

T E M P O R A R Y    A U T O N O M O U S  
Z O N E

*“successful raids on consensus reality,*

*breakthroughs into more intense and more abundant life”*

*fleeting moments where fantasies are made real and freedom of expression rules before external reality intervenes.*

*“Let us admit” Bey demands, “that we have attended parties where for one brief night, a republic of gratified desires was attained. Shall*

*we not confess that the politics of that night have more reality and force for us than those of, say, the entire US government’*

**Altered State: The Story of Ecstasy Culture and Acid House by Matthew Collin**

# A M E S S A G E T O T H E D J

Thank you for taking part in this performance of *Temporary Autonomous Zone*. You have been asked because of your expertise in and knowledge of a certain genre and culture and your talent as a DJ, post-producer and theorist. Below are a set of guidelines for the structuring of your performance (to be considered by all DJs), followed by a set of *cultural references*, unique to the segment of the performance that you have agreed to perform. You will also be provided with an explanation as to why I have chosen the themes of the segments to be included in *Temporary Autonomous Zone*. Please consider these guidelines and references carefully when you are structuring your segment.

# G U I D L I N E S

Please do not feel the need to plan your set exactly. As DJs, we all know it is important to react to the audiences that we are dealing with. Every audience is specific and every performance will be different from the last. This is the essence of “the art of the DJ”. I would suggest bringing carefully curated USBs, Vinyls or computer playlists and reacting to the crowd within the restrictions of the music that you have brought.

There is no rule as to what medium you should use. There will be 2 x CDJs, 2 x vinyl turntables and the provision to plug in a computer. You may use these at your discretion.

You, as a DJ, are autonomous. This piece is not about creating a set of rules, but rather inciting collective collaboration between composer, performers and audiences alike. Please consider the cultural references provided to you and allow them to inspire your song selection, rather than restrict you to a certain genre.

You are not restricted to using just music. If you would like to use vocal samples, images, your own music or other ways of expressing what you would like to express as a DJ, then do. Once again, you are given control over your performance as an individual. See the set as a way to experiment with your practice as an expressive art form.

You are encouraged to stay for the duration of the performance. Whilst you will only be DJing for 40 minute fragments, the audience will be encouraged to talk to you and you talk back about the curation process of your set.

Please think of this as a deviation from normal performance models, in which an audience watches performers. Think of it as a cyclic performance, in which every single person functions in various different roles of equal importance. Please feel free to make eye contact with audience members and other performers, talk to them, touch them if you feel it is appropriate. You are not encouraged to force audience members to participate, however the piece will be most effective if there is a sociable aspect to the performers and the audience feel as though they are really immersed in this piece.

Finally, enjoy the opportunity to select exciting, unusual, special and new work. Showcase yourself as a person and allow your personality to shine through the music. As DJs, it is our job to take our audiences on a certain journey that relates to our personalities and our personal experiences. A beloved record is unique - project that individuality onto the audience and have fun!

The piece is structured as follows:

***Warmup (40") - performed by a DJ***

Audience members will be approached by performers, offered some food and something to drink, and made to feel comfortable

***Hierarchy (40") - performed by a DJ***

***Queer - (40") - performed by a DJ***

***Excess (40") - performed by a DJ***

***Comedown ( - end)***

Audience interaction with DJs and performers and will be provided with more food and drinks

# H I E R A R C H Y

Hierarchy in music, especially in musical performances is inevitable. There is a huge cultural gap between popular music scenes and 'intellectual' more classically based scenes. Recently, however, more and more artists, promoters and venues are questioning this hierarchy. What constitutes as culturally 'valuable' music? How do we even measure value?

The aim of this segment is to question our systems of value and cultural importance by highlighting certain genres of musics in a club context.

In club cultures, cultural value is primarily placed between DJs, club audiences and online communities. In 'intellectual' communities, value is often created in the concert hall. Question this. If you, the DJ, want to play Mozart mixed in to Britney Spears, then that is your choice and such juxtapositions would be encouraged. In this section, play unusual mixes, throw in things that are unexpected, funny or ridiculous. Attempt to create value in places that value may not usually be appreciated, at least in a certain context. The more positive reactions you receive, the more value you you have created, according to current social norms.

