

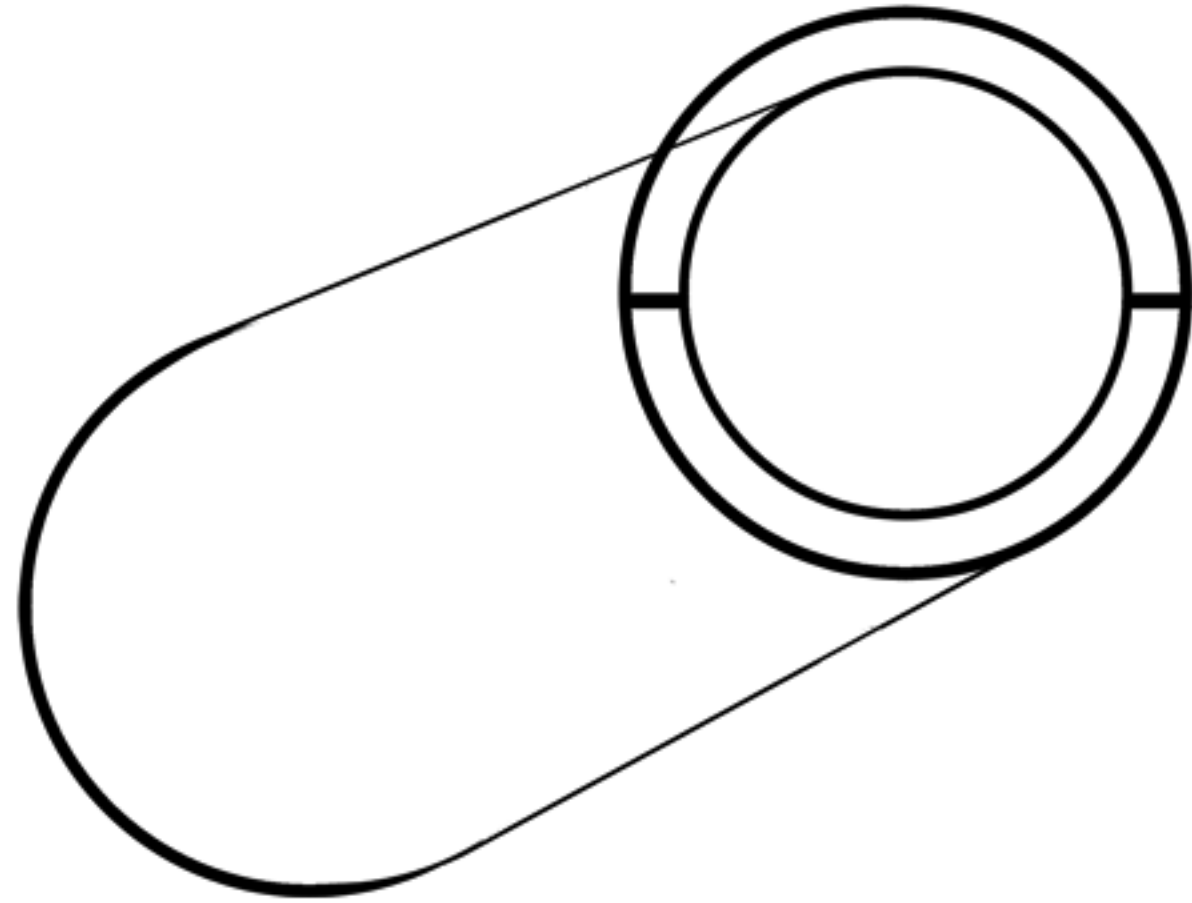
5 SPHERES

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Sphere FOUR

perceived object state



This sphere contains two mutually exclusive hemispheres:

Hemi-sphere A, which is inclusive of an audience to the object aware of the performance



&



Hemi-sphere B, which includes only viewers to the object not having attended the performance.

This is where the painting becomes an object, and any recordings of the performance--audio or video--are divorced from the painting and become self-standing works of their own.

It's a palpable split.

What's left are either works in of themselves--paintings, and audio recordings that have been captured with a certain level of fidelity--or documentation, as is the case for videos of performances.

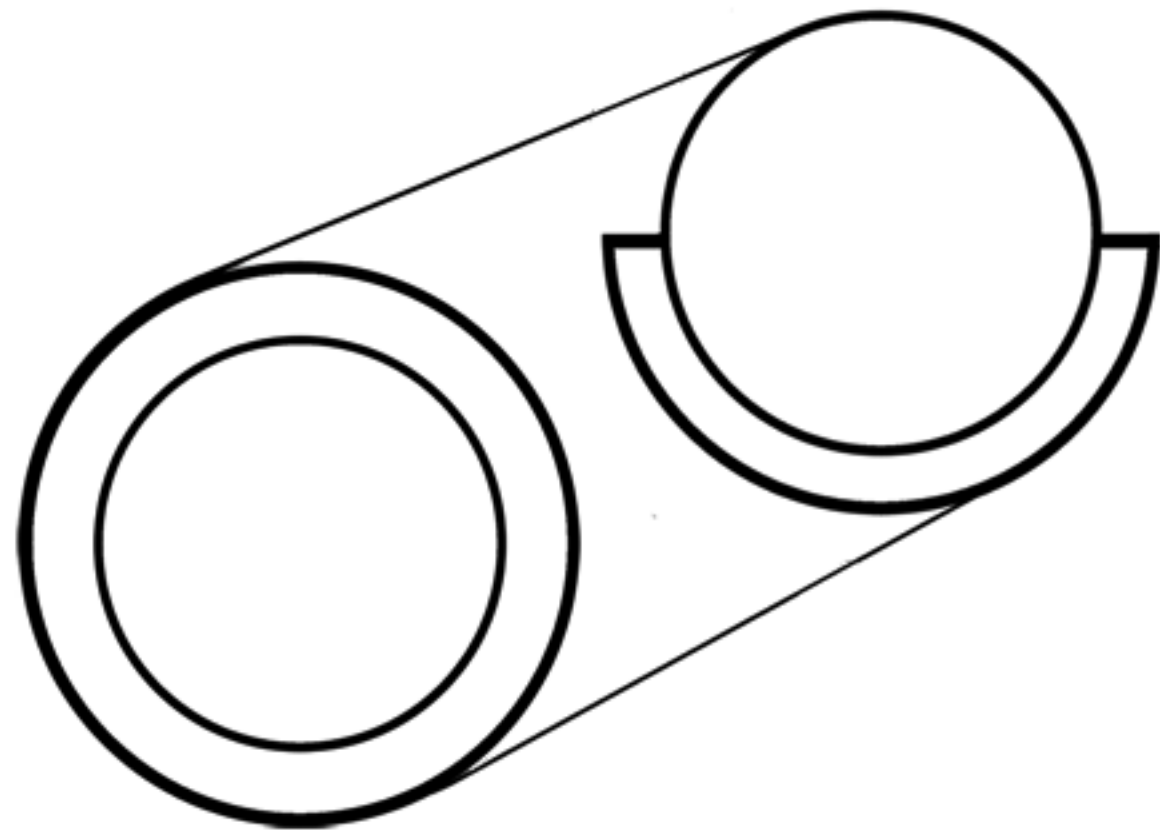
Can and should improvised music be recorded? How do we engage with the sounds of "freedom" when they are detached from their original context and replayed at a different time?

(NEGOTIATING FREEDOM -PG178)

Sphere FOUR

Hemi-sphere A

audience to the object aware of performance



The object is the artifact of the performance that audience had at one time witnessed.

After I finish a performance I immediately move into this sphere. The transition is made the instant the performance is over (which can either be an intuitive decision or a composed prescription). As I'm no longer encapsulated in the performance situation, I concede that I cannot look at my work in the same way I just did while engaged in the performance.

I need to believe that what occurs as a performer in the event is uniquely only accessed through that performance event, and since I cannot reflect on the moment in the moment, the fourth sphere affords me reflection.

This is a strange thing to say because at this point the part of the work that I consider most valuable is gone and I only have a memory of it, and a few byproducts.

Can I choose/afford to maintain an "agnostic" stance with regard to what happens in sphere one (i.e. what is the information that is left and where did it come from?), at this stage when it is only an object now?

ON SIZE.

If I hear a sound I imagine it occupying the space I'm in and the surrounding space. The physical paintings themselves, even though I use large canvases, are still dwarfed by their twin sound manifestations.

This is not a problem and I don't think there's anything to resolve there; The more physical a thing is, the slower and/or smaller, and more condensed it needs to be.



If I'm working with sound and time in a plastic medium, I feel correct in describing the process of creating the painting as fluid experience encrusting.

Its ok that the object I'm left with is smaller than the sounds produced during the event.

