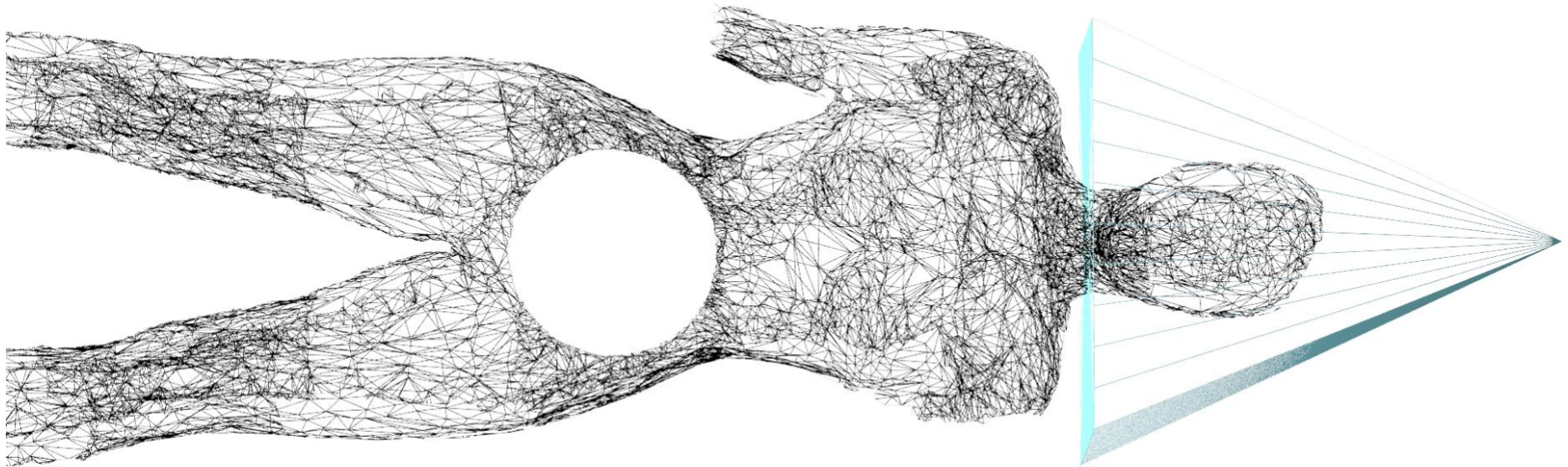
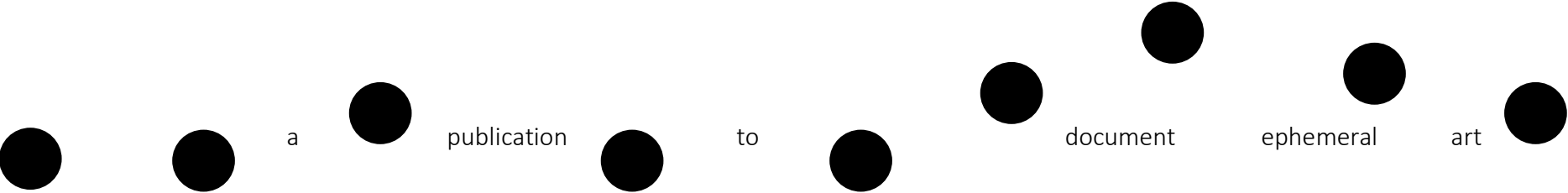


# *The Whole Inside*

This text should be spoken at rate 0.



Olivia Louvel



~ installing

# *The Whole Inside*

OPEN TO PUBLIC

SATURDAY 1st + SUNDAY 2<sup>nd</sup>, JUNE, 2019.

TIME 12pm > 5pm

PRIVATE VIEW: MAY 31<sup>st</sup> TIME 4pm > 9pm

Sound Diffusion Laboratory, Digital Music and Sound Art, Room 222,  
East Wing, Grand Parade, University of Brighton, United Kingdom.

Exists when installed.