M U S I C A L

R E F E R E N C E S

Broken Flowers - Danny L Harle

Hannah Diamond - Hi

Movement - Holly Herndon

Makebelieve - Lorenzo Senni

Acid Tracks - Phuture

Rappers Delight - The Sugarhill Gang

Numbers - Kraftwerk

The Bells - Blue Potential Version - Jeff Mills & the Montpelier Philharmonic Orchestra

Symphony No. 7 in A Major, Op.92 II. Allegro - Ludwig van Beethoven

Gyorgy Ligeti - Six Bagatelles

V I S U A L R E F E R E N C E S

Wolf Eyes - T.O.D.D (Official Video)

<https://www.youtube.com/watch?v=okYhFa7RZTM>

Ryan Trecartin - Mark Trade (2016)

<https://vimeo.com/200299829>

Space Dimension Controller plays Ayla - Alya (DJ Taucher Remix) Boiler Room @ AVA, Belfast, May 2015 (please read the comment section as well as watching the video)

<https://www.youtube.com/watch?v=PmtAJJ55UJQ>

Bernstein Conducting Mahler's 2nd (ending)

<https://www.youtube.com/watch?v=rECVyN5D60I>

Anna de Vries - Critical Mass

<https://drive.google.com/file/d/0B5QI-48HNZ0XcUJMa3R6Z3JmS2c/view>

T E X T U A L R E F E R E N C E S

Perspectives from Loop: Holly Herndon on Process

<https://www.ableton.com/en/blog/loop-holly-herndon-on-process/>

High culture club: Berghain secures same tax status as Berlin concert venues

<https://www.theguardian.com/music/2016/sep/12/berlins-berghain-nightclub-classed-as-culturally-significant-venue>

Value Creation in Scene-based music production: The Case of Electronic Club Music in Germany - Bastian Lange & Hans-Joachim

Bürkner

*Text Attached*

Is Electronic Music a Threat to Culture? - Polly Evans

<https://www.varsity.co.uk/science/11929>

Online Networks and the Production of Value in Electronic Music - Dr Daniel Allington, Dr Anna Jordaneous and Dr Byron Dueck

<https://culturalvalueproject.wordpress.com/tag/electronic-music/>



Q

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R

This section seems self explanatory to the well versed DJ. Dance music was born out of Queer Cultures. House and Techno would not exist were it not for the New York Garage and Disco scenes of the USA in the 1980s. Still, Queer parties are driving genres of dance music further than any other commercial clubnights. For this section, you are encouraged to explore Queer music and dance, its origins, its current states and perhaps the future of LBGTQ+ cultures in an evermore heterosexualised dance music music scene.

Try to find music that may challenge, and explore notions of gender, identity and sexuality in your set.

I envision this section of the piece exploring notions of celebration echoing aspects of the gay liberation of movement and the spaces which are safe for people of all identities to express themselves and be themselves without fear. However, it should also explore themes of violence and oppression that have affected queer communicates in recent years. Do not be afraid to explores the queer experience and that of individuals in the LGBTQ+ party community.

M U S I C A L

R E F E R E N C E S

Walk 4 Me - Tronco Traxx

Cunty - Kevin Aviance

Miss Honey - Moi Renee

I Was Born This Way - Carl Bean

Male Stripper - Man 2 Man meet Man Parrish

Brothers, Sisters - Tama Sumo & Prosumer

V I S U A L R E F E R E N C E S

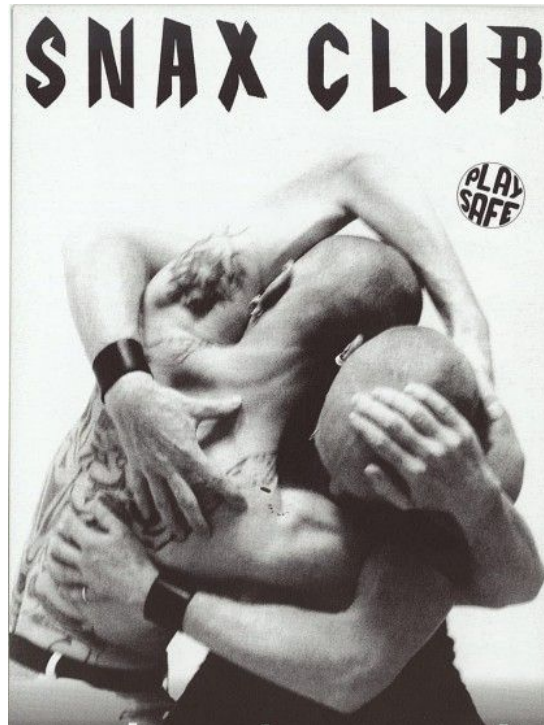
Hyper Masculinity on the Dancefloor Trailer (Film by Pornceptual)

