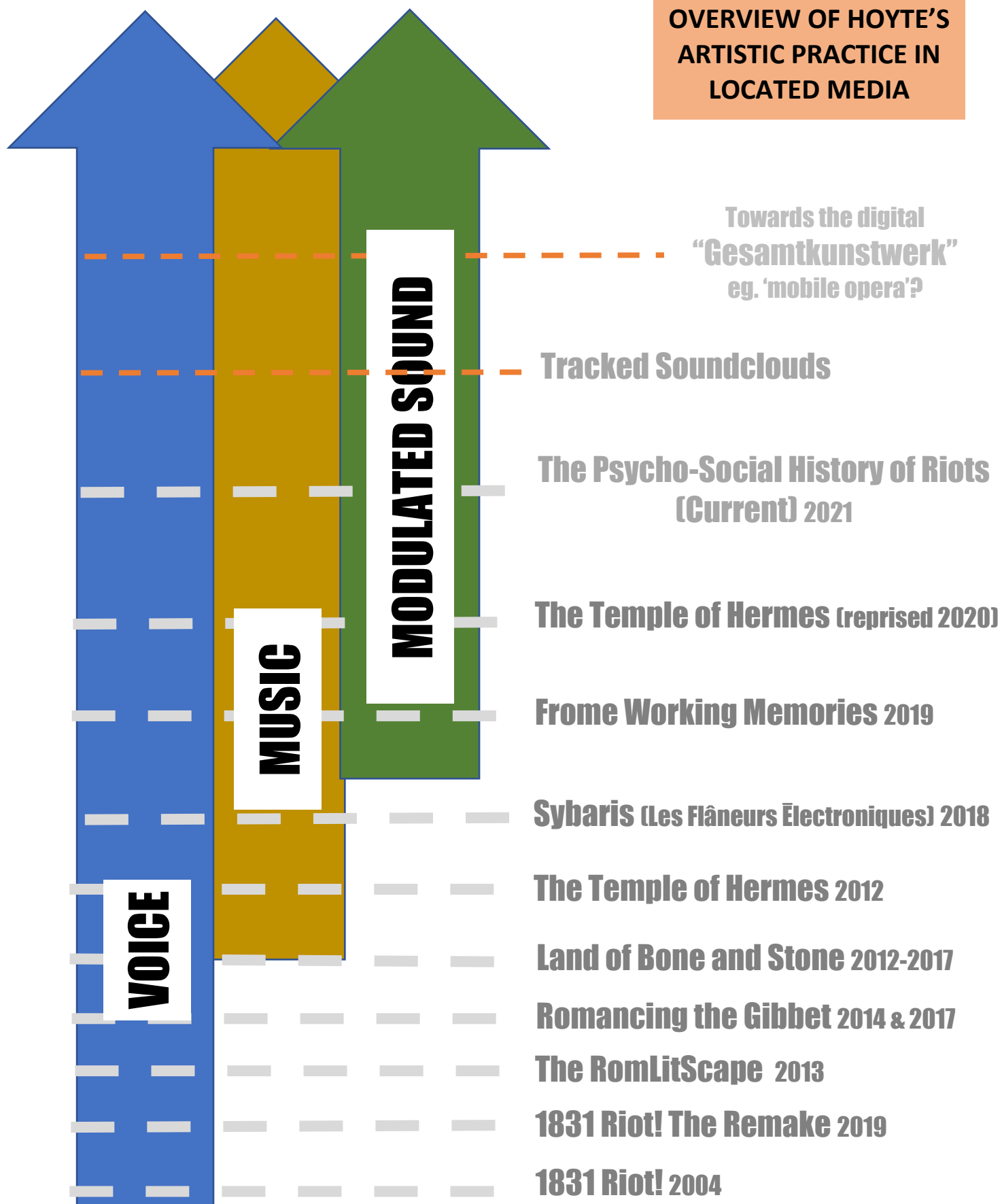
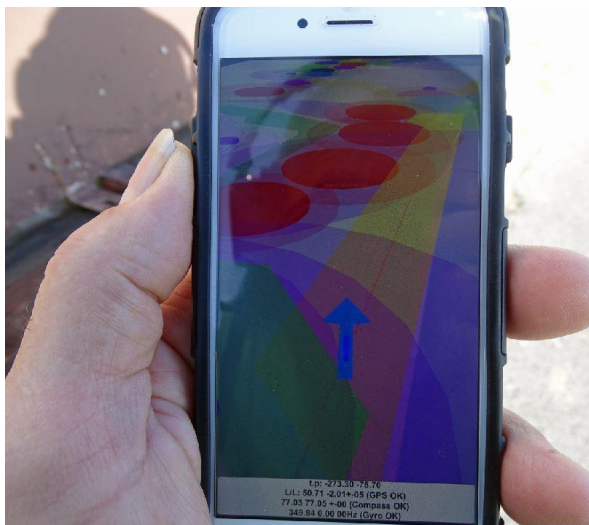


**OVERVIEW OF HOYTE'S
ARTISTIC PRACTICE IN
LOCATED MEDIA**



What is 'located media' and why is it important?