Its like it has to be smaller to be as persistent a thing through time. I get the sense that the energy of sound is invested into the space it takes up, whereas the energy of the painting is exhausted in stubbornly existing after a performance.

The object/painting is big in that way: over time rather than in space.

So I arrived at a scale, the objects being roughly nine or ten inches high and 12 inches wide. There are five of them. The central one is a bell which rings mechanically every nine seconds, like a temple bell. You wind it with a key. The other four objects are quiet and meditative. The scale is interesting because, although they're very small objects, together the sound-object conjunction occupies a vast space. This surprised me when I first discovered it . . . ' After some thought he continues, 'In the end, occupying space is really an act of the imagination and a work must be able to pull in the imagination of the viewer.'

(PARAL STRUC - ANISH KAPOOR PG58)



Sometimes I make work that seeks to justify the validity of the event, and that's the work that comes out of this fourth sphere. This process of post-performance validation isn't necessarily undesirable. It is also not consistent, which accounts for the variety in the projects I undertake. I relish in the freedom afforded musicians, and more specifically improv musicians, and believe that now I am working in a similar way to them.

These fourth sphere projects are also almost always 'long-form' projects. My approach to these directly contrast my performances which are intensely focused and typically of short duration. I don't consider these other works my main focus, but I think these 'long-form' projects allow me to reflect on information and passively digest it. Again this is in direct contrast with the high-intensity and active cognitive/kinesthetic participation undertaken during a performance.

Not until recently have I been able to reconcile the post-performance *revisions* with my performance work. I felt like I wasn't being honest with what I truly thought regarding performances--like I actually didn't believe in them so I had to improve them, or create improved versions of them, as if they were only raw material or sketches. Intellectually I reject that as an insecurity.

These projects have lead me to the idea that these artifacts are densely packed with information. This validates the event as an information-rich source. The event is valid, and that's just with regard to this single dimension (I'm alluding that there are of course other ways--more relevant ways--in which it is valid.)

My fourth sphere work is not the anti-thesis my first sphere work. It doesn't devalue, or contradict it. It supports it. The uneasy feeling persists now because I question if validation should even be sought. Shouldn't the first sphere work be self-validating? Is that even possible if reflection within the performance situation is undesirable, as I've decided it is if the event is going to be useful as a transformative exercise (so if there is room there, there shouldn't be)?

When philosophers have attempted to make sense of aesthetic experience, they have turned far more frequently to visual and literary works of art. Since pure music is not capable of any representational function as it is not 'about' anything, it is very distant from the conceptual idiom with which philosophers have felt most comfortable.
(“ADORNO...” - ZABEL)

Here's an example of a fourth sphere long-form project.

which I started during the research and enquiry. module. I had speculated that I was able to pull meaning from abstract performance drawings because my mind was able to fill in the gaps as a viewer (re: Rorschach test).

If you're interested in the process and what validation I made. I can't imagine this would be interesting to anyone else though.

The initial drawings for the block prints were interpreted from raw performance drawings taken from 16 pre-recorded tracks **but** I had only made 12 of those performance drawings.

There were a series of steps that I put myself through to get to the final distilled images (outlined in last semester's 'reflective'), and I saw the process itself as a long-form composition. The further I got from the excitement of the initial performance stage, the more tedious I found the work. I had made the first 12 performance drawings in a very short period of time. The momentum wore off and I didn't want to make the remaining 4 performance drawings. The process was just tedious and I didn't have the motivation to make the **final four** in the way I had set out. So I made the remaining 4 drawings from **unused** portions of sketches from the 12 where I *had* followed the process.

At this point I thought the whole project had gone to shit, because I didn't have any follow through and it was partly because I didn't 100% believe in the process as being valid.

I had set out to complete tasks that may or may not have been valid associations, so I stopped. I like it had fallen apart and that it was pointless bullshit.

But I had generated a lot of work for it, and about a month later I revisited the work and resolved to finish it somehow. Out of the 16 interpreted drawings I was going to revisit the process for those that I had visibly given up on--the ones I half-heartedly threw together. After making my selection I tried finding their performance drawing counterparts (as I worked my way backwards), and to my surprise found that I only chose the ones that did not have performance drawings as a reference. Discovering that validated not only the existing 12 drawings, but the process I had set out for myself.

To work with a plan that is preset is one way of avoiding subjectivity. It also obviates the necessity for designing each work in turn. The plan would design the work. Some plans would require millions of variations, and some a limited number, but both are finite. Other plans imply infinity. In each case, however, the artist would select the basic form and rules that would govern the solution of the problem. After that, the fewer decisions made in the course of completing the work, the better. This eliminates the arbitrary, the capricious, and the subjective as much as possible. That is the reason for using this method.

—Sol LeWitt, "Paragraphs on Conceptual Art," 1967
(LOGICAL CONCLUSIONS)

For the solipsist reality is not enough. He denies the existence of anything outside the self-enclosed confines of his own mind.... Serial art in its highly abstract and ordered manipulation of thought is likewise self-contained and non-referential.

—Mel Bochner, "Serial Art, Systems, Solipsism," 1967 (LOGICAL CONCLUSIONS)



Even as I make and print out the images from the lino blocks, I find their meanings malleable, and the narratives I've found, and continue to find, within them surprise me. There's room for shifting meaning, since they are not premeditated--
they are discovered.

All the information in an artifact, which includes all my subsequent reinterpretations of what I find, lay dormant, compressed and contained in the artifact. Each performance allows a density, which I can spend countless hours unpacking.

I enjoy being confronted with a painting from a good performance. Its evidence that I can be more and I can will that, or at very least **cause it**. I can establish the parameters/catalyst. I need to control these to gain consistent access. These 'good paintings'--the things that are good within them--are not available to me another way.

I currently work within a very loose composition, or at very least some sort of recipe. I really admire composers that by using an economy of instructions, evoke profound and specific responses from performers. Stockhausen's "Set Sail for the Sun" is one such composition. In fact, what I've heard performed from "From the Seven Days" all have that quality. While I haven't tried writing a composition in a few years now, I feel that I am leading up to it, and my investigations now will surely help me in achieving that same quality.

Moreover, this is the object work that excites me as a viewer, a pure spectator (I want to draw attention to the role shift there--its not as viewer/practitioner; just as audience). I find a work successful if I see things in it that I did not put there. Now, intellectually I know I put material to canvas, but the things those marks suggest were not crafted by me, and I surely have no memory of them. I enjoy confronting a painting where discovery upon investigation is equivalent to creation.

Where performers need scripts, improvisers need stimuli and constraints. Composing for improvisers becomes a kind of architecture: the construction of spaces that frame, enable, and contextualize human action, without overspecifying these actions. The composer becomes instead an architect of environments, a contriver of situations. Relinquishing more levels of control to the improvisers, this situational architect loses the traditional composer's centrality, but is rewarded with an improvised expansion of the music beyond its original design. (ARCANA4 - PG172)

I make these rules that govern a group of works; I want these constants around which variations can occur. You might ask, "What if you came up with an idea that violated your rules, but one that you liked very much?" In that case there would likely be a new group of works with amended or new rules.

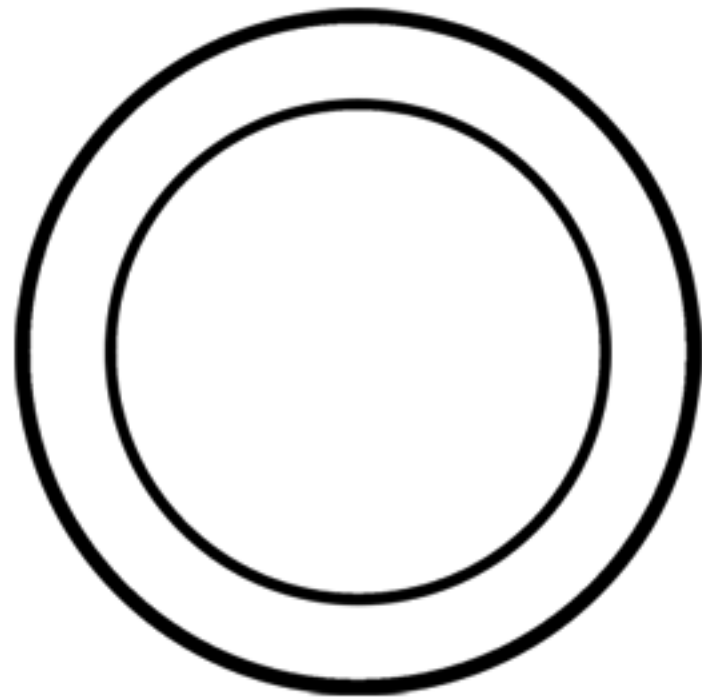
I think that the work itself generates more work; the work itself suggests possibilities. It's funny that I often talk about the work as though it were something someone else did, separate from me. And in a way it seems that way to me.

