

Terraplane Chorography I: a sequence sketch

May 20th, 1979, commences a series of five events which, over a period of years, will take place in natural environments. The contextual environment will eventually combine Terrain Instruments constructions, sound, and the physical dynamics of nature along with human interactions, achieving all together a composite space work. Some of the notes for this are included in these papers.

As the chorographies evolve, I will be forming and integrating my own reactive perceptions from the time sequences where sound, light and human movement are twined. As I internally "record" my own real time event afterimages, the chorographies will also be carefully registered and recorded by three overlapping electronic imaging cameras placed at high birdseye vantages. These and other, audibly constructed recordings will be combined later as a means of reinforcing my own recall capabilities. Aural, imaged and memory resources will have a particular shared space/time relationship.

The memory works will be the chorographic history, and the recordings the retrievable documentation: fresh history minutely out of phase by being recently removed from the flow of time. It is precisely the co-relationships of these two elements as they might relate to tele-communications which compel me to nominate this question in my spatial work: How can the history and the retrievable document strengthen, cross-refer, and possibly mutually shape a new aspect of nature's continuum?

Chorography I is outlined in these papers in Brush notation not for the sake of its endurance as words on paper, but to serve as a common base, to allow the space works to develop compatibly in time, through the fifth event. Not surprisingly, the chorographies will function on many levels of interpretation: no startling revel-