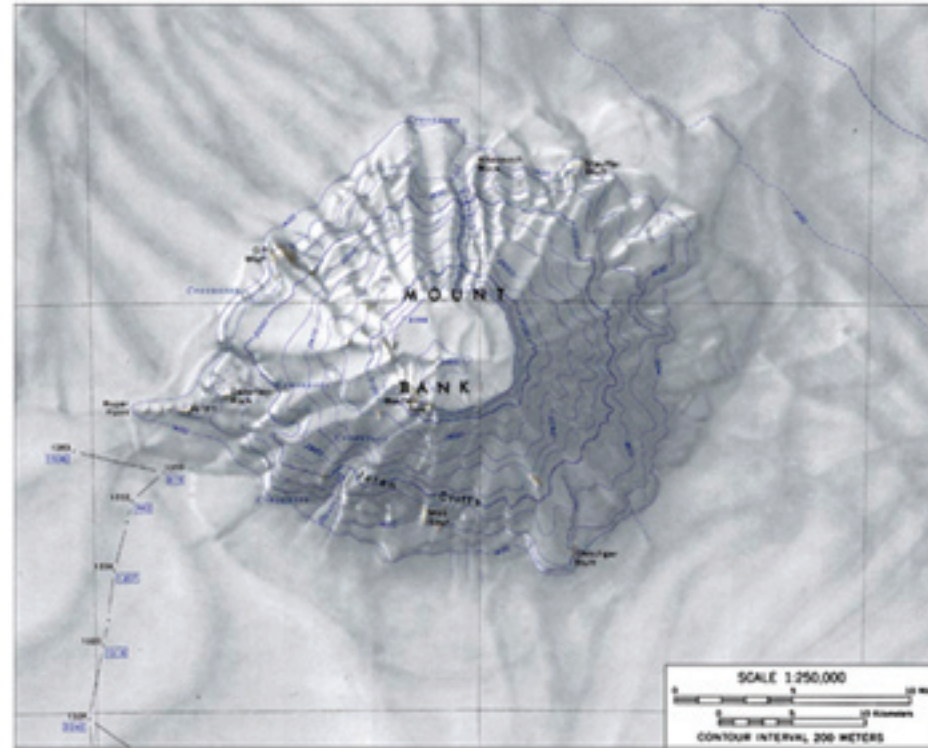


# David Allen



Selected works 2001 - 2009

# Thames piece - 51°28.8′ North / 0° 2.1′ West, TQ 373 785, to TQ 371 775 (NGR)


River Thames  
Museum of Installation  
London, England  
2001





Using an underwater microphone the subsurface sounds of London's river Thames were heard live, via radio transmission, hundreds of meters away in the small basement room of the Museum of Installation.

WIRELESS TELEGRAPHY ACT 1949



**RADIOCOMMUNICATIONS  
AGENCY**

**PROGRAMME MAKING AND SPECIAL EVENTS LICENCE**

Licensee:  
Museum of Installation  
171-175 Deptford High Street  
LONDON SE8 3NU

SCHEDULE 2 TO THE LICENCE

Licence Number: 76005625      Date of Issue: 15/01/01      Date of Expiry: 15/01/02      Schedule 2      Page: 1 of 1

Column: 1	2	3	4	5	6	7	8	9	10	11	12	
Radio Equipment & Specification	Licensed Frequency	Band width	Max Power	Class of Emission	Internal External @ 8.4g	Signaling	Polarisation	Duplex Frequency Channel	NGR Transmit Site NGR Receive Site	Licensed Area and other Restrictions	Period of Use Time Start Finish	Fee Category Fee £
Radio Microphone	800.90000 MHz	20000	10.0 mW	F3E	EXT				TQ 371 773	LONDON - 171 - 175, Deptford High Street, SE8 3NU This channel is shared with other licensed users. Maximum power may be increased to 50mW for body-worn equipment only	1600 15/01/01 to 2200 15/01/01	20C1 £8.0
END												