—Robert Mangold, 2000

(LOGICAL CONCLUSIONS)

As much as I can enjoy a finished work, it is only a reflection of what is truly of value. I need be aware of any behavioral programming I'm leaving myself susceptible to so that the object fetish is not allowed more influence than it has currency. In the end, while object fetishism is seductive,

it is also very boring.



Sphere THREE : audience to the performance

Specific to an audience's attendance period during a performance situation occurring in real-time.

Memory of the event is not sufficient.
The sphere 3 audience must be there now.

And the *there* that I'm referring to is usually a music venue. Due to the performance nature of my work--as well as the musical dimension--it is well suited for live shows at these venues, and usually billed on experimental music nights. The promoters that book these shows are very welcoming and generally enthusiastic regarding the inter-disciplinary nature of our performance. They are fans of "the genre". Further more, I know many of the people that attend the shows. And I've attended their shows as most of them are performers themselves! (and are also mostly musicians.)

Even though my medium is different to theirs, I think they can see the common ground that I'm trying to cover. The compliments that I value most are those from musicians, that liken my work to music, and liken me to a musician. However, most musicians I know are incredibly skilled and disciplined. I have a long way to go by that standard, which inspires me to be intensely seriousness with my work, while simultaneously striving for the freedom they're allowed via the immaterial nature of their medium. I feel a closer kinship to them in general. The concerns of most of the other visual artists I've met reflect very little of my own, comparatively speaking.

Regarding physical space:

Currently, it is important that these venues be able to provide a large wall that is free of protrusions on which I can place the canvas. It doesn't matter that it may not be the designated stage area. Where ever that wall may be is where we set up. The musicians situate themselves on either side of me at about a 90° angle to the canvas so they can see me and each other easily. I cannot see them both at the same time with this configuration. This hasn't been a problem (though I can see the benefit of being able to see them both easily so that we could coordinate changes using eye contact or hand signals). I only have complete access to the sounds they produce, which is why it is so important that I be as tuned in to this, and be able to infer their intentions via sound alone, as best as possible.

It is also important that I get to the place at least an hour before the night begins so that I can stretch the canvas, set out the tarps, place the microphones on the back of the canvas, and fill my large orange bucket with water. This way we can go on stage, with a break no longer than any of the other acts performing. Even though I am a "painter" I feel I need to limit the special allowances with regard to the etiquette of these places, and be able to function the way a musician functions.

JC: I think it must be because, you see, musicians at the beginning would not accept my work as music. They told me quite frankly in the thirties that what I was doing was wrong. Whereas dancers accepted what I was doing. So I was accepted almost immediately into the world of theatre and the world of theatre includes the visual arts, includes poetry, includes singing. Theatre is what we're really living in. So that later when we had that group of David Tudor, Christian Wolf, Morton Feldman and Earl Brown and myself, I think that the thing that distinguished my work from the others, if I may say so, I don't know whether they would agree or not, but I think that what distinguished it was that it was more theatrical. My experience is theatrical. I like the other arts. I don't like to close my eyes when I'm listening to music. (AUDIO ARTS - JOHN CAGE PG63)

WF: As a musician you have for a long time performed and worked within visual arts areas -- lofts in New York, for instance, in the 1970s. Perhaps this is because of connections that have been defined between your work and the art of that period. Did you feel that you worked in those contexts primarily because visual arts audiences seemed to feel an empathy with the music you were concerned with?

PG: I think the thing to remember if we go back to that period, say the early seventies and the late sixties, is that what we're talking about is a community of people that were living and working very much together. So that Yvonne Rainer, Sol LeWitt and Richard Foreman and myself and Michael Snow, the film maker -- we were actively sharing the stages of our work with each other. When you talk about the audiences, we were the audiences. The audiences were the other performers and the other visual artists in this downtown New York scene. I would say there were shared interests; I don't think that we were writing for each other so much as expressing in our own ways these different ways of looking at these things.

(AUDIO ARTS - PHILLIP GLASS PG23)

Early on, however, black experimentalists realized that serious engagement with theater and performance, painting, poetry, electronics, and other interdisciplinary expressions that require extensive infrastructure, would be rendered generally ineffective or even impossible by the jazz club model. (NEGOTIATING FREEDOM -PG176)

It either happened or it didn't.

I'm not searching to reproduce a "successful" work either. In fact, I try to keep vigilant of default gestures and elements that only serve the painting in a finished state. I'm constantly looking to create something new, and specifically looking for situations that surprise and excite me. I assume the audience can empathize; that they can put themselves in my situation, and I hope they are following it along.

As a professional practice, improvisation is obviously a premeditated act but, curiously enough, its form and content are not. Thus we will say that it is a premeditated act of non-premeditation, or in other words, an ago-antagonistic disposition.

(ARCHANA3 - PG63)

In fact, the ability to record and reproduce sound has altered the need to repeat anything. If we are writing Broadway shows, we had best repeat those tunes often enough for anyone to walk out of the theater humming them, but those audiences are getting old, and so is the idea of validation through repetition. A wonderful phrase has a right to its own existence. We can always replay a recording if we want to hear a phrase again.

(ARCANA2 - PG73)

The best way of talking about Conceptual art is, I think, the way Terry Atkinson discusses it, which has to do with the failure of it. In that sense its failure, of course, was part of its integrity and that is not to say that we do not continue working, but it defines in some way an understanding about the kind of contribution any artist can make, and it underscores the fact that being an artist is about a process, that there was no attempt to make a masterpiece that in one work would depict the world, that in fact one has the debris of a process that is left behind, and the totality of that process perhaps adds up to something that is meaningful. But I never expected any one work to answer all of my problematics as an artist, all the questions I have as a man in the world. All the different things I do succeed in an extremely limited way or fail in a very instructive way, and some of the works I like the most are perhaps spectacular failures. That should be the nature of the artistic process. That's what I call a play within the meaning system of art. It's quite another thing from making works in simply a signature style.

(AUDIO ARTS - JOSEPH KOSUTH PG 52)

Perhaps the quick and improvised nature of my work, grants the viewer more ownership and license to be critical/to be present. And this is a good thing. (Again, it either happened or it didn't.) There is no mystery in the way it was crafted--the audience was there and witnessed it being built and they see all my tools. Maybe they would have done something differently (stopped at a different point, for example.) I think my process invites an audience to form an opinion, and allows space for them to feel secure in their assertion. After all perhaps they *could have* done it better--that's not the point.

We must arrange our music, we must arrange our Art, we must arrange everything, I believe, so that people realise that they themselves are doing it, and not that something is being done to them. ⁶ Cage

(PARAL STRUC - JOHN CAGE - PAYING ATTENTION)

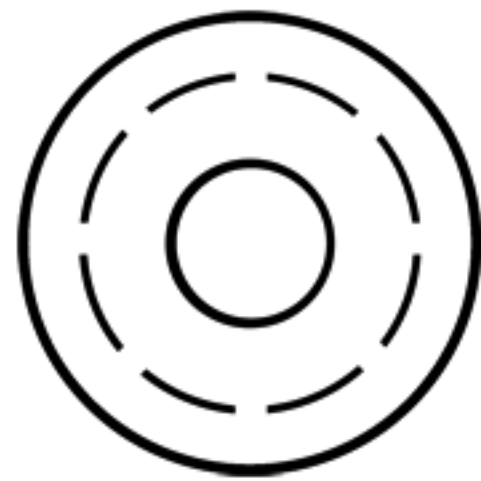
WF: Can we move into the next room and just have a look at *Madonna*, the large blue piece. You have said on a number of occasions that the work is completed by the person looking at it. How do you elaborate on that statement, because it implies a pre-knowledge. What is the actual element being added to the work?

AK: I think again it has to do with not too much hand. It has to do with me not saying too much, not being over present. I think one thing that has happened very clearly is that from being about the outside of forms with inside implied in the early work, it has turned into a condition which is about interiority, and in some way I seem to have discovered that emptying out is filling up, and filling up only with what you, the viewer, can bring.

(AUDIO ARTS - ANISH KAPOOR PG 87)

On COLOR.

Within a performance situation, should I break focus, I become self-aware, as audience to the performance. While I find these lapses undesirable, due to my current level of stamina, focus, and/or attention span I regularly oscillate between spheres 3 and 2 during a performance: between audience and performer.



This is the space in which I think color may have a function. I do believe color is highly suggestive and emotionally manipulative. I've recently limited my palate to just black, or white, or sometimes experimenting with reintroducing just one color--red. This is because the level of control I have over it is disproportionate to the amount of influence it has once introduced, and I have no real reason to introduce it anyway.