'Located media' - also known as 'mobile immersive media' or 'an augmented soundscape' – means using gps-mapping technologies to layer digital content over a physical land- or city-scape. This creates a parallel world accessed through a digital device such as a mobile phone. The work is not 'for' the mobile phone – the work is accessed through a mobile phone, which then becomes a portal, a gateway to other realms! 'Located audio' is a variation on 'virtual reality' (VR); however, it does not replace the real world, it augments it. It is thus augmented reality (AR). To access these other realms an app is downloaded or content streamed to the user's device. The experience does not require a network signal and can thus run in areas with no network coverage such as remote places.



An augmented audio scape (The Temple of Hermes) showing 'zones' or 'soundpools' as displayed on-screen on a mobile phone. The blue arrow is the user's position within the soundscape. Each soundpool is programmed with sophisticated spatialised audio behaviours which respond to the user's movements within that soundpool.

In my case, I am interested in creating parallel soundworlds, some of which I create on my own, whilst others are made with my 3-man artists' partnership, Satsymph, depending on the project.

Why sound, why not vision as well? 'Sound/audio' is, I submit, perhaps our most compelling and deep-seated sense: before an infant senses anything else, it senses its mother's heartbeat; among those suffering from dementia at the end of their life, it's an old tune from their childhood which momentarily brings them back to life. Using sound also offers the possibility to interact with augmented environments whilst simultaneously negotiating a realworld environment – the activity happens out and about, in the fresh air and whilst moving, not in 'a concert hall' or 'virtual world'. 'Located audio' also takes the work out 'an elite cultural space' – which may be uncomfortable to access for some – and into 'a shared public space'.

How does this work? The listener downloads the soundscape to their personal mobile phone, goes to the location of the soundscape ('the portal') and puts headphones on. Their movements within and through this augmented world shape what is heard – the audio is interactive and spatialised. This means the experience is different each time it is experienced, and that no two people will have the same experience.

'1831 RIOT!' was the world's first immersive audio-play for an intelligent environment (idea-initiated: Ralph Hoyte; co-written: Ralph Hoyte/Liz Crow) supported by Mobile Bristol, Hewlett-Packard Labs, University of Bristol)(2003-04). **'1831 RIOT! The Remake'** was remade in 2018 (University of the West of England Regional History Centre, Satsymph, Calvium) as the old software platform had become redundant.

[SAMPLE AUDIO HERE](#)



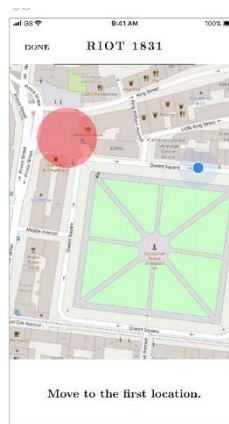
1831 RIOT! app retells the story of uprising in Bristol's Queen Square. The original project - the world's first immersive location-based audio-play - was conceived and created 15 years ago by Ralph Hoyte and Liz Crow for Mobile Bristol with Hewlett-Packard Labs and the University of Bristol. The remake, developed with help from UWE's Regional History Centre, is a downloadable app for mobile devices. It invites listeners to explore the events that took place on the weekend of 29 October 1831 and includes sounds of crowd noise,

burning buildings and the devastating cavalry charge that finally dispersed and killed hundreds of ordinary Bristolians.

1831 Riot! is an audio play with a difference – one where the listener's location determines what is heard. By moving through hidden pools of sound layered across Queen Square, listeners' movements shape the experience, making it different each time they try it. Regional History Centre director, Professor Steve Poole said, *'The really innovative thing about 1831 RIOT is that it allows listeners to make their own connections between snatches of evidence, conversations and events as the riots unfold. No two people ever experienced events like these in exactly the same way and this brilliant app reminds us that history is all about interpretation'*.



Map
Map shows Queen Square and user position...



Map
Shows the 1st region marked on the map to begin with. No other audio plays until the user has entered this region.



Map
Once begun, the Queen Square region is shown, with the central audio area depicted also.

Screenshots of the introduction to the soundscape. The soundscape contains 106 soundfiles chronologically stacked in 9 different zones. When the participant leaves a zone then returns, the next file in the stack is played

The RomLitScape

“Follow in the footsteps of the Romantic poets – William and Dorothy Wordsworth and Samuel Taylor Coleridge – as they wander the Quantock Hills of Somerset inventing ‘Romantic poetry,’ and eavesdrop in on their conversations”

[SAMPLE AUDIO HERE](#)



Dorothy	They don't understand us. That I live with my beloved Brother –
Coleridge	You do not do as other women do – that is why you are beloved to me
Dorothy	That is why I nev ... and over Alfoxton Hall where the Wordsworths lived in 1797
William	That wanton bar us. Thelwall was Remember that dinner party at which he so frightened Jones with his impassioned address that he went off and hid? Never mind what they probably call Dorothy. Well, what shall we do?
Coleridge	Go to Germany.

