

HIGHNESS

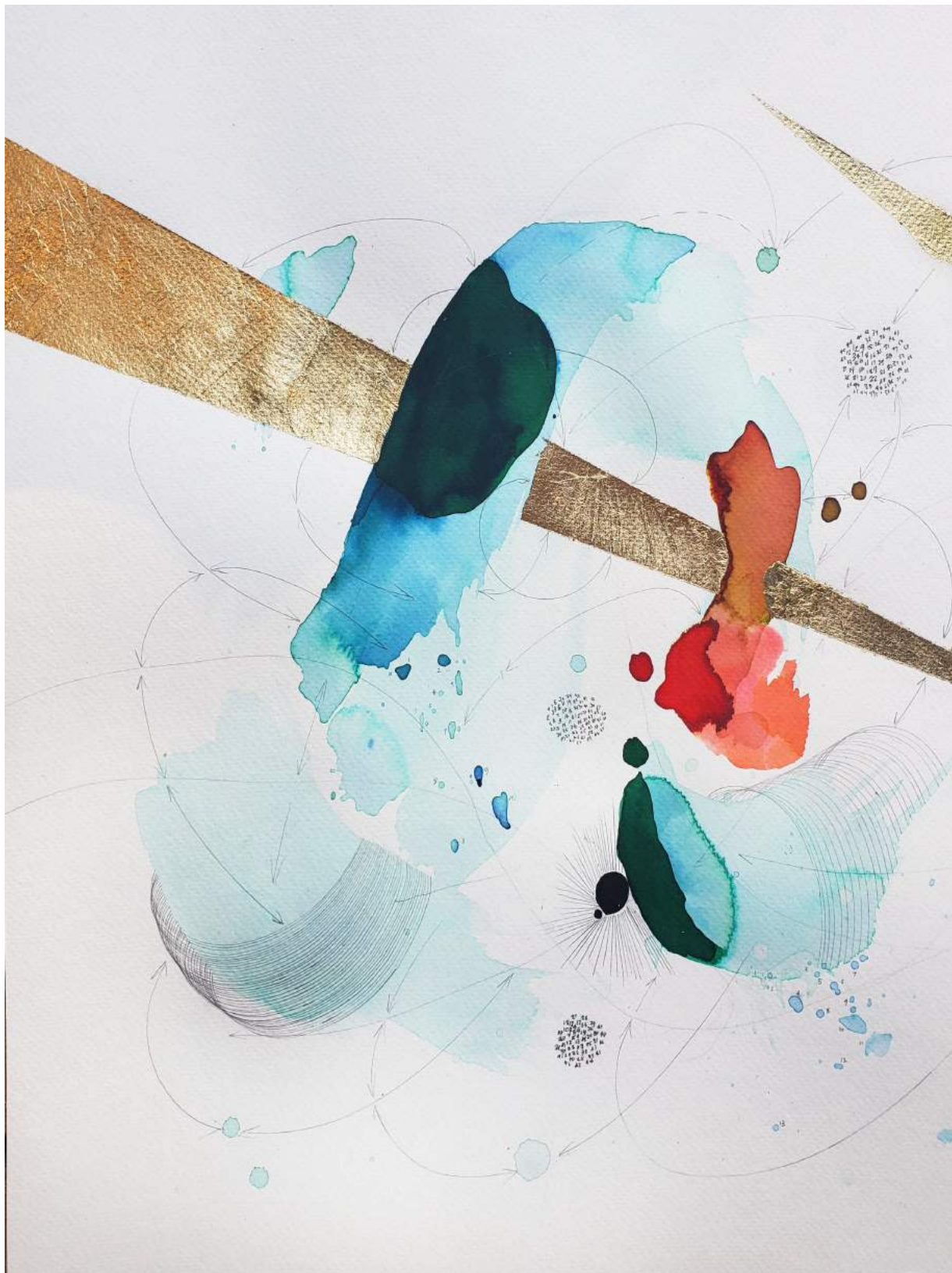
Bespoke Business Ambassadors

Jessyca M. A. L.

“Fidelity Soundscapes” Commission for the NEO stock exchange (2020)
Gold leaf, ink, graphite on paper



Jessica M. K.



