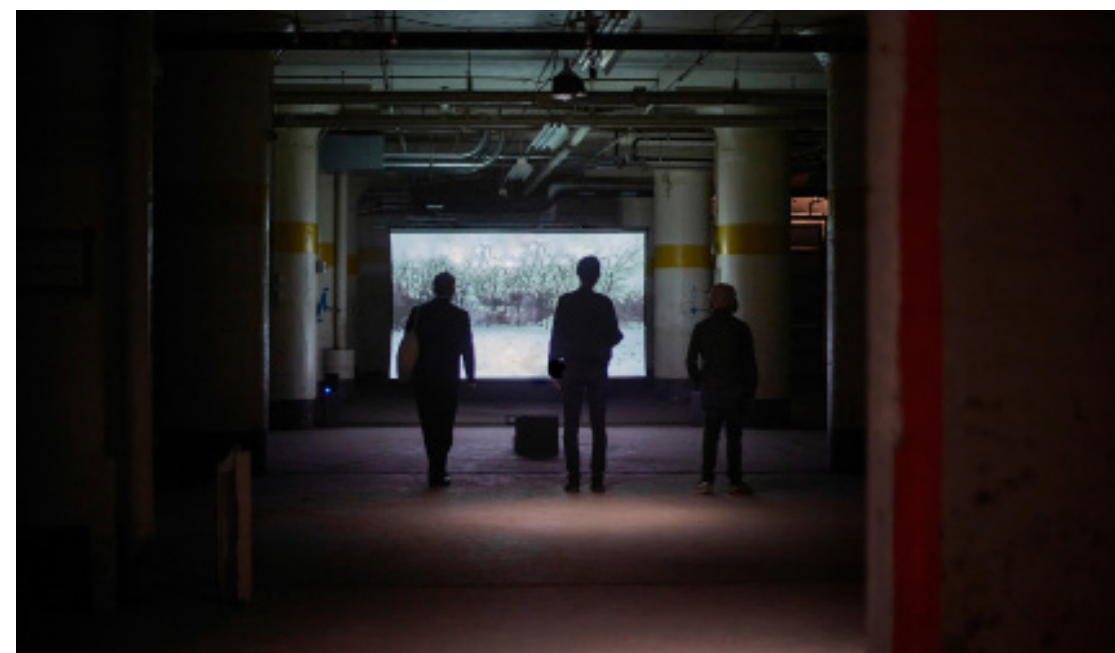
Installation, Almost Non-Human, by Interspecifics in collaboration with Leslie Calle. Image: @onwhitewall

In *Syreny*, Tania Candiani explores the poetic relationships that arise from the imitation of sounds alien to humans. *Syreny* is a sound action based on the interest in using the sound of voices (specifically with choral groups) to interpret, replicate or deconstruct sounds that are not typical of the human voice, such as the sounds of machines, of nature, of processes mathematical, mechanical and digital.

This piece was built in three stages: a closed-door sound recording, a live performance on the quayside of Nowy Port, Gdansk, and a video installation. *Syreny* (Sirens) started from the idea of replicating the sound of ship sirens with the voices of men and women. This live action was created in Nowy Port, a place that has ceased to be essential for many years and, consequently, has given the entire neighborhood a feeling of nostalgia and abandonment. Therefore, the choir “sang” a call to the arrival of the boats back to the dock.



Installation, Syreny, by Tania Candiani. Image: @onwhitewall



Installation, Syreny, by Tania Candiani. Image: @onwhitewall

Candiani collaborated with the Grace Chorale Brooklyn, conducted by Jason Asbury, and with composer Rogelio Sosa to create a Household Requiem, a piece for voice that uses deconstructed sounds reproduced by human voices, lamenting any and all losses during the pandemic, but also referring to ideas of home, confinement and mourning, as well as hope, community and healing.



