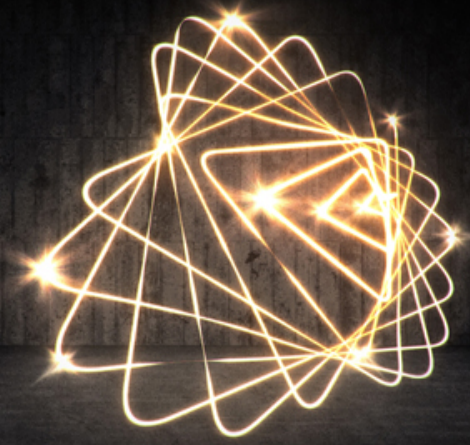


D I L L O N +
C L E R V A U X



H O L L Y
H E R N D O N



T A M A R A +
M Y L O



M I R A
C A L I X



THE ADA PROJECT

A project by Conrad Shawcross and Ken Farmer



Holly Herndon

Loveless made the unprecedented conceptual leaps to both notice and attempt to express the computational potential of machines. In line with the new frontier of inquiry into the coming singularity, I attempted to set myself the challenge to not merely soundtrack the robot's movements for human enjoyment, but attempt to listen, empathize and give voice to it's expressions. To this end, I deliberately attempted to devise an alien palette of sounds and use the motion of the robot to make sense of them, tying them together in harmony and rhythm. As she [the robot] becomes more confident, the composition blossoms and her movement develop into energetic expression.



Beatrice Dillon & Rupert Clervaux

Sequence 1 (Notes upon Weaving Strings) is made of two main elements: field recordings of the ADA robot and recordings of a grand pianoforte and harpsichord. Working at Shawcross's studio, Dillon and Clervaux made recordings of themselves playing rhythms on different parts of the robot, along with close-mic recordings of the robot carrying out specific sets of motions: the whirling fuzz of the engine, the vibration of the tripod legs on studio floor, the tonal resonance of the metallic parts.

In 1833 a young girl was introduced to a machine that changed her life and the whole World forever. Her name was Ada Lovelace and the machine was the Difference Engine.

The ADA Project is an ongoing series of musical commissions between the artist Conrad Shawcross and leading contemporary composers.

These first four new pieces of music, premiering at MOFO, were developed in the artist's studio/ laboratory in Hackney, London. The composer, each a trail blazer in their own right, lived in the studio with the robot; responding to its movement and physicality while also being furnished with stories and debate surrounding the life and work of this infamous Victorian mathematician. These are the first four results.



THE VINYL FACTORY



Tamara & Mylo

Ada: the fatherless the hallucinator, the great dreamer Luminous Ada, the apotheosis of England's romantic machine, cast in the deep shadow of a watchful, vengeful mother. Ada was Charles Babbage's steam queen, his greatest dancer - in the end, she danced him off the page.

I thought she was counter to his monster. But she had the same imperious fixations - tripping out on armies of numbers, she got lost, deep inside a fantasy of distilling truth from oblivion. Lost in a laudanum haze as she slowly declined over months and years, till silence settled, her mother a doomsday by Ada's bedside during the last black weeks.



Mira Calix

*if then while for
A girl in love with a machine asks to be adored. She seeks out the language of her paramour, desperate to be understood and to understand. Are it's gestures a sign of love and intention? Or will her passion be forever unrequited?*

Inspired by Ada Lovelace's statement: "The Analytical Engine has no pretensions whatever to originate anything. It can do whatever we know how to order it to perform." This lament draws on Alan Turing's riposte, his arguments from various disabilities: can a computer ever take us by surprise? Be kind, resourceful, beautiful, have initiative, make mistakes, fall in love, enjoy strawberries and cream, make someone fall in love with it. The girl dares to hope, imploring for her android be reciprocated. Is she doomed to a desire of disappointment? To be left alone in the shadows.