“Fidelity Soundscapes” Commission for the NEO stock exchange (2020)
Gold leaf, ink, graphite on paper

My commission for Fidelity focuses on the underlying fund’s global fluidity. The collective caring about the environment spans from investments from Japan to Sweden. The portfolio currently includes the following countries: France, China the United Kingdom, Australia, Taiwan, Spain, Switzerland and Canada.

As my artist practice transcribes soundscapes into graphic notations I sourced soundbites from an open crowd sourced database to make audio composition for transcription. The audio composition was then listened to over 200 times during the graphic transcription phase.

Soundbites of each country:

- France: Avignon, Train station. Arriving, departing +cicadas
- Japan: Forest of Yakushima
- Switzerland: Europe’s highest railway station (mountains)
- Canada: High tundra plateau of Cape Breton
- China: Birdsong on the Great wall of China
- Taiwan: A vibrant chorus of various frog species calling at Menghuan Lake
- Australia: Neerabup National Park (corridor)
- USA: Staten Island Ferry arriving at port
- Spain: Rain in Barcelona

“RAPTORS VICTORY/ Soundscapes series” (2019)
Graphite, spray paint on paper

VICTORY SOUNDSCAPES



“RAPTORS VICTORY/ Soundscapes series” (2019)
Graphite, spray paint on paper



The 'RAPTORS VICTORY/ Soundscapes' series emerged from the eve of the Toronto Raptors 2019 Basketball championship Win. Werbel activated the project by asking the public to submit soundbites of where they were celebrating during the historical win and then transcribed the soundbites into graphic notations

“RAPTORS VICTORY/ Soundscapes series” (2019)
Graphite, spray paint on paper



Victory Soundscapes
Raphaël, 2019

“Sound Diaries” (2020)
Gold leaf, ink, graphite on paper



‘Sound Diaries’ is a new series of work exploring the shifting urban soundscapes through the global COVID pandemic. This introspective work of the current environmental and human climate, takes the viewer on a trajectory on how the City has been acoustically altered pre and post Covid-19.

“Sound Diaries” (2020)
Gold leaf, ink, graphite on paper



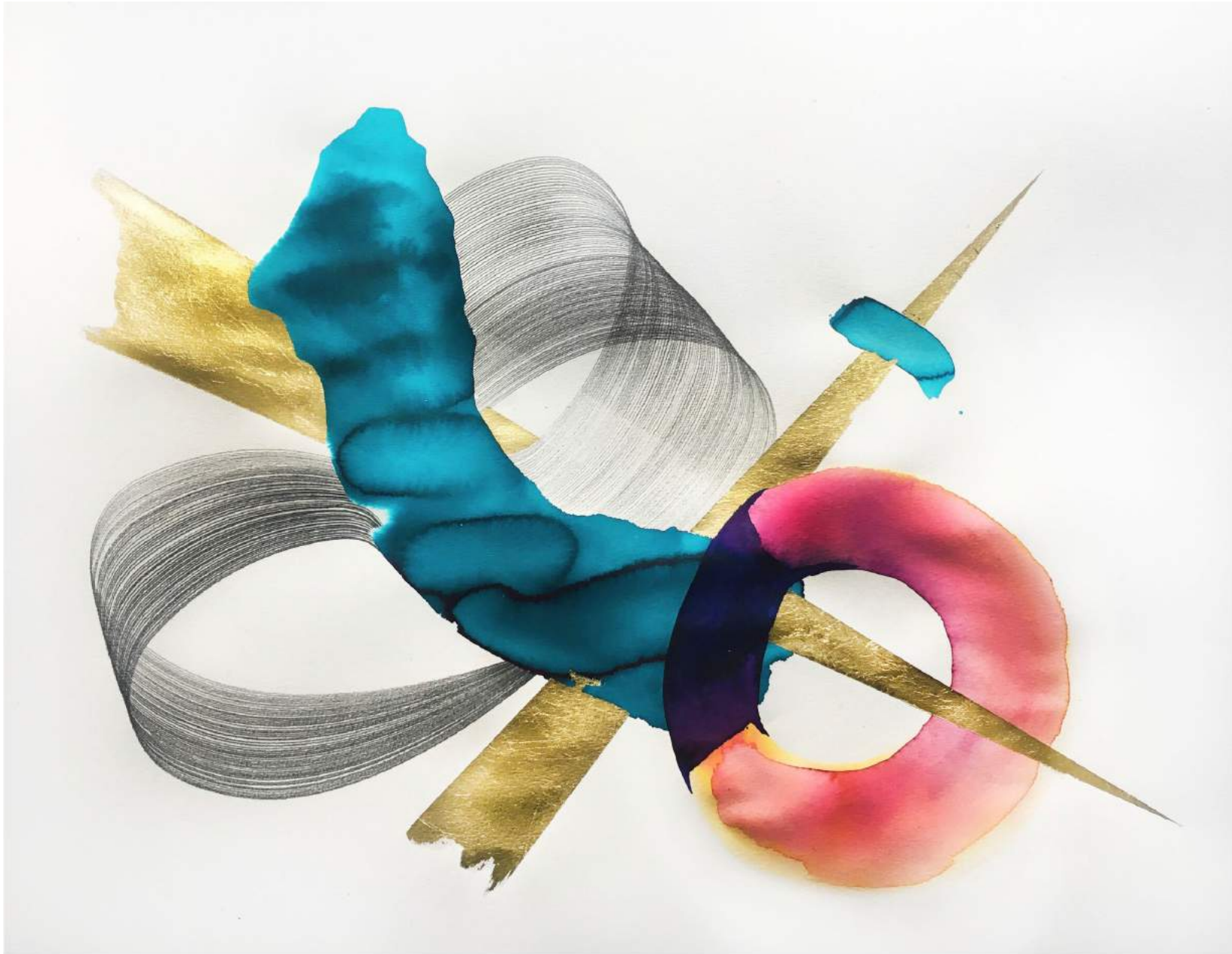
Jessy M. L.