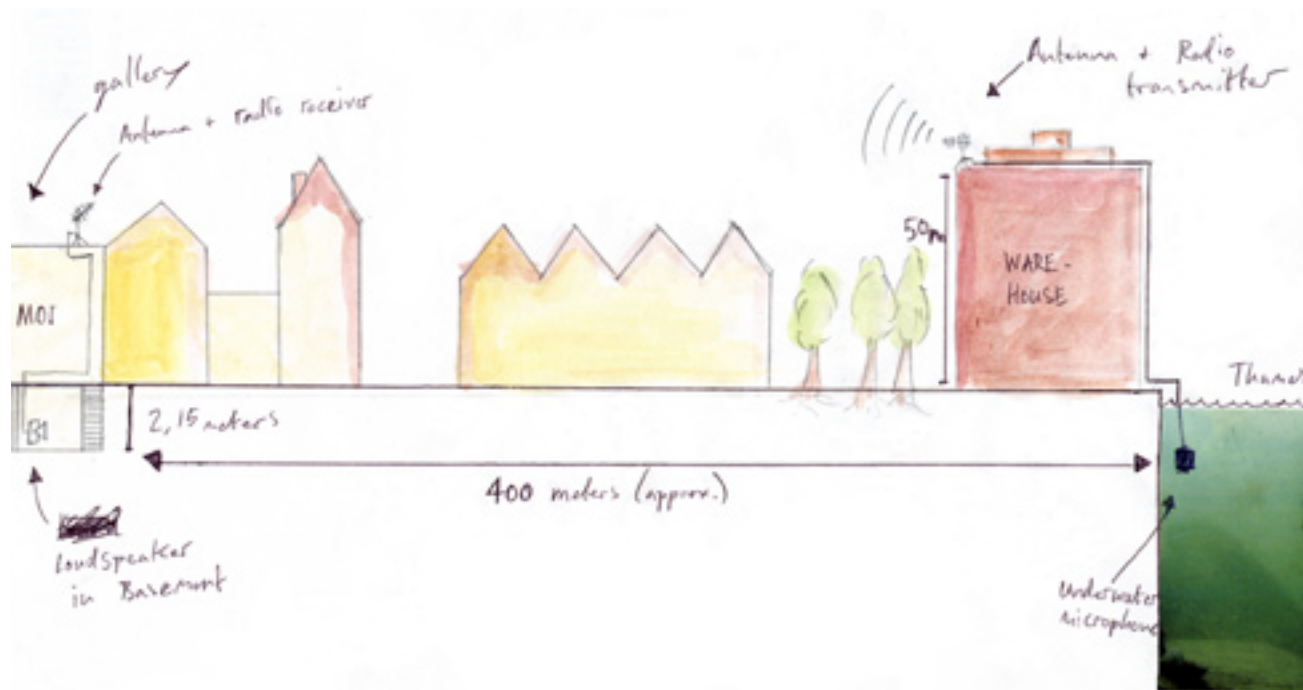


## London Bridge, England

16 January 2001 - 17 January 2001

51.5000° N, 0.0833° W

2001-01-16	Tue	0:17	GMT	1.18 meters	Low Tide
2001-01-16	Tue	6:20	GMT	6.70 meters	High Tide
2001-01-16	Tue	7:58	GMT	Sunrise	
2001-01-16	Tue	12:37	GMT	Last Quarter	
2001-01-16	Tue	12:47	GMT	0.77 meters	Low Tide
2001-01-16	Tue	16:22	GMT	Sunset	
2001-01-16	Tue	19:00	GMT	6.25 meters	High Tide
2001-01-17	Wed	1:05	GMT	1.55 meters	Low Tide
2001-01-17	Wed	7:17	GMT	6.35 meters	High Tide
2001-01-17	Wed	7:57	GMT	Sunrise	
2001-01-17	Wed	13:39	GMT	1.18 meters	Low Tide
2001-01-17	Wed	16:23	GMT	Sunset	
2001-01-17	Wed	20:00	GMT	5.90 meters	High Tide
2001-01-18	Thu	1:57	GMT	1.89 meters	Low Tide







# One square mile

„Those who use the telephone today, the telegraph, the phonograph, the train bicycle or automobile, the ocean liner, dirigible or air plane, the cinema or a great daily newspaper (the synthesis of a day in the whole world) do not dream that these diverse forms of communication, transportation and information exert such a decisive influence upon their psyches“

- F.T. Marinetti, „Destruction of Syntax-Wireless Imagination- Words in Freedom,“ Lacerba, 1913



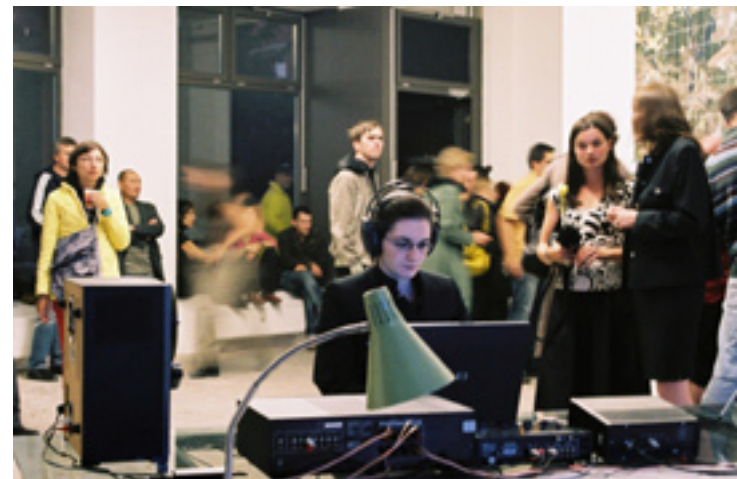
“One square mile” involved receiving live the local emergency radio channels (police, fire, ambulance...), into a project space located in the centre of Berlin.

As the information was heard in the space via loudspeakers, secretaries immediately transcribed it onto a Lap top computer. The secretaries blurred the lines between theatre and reality as well as acting as filters and decoders of the information received.

