

Mummy Forest

An art and soundscape installation





Mummy Forest; proposal

Twenty two mummies, each standing at approximately six feet tall, would hang from translucent wires, hovering a few inches above the floor, filling a space of about fourteen feet x eighteen feet.

The hushed tones of an ambient musical score composed specifically for them would fill the forest with an auditory journey as visitors stroll amongst the mummies.

Meanwhile, a video compilation of the forest in motion would be playing on loop, enhancing the experience for those wishing to immerse themselves in the sights and sounds of Mummy Forest.



Mummy Forest; statement

Always silent, a forest of mummies have stood for many years hidden away. Yet they have always been there, watching and waiting.

It's been said that this particular forest can provide a refuge and respite from the loneliness, tears and despair often encountered on a life's journey.

Should you take a walk through this forest,
you may hear the mummies breathe.

You may discern the sighs of wind through
their limbs, and see them gently sway.

Stand still long enough, and you may
even hear them whisper to you.

Sit with them, and they will gently wrap
you within their solemn consonance.

How do I know this? Because I have been there.
And now it is here.

This is Mummy Forest.



Micka Klauck; mummy art

Mummy Forest has been an endearing project that evolved over a long period of time.

Starting as a whim, it became a way to bring life to prints and drawings that I had done in the past. I simply wanted to reach past the flatness of paper, and physically wrap what I had once only drawn.

I needed the mummies to take shape.

So I bought dowels. And built, stuffed and wrapped. What started as the original “gang of four” mummies, later became a forest. They grew as I grew.

The very act of creating them evoked a sense of calmness.

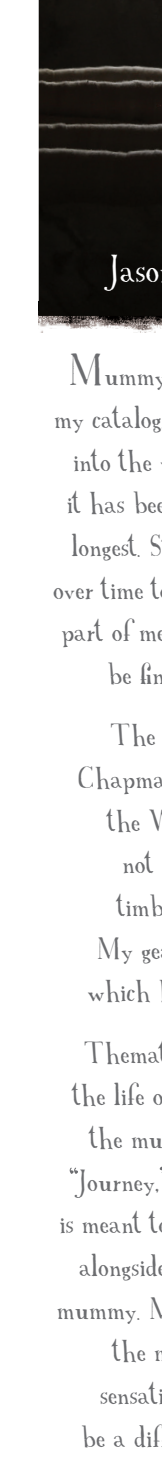
The repetitive motion of wrapping each mummy, over and around, again and again became a soothing movement. I was building my own place of peace.

In return, they stood by me, quiet and strong.

I would like to think that over time, both the forest and I have grown and matured. Now I hope to share them with whomever wishes to enjoy their presence.

The mummies would like that very much.

Micka Klauck



Jason Blake; musical composition

Mummy Forest is an important piece of music in my catalog. Not only did it mark a beginning of sorts into the world of ambient music for me, but also it has been the album that I have worked on the longest. Started many years ago, I have continued over time to add small parts to the music. There is a part of me that feels like this piece will never truly be finished, but alas, it is time to let it go.

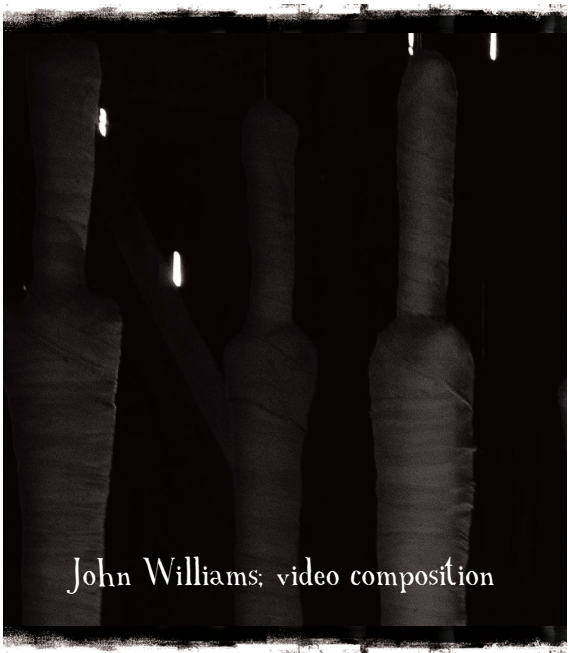
The piece began while I was still playing Chapman Stick and has ended with me playing the Warr Guitar. While most people will not hear the difference, it is this subtle timbre alteration that adds to the piece.

My gear has changed over this time as well, which has lead to a sonic hodgepodge of sorts.

Thematically, I tried to have the music follow the life of a mummy. For this reason, I composed the music in three parts. Unofficially, labeled "Journey," "Judgement," and "Rebirth," the music is meant to take the listener on an auditory journey alongside the life or more accurately, death of a mummy. Much like the unpredictability of a forest,

the music is also meant to have a similar sensation of change. Every listen is meant to be a different experience. I hope that you enjoy and get a sense of the journey.

Jason Blake



John Williams: video composition

Much like an unsuspecting traveller I too stumbled into the Mummy Forest. I was drawn immediately to the sculptures and knew they would serve as wonderful subjects. I knew there would be no shortage of compositions I could employ to capture them in enticing and unusual ways.

While recording and cutting together the footage for Mummy Forest, I wanted to capture an expedition through the forest. As the journey progresses, the surrounding environment becomes more chaotic and surreal. Directions change on a dime, the viewer is unaware of where they are in the space, and the mummies start collapsing on themselves. What's wonderful about all this is that the camera becomes the agent of change rather than the sculptures.

The viewer builds up their own feelings based on the journey more so than the mummies themselves.

Much like getting lost in an actual forest, the mummies can't do anything, they pose no threat, but put in the right context, they can be horrifying.

John Williams



Explore the forest at:

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