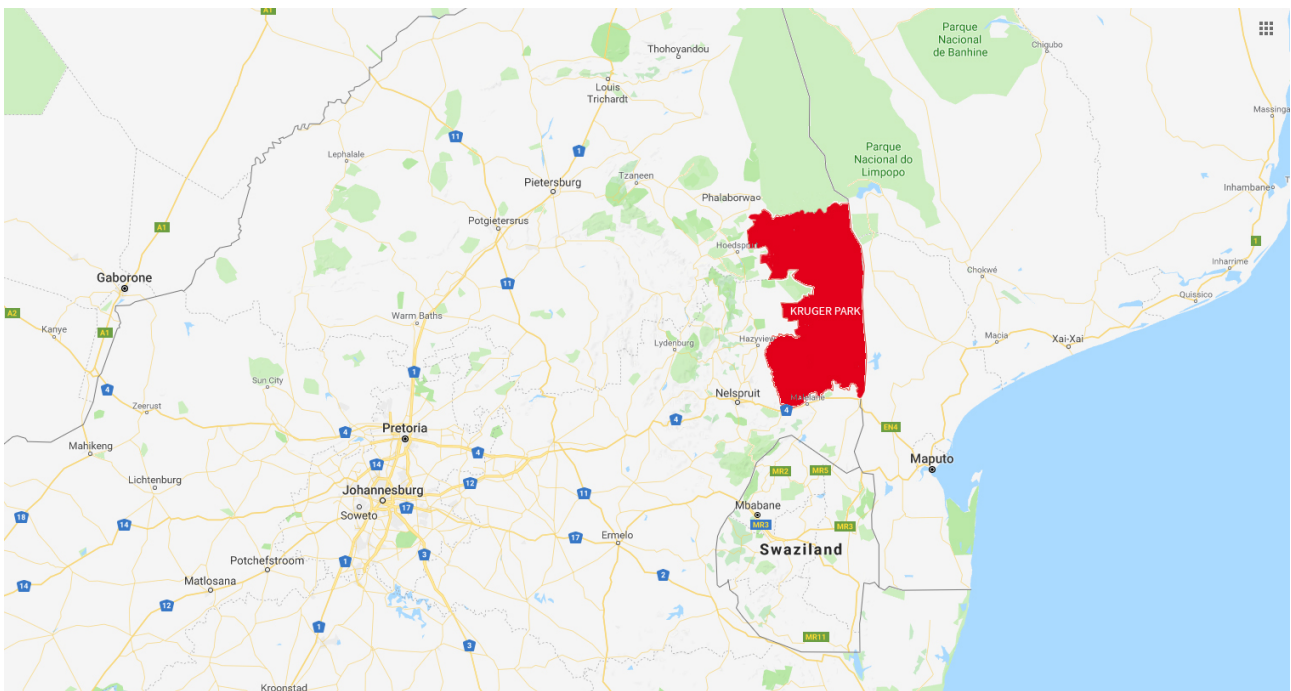




Captured Space by Eric La Casa & Philip Samartzis



The Kruger Park (South Africa)

" The park lies in the north-east of South Africa, in the eastern parts of Limpopo and Mpumalanga provinces. Phalaborwa, Limpopo is the only town in South Africa that borders the Kruger National Park. It is one of the largest national parks in the world, with an area of 19,485 square kilometres (7,523 sq mi). The park is approximately 360 kilometres (220 mi) long, and has an average width of 65 kilometres (40 mi). At its widest point, the park is 90 kilometres (56 mi) wide from east to west.

To the north and south of the park two rivers, the Limpopo and the Crocodile respectively, act as its natural boundaries. To the east the Lebombo Mountains separate it from Mozambique. Its western boundary runs parallel with this range, roughly 65 kilometres (40 mi) distant. The park varies in altitude between 200 metres (660 ft) in the east and 840 metres (2,760 ft) in the south-west near Berg-en-Dal. The highest point in the park is here, a hill called Khandzalive. Several rivers run through the park from west to east, including the Sabie, Olifants, Crocodile, Letaba, Luvuvhu and Limpopo Rivers. " (wikipedia)



At recording, the project relies on a double listening of the same territory, the largest animal reserve in South Africa (Kruger National Park) or 20000 km² (350 by 60 km), as large as Slovenia and Israel.

As an installation, in space, a double diffusion structures this doubling of the understanding, in terms of our initial postures of attention: the confined space of the car (our immediate environment) to the endless Savannah ... that of the collector to tracker...

Biodiversity encountered, along with the hours of day and night, is as much the subject as a pretext for listening to this landscape ... two.

[Eric La Casa]

Captured Space occupies two parallel environments – the natural and constructed. Whilst the natural world of Kruger Park is wild and occasionally ferocious, the constructed world of roads and settlements is pedestrian, designed to keep visitors comfortable and safe from the daily struggle of life and death.

From the vantage point of the car one can witness extraordinary habitat comprising a familiar cast of characters. Yet no matter how far or wide one travels one cannot easily escape the confined space of the car or the high voltage electric fence encircling the tourist resort.

Whilst African animals are the mainstay of zoos around the world, at Kruger the animals are the vigilant keepers of an exotic mix of people confined to the smallest of spaces for their own self-preservation.

[Philip Samartzis]



Eric La Casa

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sound artist based in Paris.

has worked in the field of sound creation since the early nineties through recording, record production, installation, radio and various types of written publications. With his works, La Casa offers an interesting critical approach to the practice of sound landscape, questioning our listening methods and schemes. He has recently examined the sound dimension of public spaces and the places in which we spend our private and domestic lives in the context of the project entitled Habiter, and the relation between waiting and listening in L'attente.

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Philip Samartzis

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Melbourne sound artist, scholar and curator.

He has exhibited widely including presentations at The Cartier Foundation for Contemporary Art, Paris ; San Francisco Museum of Modern Art ; The Mori Arts Centre, Tokyo ; The South African National Museum, Cape Town ; The Art Gallery of South Australia ; The Merz Foundation, Turin ; and The National Gallery of Victoria. Philip is the recipient of two Australian Antarctic Division Arts Fellowships (2009 and 2015), which he used to document the effects of extreme climate and weather events in Eastern Antarctica, and Macquarie Island. Philip researches in the areas of sound art, acoustic ecology and spatial sound practice, and has been a chief investigator on two Australian Research Council funded projects, Designing Sound for Health and Wellbeing (2008-10), and Spatial Dialogues: Public Art and Climate Change (2011-13). Philip is an Associate Professor and studio coordinator of Sound within the School of Art – RMIT University in Melbourne.

<http://bogongsound.com.au/artists/philip-samartzis>

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