"It looks good" doesn't cut it, and I've also rejected assigning an arbitrary sonic relationship to various colors just so I can use them.

V. LIMITATIONS OF THE ANALOGY

I do not wish to imply that the analogy I am proposing is a substitute for intuitive processes. But rather that it may be useful for allowing verification of intuition and for exploring color relationships more accurately.

The analogy, however, cannot be pushed too far. Indeed, the differences between the two arts are often as significant as the resemblances. It is only that by using the better understood tools of musical composition I felt that I could gain more precision in painting. For example, the establishment of 'tension' or discord in music by means of dissonance can be more exactly articulated because we know precisely the difference in function and effect of a *second* or a *seventh* and between *major* and *minor* modes.

Human vision is extremely sensitive, as is demonstrated by the ability of most persons to distinguish among more than 900 different color tones, as compared to the 88 tones of the classical western piano keyboard. In fact, Walter Granville, who was in charge of the color division of the Container Corporation of America for many years, states that the 943 steps in their first Ostwald color scheme were insufficient for some purposes and six half-steps were, therefore, later inserted into it [5].

Apparently, however, the formal organization of color awareness is still comparatively primitive.

(COLOR MUSIC ANALOGY - PG277)

In his *Notes of a Painter*, 1908, Matisse speaks of his desire for harmony, like 'that of a musical composition', for balance, purity, lightness, serenity and 'the condensation of sensations'. He writes: 'If upon a white canvas I set down some sensations of blue, of green, of red, each new stroke diminishes the importance of the preceding ones . . . It is necessary that the various marks I use be balanced so that they do not destroy each other.' He talks about the seduction of tone, about how his choice of colours is based on 'felt experiences' and how 'a moment comes when all the parts have found their definite relationships, and from then on it would be impossible for me to add a stroke to my picture without having to repaint it entirely.'⁶

(PARAL STRUC - ROBERT RYMAN PG67)

However, I can see its value as a tool to **reintroduce** me into sphere 2 from a sphere 3 audience member. I can justify using it, not as a mood changer (as color has a habit of doing), but as a way to draw me back in from audience to performer. That will be its function.

Currently, introducing color through paint is undesirable for this. I've tried it and it falls short of what I need, which is why I've rejected it. For this to work I need to summon it to cover large areas at an instant, and I need to be able to do this as impulsively as I can make a mark. This is why I think I need to introduce it as light that I can manipulate through physical gestures. If, when I find myself disconnected from the performance dynamic, I can call upon this powerfully suggestive element and that will re-engage me. I am currently working on developing a performance tool that will allow me to do just that...and a lot more.

I can't deny that the way that I perform is dramatic, or rather can be perceived as theatrical. I maintain that there is no amount of additional showmanship, which is not integral to either the process of painting or sound production. The gestures I use are the ones I need to produce certain sounds, lines, blocks, or erasures, and they are the gestures I need to have a physical relationship to sound.

I have very recently been thinking about how the combination of these physical elements, as well as what I propose to do with the manipulation of color and light, might whirl-wind into turning the performance into a hyper-dramatic event. Am I bombarding myself with information so that I feel a situational hyper-drama of painting (a historically non-exciting activity)? I could see how I would want to seek this out as I've grown up in "the future". I've heard it argued that my generation is over-stimulated, and that we are spoiled, unable to enjoy 'the simple things'.

Hyperrealism celebrates bounty, either by the extravagant treatment of limited sound palettes or by assembling and manipulating substantially extended palettes.

(ARCHANA 2 - PG67)

Hyperrealism is a language because various composers, using identical sounds (i.e., parts of speech), can produce significantly different kinds of compositions, based on their tastes, intentions, and technical resources. Tonality and atonality speak differently in the voices of legions of composers. Hyperrealism is the work of many, not of one.

(ARCHANA 2 - PG67)

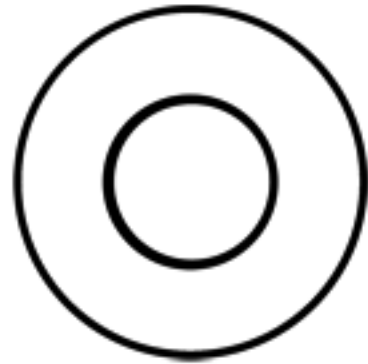
What I see in the footage of Ali's fights is a body attempting to operate in an intense perceptual condition: bright lights, screaming crowds, popping flashbulbs. The pressure is intense. The boxer is there, practically naked, with everything written on his body, everything depending on his body. To me, being there, living inside the spectacle or inside the arena, in this moment of perceptual overload, is the archetypal seed of current times.

—Paul Pfeiffer, 2003

(LOGICAL CONCLUSIONS)

A silent kiss is a slice of real life, but a kiss with music and the crashing waves of an incoming tide is a slice of hyperdrama.

(ARCHANA 2 - PG67)



Sphere TWO : performer during performance

I treat the canvas I work on as an instrument. Within the past two years, the creation of the marks has been introduced into the sound milieu of the performance by adhering contact mics to the canvas itself. This has allowed me to imagine the canvas surface itself is a gateway that I feed sound through. These sounds are the only source material the musicians use to process and use during a performance. But while, that is the only material they can manipulate, it is not their only source of stimuli. The visual (the actual silent image) produced during a performance also functions as music.

These are two distinct ways that I have tried to bridge the aural and the visual within a performance, and they are not one and the same. There are actual sounds and there is visual information that functions in the space sound has historically functioned. The musicians I work with respond to both as music. Currently, these are the conditions of our collaboration.

RH: The thing that I found interesting about what was going on in America is that it was about ideas. Paintings had become about ideas instead of about gesture. Everyone was talking, all the art critics and all the theorising about art was that it was to do with gesture. Jackson Pollock was dripping paint on, there were these Tachistes in France, it was all supposed to be mindless. You just put paint on and something happened. Clement Greenberg was advocating the idea that artists didn't think, they painted from their stomachs: something went on in the diaphragm when you made a work of art. It had nothing to do with grey matter but what Duchamp had always said was that it was grey matter. That is why he felt outside. Then there were people like Roy coming along making a brush stroke. I think there is a good example in the brush stroke – to say that a brush stroke can be converted into other kinds of marks and mean brush stroke but have nothing to do with brush stroke physically, is a very interesting philosophical idea. (AUDIO ARTS - RICHARD HAMILTON PG28)

The surface . . . has its own presence and its own structure which can have a certain beauty. . . The process does not begin with the application of paint on a surface, rather with the material of the surface and the construction of the surface itself. When the application of paint begins, it is not just a matter of what the paint does in and of itself, but also, how the paint will change the surface into 'something to see'.¹¹

(PARAL STRUC - ROBERT RYMAN PG67)

On ^[my long-term] COLLABORATION.

The sounds I produce are a lubricant for interaction/connectivity between me and the pure musicians that I collaborate with. One condition I submit to is that I allow unchecked influence from this external source. Moreover, I seek for it to drive the reprogramming that I hope is possible at the sensory-perception, conscious, and motor-sensory levels. That is, I allow myself to be naive with regard to the information/material that they expose me to in the performance setting. These agreements have aided in moving us/the art forward. Those conditions were allowed to develop as we've been playing together as a trio for four years as Takahashi's Shellfish Concern. It is a group with a democratic structure, where the majority of the time there is no 'composer-performer' hierarchy. That is to say, unless it is something we are experimenting with it as novelty, but that is not the case in general.

Furthermore, my collaboration with one of the members, **Rodrigo Constanzo**, has spanned seven years, two continents, a pre-TSC Miami-based art-rock group, and a marriage. That is to say, there is a great deal of trust between us, in which I can exercise a level of naivety that I would never allow with regard to any other aspect of my life, and which has only helped my work.

'Art, instead of being an object made by one person is a process set in motion by a group of people. Art's socialised. It isn't someone saying something, but people doing things, giving everyone (including those involved) the opportunity to have experiences they would not otherwise have had.'

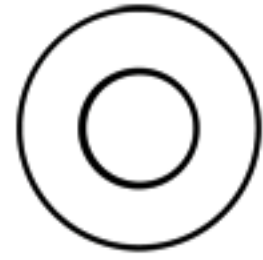
(PARAL STRUC - JOHN CAGE PAGE 32)

Likewise, as a group develops rapport and players within a group become increasingly familiar with one another's musical tendencies (i.e., personal style traits), a general style peculiar to the group will usually develop.