Coleridge	We should settle if possible in a village near a university, in a pleasant, & if we can, a mountainous country. It will be desirable that this place should be as near as may be to Hamburg on account of the expense of travelling
Dorothy	We are advised to go into Saxony. Some parts of that country are extremely beautiful and boarding is very cheap. It is our intention to board in some respectable family for the benefit of talking German constantly.
Coleridge	We, if we can, will take a ready-furnished house. We have two children and must of course keep a servant.
Dorothy	Of course

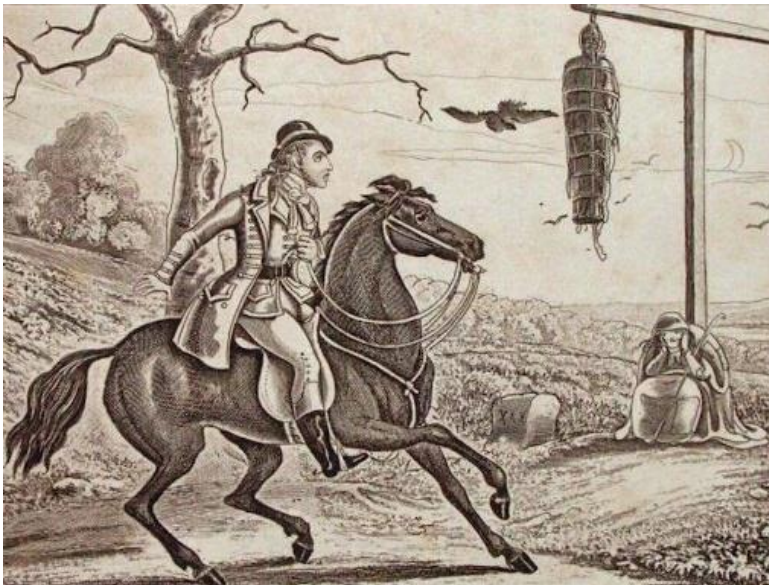


Soundpools layered over Stowey Castle in the Quantock Hills ...

