

JAY KREIMER AND SHARON STEWARD

ACCRETION AND EFFLUENCE – A SONIC ASSEMBLAGE OF LORTEØEN.

LAYERED PERCEPTION – LAYERED PROCESSES

All experience is layered, and perception is multimodal, multisensory. While the choices and processing of the sounds we collect will be consciously (to use a disputable term) chosen, we will set up a structure that reproduces the sound in a complex interactive system, in which the layers of sound and processing, once started, will influence and mix itself, shaping and reshaping an assemblage with varying contingent relationships with a near absence of editorial input after the sound materials have been collected.

Thus, sounds made by the insects that transform the mines of human-animal trash and wastes, sounds of the urban wild waking at dawn and preparing for night, the shifting map of the shoreline and currents that carve those shifts, all intersect, cross-fertilize and infect each other to form a whole. This piece does not pretend to capture the complexity of the history of the human/natural interface that has made shit island as it stands today, but by combining elements that have formed the island, we hope to suggest the rich and impure materials and actions that have lead to this place at this moment.

Amager island has been and is being formed by complex interactions of natural forces and animal/human interventions.

This sonic island imaginary is constructed of layers of ‘consciously’ chosen sound materials organised by using autonomic responses (electrodermal response) as data steering a control structure.

The immediacy of the sounding world and its workings have interacted with the conscious and selective actions of the listening subjects.

The contingent states of the recording&listening/speaking&listening subjects will act on the immediacy of this sounding replication.

VOICES – Recording devices:

All sonic material collected on Amagar, 16 and 17 June, 2015

INSECTS – custom bug dance floor and Telinga Stereo Parabolic

ROVER – (interviewee) with shotgun mic

PLANTED FLOWS – contact mics and hydrophone

SONIC FIELD – ambisonic microphone and DPA SMK4060 omni’s

Control Data:

Electrodermal responses via hand-held sensor

MIDI sprout data (electrodermal) from island plants

(Historical) Maps

Structure:

Within preset ranges of autonomy, the structure allows the materials to breathe at their own pace or "temporal scale." Or pulse, rattle, flow, scuffle, hiss, shove, or go boom. These events do not take place in the neat divisions of the metronome.

Certain elements have modulation (or other) effects on other elements. For instance, the insects remain autonomous through the piece. No other element affects the insect. The electrodermal response of recordists&listeners/speakers&audience has the power to modulate voice. The electrodermal response of volunteers from the audience sounds and affects the quality of the piece voices.

The structure is built into an Ableton live set using plugins that convert some sound input to MIDI and permit pre-selected channels to effect the audible output of other channels. Certain elements of control are randomized so that

each pass through the score is distinct. The performance mixes itself, shaping and reshaping (immediate/material and temporal) an assemblage with varying contingent relationships.

Speaker array:

Multichannel according to needs of the piece (to be determined at the spot)

Philosophical/Artistic Voices:

Charles Olson

PROJECTIVE VERSE

1950

‘simplicities’ paraphrased:

(1) the *kinetics* of the thing. A poem is energy transferred from where the poet got it (he will have some several causations), by way of the poem itself to, al the way over to, the reader.

(2) *principle*: FORM IS NEVER MORE THAN AN EXTENSION OF CONTENT. (R. Creeley)

(3) the *process* of the thing, how the principle can be made so to shape the energies that the form is accomplished: ONE PERCEPTION MUST IMMEDIATELY AND DIRECTLY LEAD TO A FURTHER PERCEPTION. (Edward Dahlberg)

Pauline Oliveros

Sonic Meditations

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INTRODUCTION II

Pauline Oliveros has abandoned composition/performance practice as it is usually established today for Sonic Explorations which include everyone who wants to participate. She attempts to erase the subject/object or performer/audience relationship by returning to ancient forms which preclude spectators. she is interested in communication among all forms of life, through Sonic Energy. She is especially interested in the healing power of Sonic Energy and its transmission within groups.

[...]

Sonic Meditations are an attempt to return the control of sound to the individual alone, and within groups especially for humanitarian purposes; specifically healing.

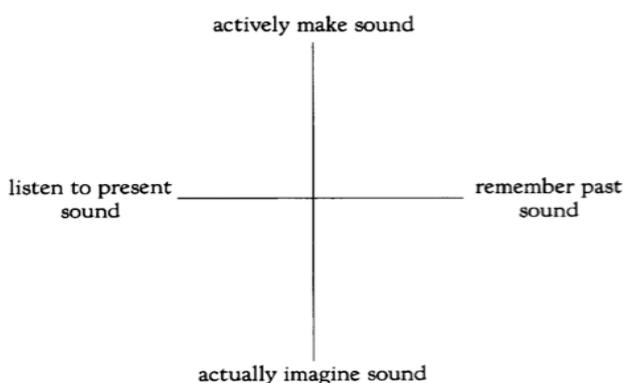
Each Sonic Meditation is a special procedure for the following:

1. Actually making sounds
2. Actively imagining sounds
3. Listening to present sounds
4. Remembering sounds

Heidi von Gunden

“The Theory of Sonic Awareness in the Greeting by Pauline Oliveros”

Perspectives of New Music, Vol. 19, No. 1/2 (Autumn, 1980 - Summer, 1981), p. 412



Example 2. The procedural model for sonic awareness.

