

# Selected Works Martijn Tellinga

2012 | 2023

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'presence (Un) presence' is a durational performance installation evolving over 7 - 14 days. The work is concerned with developing both a critical and poetic stance on technologically mediated contemporaneity. Fusing site, sustained movement, video telematics, open form composition, and the human senses, the piece stages a radically slowed-down choreographic construct between 2 - 4 individual performers who silently scan our fundamental postures — standing, walking, sitting, lying down — as the means to negotiate surrounding medialisat[i]on processes.

Ceaselessly observed and registered by a digital camera system, the performed postures become increasingly displaced and rearranged through non-linear video feeds and image transmission appearing on large-size canvases mounted in the space.

. 'presence (Un) presence' . V2\_lab for the unstable media, Rotterdam 2023  
gallery setting, 2 performance areas, 7 consecutive days, 4 hours daily

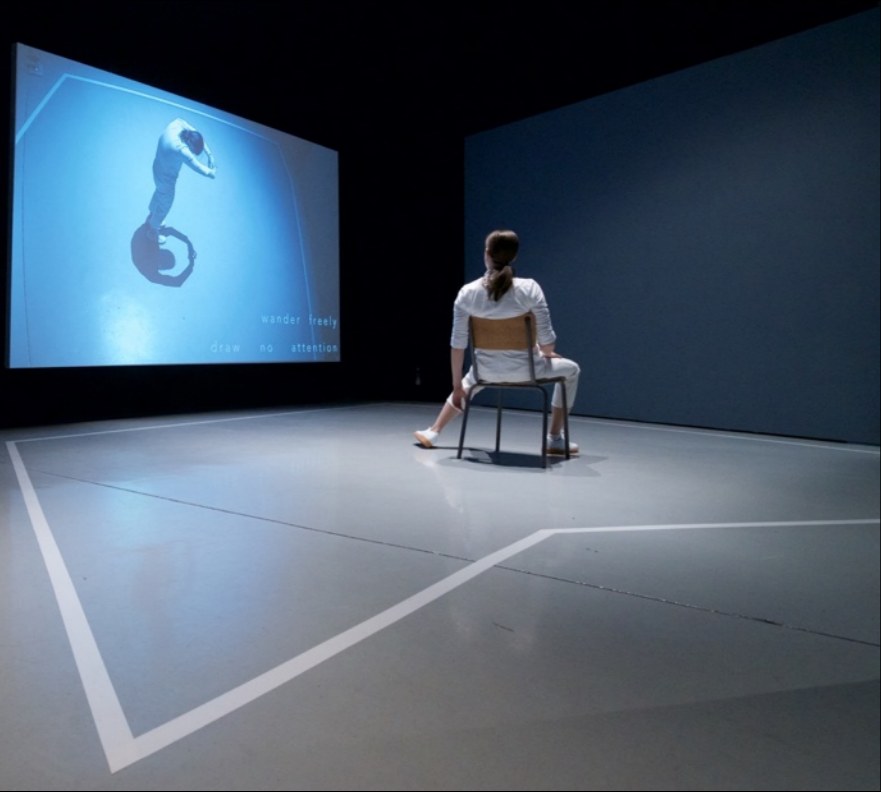
a p p e a r i n g   d i s a p p e a r i n g



The emerging intermedial composition imbricates continuously shifting physical and virtual tactilities of space and presence, interspersed with instruction-like texts and shapes. Offering ongoing speculation on its consistency and chronology with diffused temporal instances contingently colliding within the ongoing present moment, While subject of perpetual broadcast, the postures begin to function as embodied interruptions as well, quietly protesting the ambiguity of the never-ceasing scrambling of their time and location, proposing still acts of resistance to return to the lived experience of place and present.

s u s t a i n

s l o w



. 'presence (Un) presence' . V2-lab for the unstable media, Rotterdam 2023



'Martijn Tellinga's "presence (Un) presence" uses a constructed, carefully arranged spatial encounter to recognise a fundamental disjunct between the perceptual, conceptual and lived strands of contemporary spatiality . . . It employs forms of slow encounter to engage with extended structures of temporality, with strategies of hesitation, delay and deceleration, in an effort to make us pause and experience a passing present in all its heterogeneity and difference . . . This work acts and reacts, calls and responds, it folds time upon itself, it persists, it continues. It reminds us that we are affective bodies, constantly pulsing with waves, evolving and creating new energies as we react and interact with other bodies'

