

Infinite Times Zero – *starting on Meeting Points 6 in September 2011 and ongoing.*

"Infinite times zero" is a composition that looks at sound as a tangible and intangible manifestation with its own temporality, space, and reality that transcend human perception, geography and locality.

This piece is about creating overlapping time and space continuums over a period of 8 months, during which sound is uninterrupted while moving from one city to another following [Meeting Points 6](#) trajectory.

This translates as a series of performance situations and sound installations that continue and prolong each other through the technologies of the Internet.

This composition will follow the [Meeting Points](#) exhibition in its trajectory and schedule. It will start with a performance in which the last moment will trigger a sound installation in the following city of the exhibition. For example, the end of a performance in Beirut will trigger a sound installation in Damascus.

In fact, the computer used for the performance in Beirut will be connected via the internet to an identical computer in Damascus that will be ready to receive data and continue the sound piece where the first computer stops. This way the sound will remain uninterrupted and would be playing continuously over a period of eight months or longer.

The software built for this composition will be essentially composed of hundreds of digital signal and tone generators offering limitless possibilities in composition and improvisation. It will synthesize complex, rich and dense soundscapes composed of hundreds of ever-changing non repetitive layers.

There will be no loop effect or repetitiveness in the piece, and the sound will be in constant mutation and transformation whether in a performance or installation context.

Due to the richness of the sound material, the installation situations can then take several forms and variations. They can range from complex multi channel installations spread out over a whole building or exhibition space to a single channel installation playing on a small cheap speaker.

The prime sound material is sine waves - the most basic sound that exists and that is unfound in nature. There will not be any use of concrete, recorded or instrumental sounds eliminating possible references to cities, places or situations. All the sound material will be digital and abstract in terms of its origin, source and referent.

"Infinite times zero" is actually transcending the physical reality of sound and creating a parallel one in which the spatial and temporal parameters of sound are taken to absurd and radical extremes:

- Beyond concrete space and physicality

From one city to another, sound will actually be traveling faster than its speed through the Internet optical fibers annihilating distance and transcending concrete space, borders and geography.

Instead of this concrete space an imaginary and un-existing one will be created. In one instance, although transmitted immediately to an installation space, sound will be fading in and becoming audible in this space over months as if coming from a source thousands of miles away.

In another case, long reverberation effects lasting several months, will be created as if sound was emanating from valleys and canyons larger than the distance between the earth and the moon.

The performance is the "here and now". It is the time when the sonic space will become concrete with the presence of the performer and the transformation of sound. For example sound that had been fading in slowly during the time of the installation will reach its peak before the beginning of the performance, or the reverberation would die by that time. Even sound traveling through several speakers in a multi channel mode will cease its movement and withdraw to a stereo frontal situation announcing the implementation of a stage and the arrival of the performer.

- Beyond duration and perception:

The duration of the piece will be longer than 8 months.

After [Meeting Points](#), it will actually become an autonomous and independent organism having its own life and existence on the Internet. It will then be playing endlessly, but its score will keep on being written.

Through the ongoing collaboration between the artist and the curator, this piece will be constantly navigating between the virtual and the physical world taking several forms and declinations.

Infinite Times Zero

Starting on Meeting Points 6 from Sept 2010 and ongoing

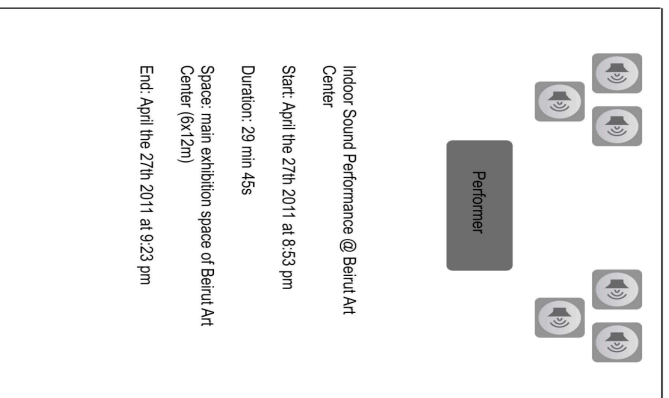
Infinite Times Zero is a composition that addresses sound as a tangible and intangible manifestation, with its own temporality, space, and reality, which transcend human perception and location. In it, Abou creates sound that moves uninterrupted from one city to another taking different shapes and manifestations over very long time durations.