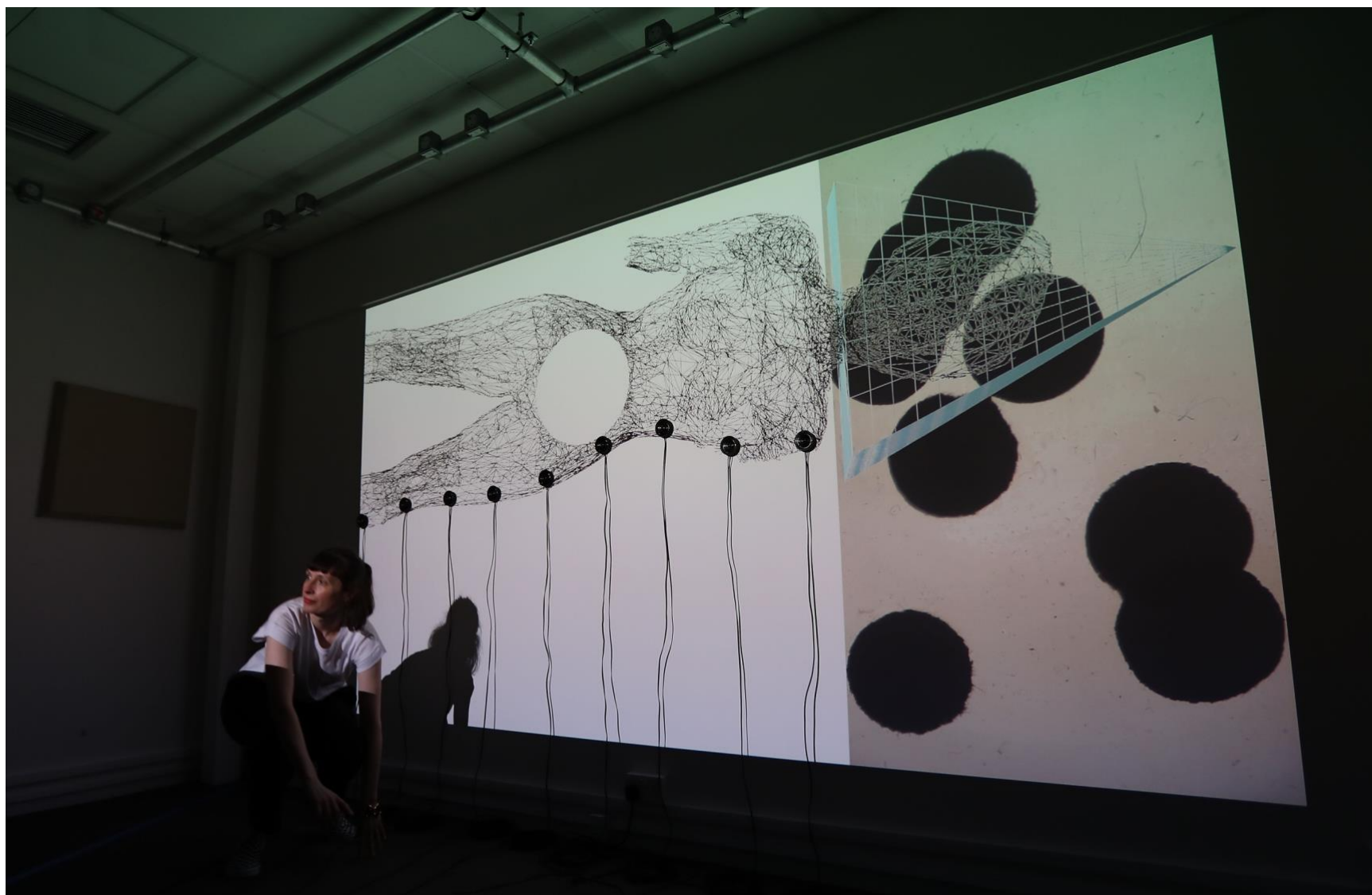


fig.1: installing *The Whole Inside*.