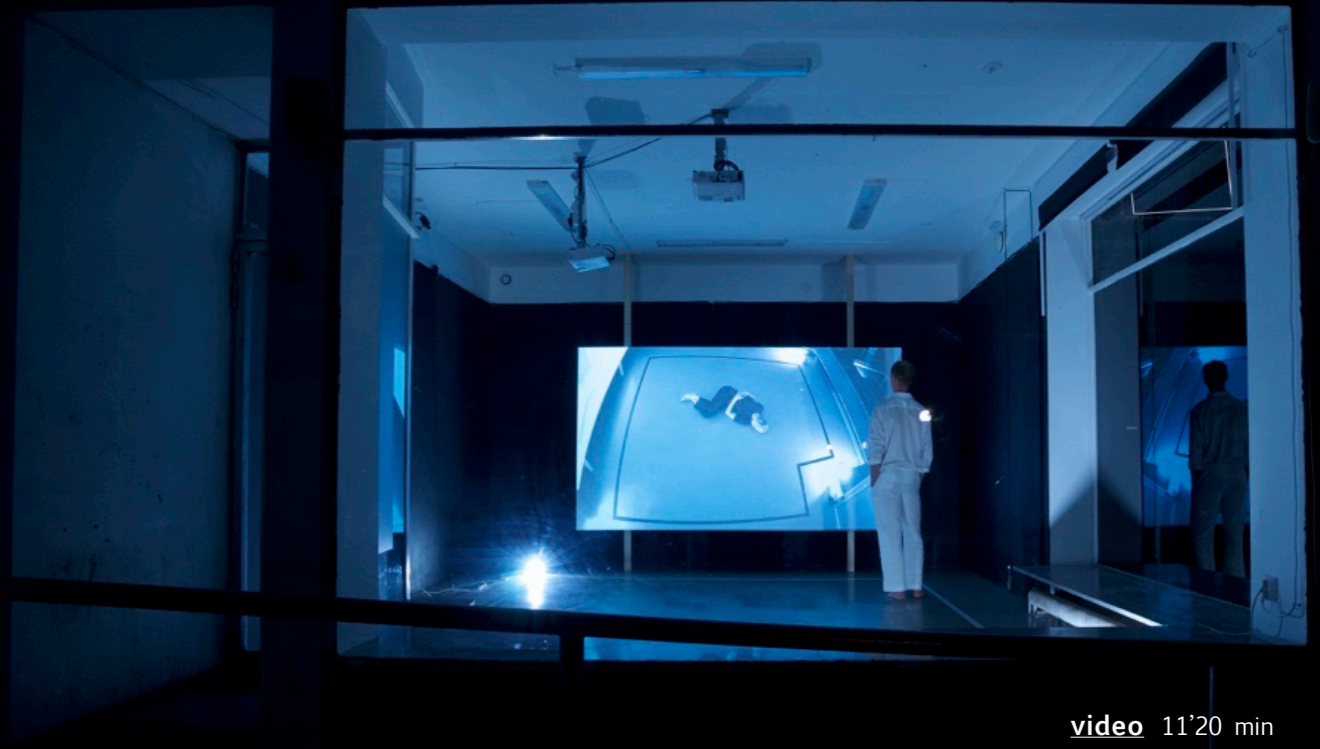
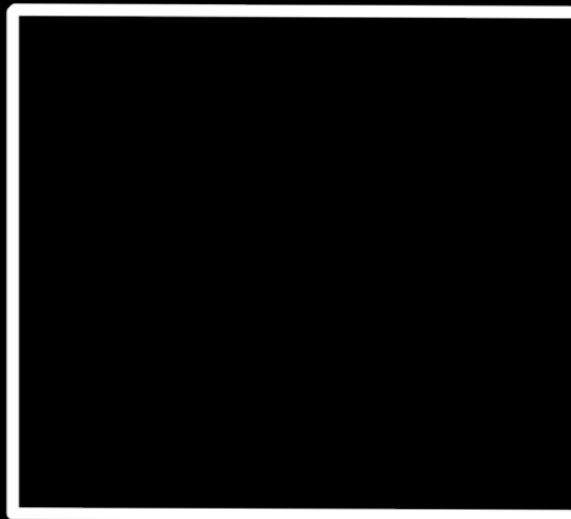
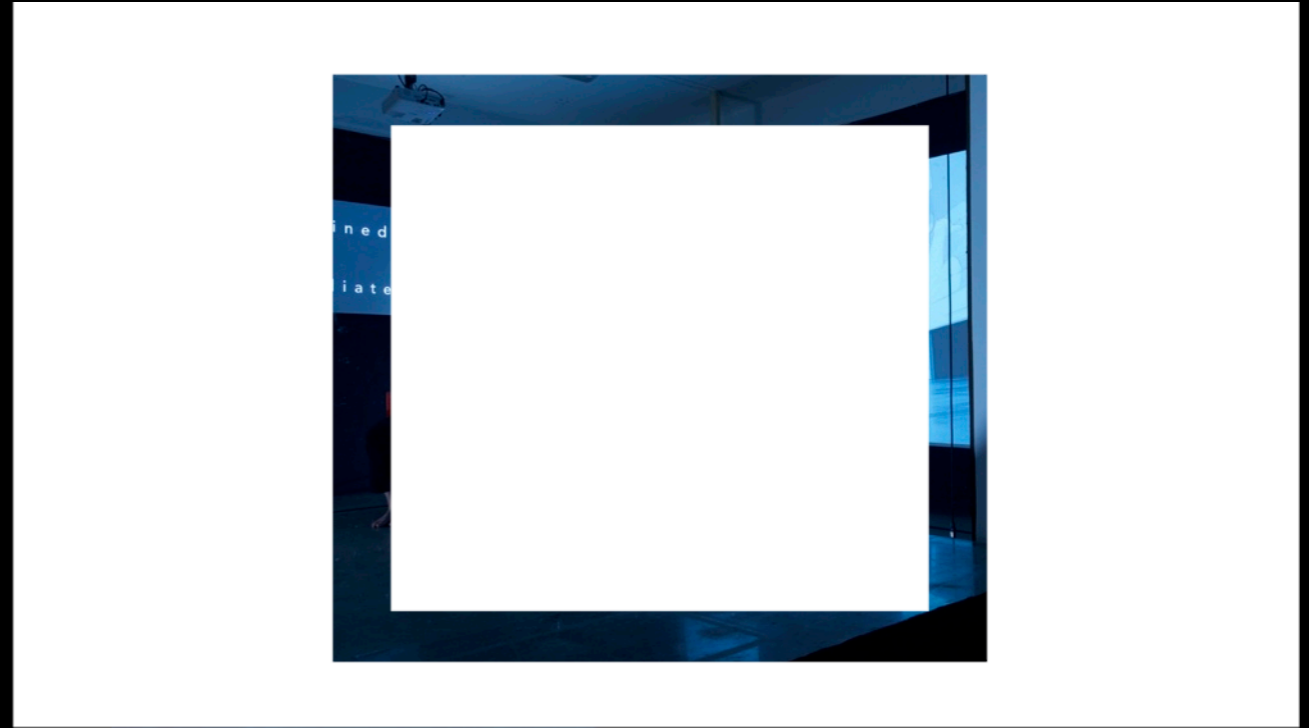
· 'presence (Un) presence' · D-Light Studios, Dublin 2023

