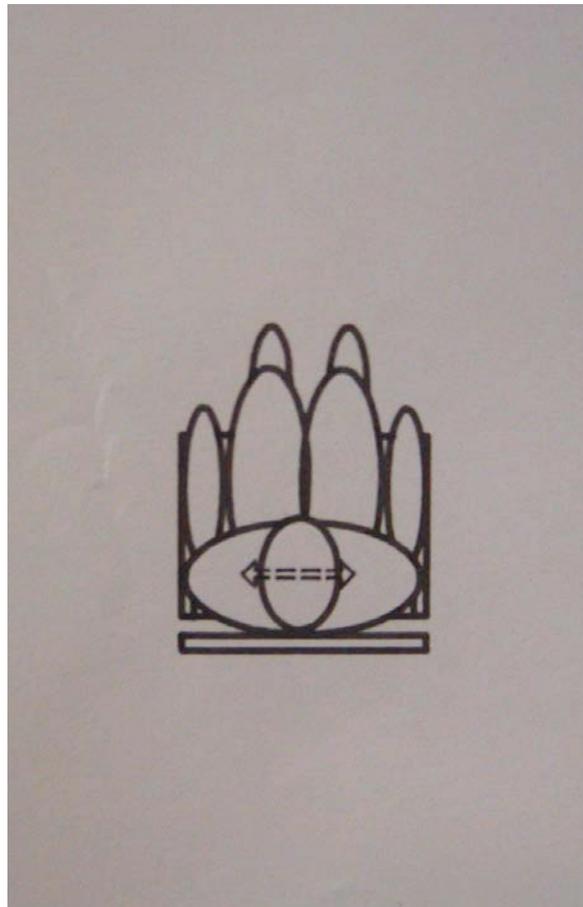


***P A S S A G E***  
***(Audio-Visual Versions I - IV)***





***P a s s a g e***  
***(Audio-Visual Versions I - IV)***

**By Christine Whittaker**

***Copyright © 1992***  
***By Christine Whittaker***  
***Sculptronix Multi-media Studios***

***Contact:***

***P.O. Box 1229 Church Street Station***  
***New York, NY 10008 – 1229***  
***H: (718) 361-2381***

**All rights reserved. No part of this publication  
May be reproduced, stored in a retrieval system  
or transmitted in any form or by any means, electronic,  
Mechanical, photocopying, recording or otherwise, this  
also includes the 3D reproduction in whole or any part.**

**Revised 2003**



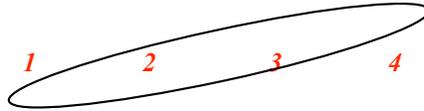
***P a s s a g e***  
***(Audio-Visual Versions I - IV)***

***Table of Contents:***

<b><i>Introduction</i></b>	<b><i>4</i></b>
<b><i>Confirmation from Peter Gabriel's Office</i></b>	<b><i>5</i></b>
<b><i>Passage Versions I - IV Overview</i></b>	<b><i>6</i></b>
<b><i>I. Passage I Audio – Visual Version I</i></b>	<b><i>8</i></b>
<b><i>II. Passage II Audio – Visual Version I</i></b>	<b><i>14</i></b>
<b><i>Passage II Audio – Visual Version 2</i></b>	<b><i>16</i></b>
<b><i>Passage II Audio – Visual Version 3</i></b>	<b><i>20</i></b>
<b><i>Passage II Audio – Visual Version 4</i></b>	<b><i>22</i></b>
<b><i>III. Passage III Audio – Visual Version I</i></b>	<b><i>24</i></b>
<b><i>IV. Passage IV Audio – Visual Version I</i></b>	<b><i>28</i></b>

*C h r i s t i n e   W h i t t a k e r*

*P e r f o r m a n c e , I n s t a l l a t i o n s , a n d M u l t i - M e d i a S c u l p t u r e*



*P. O. Box 1229 Church Street Station New York, N.Y. 10008 -1229*

*H: (718) 204-2453 C: (917) 822-7540 [WhittakerC@Hotmail.com](mailto:WhittakerC@Hotmail.com)*

### **Passage: Audio – Visual Versions I – IV**

In 1991, Laurie Anderson invited me into an artist designed theme park project called “Real World Barcelona”. Six weeks later, I submitting nine proposals to Laurie Anderson for “Real World Barcelona” (a peter Gabriel, Laurie Anderson and Brian Eno venture). For more information request “Real World Barcelona – Dream as big as you can”. Of the nine proposals I submitted for “Real World Barcelona” I was most interested in developing a concept called “Flight”. I decided to simplify the ideas in “Flight” and built “Passage” as a working prototype. “Passage” is composed of two video monitors, video imagery and an audio swing. The first version of “Passage” is depicted in this book as “Passage I Audio-Visual: Version 1”. For more information regarding “Passage” I can provide you with “Passage – From One State of Consciousness to Another”.