Once typed into the computer the text was then projected onto the wall with the use of a beamer, presenting clearly in written form the ephemeral and continually changing communications heard over the radio. Displayed on a large aerial photograph of Berlin were small sticky dots placed at the address where the events took place; a red dot represented calls for the fire department, a green dot police and white for ambulance services. Gradually building up a map of what occurred over the last weekend in August, 2006.

“One square mile” is a shift in perspective. It places a microscope over the city and shows some of the many events that occur in the streets around us which are normally hidden from view. Making visible the continual flow of information and giving one a chance to look into the invisible, glimpses of stories that hang in the air like unsolved crime mysteries.





106, feuerwehr kommt ebenfalls, auf eigene verantwortung.

Verstanden.

Habe verstanden, danke.

52 nach berlin kommen.

010174 zum Kaiserbogen.

140.

D... G..... 24. 11.79 Türkei geboren.

Verstanden.

26

100.

ohne personenschaden.

Ohne personenschaden. Ja, wer ist der melder-  
die 501.

Alarm Geburtshilfe. Brunnenstraße ### a.  
Brunnenstraße ###a. Gesundbrunnen. 5. OG bei  
P... Einsatznummer 790190.

790 komme.

Keine anzeichen häuslicher gewalt.

Hier geht die welt unter, hier ist die welt  
untergegangen.

Allerdings haben die personen...

öffentlichen verkehr, haben keine unterla-  
gen und auch keinen schlüssel dazu und jetzt  
warten wir darauf.

Bringen papiere dort hin.

Auf der B1 stadteinwärts zwischen merkelallee  
und riensstraße.

Zufahrtsbereich tft ist die gesamte, im  
unteren bereich die gullis das wasser nicht  
mehr...

tankstelle, schlägerei, sonder- und wegerech-  
ter freigegeben, inanspruchnahme auf eigene  
verantwortung

firma ist ein verantwortlicher unterwegs,  
wurde automatisch losgeschickt vom sicher-  
heitsdienst, fehrberliner platz, in ladenpas-  
sage, männliche, hinweis, dass er sich eine  
spritze gesetzt hat und umgefallen ist

prenzlauer promenade wird gegenverkehr nicht  
rausgenommen, ohne quittung ende

männliche, vor ort

273099

203 hat eine tote weibliche person, ist vom  
bestattungsinstitut abtransportiert worden,  
tod ist vom rw festgestellt worden

verstanden

kein bestand

hinter dem kissingplatz

unterbrechung noch

rausgenommen

bin gerade bei geschwindigkeitsüberschreitung

transparenz, wir lassen uns nicht vertreiben

fahren sie mal richtung süden in höhe aus-  
fahrt tempelhofer damm soll eine fußgängerin  
mit kinderwagen, will auf die auffahrt rauf,  
sonderwegerechte freigegeben, in diesem falle  
ja

sind auf empfang und würden uns der fußgänge-  
rin anrufen.

Verstanden, danke.

Nord oder süd. 100 richtung süd auffahrt t-  
damm.

Wo kommt denn der 111.

nicht mehr gehört und gar nichts. Normaler-  
weise meldet sich bei mir. Eben drum. Warten  
wir einfach einmal.

Körperverletzung, einfache...







# One Day Blind

In an attempt to witness the world without my dominant sense of vision I blindfolded myself for an entire day. The greatest challenge at first was orientation. In the familiar environment of my flat I felt confident, but once outside on the street it was very different. I soon realised that even walking in a straight line was difficult. Without visual reference I felt as if I was drifting in space. Using the white cane, it was necessary to alternatively tap the ground in front and the houses to the side of me. When I could no longer feel the buildings, I felt disconnected from the landscape.

Sound became my primary reference. Stepping on some broken glass which I had already seen the day before gave me a precise position. The sound of a nearby tram gave me additional coordinates.



Most people, perhaps not wanting to offend my independence, would wait for me to ask their assistance. I could hear them hovering unsure of what was needed from them, but as soon as I asked for help, they took my arm willingly.