gallery setting, 2 performance areas, 7 consecutive days, 4 hours daily

—from Mark Garry's written response 'I Am Listening to You'



. 'presence (Un) presence' . D-Light Studios, Dublin 2023  
gallery setting, 2 performance areas, 7 consecutive days, 4 hours daily



[video](#) 11'20 min

. 'presence (Un) presence' . SPARK, Malmö 2021

shopwindow setting, 1 performance area, 14 consecutive days, 3 hours daily  
video overlays





[video](#) 9'40 min

Invited by the renowned V2 Lab for the Unstable Media, DNK Ensemble enacted a one-off re-interpretation of Dick Raaijmakers' iconic piece 'Intona'. For the original 1991 work, Raaijmakers heated, boiled, pierced his microphones to capture their 'dying breath' within a musically theatrical context. Doing so, he aimed to mobilise the microphone as an instrument in and on itself, disconnected from its common reproductive function.

Further expanding upon Raaijmakers' points of departure regarding the microphone and its cultural and musical meaning and functionality, these served as guideline for a series of performative and transformative processes taking place over 4 consecutive days. Following an opening performance which remodeled the original solo performance into a Minimalist 4-voice phasing sequence of selected microphone treatments, the stage attributes, microphone remnants and tools remaining after the performance functioned as a practical starting point for the consecutive part of the reenactment.

