

***Último Esfuerzo Rural* (2004-2008)**

Peter Bosch and Simone Simons

Último Esfuerzo Rural ('Last Rural Effort') was premiered in Valencia at the Ensems festival of contemporary music, in May 2004. It is composed of two rather different installations. Both produce sounds, big or little, always coarse, sensitive and individual. One part consists of maximum nine giant *zambombas* (lions roars), made of barrels, measuring 1m 30 and played by pneumatic cylinders. The other part is hayforks which scratch on metal plates or glass. Both machines have such a peculiar sound world, that its origin cannot be other than the countryside. A feeling which comes out of the deepest interior, like the braying of a donkey. The hayforks make up a small machine with a long-range energy radiation while the barrels, on the contrary, compose a grotesque machine with a relatively small energy radiation (when not amplified). The minimum with the maximum performance, or the maximum with the minimal performance, the result is similar: in this paradox poetry is born.



Re:New Festival, Huset y Magstraede, Copenhagen 2008



Ensems Festival, La Nau, Valencia 2004

Technically both machines span and unite the rural, industrial and computerized eras. Rural thought predominates mentally. The rural world is 'self-thoughtful': the individual himself looks for simple, but creative and playful solutions to the problems that happen in the world surrounding him (with sweat, strength and courage), a state of mind that is disappearing in our globalised world. We do not want to romanticize rural life but rather the original thought and strength of the individual. We think this is how the creation of our work takes place. *Último Esfuerzo Rural* continues the vibratory tradition that characterizes a great number of our previous works. However, the origin, lead and the direction of the music it produces creates another phenomenon related to vibration: friction. We think that the rural mind and that unpredictable, non-linear phenomenon of friction together make a powerful combination. This almost natural couple combines with our interest in creating living machines with a language of their own. The sound colour of the work is a mixture of very low frequencies, even inaudible ones, with atonal scratching. This effort, with its peculiar sound and its mental and associative potential, announces a new stage within the series of the vibratory machines.

At the MEM festival, Bilbao 2006 we introduced several new elements. We developed a new type of *zambomba* that acts in another frequency range as the

giant barrels, bringing the work even more into life. While the big *zambombas* sound and tremble stronger than ever, being amplified individually, each with its own mike and bass combo, the new model produces surprisingly organic sounds, introducing a new, mysterious and playful flavour. The improvement of the hayforks was simple but maybe even more effective. Instead of using a specially built construction to scratch on, the forks scratched directly on the show-window of the gallery, transforming the work into public art to be enjoyed inside and outside of the space. The sound is much dryer and more direct than with metal plates and the transparent image is more efficient and stronger. Further development of both components of *Último Esfuerzo Rural* will increase the impact of the work, shown together or separately.

Bosch and Simons have focused since 1990 on the development of 'music machines', inventions that play largely their own game in a fascinating world somewhere between order and chaos. These machines are dynamic: sound and movement are in constant development. The resonant frequencies of the constructions and mechanically generated vibrations are so keyed into each other that the movements and sounds created by an installation can change almost imperceptibly from order into chaos and vice versa. *Krachtgever* is their best-known work for its Golden Nica it received at the Prix Ars Electronica, Linz, 1998. Other projects are *Cantan un Huevo*, that obtained a mention at edition XXIX of 'Bourges', 2002, or *Aguas Vivas*, awarded with a honorary mention at the competition VIDA 6.0., Madrid, 2003. They have shown their work and have participated in numerous festivals inside and outside Europe, at the Stedelijk Museum, Amsterdam, Z.K.M. Karlsruhe, Nagoya City Art Museum, Nagoya and ACMI, Melbourne, among others. They participated in various editions of the symposia ISEA (International Symposia on Electronic Art) and ICMC (International Computer Music Conference). Recently they exhibited at the Verbeke Foundation, Kemzeke, Belgium and the Biennale ArteScienza, Rom (both in 2008), at the Kinetica Art Fair, London and at Observatori X, Valencia (both 2009).

Peter Bosch (1958) studied psychology at the Universities of Leiden and Amsterdam and thereafter studied sonology at the Royal Conservatory in The Hague.

Simone Simons (1961) studied at the audiovisual department of the Gerrit Rietveld Art Academy in Amsterdam. Since 1997 they work and live in Valencia, Spain.

References

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