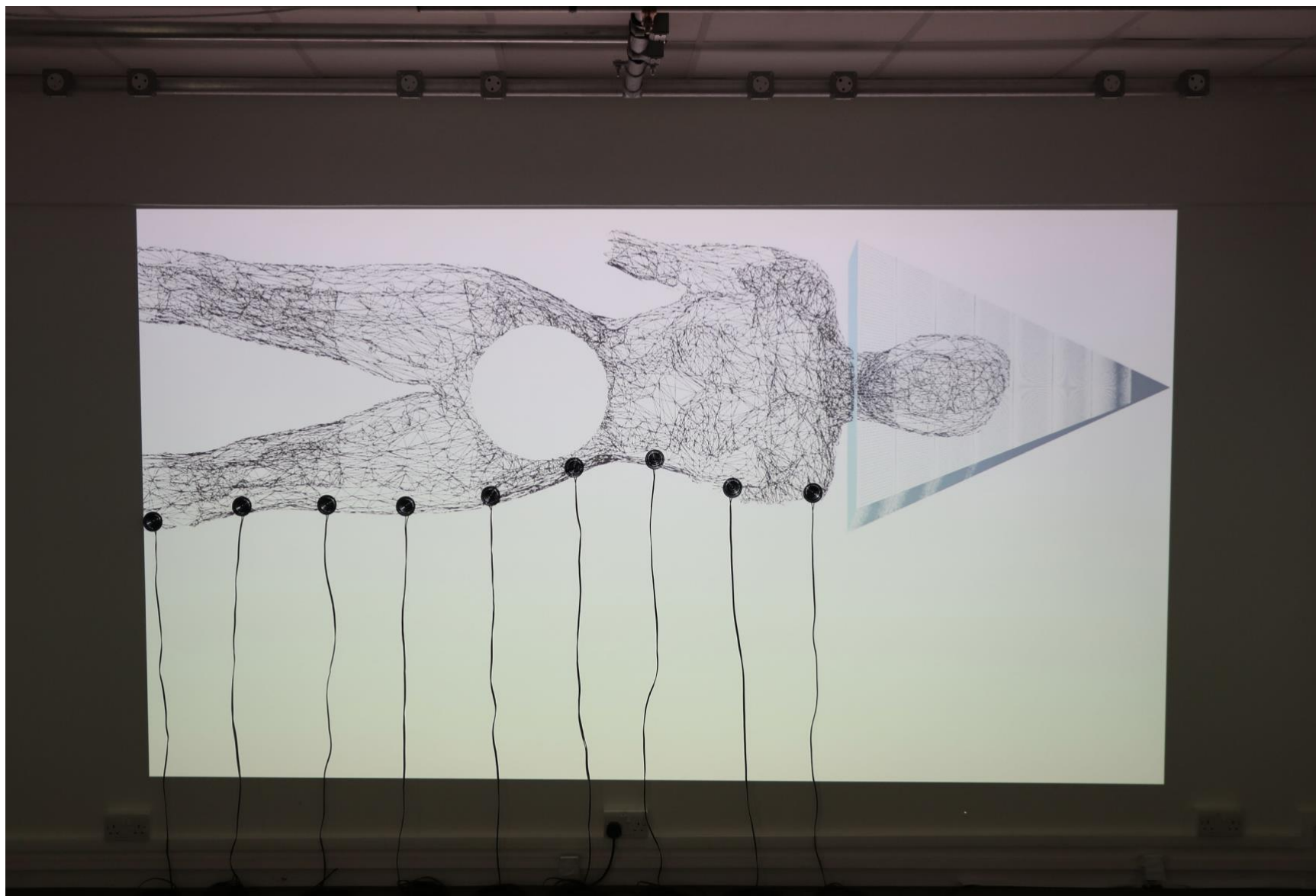


fig.2: *The Whole Inside.*

Olivia Louvel *The Whole Inside*

*The Whole Inside* is a generative sound mural combining artificial and human voices, expanding the plastic dimension of voice on contouring the body. The work confronts femininity and abuse, when the body is being depersonalised, subsequently dissociated as a defence mechanism to cope with a traumatic event. The harrowing polyphonic vocal composition is based on a text sourced from the Incels (involuntary celibates) forum. On debating how to murder a woman, some members of the Incels community propose diverse actions, one being to rape her then to “take a surgical knife, cut open her abdominal area and remove the organs”.

Since October 2018, the website ‘incels.me’ has been suspended due to content which violated the domain’s anti-abuse policy.

Applying principle of conditional logic, the randomised audio is carrying on indefinitely, revealing itself over time to the experiencers.

Caution: the content could be perceived as disturbing.

~ speech

This text should be spoken at rate 0.  
I want to murder a femoid. bjkbfblef  
000000000000  
You deserve to be raped ////////////////////////////////// bjkbfblef  
I I I \_\_\_\_\_  
Want  
to  
Take a surgical KNIFE, cut open her abdominal area  
+++++++  
and remove the organs  
while  
she is alive.  
O organ  
while  
she is alive.  
O knife  
while  
she is alive.  
O remove the organs  
while  
she is alive.  
O cut open her  
while  
she is alive.

Using the function 'text to speech', the computer-generated voice 'Oliver, male, English' is performing the above text, re-scripted from the 'incels.me' forum.