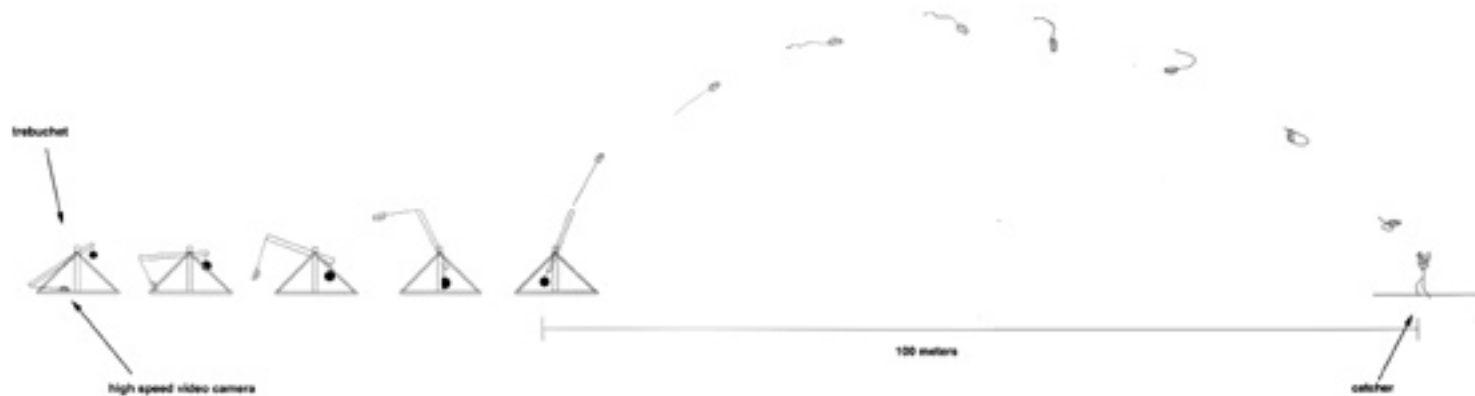
A misunderstanding over a rendezvous point with my photographer led to my spending most of the day alone. Which consequently made the experience more intense, especially at one point when I almost fell off an underground platform onto a train track.

I walked into trees, cars (parked), motorbikes (parked), a post box, a telephone box. It took me almost an hour to walk what takes me ten minutes with sight. Time slowed down, in fact time disappeared, many things became invisible. I concentrated on my movement, my journey through the city.

I set out that morning with the intention of replacing my visual world with an audio one. However my strongest feeling, the one that repeatedly outweighed all others was simply that of fear. Fear remained the primary obstacle for perception.



# The Trebuchet

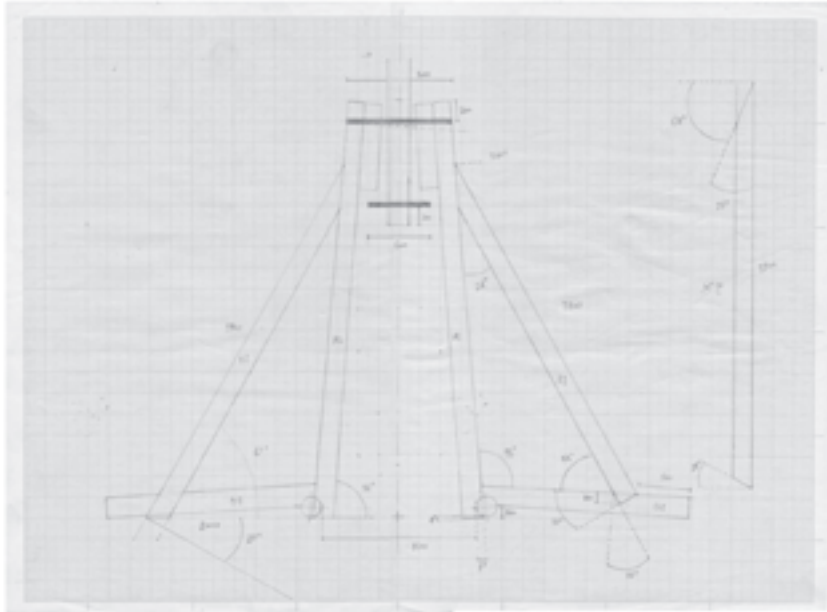


The trebuchet is an ancient siege engine used in European warfare during the middle ages. I have designed and constructed this trebuchet for the realisation of a short video. Whereby a wireless video camera was thrown through the air over 100 meters to impact against a target holding another camera. Both cameras sent their video images live to receivers and DV recorders. A short video showing the different perspectives was then produced.

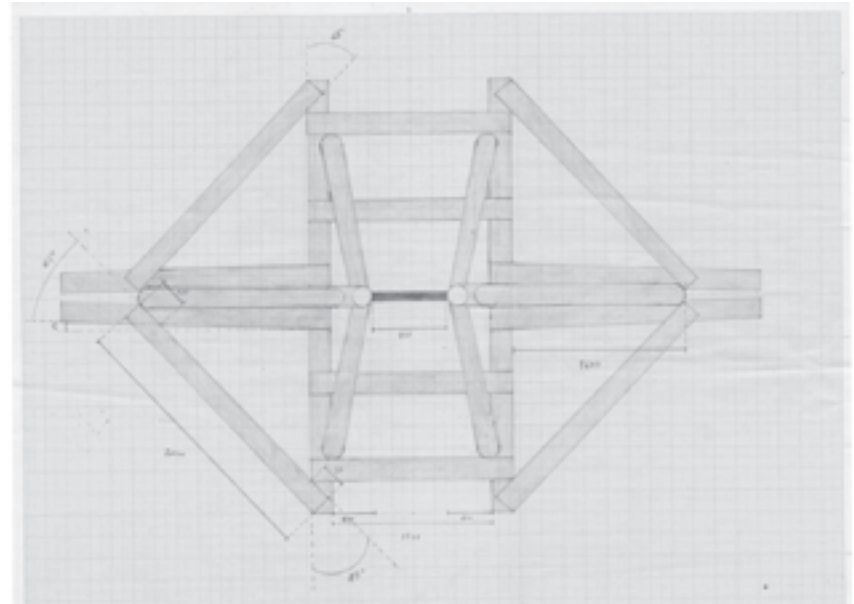
Rathaus Weissensee, Berlin  
September 2005





