

THE CONCEPT: Embroidering Intangible Soundscapes

My embroidery project focuses on immaterial archives. I discovered this path about 15 years ago with R. Murray Schafer's *Tuning the World*. It was a revelation, living in a visually dominated world, to learn how musicians like Vivaldi incorporated their contemporary soundscapes into their compositions, and how modern music's frenetic rhythms mirror our "mechanical" era. This sparked my interest in disappearing sounds and the records within the WORLD SOUNDSCAPE PROJECT DATABASE. The idea of archiving volatile, ephemeral sounds, like "The Cries of Paris" for vanished trades—from a time when ordinary soundscapes were overlooked—deeply resonated with me. UNESCO's focus on intangible heritage further validates this exploration. I've taken a graphic from the "Soundscape of Canada" broadcast recorded on the summer solstice of 1974 and based on the Canadian acoustic environment. From this, I want to create a parallel between a Shakespearean play "performed" by nature and the same day almost 400 years later. The embroidery is conceived as sound waves: the voice of the surrounding landscape, speaking and changing throughout the day. My goal is to create a tangible, visual archive of the ephemeral, making the invisible world of sound a tactile experience through embroidery.

Marina Kozlovskaya