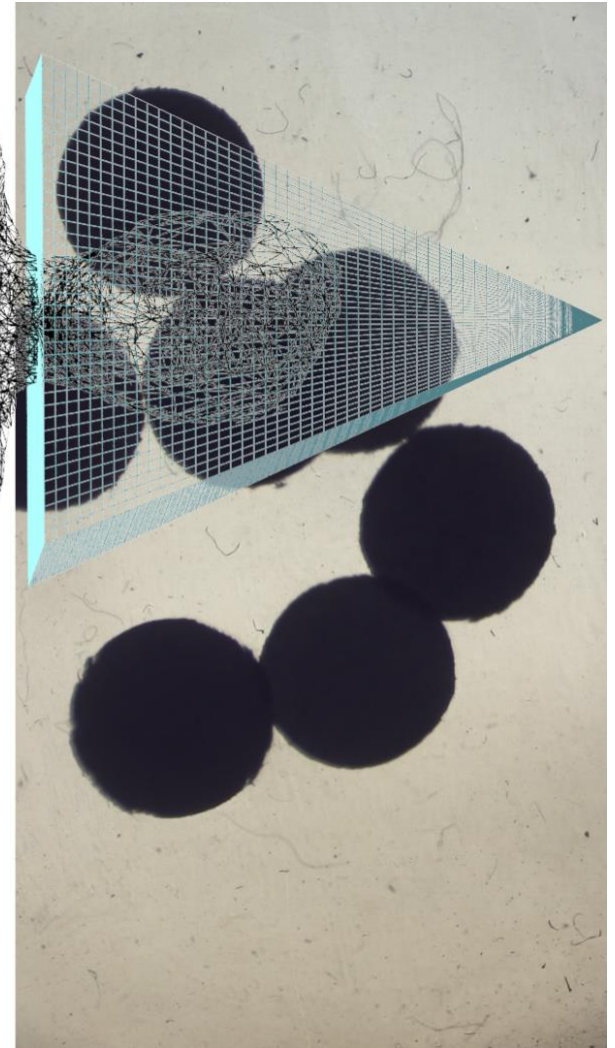
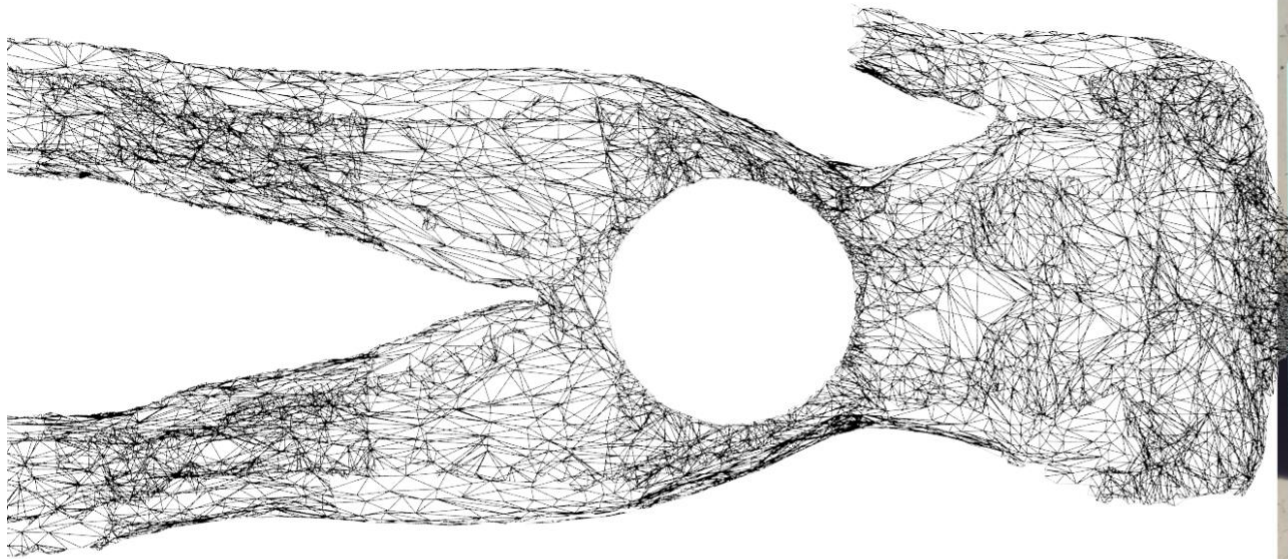


fig.3: data projection.

## Please leave a trace

*A strong bold message whispered in my ear like  
a feather, more works like this please*

*Braincels, a ticking time bomb*

*Beautiful + disturbing, really engaging, loved  
it!*

*So important + engaging + beautiful, thank you*

*The female channels the political and the  
sisterhood of data*

*Thank you for addressing such important yet  
shaking issues, for your courage*

*Incredible message*

*I absolutely love the message, what a  
fantastic work!*

*Courageous work*

*Very provocative + extremely poignant in our  
current climate*

*Your work is very upsetting!!!!*

*Amazing piece, something about how the mechanics of  
the wires, etc., feed into the projection felt very  
bodily. Upsetting but bold, so good!*

*Amazing frequencies*

*Incredible, profound*

*Put me into a shocking trance*

*Brilliant work, thanks*

*French brainwashing, you cannot escape*

*Frightening, unexplainable*

*Weird*

*Tiny data, channels of sisterhood. Brilliant*

*I hope the world keeps giving you the praise you  
deserve for your work*

*I couldn't stay very long to hear your work. It's  
such a complicated and emotive topic*

*Very powerful and memorable work*



fig.4: body scan.

Scanned and measured. Physical data have been collected. Geometry Definition File Format.