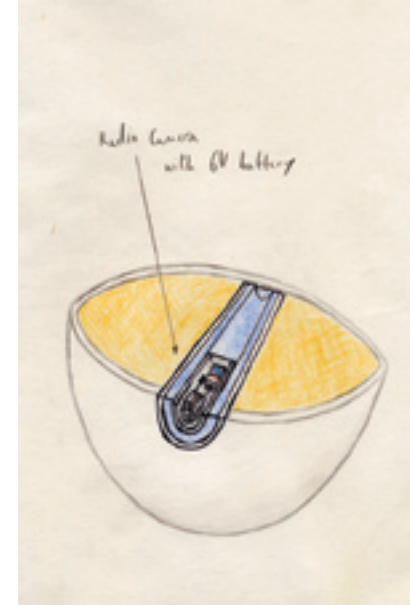
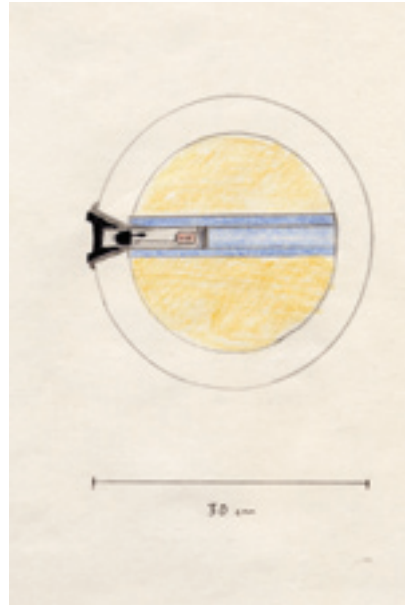


ELEVATION



PLAN

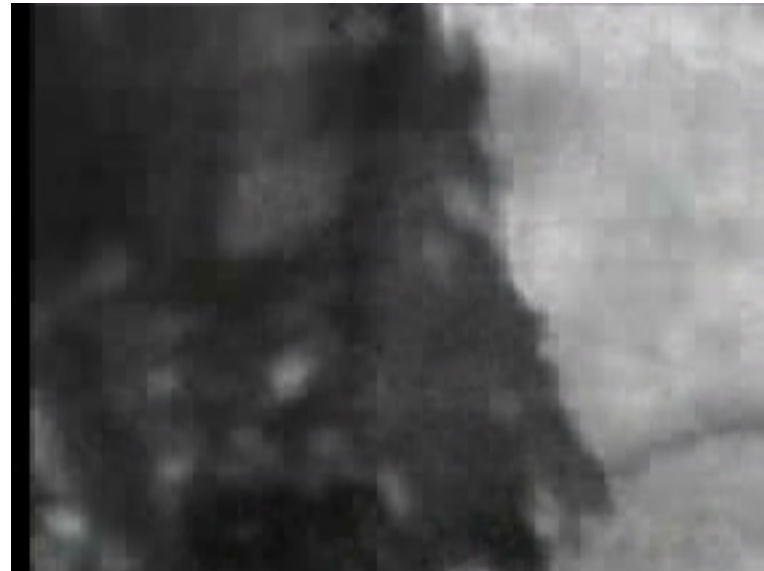
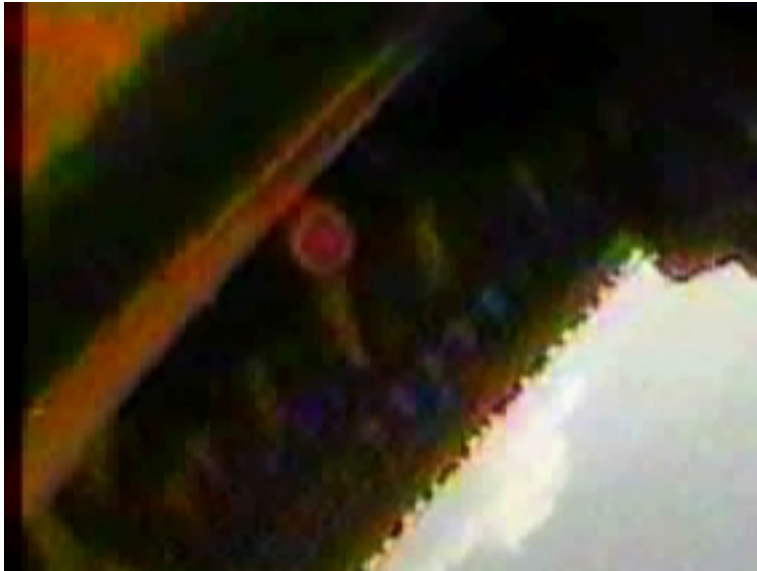
One Eye Ball