“Sound Diaries” (2020)
Gold leaf, ink, graphite on paper



Josephine K.

“Sound Diaries” (2020)
Gold leaf, ink, graphite on paper



Jaslyn Mitchell

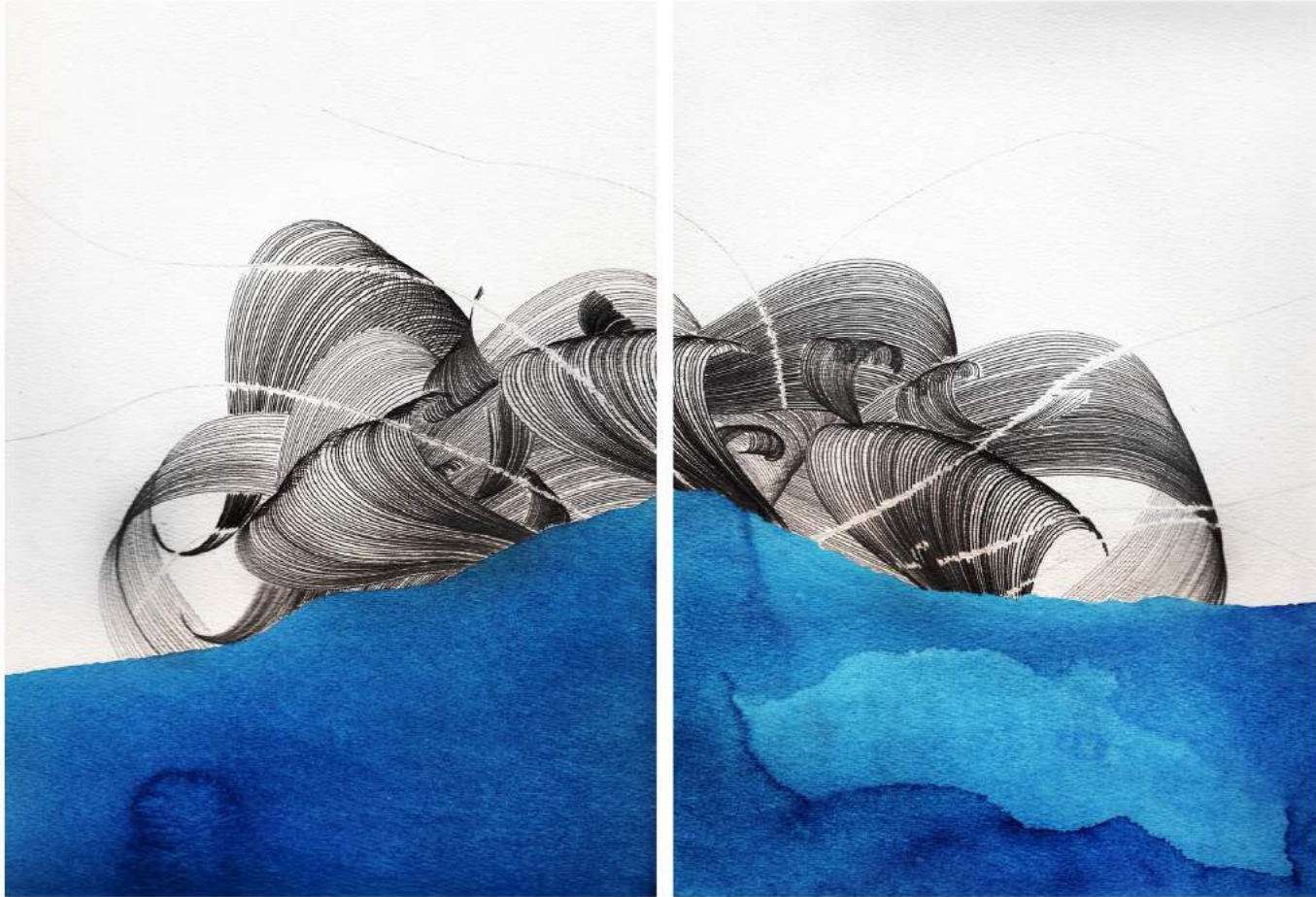
"Harvest Moon" (2019)
Gold leaf, dye, graphite on paper