Over the following three days, the ensemble worked as a production unit in the step-by-step processing of the used microphones into phonographic objects on which the audio traces of their own fatal moments are cut, and in the conversion of the performance stage into an exhibition space where these objects will be displayed both as unique media deliverables.



• 'Intona Re-enacted' . DNK Ensemble, V2-lab for the unstable media, Rotterdam 2021  
reworking of Dick Raaijmakers' solo music theatre piece from 1991



. 'Intona Re-enacted' . DNK Ensemble, V2\_lab for the unstable media, Rotterdam 2021



. 'Intona Re-enacted' . DNK Ensemble, V2\_ lab for the unstable media, Rotterdam 2021



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'of two / six by 2' is a site responsive piece for pianos and acoustic resonances. Evolving over six consecutive days through moments of both activity and near-stasis, the work probes the transient states of intersection between concert and installation moving in and out of place. The piece was first exhibited at Rozenstraat - a rose is a rose is a rose with pianists Reinier van Houdt and Dante Boon.

Two concert piano's are centrally placed. They remain opened for the full duration of the exhibition, with music scores and chairs in place and dimly lit. Facing the piano's from opposing sides are two small speaker drivers lowered from the ceiling. Besides this imminent scene, the space remains empty.

The speakers carefully emit a slowly shifting interval of two electronic tones. The tones are chosen from a series of six, matching the six strongest resonances of the space. They provide the material for a durational melody, unfolding over six days with a new interval every day. Corresponding in frequency with the spatial dimensions of the room, the tones are naturally amplified by the architecture: causing the space to quietly hum at its inherent pitches. The resonant tones now envelop the piano's, omnipresent and physical without being loud. Wandering around the gallery, highly specific modulations of the interval can be experienced, changing from step to step.

. 'Of Two / Six by 2' . Rozenstraat – a rose is a rose is a rose, Amsterdam 2020  
site-responsive performance installation

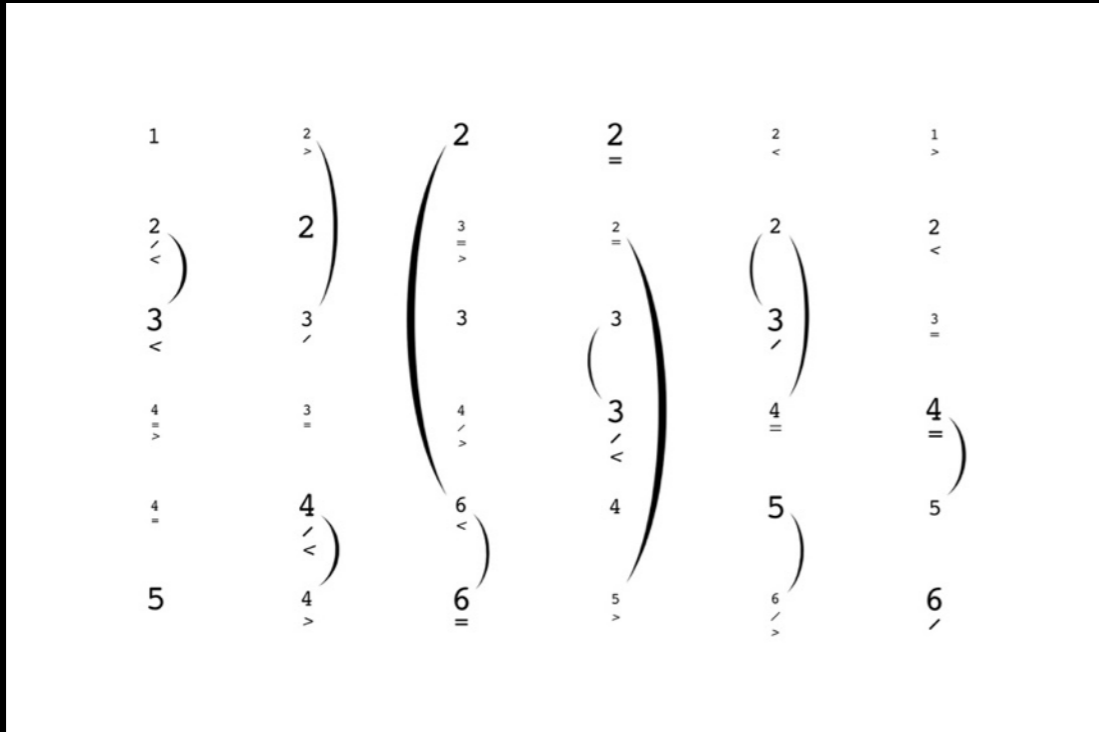
Every day, two pianists visit the installation at an individually chosen and unannounced moment. Following their arrival, they perform their daily part lasting two hours. If or for how long they meet each other or audience, is unknown. Daily, they play one movement of a combinatory graphical score. It instructs how evolving spatial tones, chords and phrases can be played around, on, and geometric to the resonant tones heard in the space and, potentially, in response to the other pianist. The specifics of their playing as soloists and as duo are left to their discretion, enabling to evolve their reading of the score as the piece progresses.

