

## Score #2 :::

### work sample sound :::

In this work sample you hear a single-channel excerpt from "traffick" which is described in more depth below.

**Ingredients** ::: Freight elevator, train, breath through a wooden flute, spoken word, cistern reverb, cello, code

### work sample visuals :::

origin of birds

The "origin of birds" exhibit premiered jointly at the Prøve Gallery in Duluth, MN and at Studio Z in St. Paul, MN. It included a multimedia installation and interactive web site created by a film generator. The origin of birds mixed image, sound, data, text and a live Twitter stream to create a sound / video collage ::: a multi-sensory torrent. The installation included multiple projections, live performance, and QR code "portals" into an interactive web environment for viewers with mobile devices.

#### **Background story - the origin of birds:**

According to an ancient Greek story, the god Chaos was the first to emerge at the creation of the universe. Soon after her came Gaia (Earth), Tartaros (the Underworld) and Eros (Love). In many versions, Chaos then gave birth to the Birds. From the primordial depths of time, from Chaos herself came these winged first beings. This wild birthing created migrations and flight.

In more recent times, soon after Darwin published his book, On the Origin of the Species, scientists began a heated debate about the origin of birds. Most scientists today believe that birds are one of the few remaining descendants of the dinosaurs.

In our own brief Anthropocene era, we are witnessing a rapid increase in the rate of extinction. We are in a geologic epoch marked indelibly by a human-created, asteroid-scale period of rapid loss of life as we know it on the planet. This planetary devastation is entering a very fast-moving era, and soon birds quite possibly will be swallowed back into some primordial chaos.

This work laced together climate data and excerpts from scientific texts. An online website and companion program notes allowed visitors to drill-down into individual text, image and sound pieces of the larger work. A companion abstract, visual "score" was created for the project and released in book form ( interior available at :::

[http://www.mctavish.io/data/worksamples/9780984377787\\_txt.pdf](http://www.mctavish.io/data/worksamples/9780984377787_txt.pdf) ).





## traffick

This work evolved over a period of two years. It began in many ways as an exercise on cross-sector organizing under the auspices of the Creative Community Leadership Institute (CCLI). CCLI is an intensive, in-person, cohort-based training program with real-world practice for artists, culture bearers, community organizers, community development practitioners, and other leaders seeking to deepen their impact in creative community building. CCLI is funded through the Bush Foundation. You are seeing a slice of a larger, multi-faceted effort. I acted as "synthesizer" / networker / lead artist / orchestrator. The final work was part of a group exhibit at the Plains Art Museum in Fargo, ND called, "The Bakken Boom: Artists Respond to the North Dakota Oil Rush" (January 29, 2015 - August 15, 2015)

Our collaborative, final project was called, "the road to williston." It addressed trafficking and environmental devastation in our region. Throughout the project collaborators used the word "resistance" to anchor the work. The material exhibited at the Plains Art Museum reflected women's resistance, strength, and resilience.

A key partner for me in this project was Tina Olson (On Owa Zitgdna Wiya). Tina has worked on issues surrounding domestic violence for over 25 years. As Director for Mending the Sacred Hoop Inc. she has created a domestic violence prevention training curriculum that is used internationally. She has also taken various roles in the work to end violence in the Duluth community, working as a women's advocate and men's group facilitator, group facilitator for women who are arrested, as well as one of the original founding mothers of Mending the Sacred Hoop's coordinated response in Carlton and St. Louis Counties.

The conversation around trafficking has increased in volume in recent years as has the strength of resistance to the tangled whole - that intersection of planetary devastation, colonialism, and the rights of women and girls to live free from violence and enslavement. This conversation - this resistance - is in many ways being led by First Nations women. These resistance movements work to protect the bodies of women and girls and they further extend into land policy, tribal sovereignty and so many other issues that have broad implications for everyone. The connections between extractive industries, colonial histories and the ravaging of Indigenous communities (particularly impacting the lives of women and girls) is a global problem. It is at the same time very local and very specific ...

One of the significant outcomes for the project was that it linked to and aggregated information from activist organizations. A cross-organizational community sharing session was held in Fargo led by Mending the Sacred Hoop. This web of information was also available through an interactive web site available in the gallery and online.

### **My specific media work behind the project ::: traffick**

Footage and sound recordings were taken on an Amtrak train from St. Paul to Malta, MT. This train passes through Fargo, Williston and Fort Berthold sharing / yielding the tracks to the endless cargo shipping to and from the fracking zones.

The soundscape includes the work "Metamorphosis" (poems and voice by Sheila Packa). The poems evoke the environmental artist Ana Mendieta, the perpetual movement of trains, the exploitation of resources and metamorphosis of minerals into steel, and the Persephone myth of loss and transformation.

Not heard in the work sample is "Survivors Song" composed by Lyz Jaakola and Sara Curtiss and performed by the Oshkii Giizhik Singers. This song was placed at the culmination of a 20-minute, multi-channel soundscape. It provided a strong sonic presence / resistance throughout the gallery space and beyond.

A physical 3D loom was created by fiber artist Erika Mock made of torn sheets, fiber, taut lines.