In the Spring and Fall of 1992 I exhibited “Passage” as an installation at The Delaware Contemporary Center of Art, Wilmington, De. and The University of New York, Fredonia, N.Y. From the approximate 300 participants that experienced “Passage” I obtained verbal feedback and written notations. The age range of the 300 viewer – participants was between 3 to 60. Though there was a huge variation in the age range the participants reported having a similar “experience”. This “experience” was described as “a lapse in time”, “an induced feeling of serenity or calm” and or “having a stream of unrelated creative thoughts or visions” (other than the images being shown on the monitors in the installation). The verbal feedback and notes that I received from the participants describing this “phenomenon” motivated me to research and try and figure out why these perceptual experiences were happening.

I used the notes and feedback the participants gave me and tried to find correlated research information in visual processes, neurology and biofeedback. As I researched these topics the phenomenon occurring in “Passage” became clearer. For instance, in the cognition sector of the research we found why participants experiencing “a lapse in time” because their brainwaves were being altered from the Beta to the Alpha-Theta range. The brainwave patterns were altered by the frequency rate of the video played on the video monitors. We also found that “having a stream of unrelated creative thoughts or visions” really meant that “Passage” was tapping the semantic memory networks. The semantic memory networks were tapped by the iconic imagery used in the video. Thus, by tapping the semantic memory network the participant experience a flood of unrelated images. In addition, to these findings we researched cognition, auditory, and physical processes to further help explain what was happening with the viewer participant in “Passage”.

For further information regarding our research request “Passage - from one state of consciousness to another”. The book details every aspect of the cognitive, auditory, visual, and physical effects of “Passage” as well as its structural, operational and audio-visual characteristics.

After conducting research and finding out how “Passage” works I started designing several variations (using the same audio-visual format). The initial version of “Passage” is “Passage I Audio-Visual: Version 1”. From “Passage I Audio-Visual: Version 1” I derived three basic versions “Passage II Audio – Visual Version I”, “Passage III Audio – Visual Version I” and “Passage IV Audio – Visual Version I”. On “Passage II Audio – Visual Version I”, I designed an additional three subversions. In total I designed seven variations of “Passage”. Again, I have built the first of those seven versions “Passage I Audio-Visual: Version 1”. These pages are the blueprint roughs of the other six variations of “Passage” with detailed information describing structural and operational characteristics as well as the possible “experience” the viewers participate may obtain.

“Passage I Audio – Visual: Version 1”, “Passage II Audio – Visual: Version 1,2,3 and 4” are designed for single participants. “Passage III Audio – Visual: Version 1” and “Passage IV Audio – Visual: Version 1” are designed for multi – participants.

Christine Whittaker  
120 Wilbur Street (No.F11)  
Newark  
DE 19711  
USA

5th February 1992

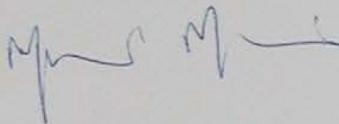
Dear Ms Whittaker

Laurie Anderson showed me the ideas you have devised for Real World Barcelona when I was in New York recently. Many thanks for your interest, time and energy!

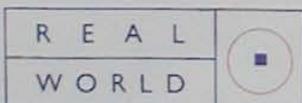
At the moment, our primary focus is on an important presentation to the Barcelona City Council which will conclude the initial concept development period. We then hope to move on to the design development phase later this year.

We will be back in touch if it seems likely that any of your ideas are appropriate for development. Meanwhile, the materials you submitted are at Laurie's office in New York should you need them back right away.