Articulating, touching and pushing the static tones into movement, the two pianists will cause a shifting topology of highly place-specific acoustic instances to arise within the space, the experience of which is dependent on the ever-evolving relation between one's position as a listener and the performed material at a given moment.



[audio](#) stream

. 'Of Two / Six by 2' . Rozenstraat – a rose is a rose is a rose, Amsterdam 2020



. 'Of Two / Six by 2' , Rozenstraat – a rose is a rose is a rose, Amsterdam 2020



Invited by the Sonhoras series, I worked in residence in the beautiful L'Automàtica letterpress workshop in Barcelona. Inspired by the idea of producing a real-time Cut-Up Technique performance with the letters of the workshop, I produced a combinatory set of prints containing the scores for a rule-based, vocal audience performance piece: 'Pressed Letters, for Lin Chiwei'. Lin Chiwei is a Taiwanese artists who has been working with real-time 'tape music' performances for many years, in which a long score rolled from a cylinder is read out loud in 'canon' by a spirally seated audience.

The prints are made up of 4 different though largely overlapping instructions which are combined into 6 unique combinations, printed as front and back of 6 cards. Leaden letters used in the print workshop are gradually distributed around the space by the artist as material to apply the instructions to. Towards the end of the performance, the letters are gradually taken away from the participants again. By controlling how many letters are circulating around the space, a temporal form of phasing densities of voices, real and imagined language and communication is manifesting. The prints come in a limited edition of 85, numbered & signed, available at [www.sonhoras.org](http://www.sonhoras.org).

• 'Pressed Letters, for Lin Chiwei' . Sonhoras, Barcelona 2019

Experimental print work, combinatory score-sets, rule-based vocal audience piece



‘Pressed Letters, for Lin Chiwei’ . Sonhoras, Barcelona 2019



'one site, counting' is an experimental setting fusing aspects of my earlier investigations into self evolving durational pieces and resonance tuning. The piece is the result of pondering over questions of the musicality of space and spatial animation of musical matter, as well as my ongoing interest in how experience of place and surrounding comes about through resonance. one site, counting attempts to explore resonance of site as an oscillation caused between acoustic properties, musical interpretation, spatial unfolding and narrative structure.

Following a partly poetic, partly scientific reading of the acoustic signature of a given space, resonances are made palpable as an extension of its architecture. Carefully mounted speaker drivers projecting electronic pure waves at resonant frequencies, cause the room to naturally amplify and hum the tones in response. In this slowly shifting acoustical space, highly position-specific occurrences are situated.



The installation seeks to make the sensorial traversable as a performative plane as well, including the resonant frequencies into a score for musicians that visit the gallery on a daily basis, unscheduled and unannounced. Guided by the specific harmonic bearing of their instrument, they will perform open geometries of quiet sustained pitches hovering around the resonant tones, drawing spatial musical gestures that instill body and location into the inching sounding space.

Following a similar self-organising routine, the unfolding of the installation is captured in video and audio. Fragments selected from an expanding archive of documentation are played back into the space, layering the visual and acoustic narrative of the piece as it takes place. The system functions in a circular manner; output becomes input again. Over time, the gradation and transformation between generations of material is becoming tangible. As the piece progresses, an increasingly dense resonance of site is manifesting.