~ artist statement

"I rarely draw what I see, I draw what I feel in my body"<sup>1</sup> states British sculptor Barbara Hepworth who worked from a strong sense of her own body. Hepworth was the first to pierce through material in 1931<sup>2</sup>, the year she gave birth to her first child. Initially, I envisaged my body to be cast with an oval pierced in the middle. This would have required me to collaborate with a sculptor; I opted for a digital translation using the 3D body scanner<sup>3</sup>, collecting my own physical data. The body initially perceived as a vertical sculpture became horizontal, a grid to follow. On Hepworth's pierced sculptures, Jeanette Winterson observes that the "holes are also tunnels or worm-holes making a route through time."<sup>4</sup> A series of tunnels or web is emerging from the grid of my digitally rendered body. The scanned and measured body remains immobile, only the head is expanding.

Using the function 'text to speech', the computer-generated voice 'Oliver, male, English' is performing a text, which I have re-scripted from the incels.me forum<sup>5</sup> and the article by journalist Catherine Bennett.<sup>6</sup> 'Incels' is short for involuntary celibates. Most of these men have shown extremist views on the forum, the internet providing a platform for them to communally offload their anger. From centuries of entitlement to women's bodies, we have disallowed women to own their body and let the collective decide; I am attempting here to let the body speak, reconnecting two entities, mind and body.

---

<sup>1</sup> B. Hepworth, 'Drawings from a Sculptor's Landscape' in *Writings and Conversations*, ed. S. Bowness, Tate publishing, London, 2015, p.194.

<sup>2</sup> cf. Barbara Hepworth. *Pierced Form*, 1931.

<sup>3</sup> cf. Kx-16 3D Body Scan, Tech Hub, University of Brighton, <http://blogs.brighton.ac.uk/techhub/body-measurement-scanner/>, (accessed 25 January 2019).

<sup>4</sup> J. Winterson, 'The hole of Life', The Guardian, 1 June 2003, <https://www.tate.org.uk/context-comment/articles/hole-of-life>, (accessed 16 January 2019).

<sup>5</sup> cf. <https://incels.me>, (accessed 4 July 2018).

<sup>6</sup> C. Bennett, 'Violent misogyny is unfortunately not confined to the internet's incels', The Guardian, 29 April 2018, <https://www.theguardian.com/commentisfree/2018/apr/29/violent-misogyny-not-confined-to-internet-incels>, (accessed 7 August 2018).

The voices have been manipulated with AudioSculpt<sup>7</sup>, sculpting the sound directly on its graphical representation. Generalised cross-synthesis<sup>8</sup> allowed me to blend two voice sources. I also processed my voice with GRM tools 'Evolution' to "obtain continuous evolution of timbre by frequential sampling of the input signal".<sup>9</sup> Pro Tools<sup>10</sup> acted as a working desk to lay ideas in progress.

With Pure Data<sup>11</sup>, I have written a patch to randomise each signal.<sup>12</sup> For Umberto Eco, 1959 marks the early days of indeterminate composition.<sup>13</sup> Nowadays with computer algorithm available, we can expand further the possibilities. In 'The Poetics of the Open Work', Eco describes a new musical work, which rejects "the definitive, concluded message and multiply the formal possibilities of the distribution of their elements."<sup>14</sup> This applies to *The Whole Inside*: the audio elements are here randomly distributed, applying principle of conditional logic.

An array of nine Visaton speakers is following the contour of the body. Each speaker has a limited frequency range of 200 Hz to 15 kHz, as well as being limited in terms of power to 2 watts. Embracing these parameters, the piece in its display is not a sonic intimidation but of a narrative dimension, tracing a fragile sonic line on the curved delineation of the body, revealing itself to the experienter through time.

---

<sup>7</sup> cf. AudioSculpt, IRCAM, Charles Picasso, 1995, <http://anasynt.ircam.fr/home/english/software/audiosculpt>, (accessed 30 April 2018).

<sup>8</sup> In AudioSculpt, crossing the spectral contents, especially the amplitudes, of two sound files: the new rendered sound is made up of a combination of spectra.

<sup>9</sup> cf. GRM Tools, Evolution, <https://inagrm.com/en/store/product/5/evolution>, (accessed 25 February 2019).

<sup>10</sup> digital audio workstation developed and released by Avid Technology.

<sup>11</sup>cf. Pure Data, <http://puredata.info>, (accessed 25 February 2019).

<sup>12</sup> an open source visual programming environment originally developed by Miller Puckette at IRCAM in the 1990s to create interactive computer music and multimedia works.

<sup>13</sup> U. Eco, 'The Poetics of the Open Work (1959)' in *Audio Culture: Readings in Modern Music*, eds. C. Cox & D. Warner, Continuum, New York/ London, 2004, p. 167.

<sup>14</sup> *ibid.*, p.168.