Household Requiem, by Tania Candiani, Rogelio Sosa, Grace Chorale Brooklyn. Image: Ryan Spears



Household Requiem, by Tania Candiani, Rogelio Sosa, Grace Chorale Brooklyn. Image: Ryan Spears

The presentation of this piece on October 17 also marked the end of this exhibition at BioBAT Art Space.

In addition to working with the choir, during his visit, Rogelio Sosa visited university students to talk about his work and did critique sessions with the students.



Links to audiovisual memory of the project

Website <https://www.frecuenciascomunes.net/home>

Instagram https://www.instagram.com/common_frequencies/

Virtual Tour of the show <https://vimeo.com/600615858>

BioSoNot in Brooklyn <https://vimeo.com/583323017>

Synchrony, un dia todas las veces, Old Stone House <https://vimeo.com/523221730>

Program Synchrony https://www.frecuenciascomunes.net/xcrud/uploads/assets/Synchrony_program_web.pdf

Press Release <https://www.frecuenciascomunes.net/xcrud/uploads/assets/e3vcmtiyjyso4g4s4.pdf>

Press

Art Spiel

<https://artspiel.org/common-frequencies-frecuencias-comunes-at-biobat-art-space/>

Viceversa Magazine

<https://www.viceversa-mag.com/evento/artistas-mexicanos-en-common-frecuencias-frecuencias-comunes/>

Leonardo

https://leonardo.info/opportunity/common-frequencies-opening-may-1st-biobat-art-space?gclid=CjwKCAiAm7OMBhAQEiwArvGi3H3eFPsYT4fmiJhuW9xBQJtx57NNf-p-FWYVGQdwdBshd-OrImBqahoC4ukQAvD_BwE

SCIENCE, ART AND THE CLIMATE CRISIS – BWRC CONFERENCE

<https://events.cuny.edu/cec/science-art-and-the-climate-crisis-bwrc-conference/>

Artists and Climate Change

<https://artistsandclimatechange.com/2021/06/28/the-art-of-transforming-polluted-water-into-clean-water-energy-and-sound/>

Visitors

Warm up programings:

Un dia todas las veces:

In person : 54

Virtual: 290

Virtual Listening session for BioSoNot: 32

Virtual Listening session for Tsinamekuta: 25

BioSoNot live activation in Brooklyn: 23

Opening: 250

Synchrony Concert: 95

Tsinamekuta Video screening: 21

Household Requiem Concert: 172

General visitors to the exhibition: 420

Number of visitors to the virtual presentation of Almost Non

Human: 454

Website visits from May1 to October 17: 11,772

En persona: 1,014

Virtual: 12,140

Marketing Materials

MAY 1 • OCT 16, 2021



WITH WORKS BY
TANIA CANDIANI
LORENA MAL
GILBERTO ESPARZA
MARCELA ARMAS
INTERSPECIFICS

CURATED BY
ELISA GUTIÉRREZ
ERIKSEN

OPENING RECEPTION:
MAY 1ST, 2021, 5 - 7 PM


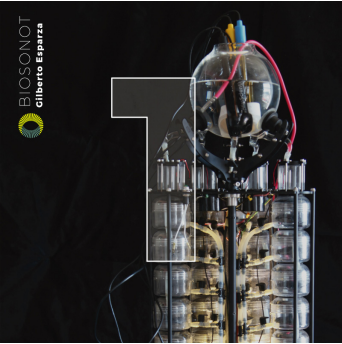
BioBAT Art Space
140 58th Street
Brooklyn Army Terminal,
Building A
Brooklyn, NYC 11220-2521




commonfrequencies.net

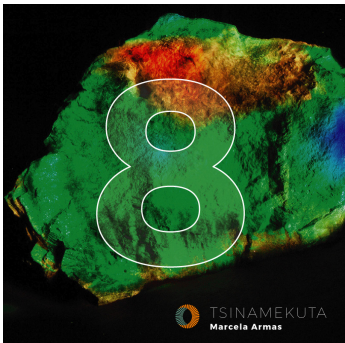

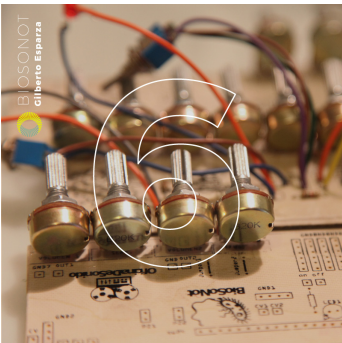
frecuenciascomunes.net




biobatartspace.com

Portcard, opening invite.









