

Staš Vrenko: Record

With his work *Record* (2019), Staš Vrenko continues exploring representation processes in the domain of technical media, as well as focusing on sound, which he has discussed as a potential representational gap in some of his previous work. He has approached sound through the direct sonification of material, by performing listening, and through attempts to sonify the timings of technical media that are otherwise imperceptible to man.

Record represents the evolution of a 2015 piece by the same name, in which he shaped an aluminium casting of an arbitrary part of a concrete floor into a record and set it in motion on a gramophone. Through the use of a contact microphone, the texture of the record acted as a trigger for a sound synthesiser. By analysing the outdated medium of a vinyl record, he discussed the issues of temporal and spatial transfers in sonification procedures, as well as the techniques of media mediation that create similarity through contact. In this way, the surface of the record is both trace, the result of the physical contact of two substances, and audio recording.

In the current version, he is attempting to transfer the relief surface of the same record into a line drawing as directly as possible, using a simple system consisting of an electric motor, mirrors and a laser. The work flirts with analogue vector-graphic sound visualisations, where an oscilloscopic or laser image of an electronic sound is created from a two-axis line drawing in motion. In the work *Record*, the laser image is created on two axes by the rotation and the relief of the records.

During this process, the sound, implicitly present in the relief of the record, is drawn without the use of (presumably) complicated technology – the electric motor runs a rotating laser arm, which projects the beam onto a canvas via a mirror reflection, drawing a graphic trace on the surface of the cylinder. Due to the physical transfer, the image created is a reflection of the record, which draws itself in real-time through the interaction with the transfer system.

The created graphic visualisation recalls a digital image, yet is created completely mechanically. The created traces enable the conduction of materiality into an audio or visual recording that eludes symbolisation. We obtain uncodified values that are actually the material basis for all sorts of electronic and digital media, which are usually understood as completely immaterial systems.

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