I was drawn to the potential of the piezo speakers to incorporate sound and voice in a non-conventional manner as a mural with data projection. Dr Kersten Glandien states that “artists understood sound as ‘matter’ and sought to mould sound, by giving it a *sculptural* structure”.<sup>15</sup> Working towards giving a *sculptural* structure to the voices, I have attempted to expand the plastic dimension of voice on contouring my body.

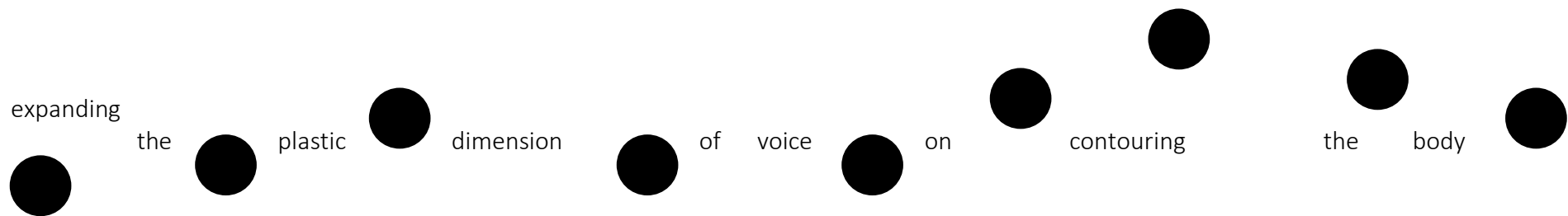
The equipment with the web of cables are visible, the computer digitally feeding the grid of the body.

Following my interest in combining slide and data projection, I have produced slides of dots, which appear at times in the hole of the body or by the head. These dots are made from punching holes in paper. I filmed the analogue slide show and then digitally integrated the dots onto the body. For the animation of the head of the body, I have collaborated with an animator<sup>16</sup>, using 3ds Max. The wall operates as a canvas, the ‘speaker dots’ merging with the projected dots.

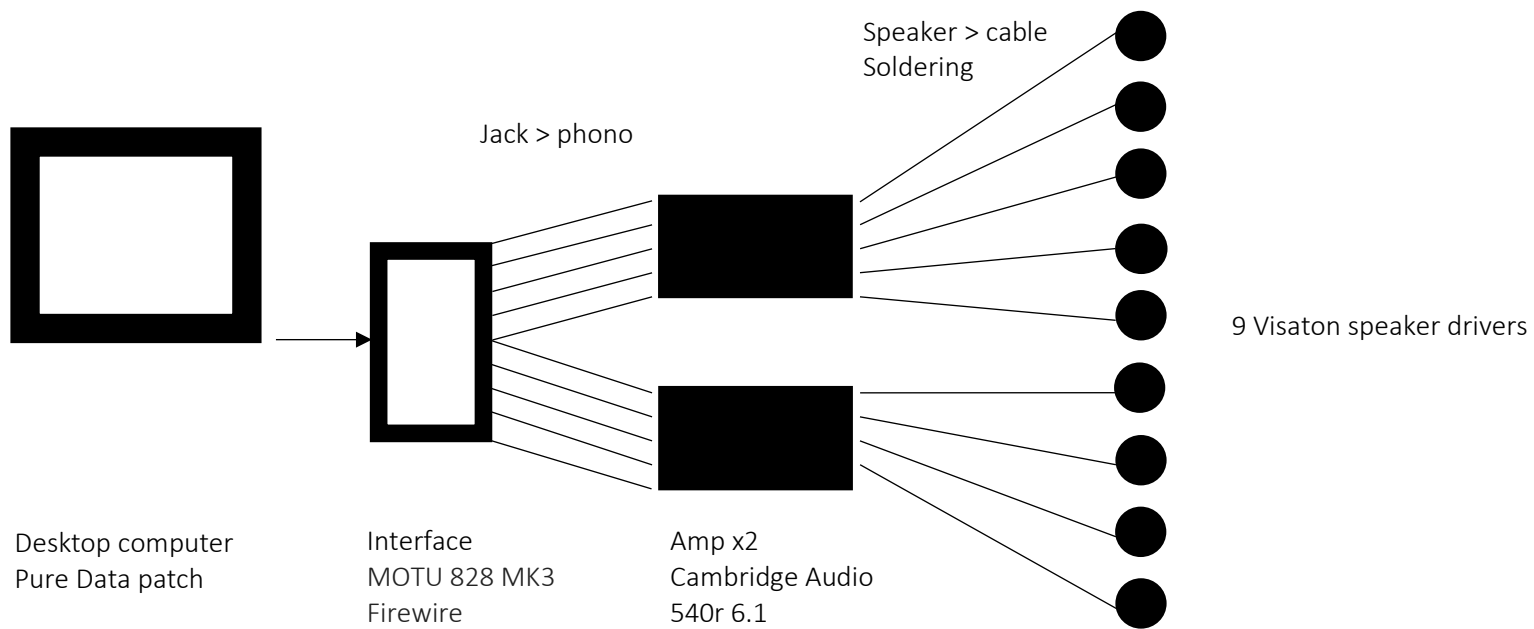
---

<sup>15</sup> K. Glandien, ‘Art on Air: a profile of new radio art’ in Music, Electronic Media and Culture, ed. S. Emmerson, Ashgate, Aldershot a.o., 2000, p.172.