"The Harvest Moon" was produced to pay homage to the autumnal equinox that brings the brilliant illumination from the moon. The work invites the viewer to question whether we one can actually hear the sound of the moon. Werbel's work lavishly notes the abundance of the rural soundscapes that is offer during the bright moonlight during this time of year in the early evening on the heels of the sunset.

“To Become Day” (2010)

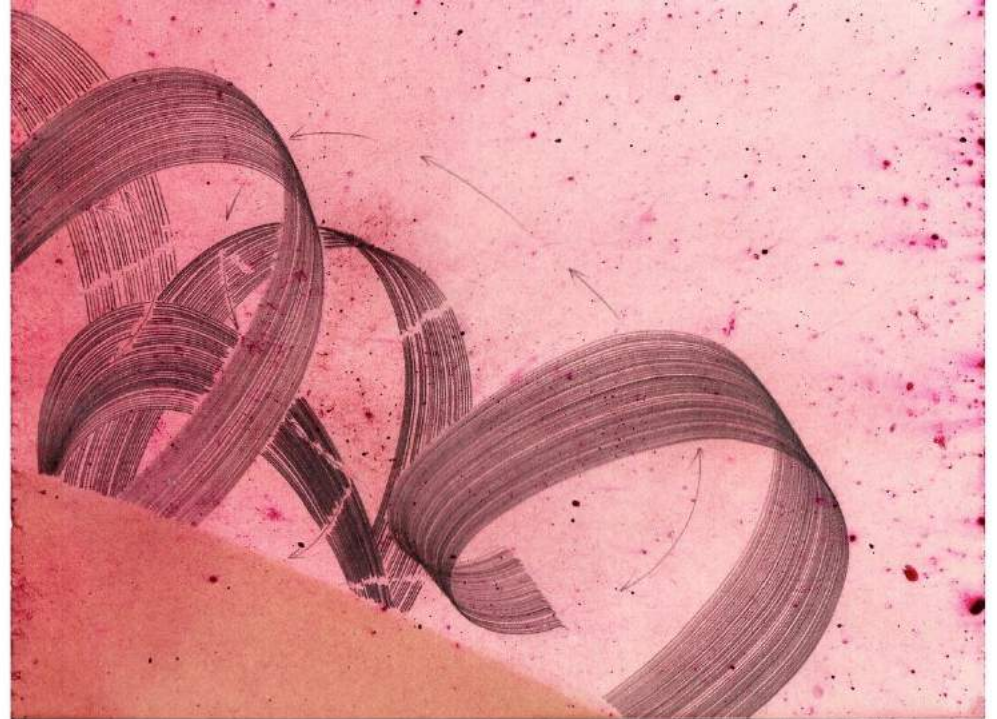
Graphite, dye on paper



Jessica 11.4.10

Becoming sonically aware you notice the sound of the season change but also the acoustic levels throughout the day. After a period I systematically acclimatized to the natural order of day and night. I would routinely wake up at dawn and fall asleep at dusk. This allowed me to observe the patterns of natural soundscapes. The Summer Dawn, which typically starts at 5am, tends to be the loudest point of the day in Mono Ontario. Scientists have speculated that atmospheric turbulence and the increase in ambient noise such as traffic, construction and insect buzzing are not as prevalent in the morning hours. This allows the songbirds to more effectively communicate creating a cacophony sounds called the 'dawn chorus'. Typically this chorus would last from 5am to 8am. This became an interesting time to conduct recordings which led to the 'To Become Day' series. This series is a transcription of a recording I made that took place at the beginning of Dawn and finished when the Dawn chorus ended. Each drawing represented the escalation of volume over the course of this phenomenon and also represented temporality.

