

THOMAS WATKISS 70 Powers Street #3L Brooklyn, NY 11211 USA hello@thomaswatkiss.net

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Dear Akureyri Art Museum,

Please accept this application for consideration of the A! Performance Festival 2020.

I returned to the United States from Iceland on November, 3rd 2016. As I was re-adjusting from 3 months at Listhús in Ólafsfjörður, jet-lagged and in the voting booth, I woke up the next day with a deep malaise not because of the results or the travel -- but a realization of a far worse and deeper problem. The only term that came to mind was the feeling of being "landless." In the months ahead, I created a new project based on this feeling and have called on collaborators from different parts of the world to assist in evolving the idea of being disconnected to identities of statehood. How does one illustrate this feeling sonically? This ongoing project examines that.

This past summer I took the project to the guest composer program at EMS in Stockholm. As my time in North Iceland served as a catalyst for this project, I would like to create a special piece for an intimate audience there. I am currently working with a few collaborators based in Iceland and the A! Festival would be optimal in revealing a special phase of this project.

My proposal comes in two parts:

- 1). To create a place-specific live performance of new sounds paired with a vocalist (TBA) depending on acceptance. I would like the narration to be spoken or sung in Icelandic.
- 2). To explore the placement of related sounds within the city of Akureyri. This could mean placing several listening points around the city -- accessible via QR code -- that allow the audience sounds, stories and simple instructions at each "sound point." This could be the sound of local or foreign ecosystems, ambient frequencies, human noise, etc. With brief instructions, the listener would be encouraged to engage with the sound work and contribute.

Optional: I would like to offer a workshop and a discussion around techniques and methods. The workshop would focus on exploratory relationships between landscape and sound through time-based structures such location recording exercises, listening and observation. Emphasis will be given to non-invasive recording techniques.

For each of the above proposals, I will have access to all necessary equipment that I will not already arrive with. I have some pending solo performance dates tentatively scheduled in Reykjavik and Ólafsfjörður near this time. I have included three links to my work that best illustrate the above ideas including collaborative live performances, solo live performances and recording:

Example 1: Collaborative performance with Robert Pepper at Spectrum Brooklyn, December 21, 2019:
<https://www.youtube.com/watch?v=cJgeofQdKM>

Example 2: Live recording at the Herring Era Museum, Siglufjörður, 2019
<https://thomaswatkiss.bandcamp.com/album/siglufj-r-ur>

Example 3: Collaborative sound recording (Landless, preview, 2019):
https://soundcloud.com/thomaswatkiss/2019_presentation_mix_mp3

A non-public page has been created for your convenience at <http://thomaswatkiss.net/iceland.html> This document can be downloaded at: <http://thomaswatkiss.net/iceland.pdf>

Thank you!