(NEGOTIATING FREEDOM -PG174)

Venues for this music can run the gamut from small, local coffeehouses to well-publicized and well-attended international festivals.⁹ And the featured ensembles at these venues cover the full spectrum from one-time meetings between improvisers (the "all-star event") to the many longer-term associations with essentially unchanging personnel (the "working group"). The former can provide a sense of immediacy, excitement, novelty, and risk to participants, whereas the latter may offer an intimacy and depth unavailable in the earliest stages of interaction.¹⁰

(NEGOTIATING FREEDOM -PG173)



On TECHNOLOGY [and a new collaboration]

Over the past several months I've been discussing the development of a performance tool with Dominique Thibault, an electro-acoustic composition PhD student at the Uni of Hudds. with a strong programming background. Primarily, and conceptually, we are attempting to absorb the capabilities of 'the musician' into an apparatus that I can control while simultaneously working with a visual medium (as I've been doing). We're mostly trying to approximate Rodrigo's sensibilities, as I believe they are of great value, and there is a lot of room for me to grow into there, sonically speaking. We've discussed my desire to control light and color, as well as using breath as a control device to manipulate sound (discussed on pg 36).

It was inspired by an interface that musician/composer, Alexander Schubert had designed, and played with during the GEM days festival at Huddersfield University which I attended.

The development of this tool is also a new sort of collaboration for me. Undeniably, Dominique will be making decisions, regarding the interface, system hierarchy, and even prioritizing aesthetic qualities, that will have wide reaching consequences. This is something he is actually very concerned about and that we've discussed. I've also tried to communicate that I want this tool to function as an instrument. Meaning, I want to grow into it and that I shouldn't be able to wield it without some due struggle. I don't mean to add elements of artificial difficulty, but rather that there be room left to feel there is potential for virtuosic mastery. I value the negotiations I've had to make with the plastic mediums I've had to use to paint with, as well as with my viola. It's part of the crudeness of having to live in a physical world. He understands and values the work I am currently doing, is very sensitive to his role, and he is very talented.

To say that I am excited by what this means to my work is an understatement. This is one of those situations that has given me the overwhelming feeling that I am living in *the future*--a time and place where this kind of thing is possible. It blows my mind.

Thanks to a number of factors, though—the Internet, availability of cheaper and easier to use electronics, a revived DIY scene—new musical instrument design is now in a Renaissance period. (ARCANA3 - PG204)

The decoupling of gesture from sonic result may create confusion for a viewer-listener. Audiences are used to seeing a close connection between physical movement and sonic result, and this connection can easily vanish with electronic instruments. Also, due to the possibilities enabled by software, designers need not observe a one-to-one relationship between gesture and sound; a simple gesture by the player may yield any number of notes, timbral changes or musical events. (ARCANA3 - PG208)

The Virtuoso Widget Player

With all these new instruments being created, what happens to virtuosity and life-long dedication to mastering an instrument? Are these instruments

worthy of mastering? I would answer "some of them, some of the time." A new instrument must be sufficiently complex in range of expression to deserve the pursuit of mastery. It also needs to be "road-worthy" in a number of ways—it must hold up physically, electronically and as a system. Any associated computer system and software will need to be maintained over the player's lifetime (ARCANA3 - PG209)

Many instruments and interfaces are designed to map hand and body gestures into performance parameters. Laetitia Sonami is the designer of and virtuoso performer on the Lady's Glove, a glove with over twenty-five mappable sensor elements including switches, accelerometers, tilt, distance, pressure, light and bend sensors. Interactive dance troupe Troika Ranch has a fifteen year performance history with its MidiDancer system. Using bend sensors and wireless interfaces, the system tracks the movements and body postures of multiple dancers in the troupe, enabling them to control audio and video generated in real-time during their performances. (ARCANA3 - PG206)

If a performer is attempting to perform a piece exactly the same way each time, there is little point in performing it live using a new electronic instrument. The performer might as well be faking it while the computer plays the exact reproduction. It is the element of improvisation that should motivate the use of these instruments and controllers. (ARCANA3 - PG210)

(ARCANA3 - PG214)

Electronic technology may still dazzle, but it shouldn't be used to mask weak performances.

The PHYSICAL

set-up: I use the landscape orientation of a canvas rather than a portrait orientation, since it makes the general analogy that the canvas represents a space. The marks on the canvas function as sound on the canvas analogous to the space the sound takes up. This concept of space is also reinforced by the placement of the performers on the stage. Currently, two piezo microphones are placed on either side of the canvas, and each musician receives one as their input. The musicians and their amplifiers are positioned on either side of me and they receive the input that relates to their respective side. They don't feed into each others amplifiers so you get a very real and simple sense of where the sounds are coming from and who's generating them, as well as which marks on the canvas they relate to.

I'm allowing for, and welcoming, a kinesthetic dialogue. I'm coming to understand that my movements and the way my body relates to the sound helps me to absorb and engage the aural information provided me, much in the same way that the visuals I produce aid me in that same relationship. In building that relationship I find that I can create a mark that produces an aural byproduct, or a sound with a visual byproduct. I am having some difficulty owning the creation of both simultaneously within the same moment.

I've found that I change the way I breathe when performing. I became aware of my breathing early on when I'd practice playing viola. However, it didn't occur to me until recently (until after I started thinking about how I could further process sound during a performance) to record the sounds of my breathing while painting.

I wanted to see what kind of relationship there actually was and if I could viably assign parameters to breath. There is a dynamic and interesting relationship between the sounds I produce (and the gestures that cause them) and my breathing. That relationship had already existed, and I was only marginally aware of it. I wasn't aware of how intertwined it was until I decided to record it. (Note: this discovery is as close a metaphor as I've found for the "appendage : x" phenomenon I describe as occurring in sphere one).

Marcuse is, of course, less circumspect, arguing that the fundamental relatedness to reality expressed in narcissism might, under the proper social conditions "generate a comprehensive existential order. In other words, *narcissism may contain the germ of a different reality principle*: the libidinal cathexis of the ego (one's own body) may become the source and reservoir for a new libidinal cathexis of the object world."¹² This view, says Marcuse, holds out the possibility of an entirely different mode of sublimation: one which results from an extension rather than from a "constraining deflection of the libido."¹³

(“NATURE&NARC...” ALFORD)

Duchamp, of course, had decided in 1912 to abandon his previous life as a painter and to find a new artistic direction and as a way of making this change he decided that, in order to find a fund of ideas and ways of working, he would look not at his immediate surroundings in the visual arts but

rather to look sideways at other arts forms, and to look at the distant past within visual art. (ARCIANA3 - PG45)

I've advantageously been able to transfer much of what I've learned playing viola, over to playing amplified canvas. I'm still very much a beginner though-- on both fronts!

PA Trembly commented that he could see evidence of my bowing in my mark-making gestures, which is very encouraging. I've become more sensitive in my approach to mark-making since I've made that connection. Pressure, fluidity, control, and position are very important to bowing; the sound will be completely different (and very obviously so) if there is even slight deviation in any one of these aspects. It seems like there is more accountability in the act. For instance: I don't respond to a bad line (whatever that is) the way I can hear, and have an immediate reaction to, a sour note.

There are times in a performance when it is appropriate to pull the brush (or charcoal or whatever) over the canvas in a manner similar to how I would bow viola strings.

I've also become sensitive to particularities within a performance setting that, say, a traditional painter would not concern themselves with. I've developed in terms of the approach I take for beginnings and endings. Those two points in particular, are recognizable events built into every performance that create a very real shift for every observer/performer. Generally speaking, no one cares how a painter begins a painting or ends it as long as it's "done". I, on the other hand, want to *nail the dismount*.

The central idea is emphasised by each of the several arts. What we have done in our work is to bring together three separate elements in time and space, the music, the dance and the decor, allowing each one to remain independent. The three arts don't come from a single idea which the dance illustrates, the music supports and the decor illustrates, but rather they are three separate elements each central to itself. I think it is essential now to see all the elements of theatre as both separate and interdependent. The idea of a single focus to which all adhere is no longer relevant. With the paintings of Jackson Pollock the eye can go any place on the canvas. No one point is more important than another. No point necessarily leads to another. In music, the advent of electronics also brought about a great change. The possibilities for both the sounds to be used in composing, as well as the methods of composition, were radically enlarged. Time didn't have to be measured in meter, but it could be measured in minutes and seconds, and in the case of magnetic tape in inches in space. The common denominator between music and dance is time. This brings up a new situation for dancers. If they are to involve themselves as dancers with a music measured not in beats but in actual time, how to work with it? Many choose to ignore it. I choose to see it as a necessary next step. A number of the contemporary composers were working in this not-metered way, whether they were using electronic sounds or conventional sounds. My work with John has convinced me that it was possible, even necessary for the dance to stand on its own legs rather than on the music, and also that the two arts could exist together using the same amount of time, each in its own way, one for the eye and the kinesthetic sense, the other for the ear.