“Sonnets and Solos of Late Summer Insects” (2019)
Graphite, dye on paper

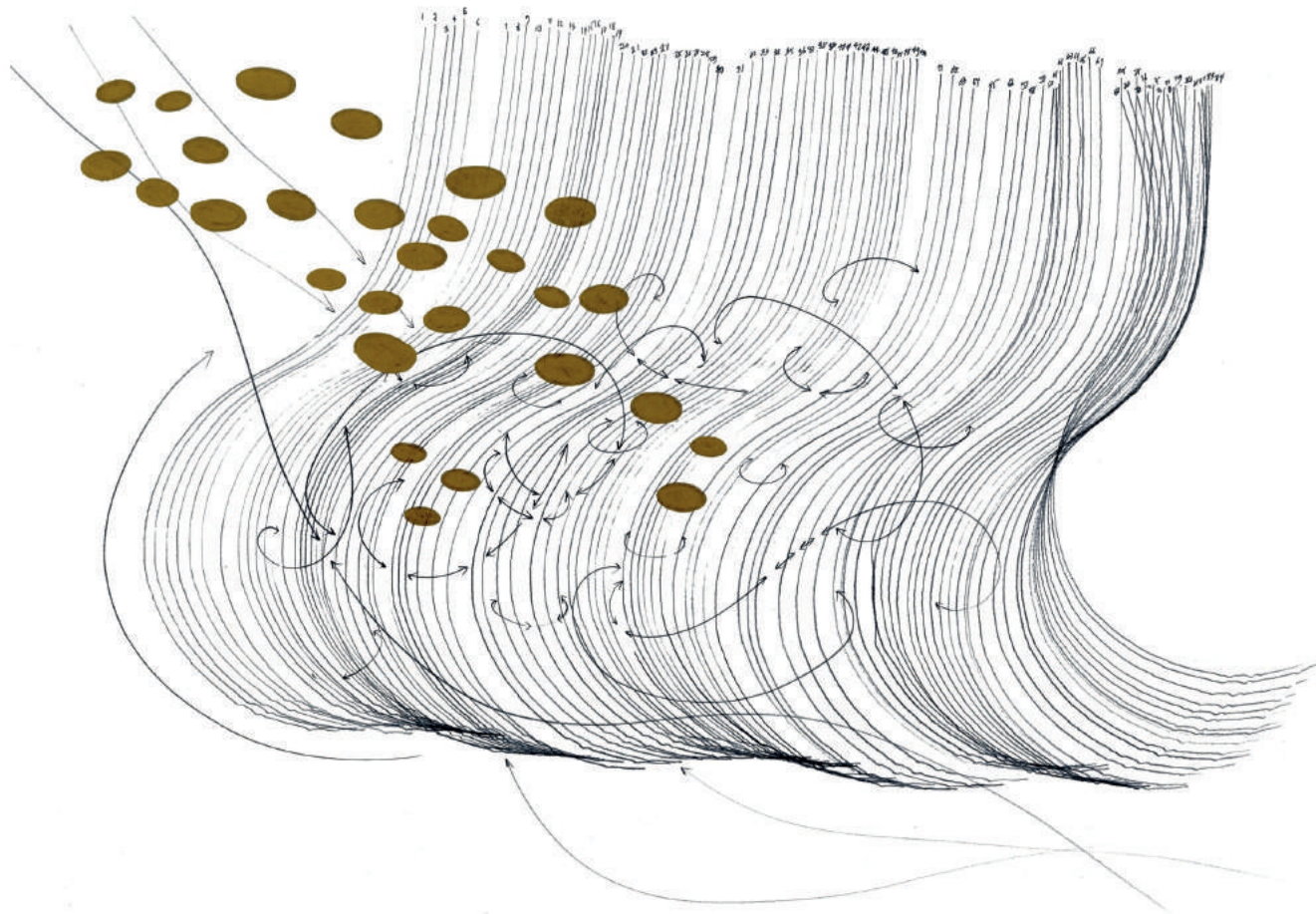


Joseph Werbel

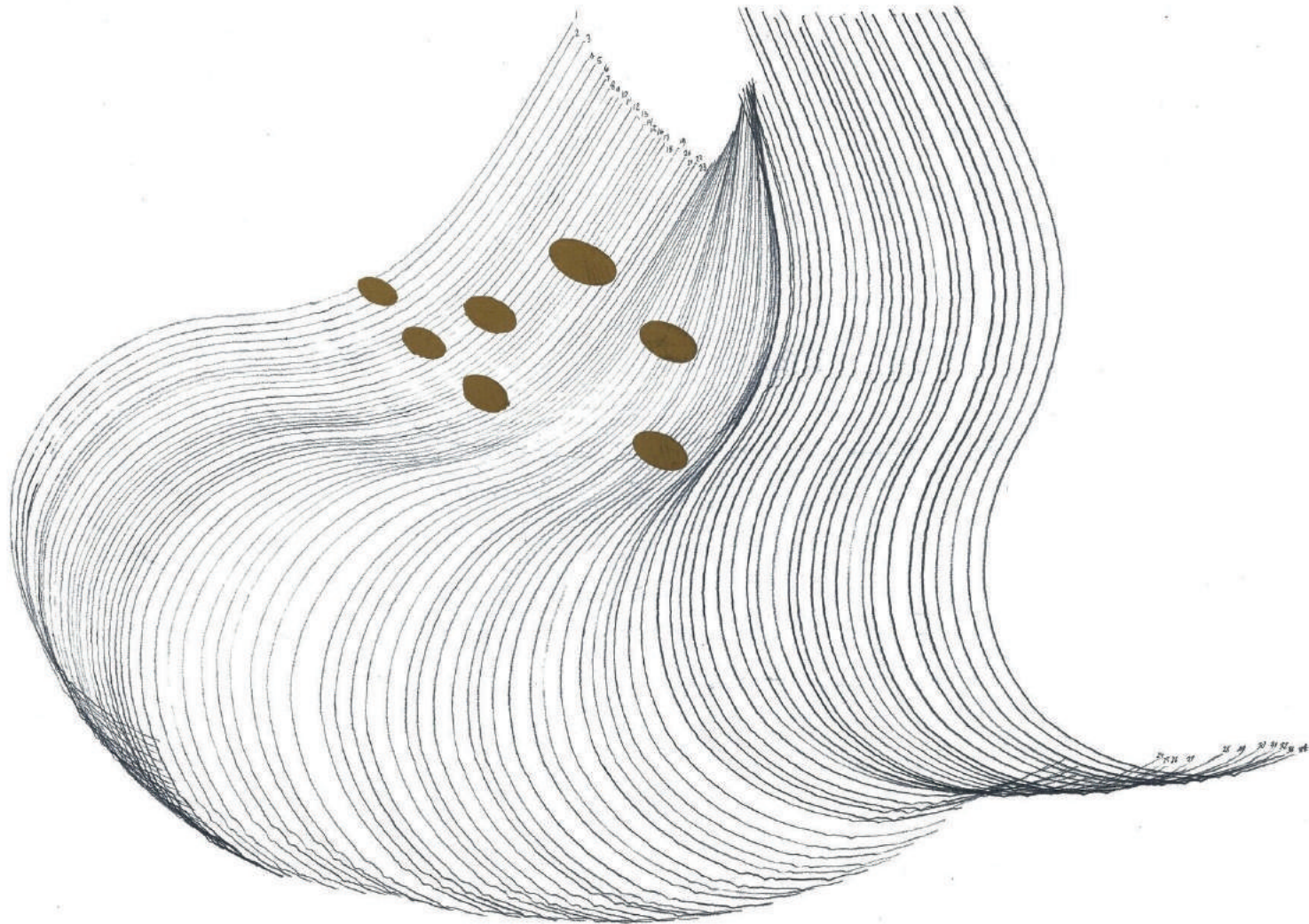
This exploration of rural soundscapes carefully transcribes Ontario’s summer insects into impactful graphite notations. The work compels viewers by considering the immensely projected sounds from infinitesimal sources within beautiful and vast natural landscapes. Werbel’s “Sonnets and Solos of Late Summer Insects” does the extraordinary job of providing vibrancy through an exquisitely subtle palette.