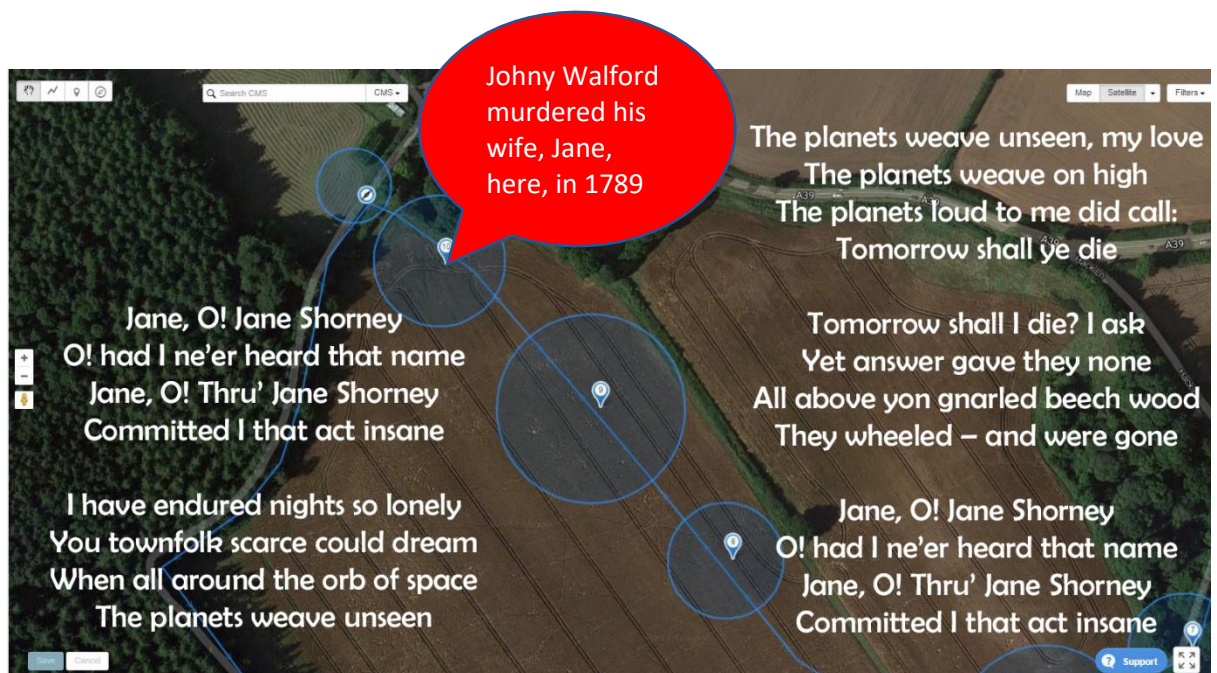


[Romancing the Gibbet](#) (2017 & 2019) (University of the West of England Regional History Centre/Prof Steve Poole): creating GPS-triggered literary apps '*using verse-forms to interrogate local memory of 4 notorious Georgian West Country hangings & gibbettings of the 18th & 19th c*'; also as live-art performance tour for the 'Being Human Festival' (2014) and as showcase event for the Being Human Festival of the Humanities 2019 (University of London, AHRC, British Academy)

[SAMPLE AUDIO HERE](#)



"The courts of Georgian England occasionally ordered the public execution of convicts at the scene of their crime. Using new archival research and a partnership of a historian and an artist, this project has developed four freely downloadable smartphone apps to immerse audiences in a poetic soundscape in the very locations where events unfolded."





'Sybaris: Les Flâneurs Electroniques': (Concorezzo 2018)

(PoesiaPresente/Mille Gru) live-art multi-artist bilingual and movement art performance – the audience were fed peeled grapes - combined with immersive media

[AUDIO SAMPLE HERE](#)



Speciale 2018

POESIAPRESENTE "IN SEGRETO"

20 - 21 - 25 maggio
a MONZA e CONCOREZZO

un progetto di
Mille Gru, Associazione culturale in collaborazione con Festival Europa in versi (La casa della Poesia di Como)
partner
Libreria La Ghiringhella (Concorezzo) - Libreria Virginia e Co (Monza)

Poesie e musiche nascoste, parole che si dicono e declamano in spazi privati, luoghi intimi che abiteranno l'anima di pochi. IN SEGRETO.

PoesiaPresente lancia, ancora una volta, il sasso oltre il proprio limite, offrendo qualcosa di SPECIALE a persone che vogliono essere e vivere un'esperienza speciale.

Poeti di statura mondiale arrivano dagli USA (Regie Gibson), Regno Unito (Ralph Hoyte), Sudafrica (Tania Haberland) e Italia (Simone Savogin) per entrare con la loro poesia da porte secondarie, sottili.

Una filosofia sottile e affilata come un coltello, che affonda nel profondo del cuore, è quella proposta quest'anno dall'associazione culturale Mille Gru di Monza, che firma questo speciale PoesiaPresente 2018, grazie alla virtuosa collaborazione de La casa della Poesia di Como (diretta da Laura Garavaglia), alle due librerie "La Ghiringhella" di Concorezzo e "Virginia e Co" di Monza, e ad una mecenate il cui nome resterà un segreto.

NB: Per tutte le serate è necessario dare conferma della propria partecipazione informandosi sui dettagli ai riferimenti indicati.

domenica 20 maggio ore 21.00

Libreria La Ghiringhella, Concorezzo (via De Capitani 39)

SYBARIS: dove la vita è la nostra ricchezza

(poetic performance + brindisi)

Ralph Hoyte (poeta dell'arte dal vivo, UK)

Tania Haberland (poetessa-vocalista, South Africa)

Gianluca Moro (poeta-pianista IT)

Fabrizio Dalle Piane (artista del movimento-bodyworker IT).

Progetto speciale ed esclusivo per PoesiaPresente, nato dalla collaborazione tra quattro artisti, poeti ognuno nella propria disciplina.