‘One Site, Counting’ . Splendor, Amsterdam 2019  
site-responsive performance installation



*breathing slowly and evenly*

♩  $\overset{\circ}{\curvearrowright}$   $\overset{\circ}{\text{—}}$  , 3 exhalations

[ 13 exhalations ]

♩  $\overset{\circ}{\text{—}}$  , 6 exhalations

[ 3 exhalations ]

♩  $\overset{\circ}{\text{—}}$   $\overset{\circ}{\text{—}}$  , 5 exhalations

[ 5 exhalations ]



. 'One Site, Counting' . Splendor, Amsterdam 2019



**audio** 31'00 min

. 'One Site, Counting' . Splendor, Amsterdam 2019



‘Entrainments 2 (*Geomantic Mappings of Eco-Systemic Resonance*)’ . DNK Ensemble, Amstelpark, Amsterdam 2018  
re-enactment of David Dunn’ s piece from 1985. Performative negotiations of ambient environment.



video 4'00 min

. 'Entrainments 2 (*Geomantic Mappings of Eco-Systemic Resonance*)' . DNK Ensemble, Amstelpark, Amsterdam 2018



Songlines are invisible pathways crossing all over the Australian continent, used to navigate distances of sometimes hundreds of kilometers by means of song. While moving, songs sung in certain sequence describe locations of (former) landmarks or natural phenomena, providing bearing to the singing traveler,

*"Aboriginal Creation myths tell of the totemic being who wandered over the continent, singing out the name of everything that crossed their path - birds, animals, plants, rocks, waterholes - and so singing the world into existence." - Bruce Chatwin*

This installation consists of pairs of speaker drivers installed opposite of each other. Each pair bridges a dimension within the space and quietly emits an electronic sine tone that closely corresponds to a prominent acoustical resonance caused by the distance the pair traverses. Matching the physical sizes of the space the static tones are naturally amplified by the architecture and so appear without clear directionality or shape. A constantly changing interval of two tones can be heard in the space.

Recordings of two voices occasionally tune with the tones, causing acoustic ripples and melodic resonances to appear. At moments of such tunings, the 'dead' electronic sine tones instantly obtain body and locality, and can be traced back moving across the invisibly connecting songlines between the speakers mounted in the space.

· 'Songlines II' . Zone2Source, Amsterdam 2018  
site-specific sound installation



[audio](#) 59'00 min

. 'Songlines II' . Zone2Source, Amsterdam 2018



'Blind Spaces' is an installation piece situated in an abandoned Beijing 'hutong' courtyard. 8 of the 16 rooms were entirely whitened -including the items the former inhabitants left behind- to neutralise the historic texture of the rooms and emphasize their composition and acoustical presence. A small speaker driver was installed, continuously and quietly emitting an electronic tone tuned to the strongest resonance of the room it was mounted in.

Matching their dimensions, the tones were acoustically amplified by the rooms (and could thus be projected by the speakers extremely quietly). A tone then appeared to be equally loud throughout a space, and without direction; the rooms were humming at their inherent pitch. Walking through the courtyard, one would physically move through this spatially informed chord -interacting with the intimate acoustics of hutong life-, hearing specific intervals and gentle beatings at different positions in the courtyard.

A sheet placed on a music stand described the frequency of the tone heard in a room, its tempered pitch equivalent and the two semitones adjacent to it. 4 violinists appeared each day during the exhibition, unannounced and unscheduled, freely choosing 1 of the rooms to perform in for 1 hour. Their only instruction was to play quiet single tones near the resonance, further modulating the chord that was traveling through the courtyard. A visitor could encounter a number of musicians, a soloist, or the courtyard void of performers simply giving voice to its own resonance..

'Blind Spaces' . Beijing Design Week, Beijing 2015  
site-specific performance installation







. 'Blind Spaces' . Beijing Design Week, Beijing 2015



video 7'20 min



. 'Blind Spaces' . Beijing Design Week, Beijing 2015



. 'Out of Darkness' . DNK Ensemble, W139, Amsterdam 2015  
re-enactment of Anthony McCall' s piece from 1972. Ritual of geometry, fire, noise



video 8'00 min



. 'Out of Darkness' . DNK Ensemble, W139, Amsterdam 2015

Over the course of [ ] days and within a time slot of [ ] hours, [ ] musicians visit a space on a daily basis, unannounced and uncoordinated. Playing positions have been fixed and following their arrival each musician plays a one hour part from the same position every day. With the permutation of the ensemble on a particular day left to chance, the piece displays a serial process of dismantling and re-integrating its parts.

More than being a work of long duration, 'during, lasting..' is comprised of reconfigured time. Accordingly, it can take the shape of a silenced space -an environment of minimal or no sound or activity-, of a compositional space enveloped by progressing tones and including a multitude of instruments, or of one of the many transitional stages in between.