“Ethiopian Jazz at the Red Eye Cafe” (2019)
Graphite and gold pen on paper

Ethiopian Jazz at the Red Eye Cafe is a sound study in a public space. Several field recordings were made and then transcribed into a series of drawings.

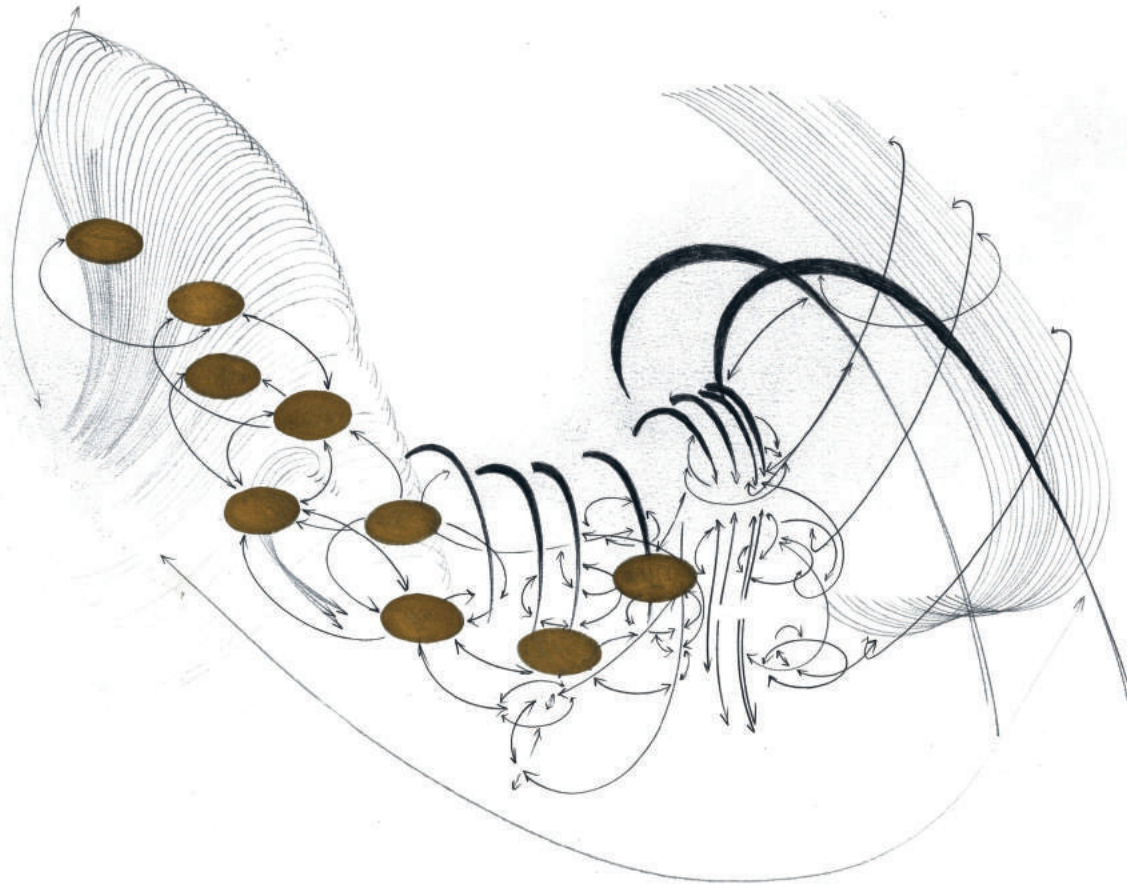


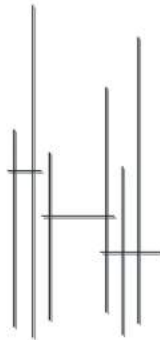
“Ethiopian Jazz at the Red Eye Cafe” (2019)
Graphite and gold pen on paper



Jess'ya 11.1.19

“Ethiopian Jazz at the Red Eye Cafe” (2019)
Graphite and gold pen on paper





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