<sup>16</sup> cf. Antoine Kendall, 3D animations for <http://www.dataregina.com>, (accessed 12 April 2019).



~ signal path



~ hardware

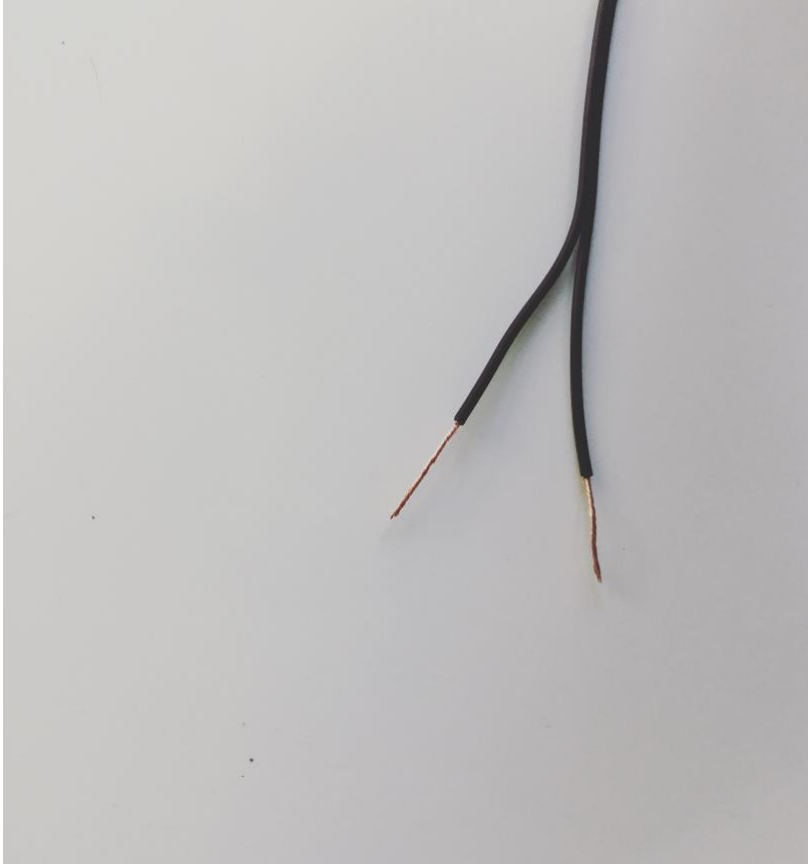


fig.05: cable.



fig.06: wire stripper.

On the importance of cutting the cable, splitting the cable,  
stripping the wire, twisting the wire.  
Joining two parts together.