[audio](#) 6'15 min



. 'During, Lasting .. exhibition piece' . W139, Amsterdam 2015  
5 consecutive days, 9 musicians, 6 hours daily



video 36'00 min

. 'During, Lasting .. exhibition piece' . Errant Bodies Project Space, Berlin 2014  
5 consecutive days, 5 musicians, 5 hours daily



. 'During, Lasting .. exhibition piece' . Rockbund Art Museum, Shanghai 2014  
3 consecutive days, 7 floors, 7 musicians, 7 hours daily

*f(0)* is an archival and sound informed project considering acoustics, instrumentalism and site

based on the act of tuning a musical instrument with the acoustical resonances of a space,

*f(0)* regards the musical performer a field researcher, negotiating his surroundings by means of a singular performative action, to draw information and response accordingly and engage in a ritual of measurement

a score

describes a simplified procedure to measure the resonance frequencies of a space of choice and a consecutive musical exercise based on those frequencies to be executed on site

the performance is to be captured in both sound and image

documentation will be embedded in an online archive;  
an imposed, virtual space proposing new interactions of content and tracing out a topography of acoustic localities and musical readings of site

performers are invited to do the exercise independently  
and submit their results to the archive

thank you

· 'f(zero)' , invitation 2013

on site resonance tunings, online archive





. 'f(zero)' , public/private space, Beijing, Buenos Aires, Hong Kong, Mexico City, San Francisco 2013

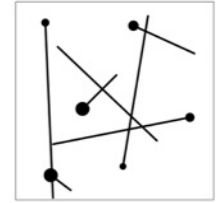


video 5'05 min

. 'f(zero)', public/private space, Beijing 2013

a performance piece for audience and possibly some musicians. They are all, foremost, listeners. For a chosen duration participants are asked to carefully listen to all sounds that come to their attention and to try to obtain an awareness of what kind of sounds these are, their behaviour, etc. The score prescribes 3 possible listening experiences . When having any one of these, participants are invited to add to the ambient environment by either whistling, humming or moving to a different position. Musicians produce a single tone on their instrument.

\_positions,  
for those involved\_



Dear audience,

Please take a moment to read this pamphlet

During this piece you are invited to **listen as attentive** as you can to **all sounds** -big and small, intended and unintended- in and around the performance area. Consider everything you hear

You are encouraged to **whistle, hum** or to **move** to another position as a **response** to certain listening experiences. Your sounds then become material for others

If or when to produce a sound (or not) or to move (or not) is up to your discretion, but when you do only **act consciously** and **on a clear experience** of any of the following;

1. when sounds seem to **evoke** each other
2. when a **shift** in your perception occurs.

*For example, a change of focus in your hearing. Or, realising one sound is made of separate sounds. Or, a change in the environment influences your hearing of it. Etc.*

3. when you hear **all** sounds clearly, and all are equally **important**

When in **doubt** or **without** any of these experiences, remain **still**....

Some rules apply:

Allow for **still parts** to happen during the performance -just listen and don't act- to become aware of the environment that you are part of. Don't be afraid to act too little

You can do **each action** (whistle, hum, move) no more than **3 times**. You can do less if you feel that's more appropriate

The performance will be generally silent and have parts with very few sounds. Your **sounds** should also be **very quiet** (blending in with the environment) and **static** (no changes of tone, loudness, etc.). When you whistle or hum, fully exhale to end your sound

When you **move** -to anywhere in the performance area-, please do it **quietly** and **carefully**

Our host, that has given you this pamphlet, will inform you of the duration of the piece, and mark its beginning and ending

*Thank you for your performance*

Martijn Tellinga



. 'Positions' , Headlands Center for the Arts, San Francisco 2013



audio 9'30 min



. 'Positions '. 23.03, Reims 2012  
solo listening stations, installation/photo series