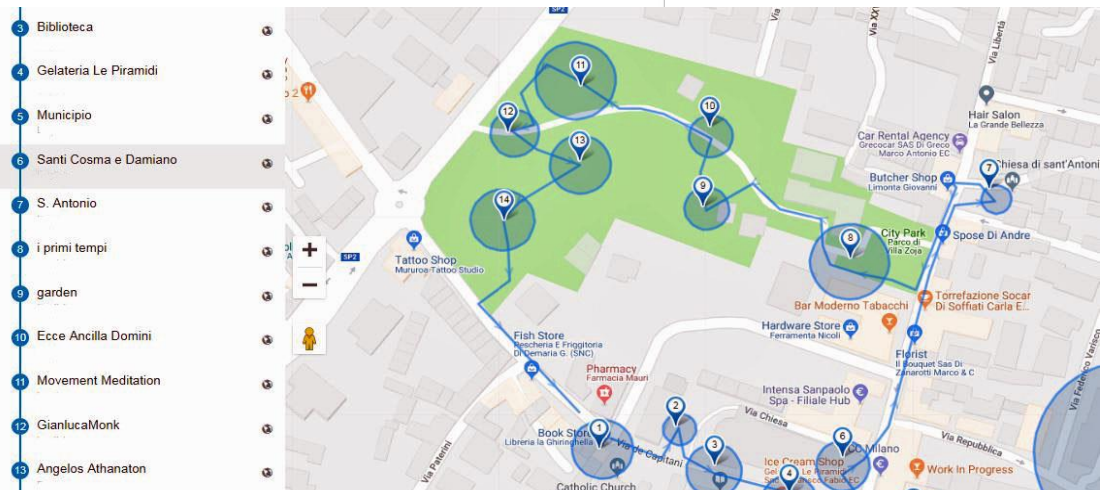
Un viaggio multisensoriale in un mondo di rigogliosità opulente, frivo-lussureggiante, attraverso la poesia dell'arte dal vivo per il vostro piacere. Non bisogna "capire" ma semplicemente gustare, mentre gli artisti vi serviranno "la fantasia a lingua calda con un goccio di ironia cremosa e una buona tazza di tè". Dopo la performance potrete seguire il sentiero dei *Flâneurs Electroniques* sui vostri smartphone grazie all'app gratuita IZI-TRAVEL creata da Ralph Hoyte che vi porterà a trovare i "pozzi" di poesia lungo le strade di Concorezzo.

Vino, torta e chiacchiere con gli artisti.

Per info e prenotazioni: pistikes@gmail.com - tel. 347/0619544

Posti limitati.

mille gru
associazione culturale
via De Capitani 39 - 20090 MONZA
www.poesiapresente.it - info@poesiapresente.it



The Green Sea Of Darkness is an accomplishment circumscribed by sea. ANOINT YOURSELVES FOR YOUR IMPENDING VOYAGE! This will be your journey: through that SYBARITIC element that binds, and compels. YOU WILL BE BORN ANEW! Your territory will be outmarked on an adjacent limb through a dire alchemy that utterly consumes. A CRUEL BAPTISM That corallises in its polyptuous amplitude. LEARN TO SWIM! Where

voice - poetry

music – the singing voice

voice – oral history modulated Sound

[Frome Walking Memories](#): Commissioned by the LISTEN season of sound art and hosted by Black Swan Arts, Frome (2019). An interactive spatialised soundscape made with oral material on the industrial history of Frome/Somerset provided to Satsymph by Home in Frome.

[AUDIO SAMPLE HERE](#)



Sit on the steps of the memorial cross in St John's churchyard. The lost voices of those who lived and work in Frome, the sounds of long-gone industry, the Yanks marching down the high street in the '40s - all come spinning into you, then echo out with a long drawn-out sigh...

voice – multi-voive poetry

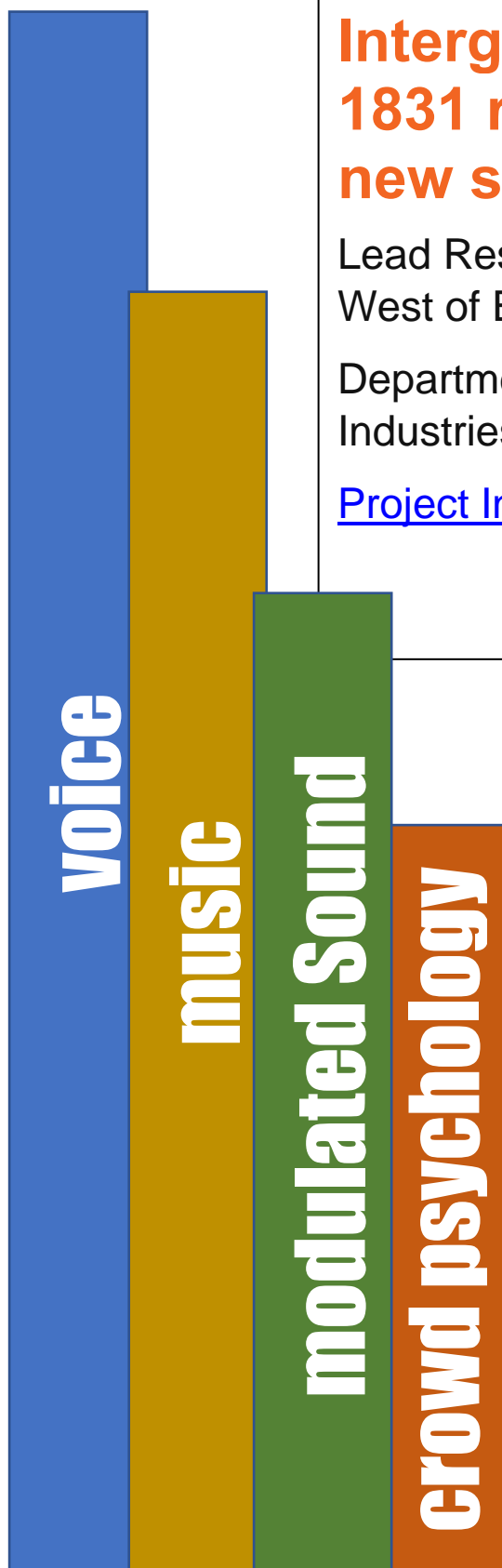
music – contemporary classical

modulated Sound

[The Temple of Hermes](#): Satsymph: spatialised interactive audioscape for Hamworthy Park, Poole, Dorset (BCP Council funded both the original – 2012 – as well as the update – 2020)