- view from the target camera



- views from the ball / projectile camera

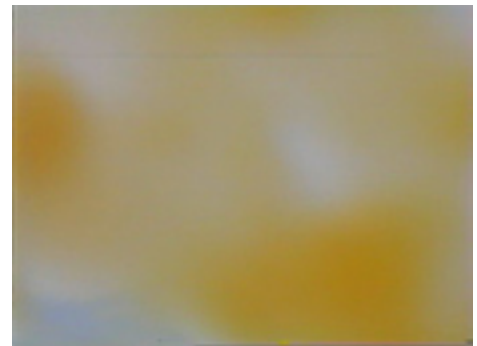
# The Einstein Egg Theory

Or, the problem of catching a falling object with one eye.

This short video consisted of several eggs being dropped from the top of the Einsteinturm in Potsdam, until one of the eggs was caught directly on the camera lens. The challenge came in using one eye looking through the camera lens and judge correctly the path of the falling egg.

The observatory was originally built to test Einsteins theory of relativity. However the project also refers to Galileo Galilei's experiments of falling objects.



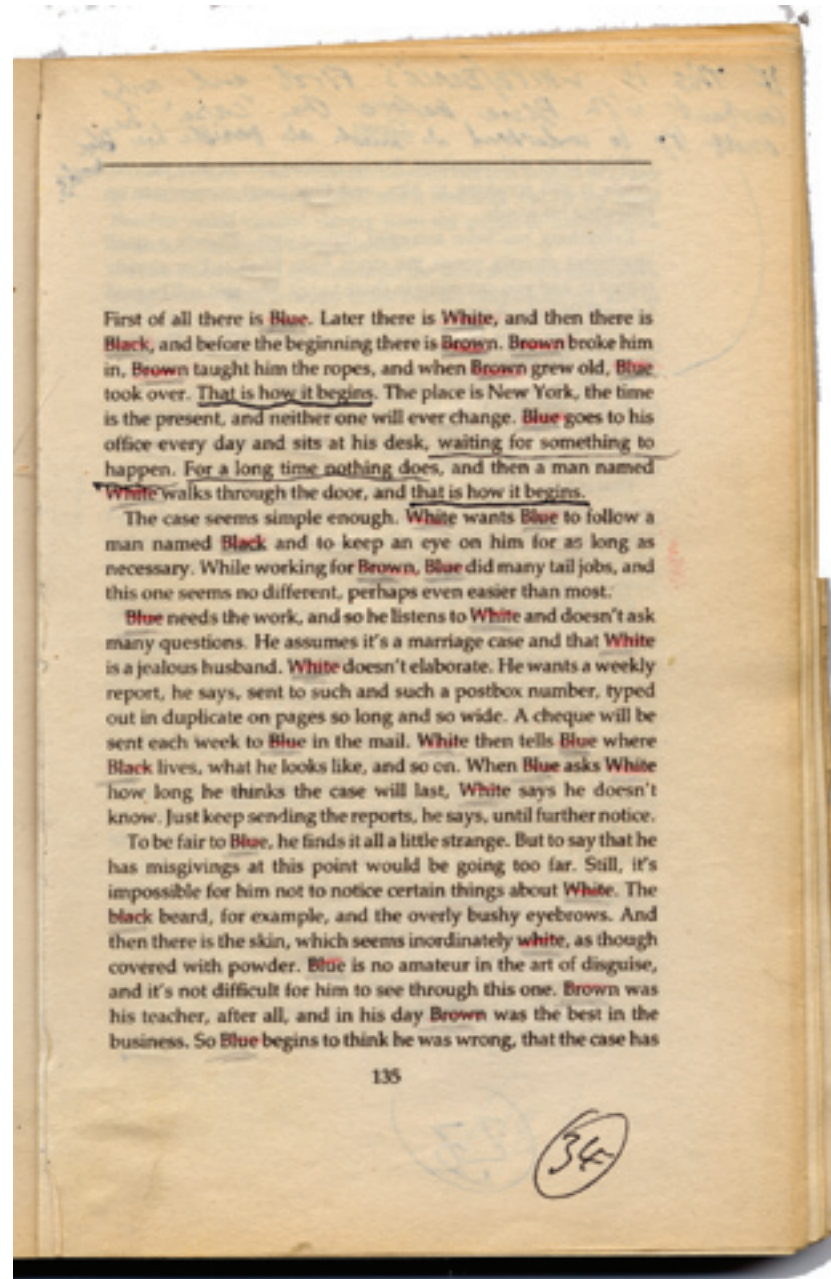


# Ghosts

coloured pencil on M.D.F  
150 cm - 100 cm

This work was developed from the American writer Paul Auster's short story „Ghosts“ in the book „The New York Trilogy“.

Throughout the story Auster uses colours for the names of his characters, as well as playing with colour in his descriptions and expressions. In total 14 different colours are used including Gold, Silver and Bronze, within the 61 pages of the story colour is mentioned 870 times.