Yours sincerely



Michael Morris  
Project Director, Artistic Development



Real World 21 Conduit Place London W2 1HS Telephone 071-724 2451 Facsimile 071-262 6081  
Registered in England No: 1102482 VAT No: 242 1446 93

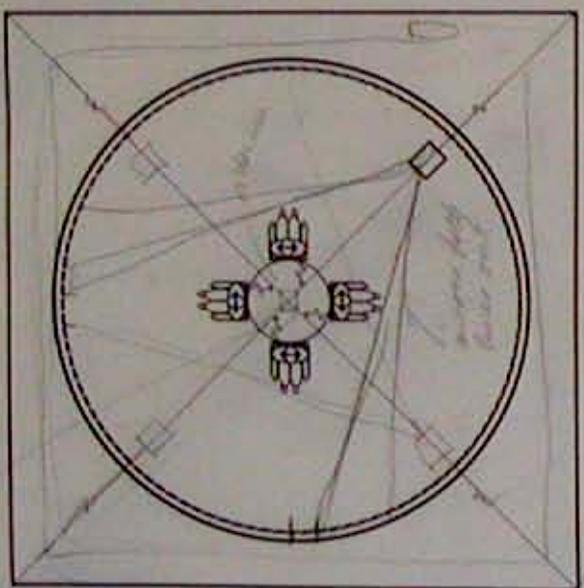


Diagram 1  
 for the 1st part  
 1. The diagram is a square with a circle inside it.

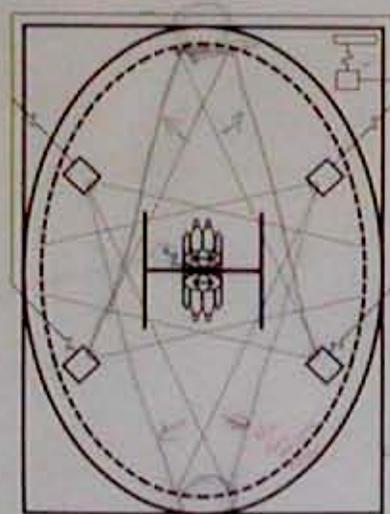


Diagram 2  
 for the 2nd part

The diagram is a square with a circle inside it. The circle is divided into four quadrants by a vertical and a horizontal line. The four quadrants are labeled with the letters 'A', 'B', 'C', and 'D'. The diagram is surrounded by a square with diagonal lines. The diagram is a square with a circle inside it. The circle is divided into four quadrants by a vertical and a horizontal line. The four quadrants are labeled with the letters 'A', 'B', 'C', and 'D'. The diagram is surrounded by a square with diagonal lines.

Table 1 | Table 1

Table 1	Table 1	Table 1	Table 1	Table 1	Table 1
Table 1					
Table 1					
Table 1					
Table 1					
Table 1					

Hand-drawn diagrams and notes illustrating Passage Versions I, II, and III. The diagrams show various configurations of a central structure within a container, with associated handwritten text and annotations.

**Version 1 (Left):** Shows a central structure with two vertical bars and a central component. It is surrounded by a dashed oval and connected to two diamond-shaped nodes at the top. Annotations include "Version 1" and "Passage Version I".

**Version 2 (Middle):** Shows a similar central structure but with a different internal configuration. Annotations include "Version 2" and "Passage Version II".

**Version 3 (Right):** Shows the central structure with two diamond-shaped nodes at the bottom. Annotations include "Version 3" and "Passage Version III".

**Notes:** The page contains extensive handwritten notes in various colors (black, red, blue) providing details and observations for each version. Some notes are written vertically along the left margin.



### **Passage I Audio – Visual: Version 1**

As stated, I actually built the first version of passage in the spring of 1992 after submitting nine proposals to Laurie Anderson for “Real World Barcelona”. The prototype is currently functional and has full detailed documentation available in “Passage - from one state of consciousness to another”. The book (is available upon request) details every aspect of the cognitive, auditory, visual, and physical effects of “Passage” as well as its structural, operational and audio-visual characteristics.

In Passage I Audio – Visual: Version 1 the participant is suspended in an audio swing laced with condenser and flat microphones. The miced audio chair and attached headphones allow the participant to experience there surrounding environment at –65 decibels. Our threshold of hearing starts at 0 decibels and at that level we can faintly hear leaves rustle. At –65 a whole matrix of sound opens up to the viewer. The two video monitors facing the participant play a synched video imagery at normal and slow speeds.