[SAMPLE VIDEO HERE](#)





Intergroup dynamics within the 1831 reform riots: towards a new social psycho-history

Lead Research Organisation: University of the West of England

Department Name: Faculty of Arts Creative Industries and Education

[Project Information HERE](#)

Project start: 2021

“The various exhibitions and public events will be complemented by four located audio mobile phone applications, aimed at explicating disturbances in locations not otherwise served by public events or exhibitions, or in which disturbances have previously received little public attention: Blandford and Sherborne (Dorset), Yeovil (Somerset) and Worcester. Along with the web-based resources, they will allow the wider public to engage with the findings of the project, extending its impact long after its formal closure.”

Working with my Satsymph colleagues, we will be creating a psycho-social drama which is at the same time a work of soundart located over four areas of the country.

OTHER ASPECTS OF MY ARTISTIC PRACTICE

AUDIO IN VR (made in Unity3D)

'Immersive Avebury' (2018) (Bournemouth University, Daden Ltd, Satsymph, AHRC: Arts & Humanities Research Council, EPSRC: Engineering and Physical Sciences Research Council): developing sound environments for VR simulations of ancient heritage sites. Paper published in the international Journal of Heritage Studies: ["Virtual Avebury: exploring sense of place in a virtual reality simulation"](#); Liz Falconer, D. Burden, R. Cleal, Ralph Hoyte, Phill Phelps, Neil Slawson, Nicola Snashall and Kate Welham

[VIDEO SAMPLE HERE](#)



Virtual Avebury: an immersive partnership

Kate Welham, David Burden, Rosamund Cleal, Elizabeth Falconer, Ralph Hoyte, Phill Phelps, Neil Slawson, and Nicola Snashall



SCIENCE/ART COLLABORATION: LITERARY ARCHAEOLOGY

'Literary Archaeology': Exploring the Lived Environment of the Slave'

(2016)(Arts and Humanities Research Council; Department of English, University of Bristol): collaboration with archaeologists to explore narratives of slave lives. Performed at Bristol M-Shed and The Georgian House.

"This project aims to bring together archaeological scientists, writers and literary scholars to explore what it was like to be enslaved. Both scientists and humanities scholars have attempted to understand this experience: archaeologists examine the physical human skeletal remains of the enslaved, uncovering details about the birthplace, health, well-being and traumatic injuries sustained by the slaves. In contrast, writers combine existing historical information with their own imaginative impulses to represent individual experiences of slavery. While archaeologists' and writers' aims are similar, their methods are different. We aim to begin a dialogue between these groups, to explore how literary and archaeological narratives of slave lives might influence and inform one another to improve our understanding of what it was like to be a slave."



'Literary Archaeology':
Exploring the Lived
Environment of the
Slave

My poetic response was formatted as an academic paper:

Close to the Bone: Certain Poetic Considerations & Analyses Pertaining To The Lives Of The Enslaved Based On Archaeological Investigations From A Multiethnic 15th–17th Century Burial Population From The Canary Islands, Spain

Seré una tumba: Ciertas consideraciones poéticas & el análisis pertinente a la vida de los esclavos basado en las investigaciones arqueológicas de la población Multiétnica de los siglos XV–XVII enterrada en las Islas Canarias, España

Ralph Hoyte 2016 <http://www.ralphhoyte.com/>

KEY WORDS: unwholesome; incomplete; stable isotopes; *assalaamu* 'alaykum; me *nkwaso*; Holocene; Dies Irae; Gran Canaria; attitude; incomprehensible soul; enamel hypoplasia; herniated disc; a skirt stiffened

BACKGROUND¹

The Canary Islands are considered one of the first places where Atlantic slave plantations with labourers of African origin were established, during the 15th century AD. In Gran Canaria (Canary Islands, Spain), a unique cemetery dated to the 15th and 17th centuries was discovered adjacent to an ancient sugar plantation with funerary practices that could be related to enslaved people. In this article, we investigate the origin and possible birthplace of each individual buried in this cemetery, as well as the identity and social status of these people.

Materials and Methods: The sample consists of 14 individuals radiocarbon dated to the 15th and 17th centuries AD. We have employed several methods, including the analysis of ancient human DNA, stable isotopes, and skeletal markers of physical activity.