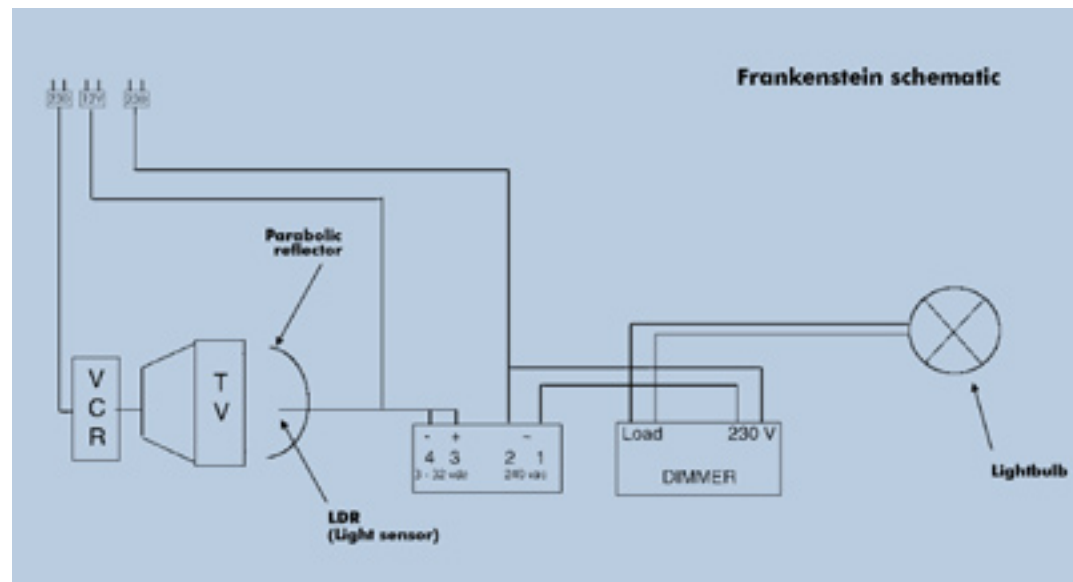
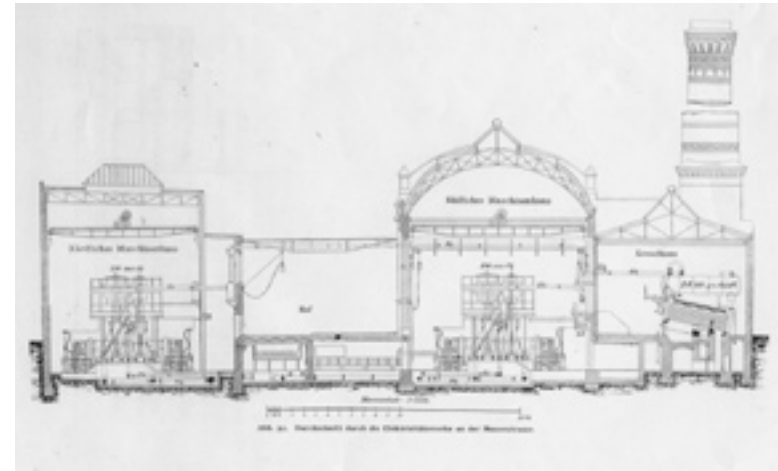


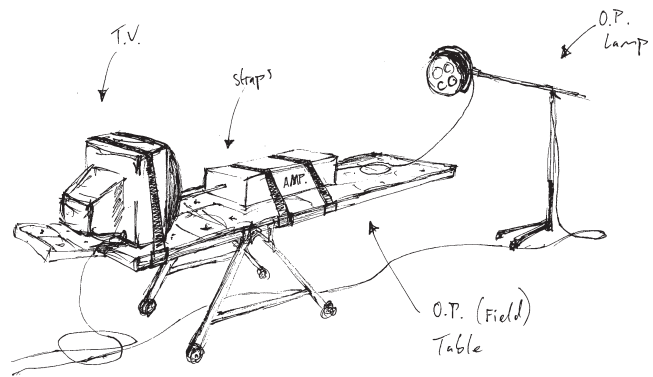
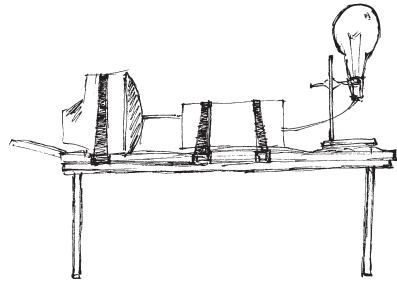
# Frankenstein