(PARAL STRUC - MERCE CUNNINGHAM PG23)

IMPROVISATION

allows me to be surprised with regards to what is unfolding. At a very base level, as a participant, it keeps me entertained. It is undesirable to become disengaged. When I break I become self-aware and step out of the performance. Then I'm just a member of the audience, which is where I don't want to be. The more comfortable I become within the performance--the more information I can perceive as usable, and then use it responsively and sensitively--the less inclined I think I'll be to breaking.

I break when I've run out of ideas. If I break for too long, it is frustrating because I know it's not because I'm bored with the situation. I blame myself for not being smart, responsive, and/or perceptive enough to recognize and act on the opportunities present. This isn't to say that I always need to be making sound or image. I can decide to be silent and still in the moment and this is also an action.

Musician Ann Farber explains: "Our aim is to play together with the greatest possible freedom—which, far from meaning without constraint, actually means to play together with sufficient skill and communication to be able to select proper constraints *in the course of the piece*, rather than being dependent on precisely chosen ones" (quoted in Belgrad 1997, 2).

(NEGOTIATING FREEDOM -PG167)

Tom Nunn (1998, 70) finds that the biggest mistake made among first-time improvisers is to focus exclusively on that for which they, as individuals, are responsible.

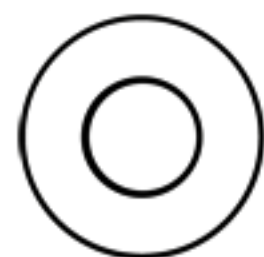
(NEGOTIATING FREEDOM -PG174)

The "Whether" Question

It is common to ask "whether" a musical act was "truly" improvised. For example, an anxious composer will decry improvisation as untrustworthy, claiming that it's impossible to improvise something really original, and alleging that an improviser is just selecting from a repertoire of canned mini-routines. Such claims both deny the possibility of real-time invention and place unreasonable demands for newness on the situation. But they also miss the point. It's the real-time nature that has meaning. It's not just the fact that those sounds appeared in the music; it's that someone chose to make those sounds at that moment. (ARCANA4 - PG173)

It brings us to a central paradox: the drama of improvised music involves the understanding that those sounds were chosen and deployed at that moment by those people. And yet, you cannot tell this to be true just by listening; you have to already know that this is happening. It follows that you only really know by referring to something beyond the sound. (ARCANA4 - PG174)

On LISTENING.



My exercises last between 5mins - 2hrs and I know I'm only taking in at most 10 seconds of information in at a time before I lose focus and have to start another sequence. This is the frequency of my fluctuation between sphere 3 and 2. The exercises have helped in that I am aware that I can actively listen to more of the sounds, as well as feeling some semblance of their intention. I can play within larger sequences, just because I can perceive them as larger. It's a difficult thing to describe, but when I'm improvising I am listening differently than if I were passively listening as an audience member.

I need to keep training myself to listen more--more focused, more intently, and more clearly. I also need to get a better grip on time, and timing, so I can absorb larger chunks. I have to remain connected to the moment.

the idea of "a virtuosity in finding," or the ability to imagine new sounds and discover an individual voice. He also finds an "intensity of application"—in his view, more virtue than virtuosity—important to the demeanor of improvised performance.

(NEGOTIATING FREEDOM - PG182)

Free improvisation requires that performers and audiences listen actively rather than passively and perceive the entire acoustic soundscape as "musical." Barry Truax (1986) has described three general modes of engaging with the acoustic soundscape: background listening, listening-in-readiness, and listening-in-search. For Truax, background listening is akin to "distracted listening" while the listener is actively engaged in another activity. Listening-in-readiness involves focused attention, but that attention is to familiar sound associations built up over time that may be readily identified. With listening-in-search, one scans the acoustic soundscape for particular sounds, attempting to extract or create meaning from their production or the environment's response to the sounds produced.

(NEGOTIATING FREEDOM - PG177)

Sphere FOUR

Hemi-sphere B



Audience to the object not having attended performance.

The artifact exists as an autonomous object to viewers absent during its creation, the performance event.

While I'm aware this condition exists for the objects, I think at this point these are just paintings standing in, and playing the part of art so they can be displayed. Perhaps some element of the work (or its platonic ideal) is still valid at this point, but beginning with this classification, I am excluded from the subject population so I cannot say for certain.

Though I would consider it incomplete, I wouldn't say it is without value. I cannot in good conscious devalue the manifestations of my work that exist outside of the performance situation, because I fundamentally value the spread of information, and its easy access.

I don't want to create a scarcity of my work, when I have a deep-rooted belief that art should be available to anyone anywhere, not just the privileged few that can afford it, or that happen to live in the same country that I do.

To this end, I've attributed a Creative Commons license to any digital release of my work, and anything that can be made public on the internet is up there.

All right, that is one way of looking at it. So I applied this rule to all artworks, and they after twenty years are finished. Their life is over. They survive all right, because they are part of art history, and art history is not art. I don't believe in preserving, I think as I said that a work of art dies. It's a thing of contemporary life. In other words, in your life you might see things, because it's contemporary with your life, it's being made at the same time as you are alive, and it has all the requisites of a work of art, which is to make, and your contemporaries are making works of art. They are works of art at the time you live, but once you are dead, they die too.

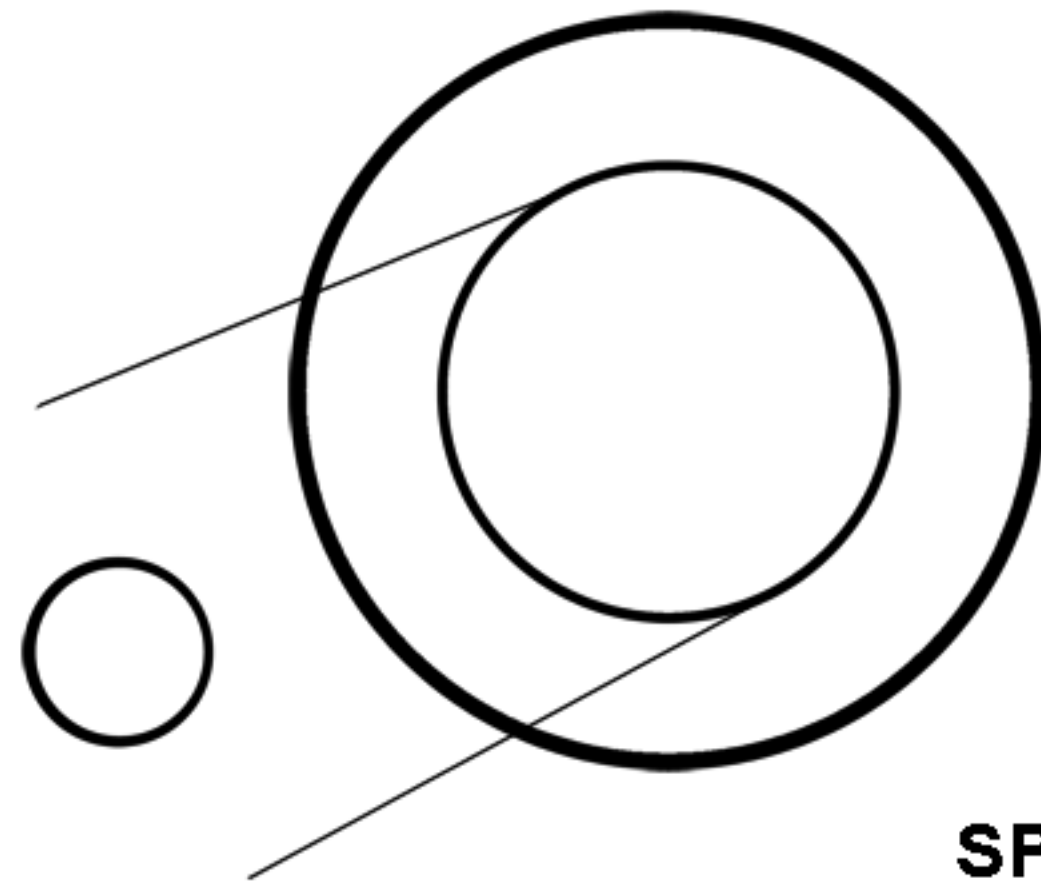
(AUDIO ARTS - MARCEL DUCHAMP PG 20)

Cornelius Cardew (1971, xvii) believes that "documents such as tape recordings of improvisation are essentially empty, as they preserve chiefly the form that something took and give at best an indistinct hint as to the feeling and cannot convey any sense of time and place. . . . [W]hat you hear on tape or disc is indeed the same playing, but divorced from its natural context."

(NEGOTIATING FREEDOM -PG178)

Most free improvisers acknowledge the advantages that recordings offer in actually establishing and disseminating a tradition.