Results: 1) the funerary practices indicate a set of rituals not previously recorded in the Canary Islands; 2) genetic data show that some people buried in the cemetery could have North–African and sub-Saharan African lineages; 3) isotopic results suggest that some individuals were born outside Gran Canaria; and 4) markers of physical activity show a pattern of labour involving high levels of effort.

Footnote 1: the original paper on which this poetic treatise is based is entitled 'The Early Colonial Atlantic World: New Insights on the African Diaspora from Isotopic and Ancient DNA Analyses of a 15th–17th Century Burial Population From the Canary Islands', Spain; Authors: Jonathan Santana,^{1,2} Rosa Fregal,³ Emma Lightfoot,⁴ Jacob Morales,⁵ Marina Alamon,⁶ Jose Guillen,⁷ Marco Moreno,⁸ and Amelia Rodriguez⁹ ¹State University of Península de Santa Elena, La Libertad, Ecuador ²G.I. Jacobo Guzmán, of Historical Sciences, Las Palmas de Gran Canaria, Spain ³Department of Genetics, Stanford University, Stanford, United States of America ⁴University of Cambridge, Cambridge, United Kingdom ⁵University of the Basque Country, Vitoria, Spain ⁶Tibicen, Las Palmas de Gran Canaria, Spain.

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(wileyonlinelibrary.com).

Grant sponsor: Cabildo de Gran Canaria, Spain; Grant sponsor: Research project HAR2013–41934 funded by MINECO (Spanish Ministry of Economy and Competitiveness)

DIVERSION (sample only)

Let aqueous sodium hypochlorite acetic acid
PCTFE
washer carbonate
VPDB to carbonate SMOW rinse;
their ashes

The oxygen isotopes of precipitation
change by 0.3% with every 100 m increase in
Altitude/Attitude
Altitude/Attitude

Inflicted of test-tubes, wracked my
incomprehensible soul:
who will sing me brother/sisterhood.

Who?

Of Ashanti, Asantefone, the Golden
Tree, Nyame Dua of Nana
Ameyaw Kwaakye, the soul washing ceremony,
the Golden Stool of Takyiman
of which the Forokuumhene speak;

Of Guanche, tabaiba, tacoronte, sticky padded
perenquén,
of tree-browsing baifo,
glorious Acentejo of the Running Waters,
of the sun god Majec, the Earth goddess
Achguayaxiraxi,
of Guajota, lone volcanic demon dog, 'ware the
barrancos del Caldera de Bandama!

Regardless,
my silkily-lined corpse shuddered

PHYSICAL POETRY IN THE CITY:

'The City as Canvas' (1) or 'Graphic Street Poetry'

'walkietalkie' (2001): Bristol Legible City Launch Poet: a '600 metre-long epic city poem' (Bristol Evening Post) literally stuck to the fabric of the city via a vinyl strip, over buildings and round ferry boats for 4 months.



walkietalkie was conceived as if all the 640 fingerposts of the new Legible city sign system had fallen to the ground and then been laid end to end to make a narrow line of 3,756 words 9cm wide but 600 metres long. The visual concept is this thin (9cm wide) blue line with white text – a leyline of energy, literally making the city legible.

our smooth-cheeked paving stones
spattered with the chewing gum of
youth; your
(pl) varicose vein'd
steps, puff, puff;
their pulsing motorway and rail arteries.
It's a miracle! No
it's not America! – it's



The text engages in a dialogue with the pedestrian as a kind of alternative wayfarer. Instead of having the names of destinations like 'Broadmead', '@Bristol' and 'Centre Promenade', the aim is to put into the fabric of the city those voices and responses to the city that the official sign system cannot by definition incorporate.



walkietalkie also engages with the sites it passes: running past Wildscreen @Bristol it talks about Natural History; running past a drinking-hole it gets drunk, falls into the docks and re-emerges, dripping, round the gunnels of two Bristol Ferry Boat Company boats, the poem linking up again when the boats dock to arrow for home.

walkietalkie was a time-limited public art and sign-posting collaborative project (with Colin Pearce) commissioned to launch the installation of Bristol's new pedestrian sign system in 2001. It is a linear line of text designed to bisect the main new pedestrian spaces of Bristol from @Bristol to the Centre Promenade in an unbroken line on the pavement and buildings - through the pools and waterfeatures, along the frontages of Anchor Square and the Waterside.



we decline you;
my bomb-etched
visage; your wide
brawny streets;
his/her/its wrinkled cobblestones;

walkietalkie is an idiosyncratic local guide, the anthropomorphised voice of the city of Bristol itself speaking directly to the pedestrian, combining new poetry with historical anecdotes and reflections on wayfinding and the experience of being in the city of Bristol.



walkietalkie is a poem, a leyline, twisted out of three strands, three voices, like the ropes which were twisted here for hundreds of years: the Voice of History, the Voice of the People, and the Voice of the Poet.

