



How do we deal with memories we inherit from others?

How do they shape us and how can we engage with their significance, as well as the various meanings that can be attributed to them over time and across individuals?

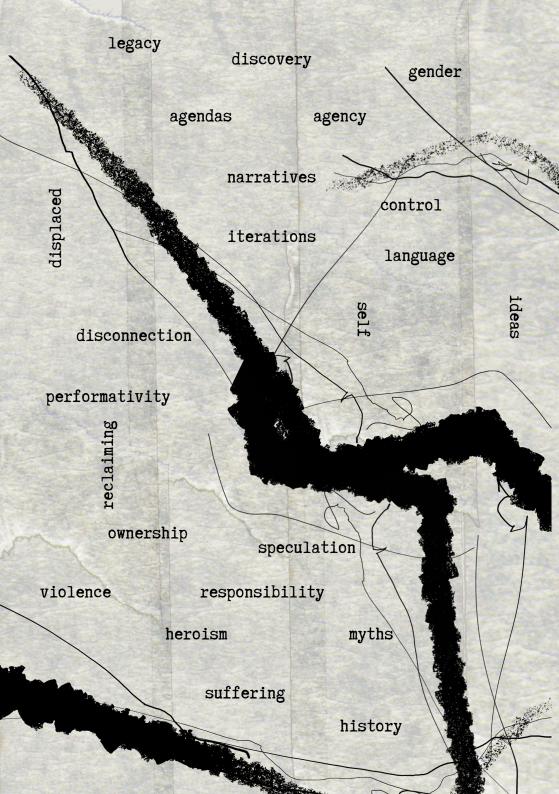
Bouffard, explores how each of us deals with inherited memories: the memories that have shaped our lives, but which we did not personally live through. These memories shape individuals through family history, storytelling, visual and historical cues, specific emotional narratives, ultimately contributing to their own identity. The installation consists of a deconstructed electric guitar, its strings and sensors disembowelled, its strings tied to chromed steel wires stretched between the raw steel bars of the installation. Mementos of the artists' inherited memories are hung, each visually deconstructed using a visual archaeology method that reveals relations among different roles and traumas of memory, and gesturally marked with ink by Dom Bouffard to make them into musical scores.

The installation functions as an exploded electric guitar, with sensors that pick up vibrations from the structure. Air, the mementos of inherited memories hanging between the strings, and other movements including audience interactions allow installation to be played and continually produce live sound. These sounds are collected, processed, and produced into a stream of sound by an algorithm programmed by experimental sound developer Nick Burge, which is then played back randomly through multiple speakers, creating a generative immersive experience.

Echo Effect is an interdisciplinary collaboration led by musician and visual artist Dom Bouffard, who first created a deconstructed guitar installation in 2022, Dr Pablo de Orellana, an international relations scholar, who contributed the approach to creating cut-out visual archaeologies, Nick Burge, who wrote the algorithm that made the sound possible, and Vanesa Valcheva, who created the fanzine in your hands. The

Space, the Department of War Studies at King's College London, and the Exchange, Faculty of Social Science and Public Policy, for hosting its first public exhibition.

project was developed with the financial support of Worlding Art Residency and Project





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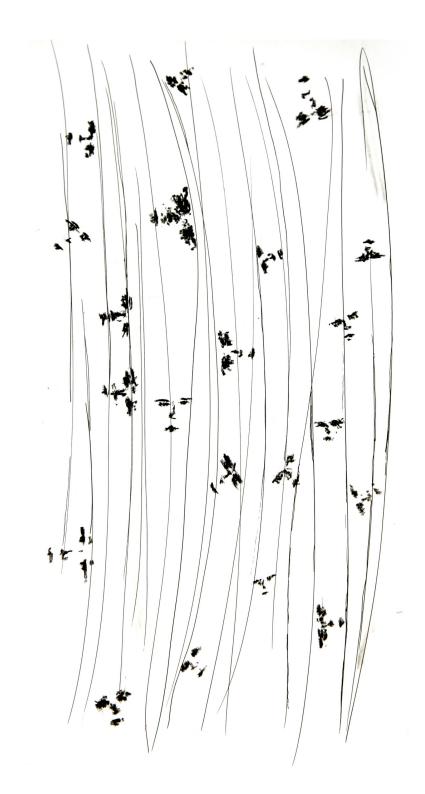