- . V2 Lab for the unstable Media, Rotterdam (NED) SOLO, 'presence (Un) presence' exhibition 2023
- . Disnovation, Paris (FR), RESIDENCY, 'Speculative Musical Spaces' 2023
- . Errant Sound, Berlin (GER), SOLO, 'presence (Un) presence' exhibition 2021
- . SPARK, Malmö (SWE), SOLO, 'presence (Un) presence' exhibition 2021
- . EIGHT / T O O X T O, Athens (GR), SOLO, 'presence (Un) presence' exhibition 2021
- . V2 Lab for the unstable Media, Rotterdam (NED) SOLO, 'Intona Reenacted' performance / exhibition 2021
- . Reine Sofia Museum, Madrid (ESP) GROUP, 'during, lasting..' included in Audiosfera', audio-only exhibition 2020/2021
- . Rozenstraat - a rose is a rose is a rose, Amsterdam (NED) SOLO, 'of two / six by 2', exhibition 2020
- . BEAR, Arnhem (NED), TEACHING, 'Scoring Space' Undergraduate course 2020/2018
- . Institute de Recherche et Innovation, Centre Pompidou (FR), RESIDENCY, 'presence (un) presence' 2019
- . Dublin School of Creative Arts (IRL), RESIDENCY, 'presence (un) presence' 2019
- . Splendor, Amsterdam (NED), SOLO, 'one site, counting' exhibition 2019
- . Museo de Arte Contemporáneo de Oaxaca (MEX), FESTIVAL 'songlines III' exhibition 2018
- . PuntWG, Amsterdam (NED), SOLO, 'one site, counting' exhibition 2018
- . Amstelpark, Amsterdam (NED), PERFORMANCE, re-enactment of David Dunn's 'Entrainments 2', with DNK Ensemble 2018
- . Zone2Source, Amsterdam (NED), GROUP, 'songlines II' exhibition 2018
- . Museo Ex Teresa Arte Actual (MEX), SOLO, 'during, lasting..' 5 days performance installation 2017
- . Museo Ex Teresa Arte Actual (MEX), TEACHING 'Spaces/Places/Traces', Intensive 3 days course for artists & composers 2017
- . Institute For Provocation (CHN), SOLO 'songlines & 'during, lasting..' exhibition & performance installation 2016
- . The Modern Academy (HONG KONG), TEACHING 'Spaces/Places/Traces', Intensive 6 days course for artists & composers 2016
- . Central Academy of Fine Arts, Beijing (CHN), TEACHING 'Sound/Space/Process', Undergraduate/ Graduate courses 2015
- . Beijing Design Week (CHN), SOLO 'blind spaces' exhibition 2015
- . W139, Amsterdam (NED), SOLO 'during, lasting..' 5 days performance installation 2015
- . LMCC, New York (USA), RESIDENCY 'bearings', with Claudia la Rocco 2015
- . Rockbund Art Museum, Shanghai (CHN), SOLO 'during, lasting..' 3 days performance installation 2014
- . Errant Bodies Project Space, Berlin (GER), SOLO 'during, lasting..' 5 days performance installation 2014
- . Headlands Center for the Arts, San Francisco (USA), RESIDENCY 'f(zero)' 2013
- . conDIT/cheLA, Buenos Aires (ARG), SOLO program of instrumental performance pieces for performers and audience 2013
- . conDIT/cheLA, Buenos Aires (ARG), LECTURE 'Het Kleinste Geluid', on Dick Raaijmaker's 'Canons' 2013
- . NASA, Amsterdam (NED), FESTIVAL realisation of George Brecht's 'Entrance to Exit', Another Fluxusconcert 2013
- . Sydney (AUS), INTERVENTION, 'Landscape [pieces]', public space sound interventions with Splinter Orchestra 2012
- . Hong Kong Art Fare (HK), INTERVENTION 'Radio Music' by John Cage, with HKNME 2012
- . Studio Kura, Itoshima (JPN), RESIDENCY, 'Landscape [pieces]', landscape interventions and AV installation 2012
- . 23.03, Reims (FRA), SOLO, 'Landscape [pieces]', 'positions' public space interventions and listening stations 2011/12
- . Platform China/BMspace, Beijing/Shanghai (CHN), SOLO 'on the event of Doing Something', spatial transcriptions for ensemble 2011
- . Muziekgebouw aan 't IJ, Amsterdam (NED), SOLO, 'branching into others', instrumental soundfield 2011
- . Westergasfabriek, Amsterdam (NED), PERFORMANCE, re-enactment of Anthony McCall's 'Landscape for Fire', with DNK ensemble 2011
- . MIAF, Melbourne (AUS), GROUP, video with Dextro 2011
- . Korean Film Archive, Seoul (KOR), FESTIVAL, International New Media Festival, solo soundperformance 2010
- . IAMAS, Ogaki (JPN), SOLO, lecture & solo soundperformance 2010
- . SuperDeLuxe, Tokyo (JPN), FESTIVAL, solo soundperformance 2010
- . Dampfzentrale, Bern (SWISS), FESTIVAL, 'Post-Prae Ludium' by Luigi Nono, with Robin Hayward 2010
- . Banff centre (CAN), RESIDENCY, 'of\_pAraLlels' 2009

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