

Before Us This Horizon

Video loop, One hour six minutes

Audio loop, One hour seventeen minutes

I have a weekly sound with video livestream show called *The Plane(s)*. It's on youtube, youtube.com/@rlelia. I'll be moving off youtube next season, and I'll leave a link to the new location there.

The show started in June 2023, I've done 68 *The Plane(s)* livestream shows and generated the over 880 short videos, which are used in *Before Us This Horizon*.

The 2012 camera I use, shoots video in the old television, square 4:3 format. I've always preferred this square frame as it seems more generous for composing, putting elements in the frame. Also, it's not as sharp as current video. To me this non sharpness makes images that feel like an atmosphere, hazy, not so well defined and dreamlike.

Every week, before the livestream, most often that morning I go out and shoot short video recordings, where I study a subject. The persistence of doing the show every week, with the on-air deadline makes for conditions where I need to trust my idea, go out, and quietly look. It's a pleasure to give into ideas as they arrive every week and developing trust in this.

The subjects tend to be fixed objects, so moving the camera around the subjects is a kind of sensing them, feeling them spatially and visually understanding them by movement, by shifting perspectives and getting closeup on details.

As I've worked on the project, I've learned about 'Planes-ian' content. The subjects generally are backend systems. The systems of my life in Western New York, flood control, power transformer stations, mono-crops - corn, the stuff I have, the streets I walk on, concrete, baseball fields full of dandelions and soiled players uniforms, lamps, big box store parking lots and drainage ponds. Also, that this is the world which includes elemental forces, earth, water, the seasons, flora, fauna which keep presenting themselves in different guises.

The livestream show, also has a parallel practice for the sound. Every week I make new audio recordings. These might be household items, rock-salt falling, hazelnuts rolling, peeling an egg, also I record audio synthesizer sounds, or recordings of musical instruments. I take these recordings and then on the livestream perform a live sound composition. Doing the sound performance is - me thinking about what is there and what should linger, arise, how to build up, across and down, to change, to resolve. This happens one event, one step at a time - the sound-file I'm playing and changing, then I add in another sound. Often times I'll open an sound-file/recording, not sure what it is, not knowing other than the decision to add a new element, keep it going. This is important, it is life-ey-ness and I find this, this fact powerful.

The sound for *Before Us This Horizon*, is a continuous one hour seventeen minute recording of me composing on four speakers like in the gallery. I was activating and responding to this four speaker field/space and discovered that the sound needed instability, and that the sounds became dead if they were fixed - it needed a sensibility, not structure, more of a 'vibe'. I'm interested in how this works with the videos.

Also I'm interested in the interval between the video and sound loop. The video is eleven minutes shorter than the sound. so the sound and video loops at different intervals, like planets going around the sun. On a larger scale, over the day there will be alignments of elements, distances, meetings, influences and farewells.

The three screen sequence edit of all 880+ video recordings, becomes a large object. This large object emerges from the compounding experience of watching the video sequence of *Before Us This Horizon*. The large object, to me, has trouble being a definable 'thing' and a few short sentences seem not ready to say what it is. It is a thing better defined (experienced) like the tensions that make and give strength to a spherical shape, like a ball filled with air, an egg filled with viscous fluid, its form made from a delicate fragile eggshell or thin surface of a ball - the form is what defines and provides strength. The circle projections are related to this.

This is where the sound expands the dynamic, it's not locked to, or necessarily part of the image world. it's not worldly. I like to think the sound evokes intelligences, understandings not yet nor, easily found, that have been known as magic - the Deep Listening of Pauline Oliveros, and deep time. I remember a conversation with the conceptual poet, Christian Bök, that we live in such an epic time, what about our epic poetry.

I hope not to sound too grand, but maybe "Before Us This Horizon" genuinely aspires to be such a poetry.

rebekkah palov
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