Count down Marketing for Social media

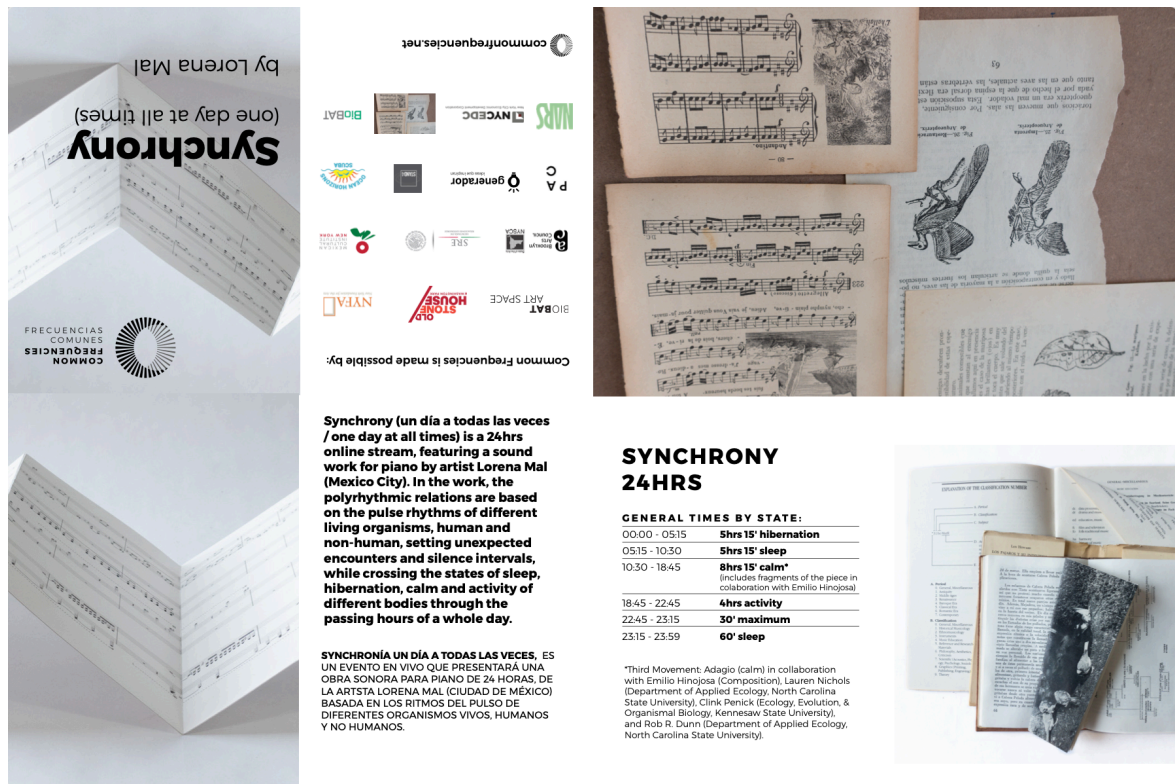
COMMON FREQUENCIES



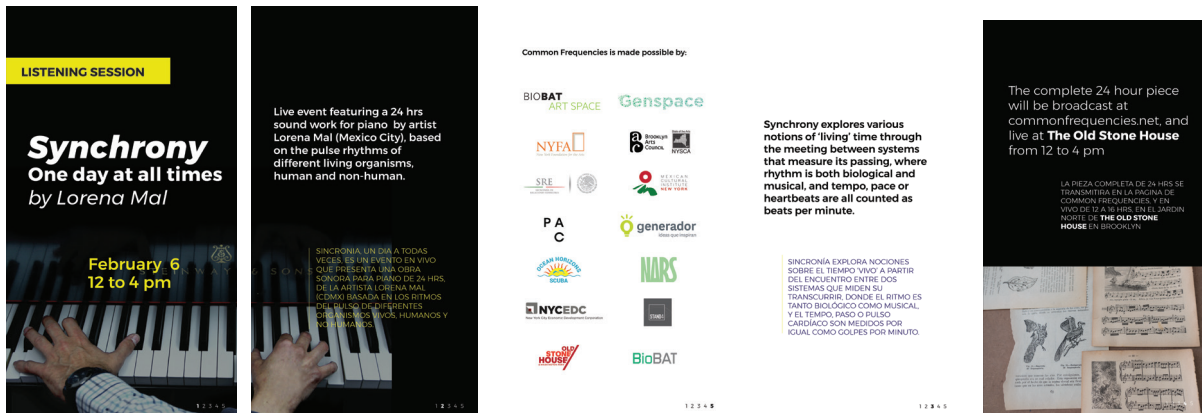
Printed postcards



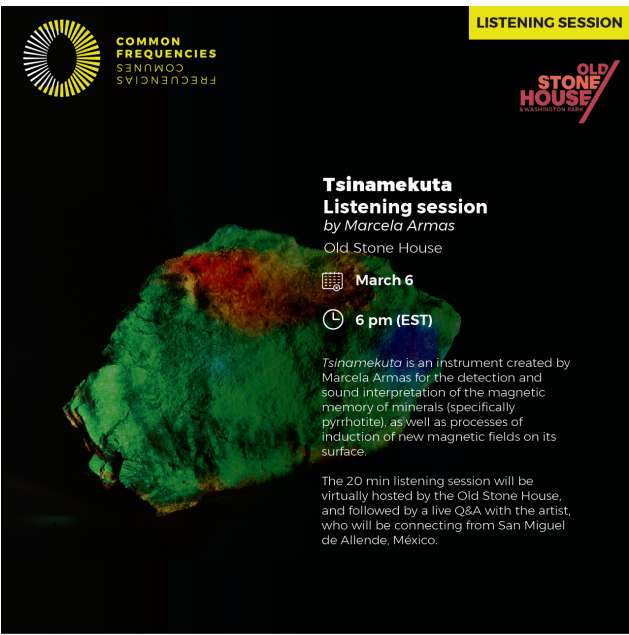
Digital marketing examples

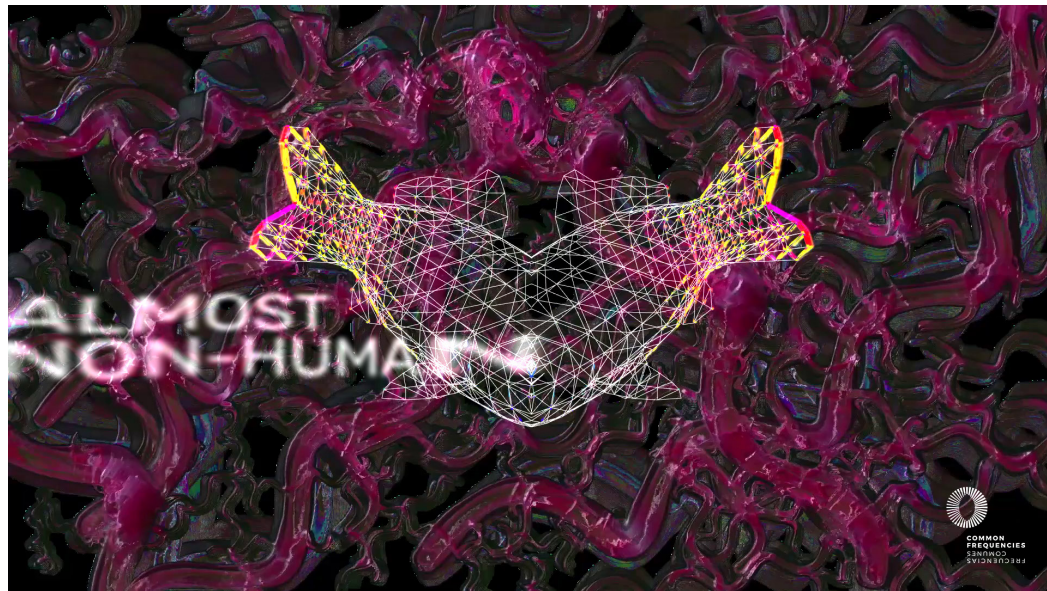


Printed material for the listening session at Old Stone House, featuring Synchrony, by Lorena Mal.



Ejemplo de publicidad en redes sociales, específicamente historias en instagram.





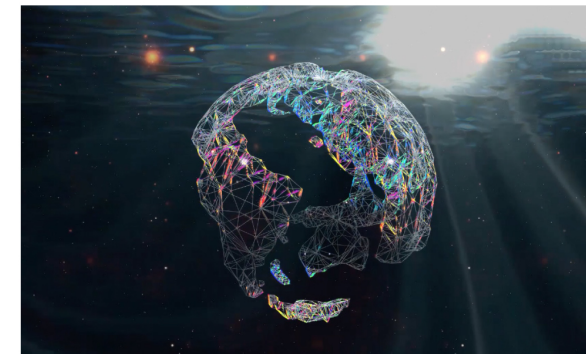
Examples of digital marketing materials from the piece *Almost Non-Humans*, made in collaboration with students.

BIOBAT
ART SPACE

DOMINGO FAMILIAR

3 de octubre, 1 - 4 pm
En BioBAT Art Space