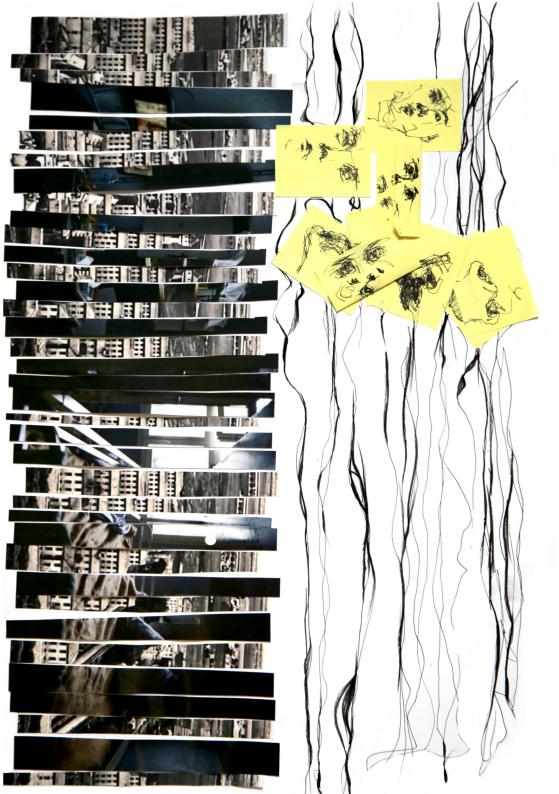






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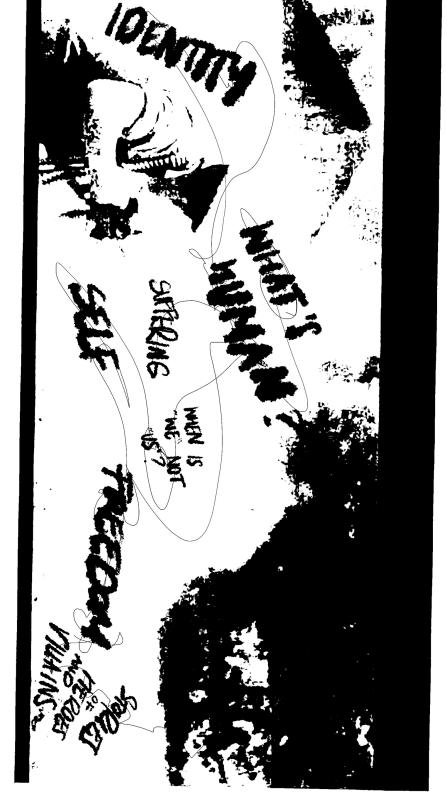