### **Result of the audio-visual experience:**

Approximately, three hundred individuals participated in Passage Version 1, as a result some stated that they experienced “lapse in time and a feeling of serenity”. For one participant the “lapse in time” meant being in the piece for hour and a half thinking they were there for thirty minutes. The occurrence of the “lapse in time” is a direct result of Passage altering the participant’s brainwave pattern (according to our research).



In some cases in response to Passage participants experienced a stream of “unrelated creative thoughts”. We hypothesized that it was due to the combination of the participant’s brain waves slowing to the “synchronized” Alpha - Theta rhythm and the usage of iconic imagery.

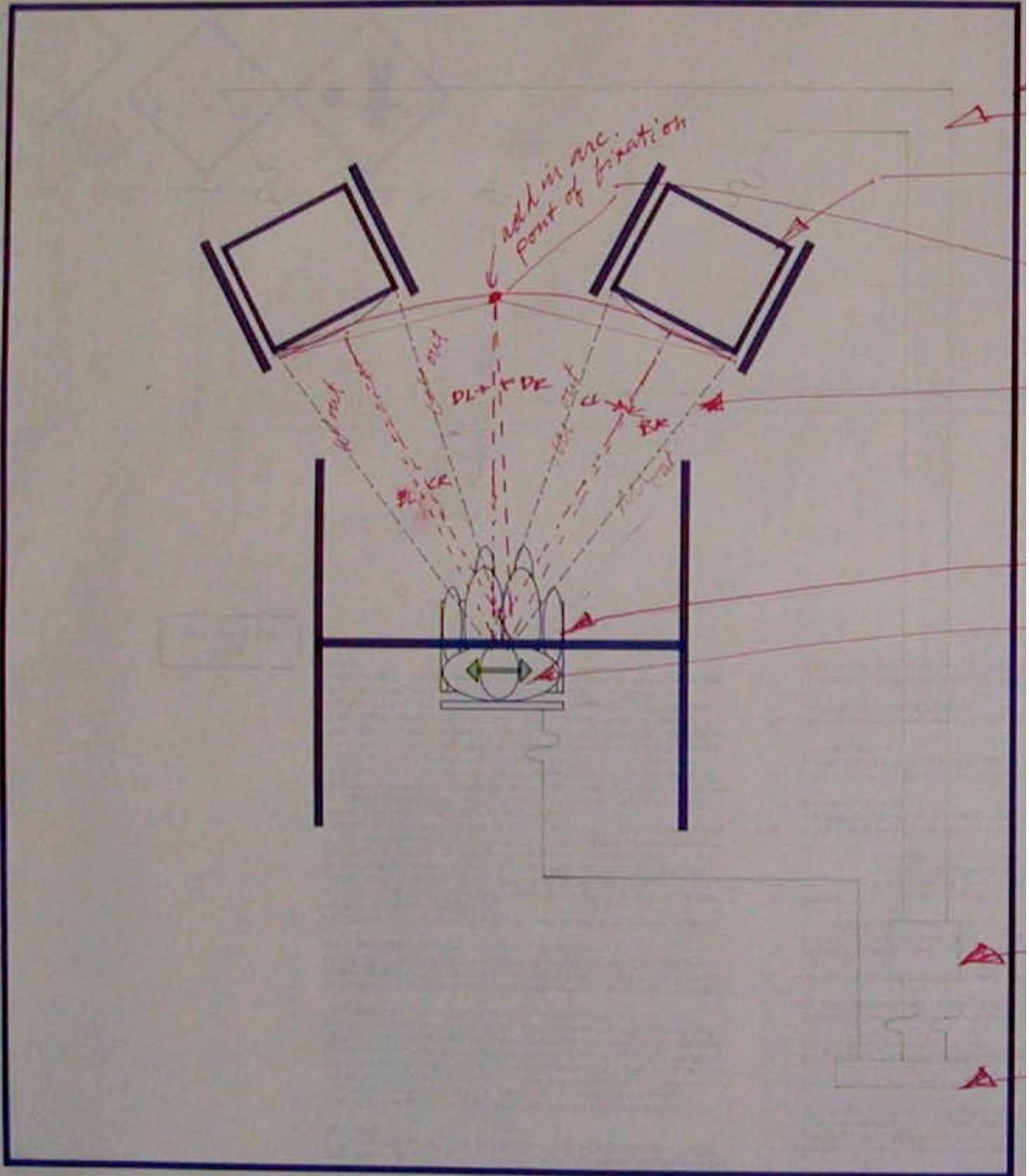
The iconic imagery used on the monitors in Passage tapped the participant’s semantic memory networks where an image can tap into myriads of thoughts or experiences consecutively. Therefore, the subsequent thoughts that the viewer experienced was not what they were seeing externally but rather, what they were visualizing internally.

