TUNNELING

by NASSA aka Nadav Assor & Surabhi Saraf

A site-sensitive, audio-visual-sculptural performance, 2008-present (in constant development) , 25-30 minutes

Online video documentation: http://nadassor.net/nassa/

In this 3 page document: Summary , Technical details , Installation diagram

Summary

The visual narrative of "Tunneling" is defined through the process of cutting through the wall of the performance space from inside to outside, the different layers within the building wall slowly exposed until the outer, nighttime street is reached. This image is constructed in real-time by cutting miniature boards made of the different materials in the wall, combined through use of a specially constructed green-screen light-box and custom software which "memorizes" the appearance of each layer of material as it's being cut. The cutting involves the use of surgery-like implements such as latex gloves, mask, tongs, etc., as well as various power tools. The layers are sometimes faithful to the original architectural materials found on location, but not always so: different strata may be revealed within the wall, some more surreal than others. Tubes with dripping liquid may be found along with plumbing pipes and thick, flesh-like insulation. Sometimes even maps are found, buried inside the tunnel...

The audio narrative of Tunneling consists of a multitude of voices singing verses, which are at first multiplied by many thousands, and slowly decimate while the wall is exposed until only one, the real voice of the audio performer, is left when the street outside is finally reached. An additional layer of domestic sounds related to the site is intertwined with the voices, juxtaposed with the sounds generated by the cutting of the wall-layers: hidden realities exposed and destroyed by the tunneling process.

Each iteration of Tunneling is somewhat site-specific: the artists bring their own cultural baggage but also respond to the location, the architectural context and the available materials. Previous versions of Tunneling included a tunnel through a typical, multilayered Chicago wall; multiple tunnels based on aerial photographs of the surrounding zone, executed over several days in an industrial area near Tel Aviv, Israel; and a tunnel through the wall of a Bolognese castle in Italy, complete with cracking plaster and mortar. The entire performance is somewhere between live aesthetic surgery, a cooking show, a visual effects production, a military operation.

Performed in:

New Blood II, Links Hall, Chicago, December 2008 ; *Factory* at MOBY, Israel, May 2009 (expanded installation by Nadav Assor & Daniel Davidovsky); *Netmage 10 Festival*, Bologna, Italy, January 2010

Technical details

Materials: Small budget, around 150$, for purchase or otherwise availability of a small amount of common construction materials: plywood, brick, plaster board (drywall), tiles, insulation, white wall paint, etc.- to be finalized according to location, 6-7 materials altogether, about 1 sq. meter of each.

Small workspace with running water in which to prepare and keep these boards in the 2 days prior to the performance.

Tools: for preparing the materials and for the performance itself: Jigsaw, power drill, 2 large clamps, long straight ruler, mixing buckets, cleaning products.

Local assistance in locating and transporting materials to space, single assistant needed for duration of performance.

Video:

- 1 video projector, high lumens and contrast ratio, with DVI or HDMI and VGA input
- DVI or HDMI cable of sufficient length to connect the performer's laptop to the projector (at worst case a long vga cable will also do)
- <u>Projection surface</u>: the entire surface of a white wall in the performance space (preferably not a screen)
- A support to which we will attach our video camera pointed directly down. Height should be 8-15 feet above center of large table (see below).

Audio:

Four 12-15 inch powered speaker system with subwoofer

Lighting:

3 dimmable, diffusable spot lights with "barn doors" or BlackWrap to prevent light leakage

2 additional table-top work lamps

General: Sufficient electrical power strips and extension cords

Tables / equipment stands:

Table 1: must be 60-70 cm high, 70-80 cm deep, 200 cm wide. Ideally can screw my special frame in to the table, otherwise need to fasten it to table with the following: 4 clamps, 1 wooden board, 70 by 50 cm.

Table 2: standard height, ~120 cm wide, 60-80 cm deep.

2 Stands: ~120 cm high, with top surface large enough to place laptop and peripherals (~50X60 cm)

Tunneling Installation diagram

Camera hung at least 2.5 meters directly above table, facing down

Wide projection on entire wall at least 3 m high, scale up according to space and distance from audience

Performers positioned halfway between projection and audience

1.2 m

2.00m