(NEGOTIATING FREEDOM -PG179)



SPHERE 5

~ (not) my artwork; ~ me.

That which I have no direct influence over with my work. Everyone else through out all of space and time that is completely unaware of my work.

I am programmable, and extremely susceptible to programming. I can choose to try to program myself, in addition to the programming that takes place without my consent from outside influences. I cannot stop these outside influences from effecting me, but I can try to be aware and suspicious of their sources and intentions. Once I recognize this malignant information I can position myself so it has less influence.

I am most able to act in response to my paranoid and suspicious attitude in the context of artwork, which I create. I hope I am constructing instances, where I engage in my artwork with enough focus and intensity, that the exercise might over-ride outside malignant programming (why are there so many love songs?)

I hope the effects of my self-programming extend into all the other aspects my everyday life. While I would like to experience the latent effects of my practice in a very real, second-nature, sensory way (synthesis of seeing and hearing), seeing evidence that there has been an effect with regard to my aesthetic attitude has lead me to the decision that what I am doing is effective and desirable.

This is purely for context. My work is not political.

(“ADORNO...” - ZABEL)

So understood, popular music is one aspect of what Adorno called the ‘totally administered society’.

Especially in the role of consumer, the individual is offered pseudo-satisfactions which tie him or her directly to the administrative apparatus. There seems no point in rebelling against a social system that, after all, delivers the goods. Popular music is one of those goods. By relying upon colouristic effects, standard-

ised, easily recognisable forms, undemanding melodies, and so on, the popular song has an infantilised, fetishistic character. It plays upon and encourages the ego-weaknesses of its audience. It demands, not the concentrated listening appropriate to serious music, which must actively relate all musical elements to a dynamically unfolding structure, but a regressed, atomistic listening, geared to purely passive amusement by isolated, meaningless elements.

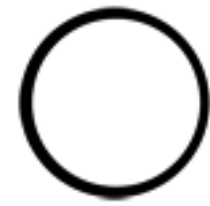
(“ADORNO...” - ZABEL)

“This will be our response to violence: to make music more intensely, more beautifully, and more devotedly than ever before.”

(ARGANA 2 - PREFACE)

—Leonard Bernstein

Context from sphere 5 for sphere 1, which follows:
Inevitably, everyone falls into anonymity.
This sphere is ever-expanding, making it infinitely large.
There will only ever be more not you so you need to exist how
you want to now, working within the real parameters of your era.



Sphere ONE

If you can do *anything*... why do this?

Information is usually assigned to belong to one sense or another. We see by processing waves and/or particles of light. We sense waves in atmosphere and *hear* sound. Our sensory organs/bodies, are involved as well as our minds leading to a piecemeal situational awareness while alive.

I want to transform. Cognitively, or psychologically, or perhaps even physiologically in order to better process information. And the closest I can describe this is I want to confuse seeing and hearing, and perhaps experience something that is new and a synthesis of both to be sensitive to more.

I want to absorb and process more. I want to develop a synthesis of senses because humans have evolved into our current state and to assume this is the final and perfect state is foolish. We can only hear now because fish started to rub their bones together to create vibrations in the water.

Every painting is an exercise.

Curiously searching and testing the parameters that my present biology affords me.

Moving towards a Utopia?
(That can't be the right word.)

Schoenberg's great achievement was precisely to have demonstrated that what seemed to be the most basic and enduring substructure of Western music — tonality — was in truth a human creation with no more than temporary validity.² The avant-garde composer superseded tonality by following the objective historical tendency of the musical material itself, by setting free the dissonance that had already emerged in late Romantic music. In this way, according to Adorno, in the act of pursuing the autonomous demands of his own art, Schoenberg challenged the most basic ideological mystification of bourgeois society. This mystification consists of the interpretation of historical products of human activity as natural, eternal forces. By divesting these forces of their crude, thing-like character, by recognising that they are human creations, we open them to the possibility of conscious change. ("ADORNO..." - ZABEL)

GHH: You had to invent everything for the first time. . . .

MD: Yes, because as you know, the revolution of Courbet was mainly a visual revolution, what you call a retinal revolution. He insisted without even mentioning it that painting is to be looked at and only looked at, and the reactions should be visual or retinal, plain physical reaction in front of a painting. This has been going on since Courbet and still is in vogue, if I might say, today. If you speak to a painter today, he will never think of an anecdote, it's all the line, the form, the play of the colours together, and the more abstract the better.

(AUDIO ARTS - MARCEL DUCHAMP PG18)

And while I may not be able to create a new synthesis of current sensory organs this exploration alone has changed my own likes and dislikes when it comes to music and visual art. I believe I can train the cognitive processes to do more with the information provided by my eyes and ears. If I exercise to connect the two, perhaps one day the association will be so complete that a tolerance threshold is met and my cognitive self can connect aural and visual stimuli without such focused conscious effort on my part. Just like what happened to my aesthetic tastes early on, and how I was able to play a simple drum beat one day when I hadn't been able to do so previously even with time spent practicing.

TK: I have no confidence in personal experience. For me, my experience is my work, my artistic work, that is my experience. I have no confidence in, for example, personal psychological states. It's nobody's business.

Painters, artists, many artists, often display their obsessions.

An obsession is a very facile motif for artistic creation. Naturally, artists have obsessions, but you cannot explain a work by obsessions, eg in terms of mental disease, experience of life, being very unhappy or slightly mad or unlucky. That is of no interest to anyone. (AUDIO ARTS - TADEUSZ KANTOR - PG62)

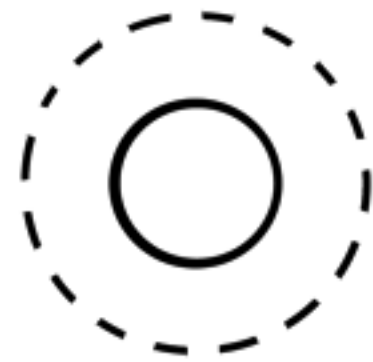
I am interested in creating a music that does away with the need for expression. I think that when my ensembles perform a piece of music, the players express themselves without actually *trying* to do so. To attain the state of Nirvana in the creation of compositions and improvisations is quite a feat in itself; the task of unlearning the music and one's instrument is another matter entirely.

What I mean by the "State of Nirvana" is that when I compose or improvise music, I seek to avoid the use of negative ego projections (desires, hopes, etc.) that can damage the overall intentionality of the music. When I refer to "unlearning, I am saying that I am interested in working toward an "unspoiled" state of musical consciousness—one that I never had to "learn" in the first place. (ARCIANA4 - PG294)

I mean none of this in a spiritual sense. Don't misunderstand what I am saying and assume I am referring to a spiritual or mystical force, because this has nothing to do with spirituality, but it may seem that way because we've evolved to only perceive certain information.

This sphere doesn't even have to do with me as an individual, though I think that if it will happen, I will be the first one to notice it since I'm searching for it.

This sphere doesn't have to do with something that happens in me either, though I think the capacity to engage it is encapsulated in me. Its just an idea, and I constantly shift its relationship between myself, or even visual information, to my band mates, or even sound, and then the participants as a whole with all our outputs, or just the outputs.



Metaphorically,

I am aware of x, and its existence is what always makes it work more than it should--there is an inherent relationship to all the parts. This is as banal a thing as being able to make a bowl of cereal.

Within a performance only certain aspects of x are articulated. Its as if every perceivable aspect is a separate appendage. I used to think that what worked was that the the performers were describing the same thing--and I say describing because it isn't a passive exercise, there is effort exerted on my part and on the part of the other performers to remain active participants.

However, that's just an incomplete sketch of the whole. I think of x as something that is super-imposed on every instant. So it permeates time, and negates any vacuum you can imagine where time is not. Meaning, it is there too. Since this is another dimension, this is possible.

I am interested in creating a music that does away with the need for expression. I think that when my ensembles perform a piece of music, the players express themselves without actually *trying* to do so. To attain the state of Nirvana in the creation of compositions and improvisations is quite a feat in itself; the task of unlearning the music and one's instrument is another matter entirely.

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AK: I think we are talking about experience. I don't think it is enough to talk about the spiritual or such things and leave them as ideas. One has to somehow have this whole thing experienced and not just intellectual. I would follow, to a certain extent anyway, Beuys's kind of notion about the spiritual: that intuitive intelligence is the highest kind of intelligence, and in the end intuitive sense is all that one has to go on – as an artist of my kind anyway. (AUDIO ARTS - ANISH KAPOOR PG86)

Luciano Berio (1985, 81, 85)

dismissed improvisation as "a haven of dilettantes" who "normally act on the level of instrumental praxis rather than musical thought. . . . [B]y musical thought I mean above all the discovery of a coherent discourse that unfolds and develops simultaneously on different levels." (NEGOTIATING FREEDOM -PG169)

The following description of the possible workings of chance was made by Jung in his preface to a translation of the Chinese *I Ching* text:

"This assumption of the nature of "chance" involves a certain curious principle that I have termed synchronicity, a concept that formulates a point of view diametrically opposed to that of causality. Since the latter is merely a statistical truth and not absolute, whereas synchronicity takes the coincidence of events in time and space as meaning something more than mere chance,

namely, a particular interdependence of objective events among themselves as well as with the subjective (psychic) state of the observer or observers' [14].