Theories involved in “Zero Disparity” contributed to activating these cognitive processes. Most participants experienced the visual fusing of the two monitors together as what eventually evolved into a single image. Later we realized that this was due to “zero disparity” a phenomenon that occurs in optics.

It was due to these series of responses from participants that I thought it would be interesting to develop a series of ideas based on this first version of “Passage” or Passage I Audio – Visual: Version 1. The process of developing new versions was also enhanced by the fact that the “Real World Barcelona” theme park project was still in progress and I wanted to have several ideas ready for development. The following pages represent the versions that evolved from this first version.



# PASSAGE I AUDIO-V



TOP VIEW

# VISUAL: VERSION 1

*original/prototype*

- A SOUND PROOF ROOM / OPTIONAL
- ELECTRIC AND VIDEO FEEDS
- 25" MONITORS - SET ON 2' STANDS

'A SPACE ABOUT FOLLOWING PEOPLE TO INVENT AND DISCOVER THINGS FOR THEMSELVES.'

↑  
MAKE SURE YOU ADDRESS THIS

*all this type must end here to allow space for doc.*

## DESCRIPTION:

FOCAL POINT OF PARTICIPANT DEFINITION OF REALITY / VISION

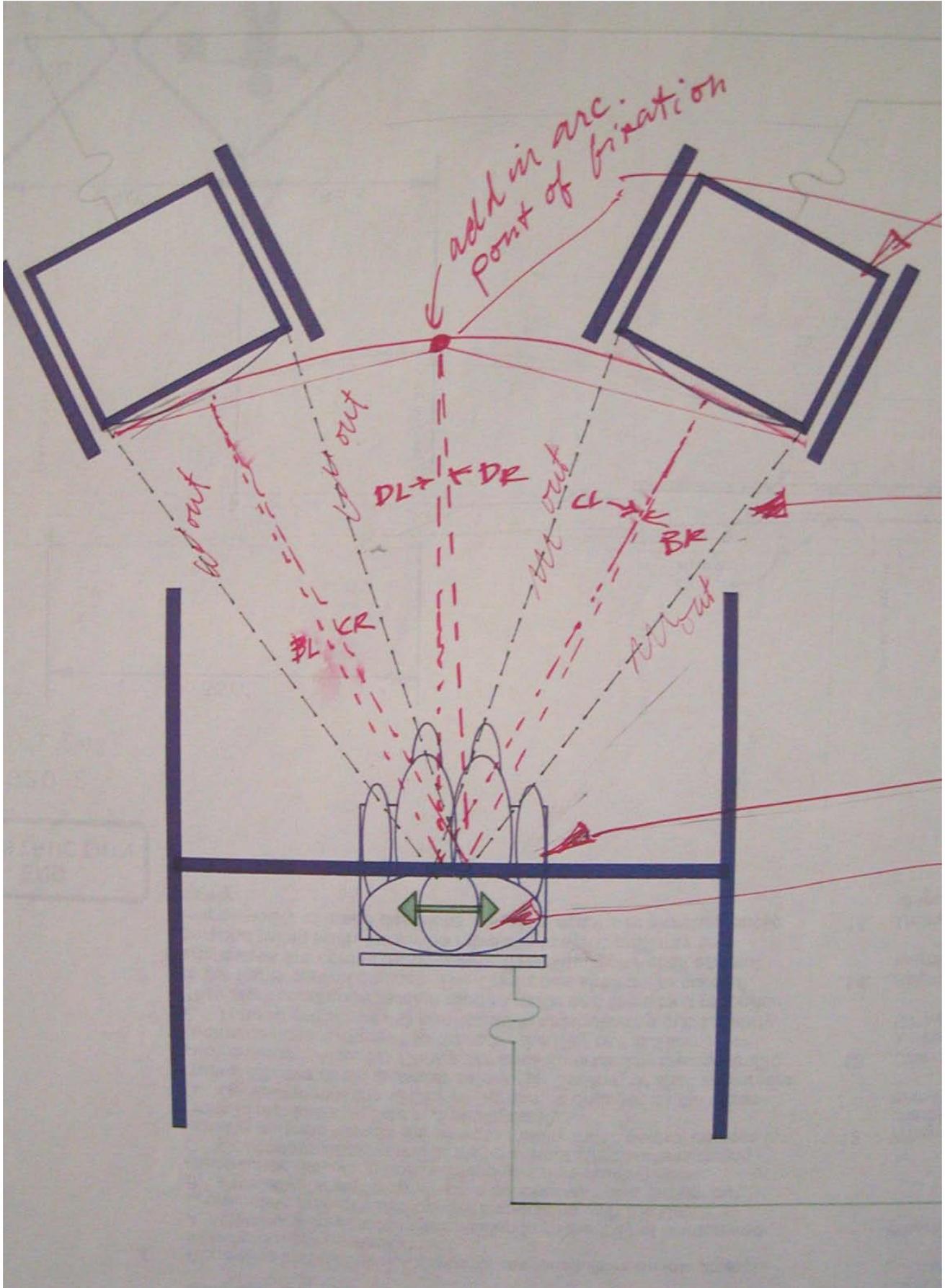
### PARTICIPANT

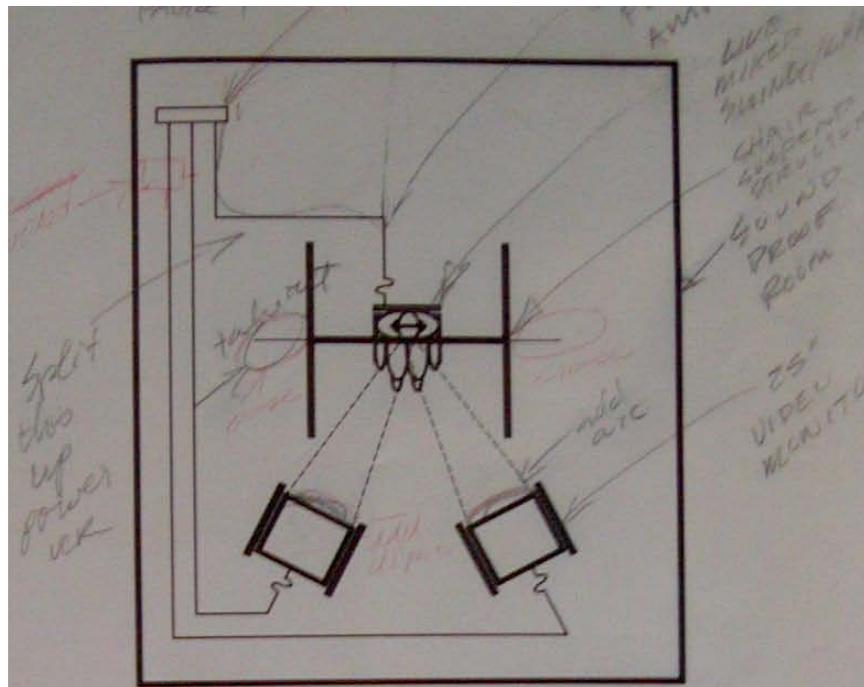
AUDIO HEADSET THAT IS MONITORING THE PART. IN THE AUDIO CHAIR AND THE ENVIRONMENT AT -65 DECIBELS. AMPLIFIER AND MICS ARE BUILT INTO THE CHAIR ITSELF

### VIDEO/VOICE UNIT

ELECTRIC / ~~BOX~~ POWER FEED

ADD BLOCK (N) HERE





TOP VIEW  
VER 1

PASSAGE AUDIO-VIDEO VER 1

This is the current rebuilt prototype. (Full documentation of its effects are included in the Passage book). The participant is suspended in an audio swing hinged with condenser and flat microphones. The two video monitors play a synch. series of slow-moving and normal video imagery. This experience has through research proven to produce a slower moving brainwave. In some cases participants experienced other creative & unrelated thoughts.