Made entirely of digital and abstract sound transcending socio-cultural references, and provided with special software, this work is composed of hundreds of digital signals and tone generators offering infinite possibilities of composition and improvisation, and synthesizing complex soundscapes free of any loop effects or repetitiveness. The mutating sound will continue to transform through the intervention of a performer, presence as a multi-channel installation, or transmitted through a simple speaker.

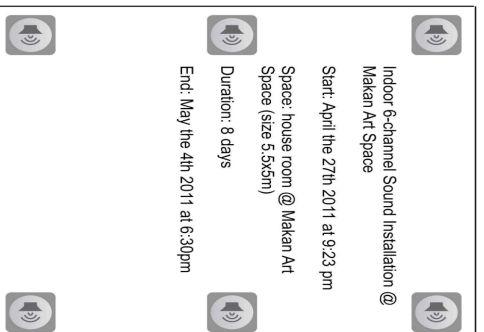
Infinite times zero is a radical translation of physical performances and sound installations that prolong each other through the technologies of the internet, annihilating distance and transcending concrete space, borders and geography.

A phase 0 of try-out and experimentation started in April 2011 and is currently taking place until August 2011 as part of the Meeting Points 6 exhibition.

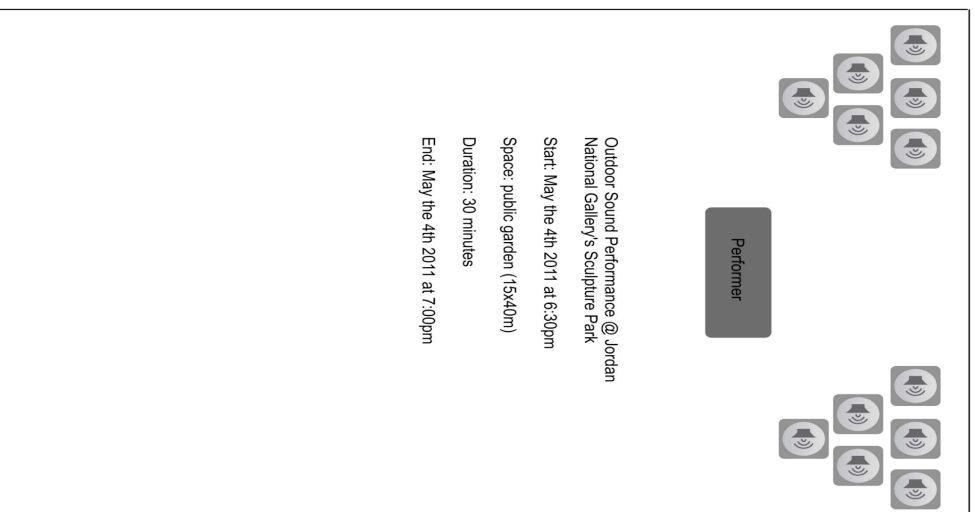
Flash Point 1



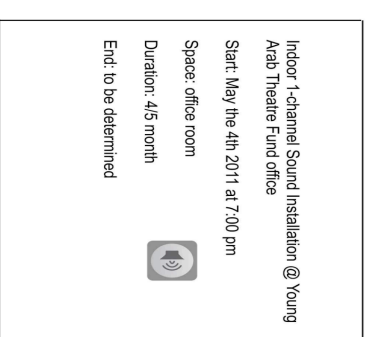
Flash Point 2 /A



Flash Point 2 /B



Flash Point 3



The project will start in September 2011 and will travel to Brussels, Berlin, Athens and Paris in the frames of Meeting Points 6 and La Triennale of Paris.