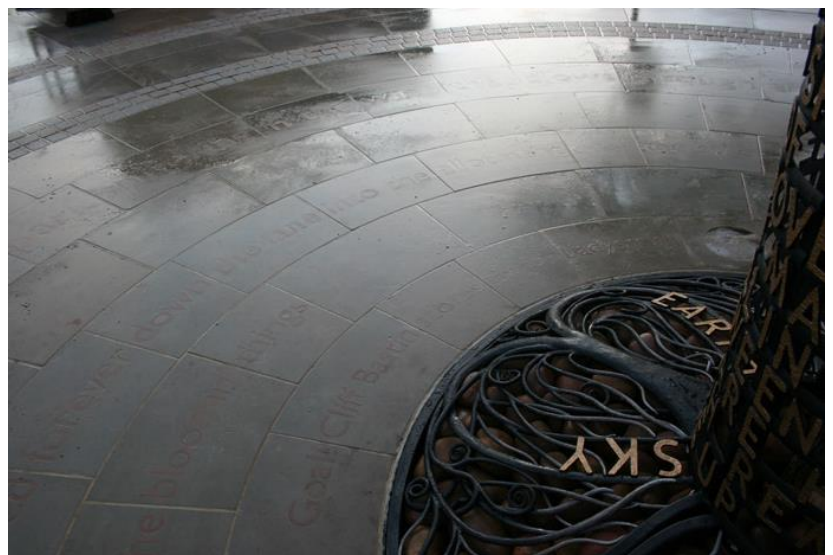


past tense/
future/
perfect

'The City as Canvas' (2)

Voices of Heavitree: text-based public artwork for landmark gateway for Heavitree, Exeter as part of £500,000 environmental improvements; Exeter City Council & Devon County Council (with Michael Fairfax & Peter Osborne)

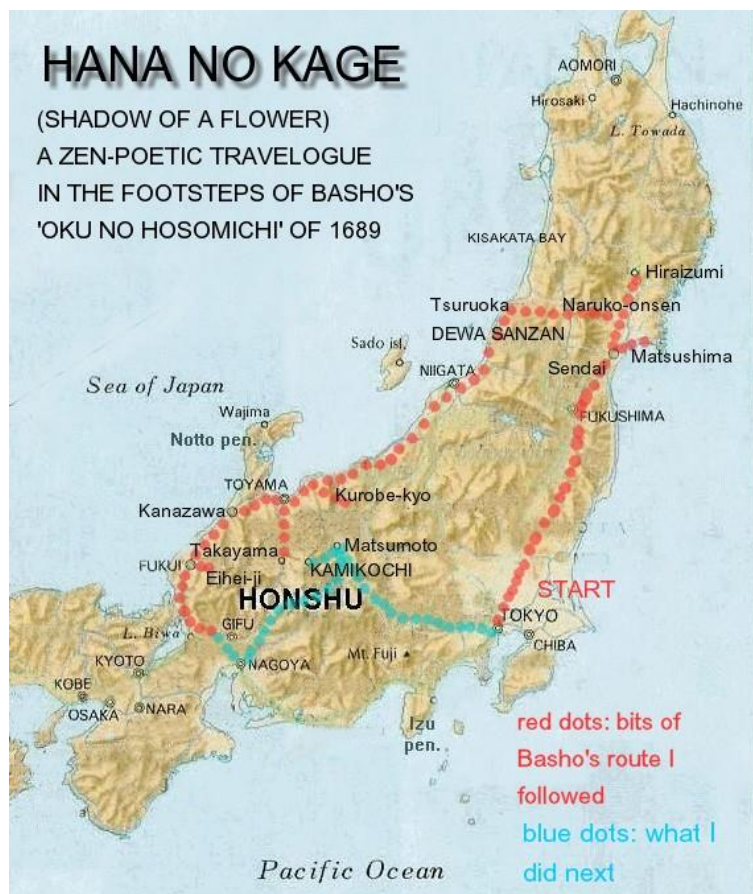
[VIDEO HERE](#)



WANDERING POETRY

[HANA-NO-KAGE](#) (Shadow of a Flower) (2005-2008)(Necessary Journeys/Arts Council travel bursary to Japan for 5 weeks): book & performance (with film) of my zen-poetic travelogue from travels in Japan in 2005 in the footsteps of 17thc Haiku Master, Matsuo Basho (material originally presented at Tate Modern); Bristol Poetry Festival at the Arnolfini 2008 (with Japanese actress Haruka Furuya)

[SHORT SAMPLE VIDEO HERE](#)



花いこ
のるう
影も生
不き
思て
議

Life - just as it is

Is such a strange thing:

Shadow of a flower

(Issa, 1763-1828)