Acompáñanos este domingo 3 de octubre a partir de la 1 pm, a visitar las exposiciones “Frecuencias Comunes”, e “Impending Beauty”. Estas exposiciones presentan el trabajo de artistas de México y Colombia.



Frecuencias Comunes

Con obras de
**Interspecifics, Tania
Candiani, Lorena Mal,
Gilberto Esparza, y
Marcela Armas**

ESTAS EXPOSICIONES SON **BILINGUES** (ESPAÑOL/
INGLES) Y **GRATUITAS**

Spanish speaking session for families.

Common Frequencies is possible thanks to the support of:

BioBAT Art Space
Secretaria de Relaciones Exteriores
Mexican Cultural Institute in NY
Brooklyn Arts Council
Generador Estudio Grafico
Stand 4 Gallery
Ocean Horizon Scuba
Patronato de Arte Contemporáneo
Christopher, Mike and Janetta Curtis
Steinway & Sons
Genspace
Old Stone House
BioBAT Inc.

Common Frequencies

Lorena Mal
Tania Candiani
Marcela Armas
Gilberto Esparza
Interspecifics
Elisa Gutiérrez Eriksen - Curaduría y Organización
Catalina Tuca - Producción
Christopher Curtis - Producción

BioBat Art Space

Jeannine Bardo
Elena Soterakis

Collaborators

Ryan Spears
Rogelio Sosa
Grace Chorale Brooklyn - Jason Asbury
Deborah Gutierrez Muro
René Luna
Jorge Velez Quintero
Salomon Lerner

BIOBAT
ART SPACE

Genspace

NYFA
New York Foundation for the Arts

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ARTS
COUNCIL

RELACIONES
EXTERIORES
SECRETARÍA DE RELACIONES EXTERIORES

MEXICAN
CULTURAL
INSTITUTE
NEW YORK

P A
C

BioBAT
generator
ideas que inspiran

STAND4

OCEAN HORIZONS
SCUBA

NARS

NYCEDC
New York City Economic Development Corporation

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& WASHINGTON PARK

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