<https://vimeo.com/134999123>



Boiler Room X The House of Mince Res Mr Ties DJ Set Sydney Part 2

<https://www.youtube.com/watch?v=Xp90120ZYA0&t=6096s>





**HEPATITIS A-Infektionen  
in Berlin deutlich gestiegen.  
HEPATITIS A infections  
have risen in Berlin.**

**Viren werden von Arsch  
zu Mund übertragen.  
The virus is passed on  
from ass to mouth.**



**Impfen lassen schützt.  
Vaccination protects.**

An Alternate History of Sexuality in Club Culture - Luis-Manuel Garcia  
<https://www.residentadvisor.net/features/1927>

Introduction: Feeling Utopia from Cruising Utopia: The Then and There of Queer Futurity by José Esteban Muñoz  
Text Attached

Reclaiming the Queer Dance Floor - Shawn Reynaldo  
<http://www.npr.org/sections/therecord/2016/04/12/473817426/reclaiming-the-queer-dance-floor>

Engendering space: Ballroom culture and the spatial practice of possibility in Detroit - Marlon M. Bailey  
Text Attached

# “ E X C E S S ”

Excess - something that club cultures are no stranger to. Rather than ignoring the excesses that dance music can encourage, this section aims to address them - drug use, alcohol use, sex, staying late into the early hours of the morning and beyond.

There are, without doubt, many negatives to such excess, exaggerated by the media and mainstream education. Explore these negatives through the music that you choose. Think what *party* cultures can turn people into, and their long term effects on some peoples' bodies and lives. Think about the negative perception of excess in the media and in education and the misinformation or shying away from certain topics that are considered 'difficult'.

Attempt to also explore the positives of such cultures through excess and what they have achieved since the conception of party cultures. Aim to take a balanced approach to this topic. Sexual expression, excessive partying and consumption of substances are an integral part of club cultures and whilst they can bring around negatives, there are also many positives.

Please note in the title, excess is written as “excess”. Perhaps explore what excess might mean to some people and what it might mean to others. Consider peoples' limits relating to some subjects that might be associated with excess and perhaps focus on the fact that, as with something's value, the meaning of excess and consumption is completely subjective.

Here, audience members will be asked about their experiences and thoughts on these issues. One approach would be to play music that may trigger certain emotions or memories or elude to certain states, whatever they may be.

M U S I C A L R E F E R E N C E S

MakeBelieve - Lorenzo Senni

Disaffected - Function

Recruit - Holly Herndon & Mat Dryhurst

Geometry Engine - VLSI Version - Monolake

Anguilla Eléctrica - Porter Ricks

Give Me Ecstasy - Paul Johnson

Sonny and Ricardo Give Good Advice - Willie Burns & DJ Overdose

Eat My Pussy (DJ Stingray Remix) - Anet K

Geck - Furfriend

Hard - Sophie



V I S U A L R E F E R E N C E S





Rave Party 1997

<https://www.youtube.com/watch?v=C8G8cdbPmp8>

The Truth About Ecstasy: High Society

<https://www.youtube.com/watch?v=zZMETFXFE24>

Speed Makes Nellie Aggressive

[https://www.youtube.com/watch?v=ADNh\\_hbjRLI](https://www.youtube.com/watch?v=ADNh_hbjRLI)

T E X T U A L

R E F E R E N C E S

Teenager, 18, Who Smuggled Ecstasy Into Fabric Nightclub In His Sock Died After He Got Inside Because 'He Couldn't Feel The Effects' - Steph Cockcroft

<http://www.dailymail.co.uk/news/article-3938944/Teenager-18-smuggled-MDMA-Fabric-nightclub-sock-died-bought-pill-inside-couldn-t-feel-effects.html>

Welcome to Our Drugs Harm Reduction Series, 'Safe Sesh' - Jamie Clifton

[https://www.vice.com/en\\_uk/article/bjxmjz/welcome-to-our-drugs-harm-reduction-series-safe-sesh](https://www.vice.com/en_uk/article/bjxmjz/welcome-to-our-drugs-harm-reduction-series-safe-sesh)

One Night in Kit Kat, Berlin's Most Notorious Techno Sex Club - John Lucas

[https://thump2.vice.com/en\\_us/article/one-night-in-kit-kat-berlins-most-notorious-techno-sex-club](https://thump2.vice.com/en_us/article/one-night-in-kit-kat-berlins-most-notorious-techno-sex-club)

Teenage Tragedies Cast Shadow as Newquay's Drink Culture Takes Toll - Anushka Asthana

<https://www.theguardian.com/society/2009/jul/12/alcohol-binge-drinking-underage-newquay>

A Music Lover's Guide to Tinnitus - Angus Finlayson

<https://www.residentadvisor.net/features/2985>