

# TUPAC AMARUS

## Feedback sound-light installation

### Christian Galarreta (Peru)

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**Tupac Amaru** means "shinning serpent" in the Andean language Quechua and it is also the name of the leader of the most important Indian rebellion against the 18th century colony in America. The central place where this rebellion took place was Peru. Later different insurgent movements reused this name, for example in Uruguay, the Tupamaros between 1960 and 1970, or the Revolutionary Movement Tupac Amaru (MRTA), in Peru between 1980 and 1990.

The internal conflicts between the guerrillas (MRTA and Sendero Luminoso) against the Peruvian state and his army have marked the 1980s. In Lima, one of the actions of the insurgent groups was to put bombs on the pylons to provoke electric power outage or sudden decrease in intensity of the city lights. Before each power outage, there was an explosion... and in the dark mountains of Lima, we could see phrases and symbols drawn with fire by the authors, pointing out their presence. Beyond the extreme violence and death caused by this situation, I saw, through my child's eyes, the non-conformism of these people as a strange game that called us to change. For example, when the artificial light was gone, our families had to do without television or communication media. That pushed us to join us, to have discussions and to share together under the lights of the candles outside our urban routine.

The symbol of one of the cans of this installation and on the poster attached to this text is a representation of Tupac Amaru in the popular imaginary (related with the sun and the Apu, the mountain), realized by the artist Jesus Ruiz Durand as propaganda for the Agrarian Reform (1969); this image invaded the streets of Lima in those years.

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"The effect retro-acts into the cause and changes therein, appears then a causality in loop". Edgar Morin, excerpt of interview published in "Babel Gaceta", N. 1 Lima, Junio 2007.