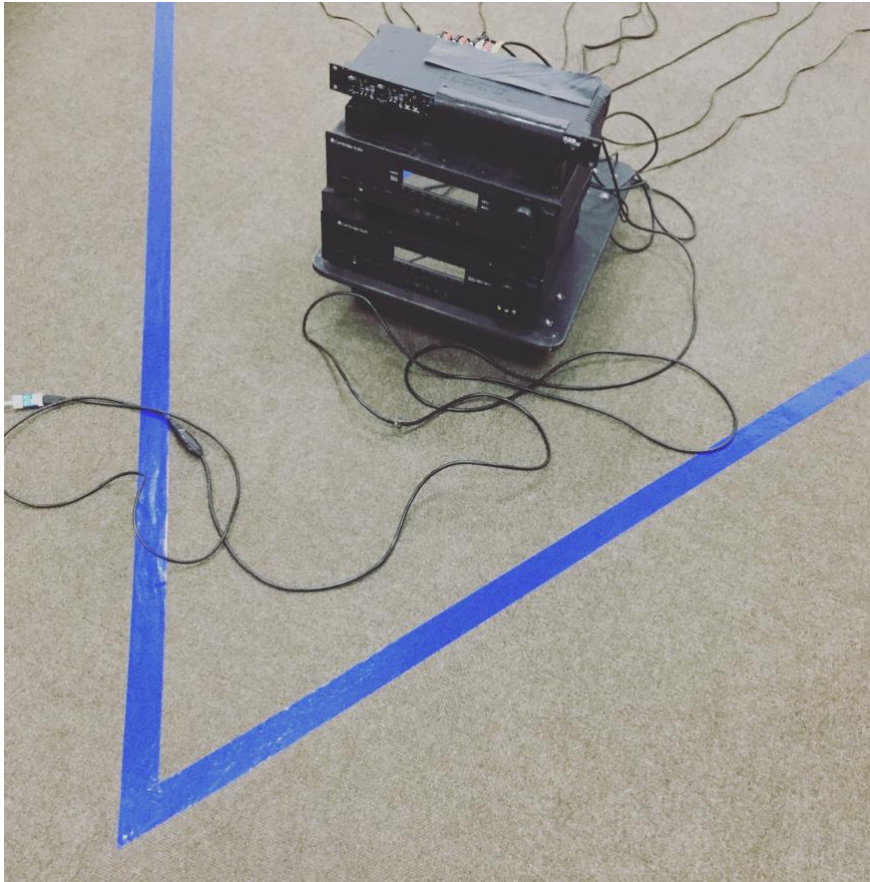


fig.7: hardware, amp, interface.



fig.8: installing.

is a composer and artist whose work draws on voice, computer music and digital narrative. She operates at the intersection of creation and documentation, often taking for a point of departure, texts, poetry, and existing autobiographical documents. Her practice is built upon a long-standing exploration of the voice, sung or spoken, and its manipulation through digital technology, as a compositional method.

Her largest project to date *Data Regina* is a multimedia suite in which she explores the reigns of Mary Queen of Scots and Elizabeth I, delivering her own singular transposition through an interactive digital platform and a cd publication. In November 2018, she toured throughout the UK presenting a headline audio-visual set of *Data Regina* for 'Synth Remix', an event curated by Benjamin Tassie under Sound and Music's Composer-Curator scheme.

Awards include runner up for the Ithaca Prize (*The Whole Inside*, 2019), the Norman Cook Digital Music and Sound Arts Breakthrough Award (University of Brighton, 2018), Grant for the arts from the Arts Council of England (*Data Regina*, 2016 and *Beauty Sleep*, 2014), shortlisted for the Prix Ars Electronica (*ō, music for haiku*, 2013) the Quartz Album at the Quartz Electronic Music Awards (*Doll Divider*, 2011).

Louvel has received extensive airplay on significant radio programs such as BBC Radio 3's Late Junction, BBC Radio 6's Freak Zone, Resonance (UK), RTE Lyric FM's Nova (Ireland), Radio Eins's Elektro Beat (Germany), NRK's Harald Are Lund (Norway), RTVE Radio 3's Fluido Rosa, RTVE Radio 3's Atmosfera (Spain), RAI 3's Battiti (Italy), and France Musique's La Matinale.

She has presented her work at venues and festivals such as De La Warr (Bexhill, 2019), Ikon Gallery (Birmingham, 2018), Anthony Burgess Foundation (Manchester, 2018), Spirit of Gravity (Brighton, 2017), Nawr (BBC Hall, Swansea, 2017), Brighton Digital Festival (2018, 2017), Iklectik (London, 2019, 2016), CTM (Berlin, 2016), Dear Serge (Bexhill, 2015), Culture Night (Dublin, 2015), Earsthetic Festival (Brighton Dome, 2013), Tri XL (Antwerp, 2010), Le Cube (Issy-Les-Moulinaux, 2009), Ososphere Festival (Strasbourg, 2009), Electron Festival (Geneva, 2008).

Louvel has been an active member of female:pressure, the international network of female, transgender and non-binary artists in the fields of electronic music and digital arts. In 2013, she took part to the compilation in support of Pussy Riot's freedom. In 2016, she contributed a compelling audio-visual *Afraid Of Women* to #Rojava, the female:pressure campaign curated by Antye Greie-Ripatti to show solidarity and raise awareness for the special de facto autonomous zone in northern Syria.

~ credits

Audio production, Pure Data programming, soldering, voice: Olivia Louvel.

Visual conception, 3D body scan, dots slides (design, film, editing): Olivia Louvel.

3ds Max animation: Antoine Kendall.

Technical support: Joshua Clark-Legallienne, Bob Morton.

Acknowledgements:

Made possible with funds from the Norman Cook DMSA Breakthrough Award.

Thank you to the Digital Music and Sound Art department, University of Brighton, UK.

Contact: [info@olivialouvel.com](mailto:info@olivialouvel.com)

List of figures ©Olivia Louvel.

fig.1: installing *The Whole Inside*. Photographer James Boardman.

fig.2: *The Whole Inside*. Photographer James Boardman.

fig.3: data projection.

fig.4: body scan obtained with the Measurement Scanner, Kx-16 3D at Tech Hub, University of Brighton, 30 May 2018.

fig.5: cable.

fig.6: wire stripper.

fig.7: hardware, amp, interface.

fig.8: installing.