(COLOR MUSIC ANALOGY - PG282)

In speaking to my friend **Ray Evanoff** the concept of the platonic ideal was introduced as a schema for this 'flip-side', "appendaged" whole that I'm talking about here. He has a gut sense that he tries to articulate using traditional notation, as a complexity composer. In translating that gut sense to a performable piece, which an audience inevitably interprets as sound, there are countless negotiations, concessions, and discoveries that are made. In his situation these mostly lie in using the mechanism of traditional notation in a way where it functions differently than what it was intended for (The seeming contradictions that manifest themselves and which he exploits create welcomed tensions within the performer, for example). He likened it to Mad Max, where in a post-apocalyptic world a hubcap was turned into an axe.

An interesting concept he brought up in discussing the manifestation of the "idea" vs. the "pure" idea was that the platonic ideal implies a hierarchy that he does not subscribe to. The manifestations of y are not inferior to that ideal y. He believes one informs the other and neither is superior. I have to give it some more thought, because as excited as I am by the idea, I don't know if it is right as far as my own beliefs and value system.

I do have a very real sense that I am wielding crude tools in a harsh environment: time moves quickly and I actually can only control very little in a given moment. Though I always thought of x as completely autonomous.

Evan Parker

However much you try, in a group situation what comes out is *group* music and some of what comes out was not your idea, but your response to somebody else's idea. . . . The mechanism of what is provocation and what is response—the music is based on such fast interplay, such fast reactions that it is arbitrary to say, "Did you do that because I did that? Or did I do that because you did that?" And anyway the whole thing seems to be operating at a level that involves . . . certainly intuition, and maybe faculties of more paranormal nature. (Quoted in Corbett 1994, 203)

(NEGOTIATING FREEDOM - PG 175)

the stage of primary narcissism is also a symbiotic stage, in which the infant has not yet separated from its mother. From the infant's point of view, the self and object are still one. Thus, the narcissistic cathexis of the self is at the same time the cathexis of an object.²⁵ Such a mixed model perspective would seem to best account for the most striking characteristic of narcissism according to Andreas-Salomé and Grunberger: that the feelings of omnipotence and wholeness by which narcissism is characterized seem to stem from an original state of psychic fusion with an enormously powerful object, mother:

("NATURE&NARC..." - ALFORD)

Each performance I put myself in is an invitation to interact/reflect/perceive x--and I don't mean to say it is separate from myself, as the classification of I is one of the "appendages" I make mention to above. I feel as if regrouping what I consider to be the appendages would allow me to have a more complete picture. My effort to absorb the sound generation aspect of my work, and to be able to manipulate it in interesting ways as the other two musicians do, is an attempt to regroup. Technology, and my collaboration with Dominique Thibault, is making this possible, and I am excited by that thought that I am living in "the future".

We are also bringing this tool into being, that is forming out of necessity, but which will make many more things possible. I keep thinking about Mark Deutsch's account of how he conceptualized and built the bazantar. Its almost as if the instrument willed itself to be built from some other dimension, and Mark had to execute it in a form that would be suitable for this dimension. At the moment, the instrument Dominique is building doesn't have this same feeling, but the idea that forms/ideas move between these two "places" is there in his account.

Surprisingly flexible too. Let's say improvised music (electronic music, all music really) is essentially a flow of signals, and, thus, essentially describes thought, or the architecture of thought, another intermittently invisible entity that we can now visualize again, just like Spinoza did in the 1600s—

it's material, that is, godlike—god for atheists.

(ARCANA2- PG221)

My interest in x goes hand in hand with my interest in the transformation of perception discussed earlier. If I can combine audio and visual stimuli, and perceive them in some synthesized way, that will only aid in my engaging x. It doesn't necessarily have to be these two senses/sources, but it's where I'd have the biggest advantage. Also, it seems to me that intuitively speaking, probably as a species, we suspect there is only but a flimsy distinction between the two. The fact that a sonic illusion like the McGurk Effect is even possible motivates me to continue to try to do what I'm trying to do. Also on a conscious level, we've adopted similar vocabulary for both. (Re: Sapir-Whorf Linguistic Theory: language is a filter through which we construct reality.

Fluid experience encrusts:

Realizing the ever-evolving fractal has changed into something else. That moment. Our eyes can't fluidly scan a line in space. They catch points along the way.

Surprisingly flexible too. Let's say improvised music (electronic music, all music really) is essentially a flow of signals, and, thus, essentially describes thought, or the architecture of thought, another intermittently invisible entity that we can now visualize again, just like Spinoza did in the 1600s—

it's material, that is, godlike—god for atheists.

(ARCANA2 - PG221)

Musikalische Momente, i.e., moments of improvised music, are thus based on two principles of uncertainty: the non-premeditation of speech and the new, non-premeditated part, of present time. It is within this structured instability that the subject thinks, speaks, and improvises music.

Improvisation falls clearly within the realm of the unconscious. The space of musical values is silent in memory, and the improvised line is non-premeditated.

(ARCANA3 - PG64)

I really think it's important to be in a situation, both in art and in life, where you don't understand what's going on.

—John Cage

(ARCANA2 - PG 86)

BOOKS (relevant sections)

1. **Arcana II: Musicians on Music - edited by John Zorn**
Ch. 8: Hyperrealism, Hyperdrama, Superperformers, and Open Palette – by Noah Creshevsky
Ch. 25: Glitch – by Marina Rosenfeld
2. **Arcana III: Musicians on Music - edited by John Zorn**
Ch. 5: Where Does it Come From – by Gavin Bryars
Ch. 7: Hidden Principles of Improvisation – by Jacques Coursil
Ch. 27: New Musical Instrument Design in the 21st Century – by Eric Singer
3. **Arcana IV: Musicians on Music - edited by John Zorn**
Ch. 19: Improvisation: Terms and Conditions – by Vijay Iyer
Ch. 32: Music and Meaning – by Tyshawn Sorey
4. **Parallel Structures - from Art & Design**
Pg. 17: Thoughts on Dance, Music, and The Visual Arts – by Merce Cunningham
Pg. 25: John Cage, Rolywholyover A Circus – by Julie Lazar
Pg. 35: John Cage, Paying Attention – by Anne d'Harnoncourt
Pg. 53: Anish Kapoor, Theatre of Lightness, Space and Intimacy – by Clare Farrow
Pg. 63: Robert Ryman, A Sequence of Variations – by Clare Farrow
5. **Audio Arts: Discourse and Practice in Contemporary Art – by William Furlong**
Pg. 18: Marcel Duchamp
Pg. 23: Philip Glass
Pg. 28: Richard Hamilton
Pg. 36: Jeff Koons
Pg. 52: Joseph Kosuth
Pg. 62: Tadeusz Kantor
Pg. 63: John Cage
Pg. 86: Anish Kapoor
6. **Valis – by Philip K. Dick**
7. **Logical Conclusions: 40 Years of Rule-based art – by Marc Glimcher**

ARTICLES

1. Nature and Narcissism: The Frankfurt School – by C. Fred Alford
2. Adorno on Music: A Reconsideration – by Gary Zabel
3. On the Use of a Color-Music Analogy and on Chance in Paintings – by Judith Rothschild
4. Negotiating Freedom: Values and Practices in Contemporary Improvised Music – by David Borgo

EVENTS

1. Evelyn Glennie percussion Master class at the RNCM – January 17th
2. Alexandre Schubert performs Laplace Tiger and discusses his music; at Huddersfield University's GEM days festival – February 26th
3. Open Forum with Brian Ferneyhough; at the RNCM – February 28th
4. MANTIS: Sonic Meta-Ontology Project concert – March 6th
5. Anish Kapoor: Flashback; at the Manchester Art Gallery – a Tuesday in March
6. Helmut Lemke: Playing Long Strings; at Fuel – April 7th

OTHER

1. Mark Deutsch Playing the Bazantar - <http://www.youtube.com/watch?v=crSi9lxPfYA>
2. The McGurk Effect - <http://www.youtube.com/watch?v=jtsfidRq2tw>
3. Hanging out with Ray Evanoff before he moves back to the U.S.
4. Theodore Adorno - <http://www.english.emory.edu/Bahri/Adorno.html>