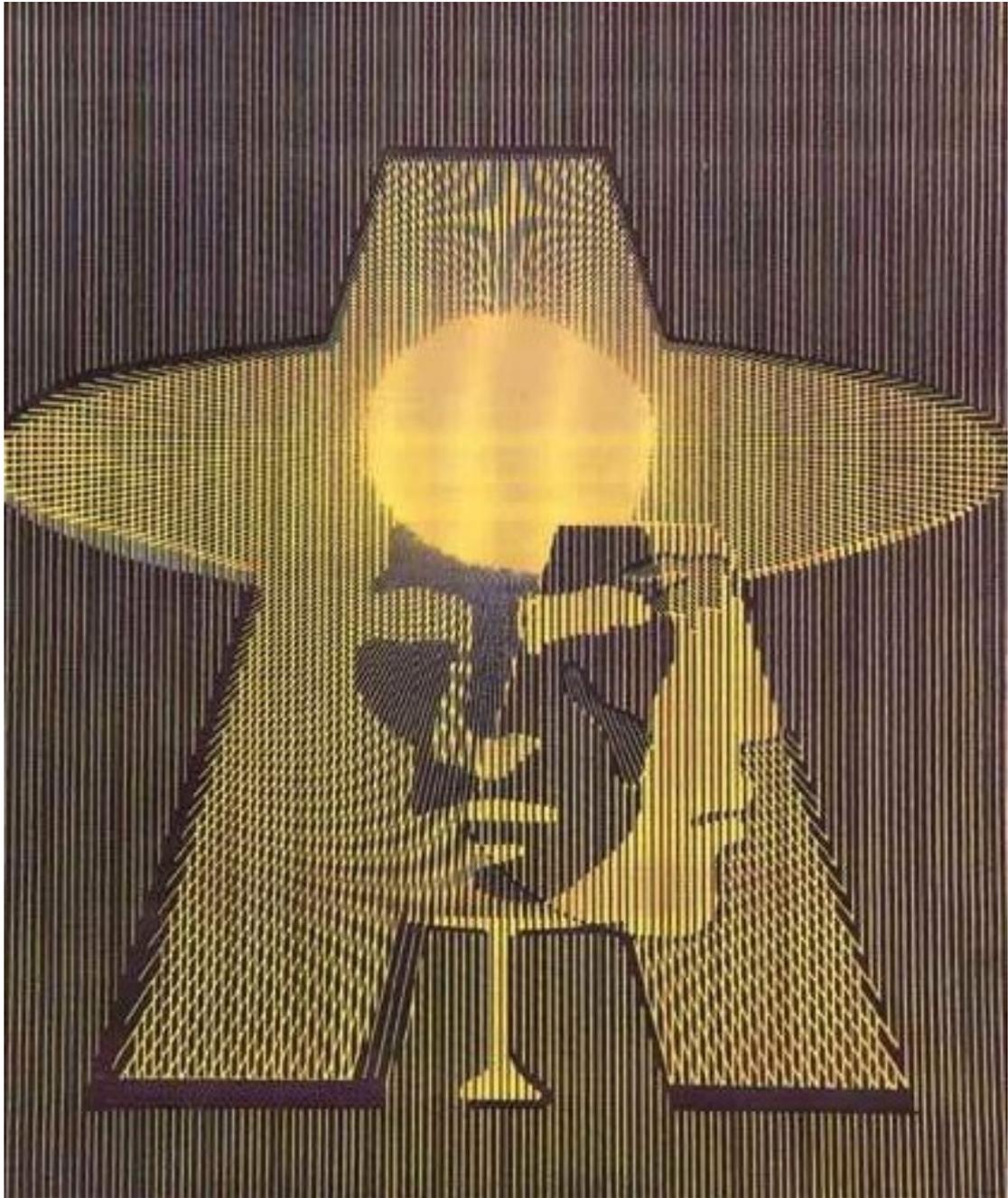
Fading the border between performer and audience, in this installation the audience becomes to be part of the performance, where the energy, the intensity and the dynamics of sound and light will be affected by their acts: by touching the cans and the computer cases, by scraping them, moving them or making noise close to them. The microphone-sensors were built with recycled cans in a way that they allow to be manipulated abruptly. By moving the sensors closer to the speakers and by playing with the distances between them, feedbacks are produced and generate the loading/overloading of the sound-lights and the parameters of the signal processing immediately in a computer program. The installation also can be affected by itself and by the sound around, which generate the emergency of sound-light behaviors, even without direct human activity. In this way we get recursive<sup>1</sup> sound cycles where the first cycle is the cause of the next cycle. The sudden outage of the sound and lights causes effects in our perception that plays with the permanency in our immediate memory of the sound-light shapes.

Recycling, retro-activity<sup>2</sup>, feedback, Amarus biting its own tail generating its own circular existence and becoming a sonic spiral that results from the communication and interferences between the components of this installation. Loud noises, silence, lights and obscurity, are all used here to both stimulate and reclaim our capacity to interfere with the audiovisual configuration of a space and its effects on our senses in an immersive situation.

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<sup>1</sup> "A recursive algorithm contains smaller or simpler input values, obtaining the result for the current input by applying simple operations to the returned value for the smaller/simpler input."

<sup>2</sup> "Pierre de Latil calls this kind of system 'retro-active,' because a part of the system influences-back -- retro-acts-- on some of the causes of the effect, thereby transforming it."



**Technical requirements**

- A computer with a soundcard (4 Channels: input/output) and PD-Extended 0.42.5 installed.
- 2 or 4 active speakers, could be from the brand Montarbo (model MT-180) or any similar .
- Room 3 x 4 mts (minimum) without excessive effects of eco and reverberation. This room should be in total darkness for the exhibition. It will be the place to put the sensors and the speakers so this space should be in communication with other room (could be a box) where will be put the system control (computer + soundcard + light controller).
- 4 long audio mono wires connected to the soundcard and the speakers. The size of the wires will depends of the distance between the room where the speakers will be put (space of exhibition) and the room/place where will be put the system control.
- I will bring with me the light controller interface and the sensors.
- 3 days to install and make test in the space.