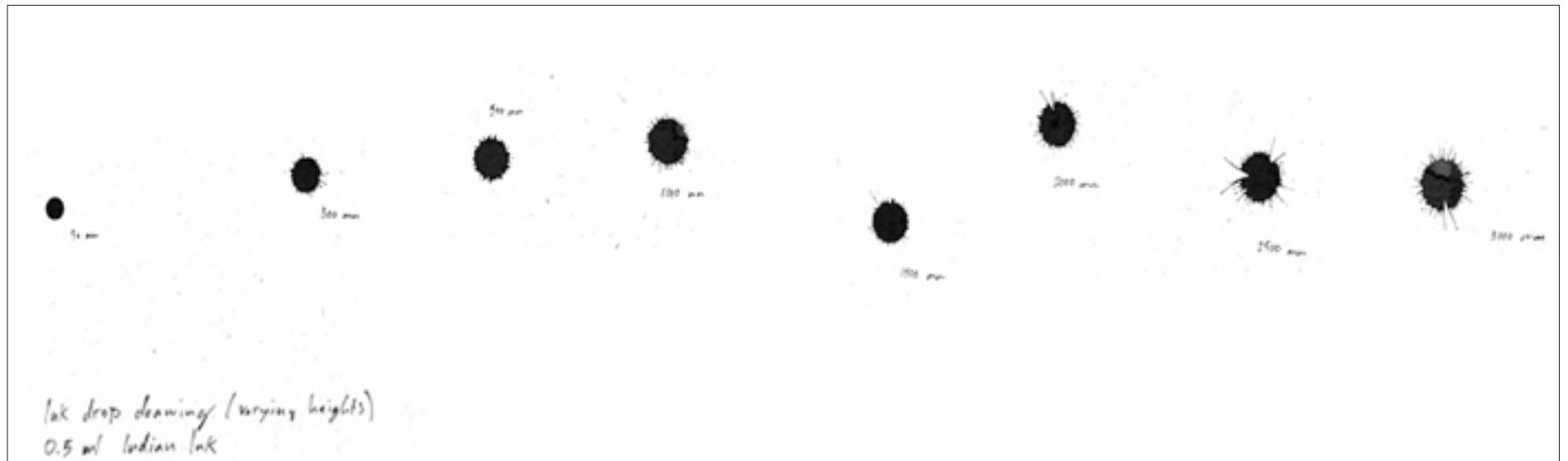
„Frankenstein“ takes the light emitted from a television screen, using a light sensor, playing the 1931 film of the same name by James Whale, transforms the signal into an electrical current, which in turn powers a light bulb.

The images on the screen are unseen. The soundtrack is heard against the flickering light bulb. For example, in one famous scene when the Monster is first brought to life you hear Dr. Frankenstein's exclamation "It's alive, it's alive" with the sound of crashing thunder, the flash of lightning is emitted through the light bulb. Having taken the light from the film it is the only source of light in the room.

The piece was a site-specific Installation to be exhibited in one of Europe's first electrical power stations, built in Berlin in 1886.







This is one the first of a series of drawings whereby a single drop of black Indian Ink (approximately 0,5 ml) is dropped onto paper from increasing heights.

40cm x 120 cm  
Ink on paper, 2003.

„15 Litres of water isolated indefinitely from the water-cycle“



Speciman Glass  
15 litres of Rainwater  
Berlin 2006

# The Pear Tree

“The Pear Tree” is the combining of two individual Pear trees. One of native Asian origin, together with one of native European origin.

Using traditional horticultural techniques the branches of two different Pear trees will be grafted onto each other over a period of many years. Each spring and summer branches of a wild Asian *Pyrus Pyrifolia*, will be grafted onto those of a wild European *Pyrus Pyrastrer* and vice versa. Creating two trees mixed with each others branches, leaves, blossom and fruit.

Starting with two young trees a continual process of exchange and interaction will take place. Each altered branch creates another harmony, changing, influencing and shaping the trees growth.

'THE PEAR TREE'



*Pyrus Amygdaliformis*  
"The Almond-leaf Pear"

*Pyrus pyrifolia*  
"The Chinese Sand Pear"

# Curriculum Vitae

David Allen  
born 1977, UK  
lives in Berlin

## education:

1996 - 99      London Guildhall University (Sir John Cass School of Art)  
Bachelor of Arts.

1999            moved to Berlin

2001 - 02      Guest student with the Rebecca Horn class  
at the „Universität der Künste“ Berlin

## publications:

Installation art in the new millennium, the empire of the senses.  
Thames and Hudson (2003)

## exhibitions:

2001            Museum of Installation, London  
“Thames piece“  
Group exhibition - „Here and Now“

2001            Luna International, Berlin  
„One Day Blind“  
Group exhibition - „Berlin, Los Angeles“

2002            British Council  
„Ghosts“  
Internationales Literaturfestival Berlin

2003            Galerie Pugh, Pugh Barney... Berlin  
„Ink drop drawings“  
Group exhibition,

2004            The Museum of Wolf Kahlen, Bernau, Berlin.  
„The Trebuchet Project“  
Solo exhibition

2005            Speisesaal - Weissensee, Berlin  
„Fishing“  
group Exhibition

2006            //plattform// Berlin  
„One Square Mile“  
Solo exhibition

2009            Akira Ikeda Gallery, Berlin  
„4-Track“  
Solo exhibition