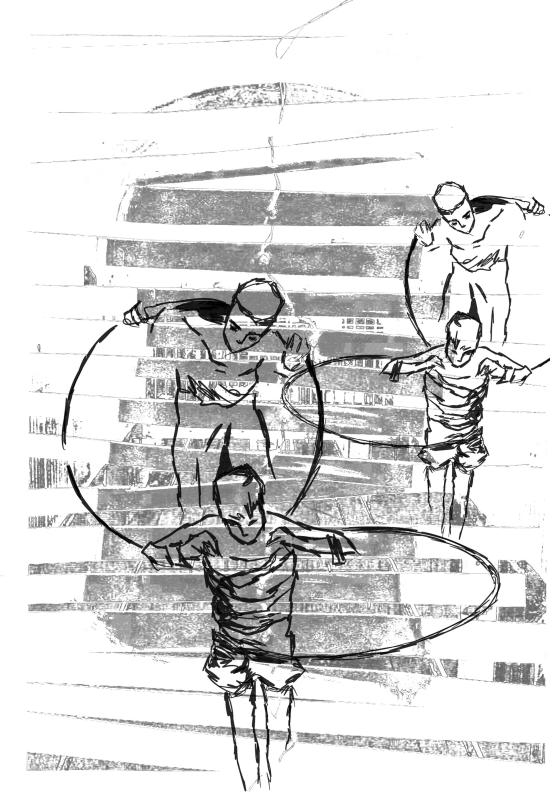


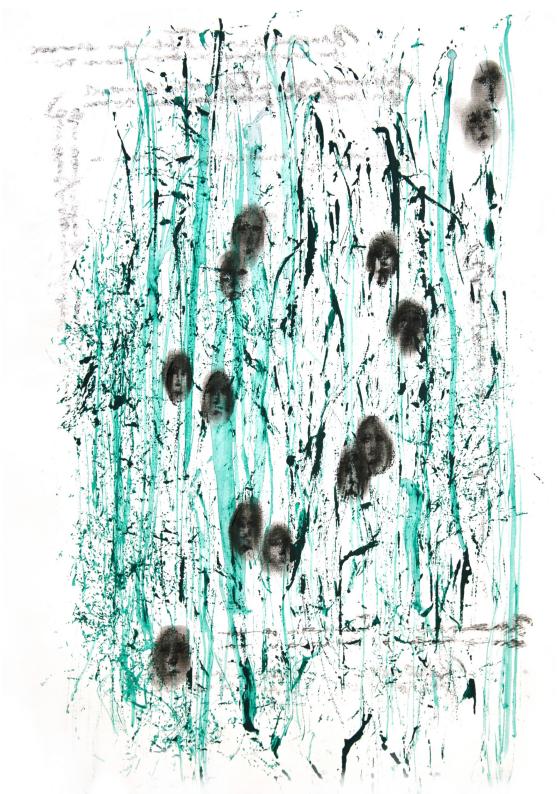


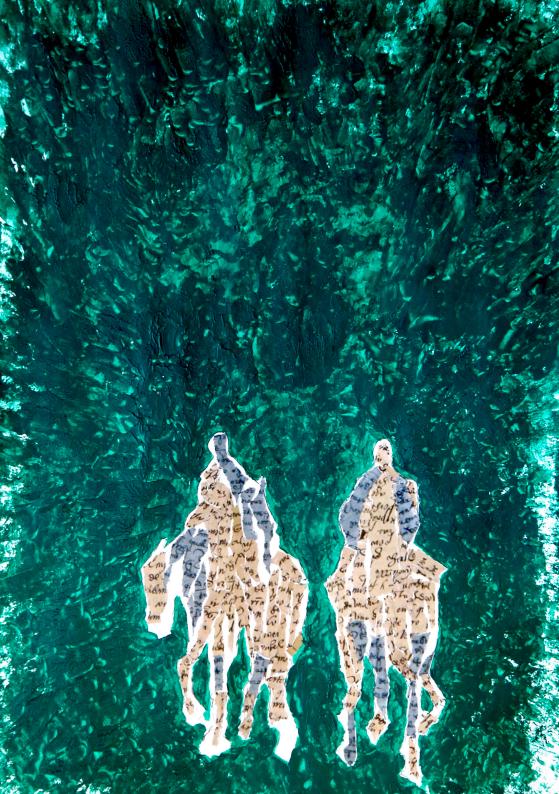
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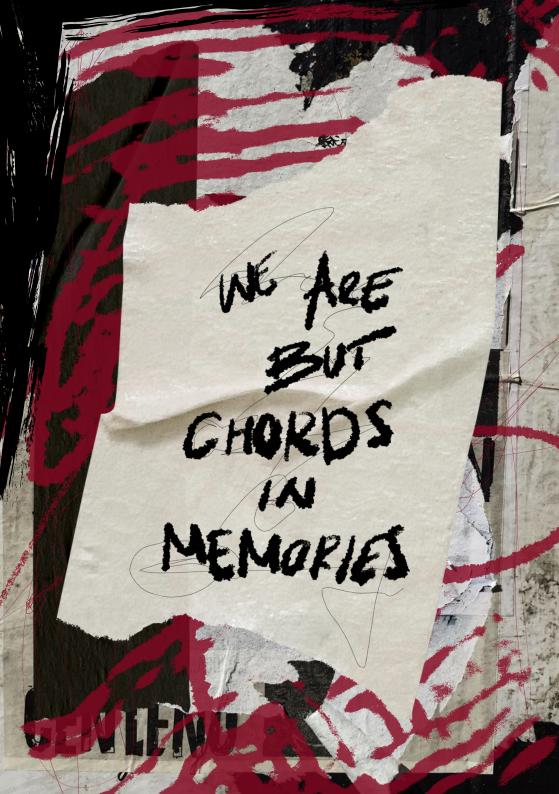




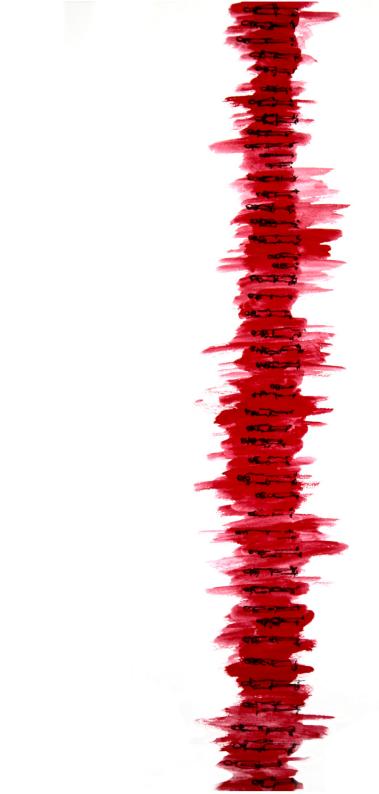
























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