From POETRY, CHANCE, SILENCE, &c. (A Statement by Jackson Mac Low in the "New York issue" of Nomad magazine, 1962)

Poems in which meaning & connections are left entirely (or for the most part) unspecified, in which appearances & concatenations of words happen because of an objective chance-operational method, not thru the immediate choice of the poet (intuitional or rational), —such poems are not vehicles merely of the vision of the individual poet but constructions or event-series which allow each reader or hearer to be visionary himself rather than the passive receiver of the poet's vision. Confronted by this kind of poem, the sympathetic reader or hearer (& the poet himself as he watches the product of his chance-operational actions appear) addresses his attention primarily to each word or series of words as it happens, without attempting consciously to find meanings beyond those obviously belonging to the words themselves, or to connect the words more than they are already connected. Nevertheless, some layer of his mind will be, to some extent, providing meanings & connections of which he may be dimly aware. (Or he may be quite aware of them.) In this way, poem & audience interpenetrate with a minimum of interference by the poet, whose own action consists of inventing the chance-operational system used, making what choices are necessary to initiate its actions, & carrying thru the actions required by it to produce the poem. In this situation one may say that the poet, & the word-sources, the audience & the world (as chance in action & as environment) are transparently & unobstructedly interpenetrating.

James Hillman

The *Satya* Interview: Going Bugs with

January 1997

Excerpts:

Q: In "Going Bugs," you highlight four aspects of bugs that figure in the human consciousness: their multiplicity, their monstrosity, their autonomy, and their parasitism. What was important about these aspects?

A: It's particularly the parasitical aspect: that a tiny bug can change your behavior radically; that they seem to live off other forms of life - like fleas, flies, crabs, maggots, and so on. I think the multiplicity is a threat to any kind of consciousness that is identified with unity and singleness. And so the very fact there are billions of ants, and hundreds of thousands of aphids, and other kinds of things all looking exactly alike and swarming and flying in such huge amounts, makes the individual identified with singleness and singularity very threatened.

Q: They do not submit, you say. Bugs live on us and with us. They are insistent on their presence. They bug us, right?

A: There are hundreds of thousands of different species of beetle. They have this enormous range of forms and images and colors and shapes. They have their fundamental structures, of course, but besides that they have a range of imagination way beyond our understanding.

Q: What do you mean by that?

A: They represent the extreme ranges of imagination. You see, the imagination extends beyond the human will; there's more to the imagination than my mind or my will. Again, we're human-centered. We think that things begin and end with us. So we call bugs freaky or autonomous, because their extension is greater than ours - in their whole panoply, that is. [It's not that] each single bug is greater, because each single bug has its own small path of habit, but it feels that bugs are always pursuing their ends which cross ours. They seem to do things we don't want them to do: it's part of their autonomy. I'm not saying they do do that, I'm saying that's how we perceive them. That's why we don't like them. If we try to catch or swat a fly, it's because it is going its own damn way and it's autonomous to the way we predict it's going to go.

Manuel DeLanda

A New Philosophy of Society: Assemblage Theory and Social Complexity

2006

"These relations imply, first of all, that a component part of an assemblage may be detached from it and plugged into a different assemblage in which its interactions are different. In other words, the exteriority of relations implies a certain autonomy for the terms they relate" (10-11).

Gilles Deleuze

Eight Years Later: 1980 Interview

Two Regimes of Madness, (2006: 176-177)

From A Thousand Plateaus to Assemblage Theory

Q: If there is no single field to act as a foundation, what is the unity of A Thousand Plateaus?

A: I think it is the idea of an assemblage (which replaces the idea of desiring machines). There are various kinds of assemblages, and various component parts. On the one hand, we are trying to substitute the idea of assemblage for the idea of behavior: whence the importance of ethology, and the analysis of animal assemblages, e.g. territorial assemblages. The chapter on the Ritornello, for example, simultaneously examines animal assemblages and more properly musical assemblages: this is what we call a 'plateau,' establishing a continuity between the ritornellos of birds and Schumann's ritornellos. On the other hand, the analysis of assemblages, broken down into their component parts, opens up the way to a general logic: Guattari and I have only begun, and completing this logic will undoubtedly occupy us in the future. Guattari calls it 'diagrammatism.' In assemblages you find states of things, bodies, various combinations of bodies, hodgepodes; but you also find utterances, modes of expression, and whole regimes of signs. The relations between the two are pretty complex. For example, a society is defined not by productive forces and ideology, but by 'hodgepodes' and 'verdicts.' Hodgepodes are combinations of interpenetrating bodies. These combinations are well-known and accepted (incest, for example, is a forbidden combination). Verdicts are collective utterances, that is, instantaneous and incorporeal transformations which have currency in a society (for example, 'from now on you are no longer a child'...).

Q: These assemblages which you are describing, seems to me to have value judgments attached to them. Is this correct? Does A Thousand Plateaus have an ethical dimension?

A: Assemblages exist, but they indeed have component parts that serve as criteria and allow the various assemblages to be qualified. Just as in painting, assemblages are a bunch of lines. But there are all kinds of lines. Some lines are segments, or segmented; some lines get caught in a rut, or disappear into "black holes"; some are destructive, sketching death; and some lines are vital and creative. These creative and vital lines open up an assemblage, rather than close it down. ...