

Collages and inventories, patatoilets and tents;
a portfolio of sound art works and radiophonic essays

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Abstract

This portfolio contains a series of creative works and radiophonic essays, and an accompanying written commentary. The creative works combine various media, art practices and disciplines; this results in configurations that take form as installations, performances, or events. The works include elements from music, sound art, and visual art practices, as well as strategies and methodologies from composing, collaborating, devising, improvising, collaging, archiving and curating. Both the creative works and the radiophonic essays have significant theoretical and philosophical components; these are treated as creative material rather than conceptual background and as theoretical support for the creative practice. The philosophy and writings of Deleuze, Hume, Bergson, Foucault, Bachelard, and Jarry are embedded in the artworks. The main interest of this portfolio is to explore a cyclical, fluid, and non-hierarchical relationship between theory and practice. The aim is to create a body of work within the field of sound art and to develop idiosyncratic strategies that can be innovative and useful for other creative practitioners and researchers. The radiophonic essays creatively express and examine the links between theory and practice in the creative works; this format is chosen for its non-linearity and flexibility, mirroring the structure and approach used in the pieces. The commentary discusses how the portfolio and radiophonic essays fit within a broader field of sound art as well as giving insights about the research elements embedded in the creative work.

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List of accompanying material

In addition to this written commentary, the following media are submitted as part of the portfolio.

collages (2018-2020)

collage 1

Video: audiovisual piece *collage 1*, 12.03.2018, Spread, The Crescent Community Venue, York.

Name of file: Blandina_109033614_collage_1.mp4

collage 2

Video: audiovisual piece *collage 2*, 12.03.2018, Spread, The Crescent Community Venue, York.

Name of file: Blandina_109033614_collage_2.mp4

collage 3

Video: live performance of *collage 3*, 17.05.2018, clac, University of Hull, Hull

Name of file: Blandina_109033614_collage_3.mp4

collage 4

Video: live performance of *collage 4*, 25.06.2018, Spread, The Crescent Community Venue, York.

Name of file: Blandina_109033614_collage_4.mov

collage 5

Video: live performance of *collage 5*, 20.01.2020, Spread, The Crescent Community Venue, York.

Name of file: Blandina_109033614_collage_5.mov

collage on collages

Audio: radiophonic essay on *collages*.

Name of file: Blandina_109033614_collage_on_collages.wav

baby come home (2019) & **baby go home** (2020)

Video: documentation of installations for *baby come home*, 2-3.07.2019, The Stained Glass Centre, York and for *baby go home*, 12.02.2020, Trevor Jones Studio, University of York.

Name of file: Blandina_109033614_documentation_homes.mp4

homes

Audio: radiophonic essay on *baby come home* and *baby go home*.

Name of file: Blandina_109033614_radiophonic_essay_homes.wav

eadem mutata resurgo (2021)

Video: live performance, 23.06.2020, Sir Jack Lyons Concert Hall, University of York.

Name of file: Blandina_109033614_eadem_mutata_resurgo.mov

patatoilet

Audio: radiophonic essay on *eadem mutata resurgo*.

Name of file: Blandina_109033614_patatoilet.wav

inventory (2022)

Video: documentation of installation, 21-22.06.2022, StreetLife Hub, York.
Name of file: Blandina_109033614_inventory_installation.mp4

Video: live performance, 22.06.2022, StreetLife Hub, York.
Name of file: Blandina_109033614_inventory_auction.mp4

inventarium for inventory

Audio: radiophonic essay on *inventory*.

Name of file: Blandina_109033614_inventarium_for_inventory.wav

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This PhD is dedicated to my dearly missed friend Ben.

Author's declaration

I declare that this portfolio and document is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, university.

All sources are acknowledged as references.

Chapter 1

Introduction

This portfolio comprises five creative works, four radiophonic essay and this written commentary. The works are created by integrating multiple methods, disciplines and media, exploring a non-hierarchical relationship between theoretical and creative concerns. The radiophonic essays are developed to offer a critical reflection and evaluation of the creative work, to convey the non-causal relation between theory and practice as well as the non-linearity of the creative processes that constitute this portfolio. This written commentary offers additional insights into the research elements of the creative work including identifying the main research questions, aims, and objectives; situating the work within existing literature and artistic practices; giving critical reflections about the different elements of the portfolio; describing the strategies and frameworks used to create the work; and identifying the elements of the research that might be useful to other practice researchers and artists.

The field of practice this body of work makes a contribution to falls within the tradition of sound art; despite the huge array of typologies of artistic practices and approaches within this field, the work presented shares concerns that have been identified in the existing literature on sound art, including crossing boundaries between media and methods, and focusing on the way sound is treated and conceived. The term ‘sound art’ is often criticised, dismissed, or ignored by authors and artists either for its looseness,¹ or for not having a clear genealogy and history.² It is often defined as a ‘clumsy and inexact’³ label, but at the same time other authors find the term useful for these very reasons: it has broad scope, it can encompass a wide variety of experimentation and conceptualisation within the practices that explore and focus on sound. Christoph Cox, for instance, argues that this label can serve as a device to draw parallels between works and practices and that the term includes projects within and beyond music.⁴ The limitations and possibilities of this term are described in more depth in the section ‘Research and artistic

¹ Lander, Dan, Introduction to *Sound by Artists*, 10

² Toop, David and Parkinson, Adam, *Unfinished Business: A conversation on Sound Art in the United Kingdom*, in *Sound Art, Sound as a Medium of Art* ed. Weibel, Peter, 583-589.

³ Cox, Christoph, *Sonic Flux*, 4

⁴ *Ibid.*, 5

context' in Chapter 2.

The notions of *sonic flux*, outlined by Christoph Cox, and of non-cochlear sonic art, developed by Seth Kim-Cohen, and the label 'sound art' serve to theoretically contextualise this commentary and portfolio. Drawing on the philosophy of Deleuze and the concept of *incorporeal* in Stoicism, Cox develops the idea of a *sonic flux*. In this theoretical framing, sounds are considered as events and as having their own ontological autonomy rather than being represented and associated with the source that produces them.⁵ In the strategies and structures developed to create the artistic work included in the portfolio, sounds present themselves, emerging from the combination of different materials and media, and do not attempt to represent or symbolise something else - they just present themselves in their autonomy.⁶

Drawing on Marcel Duchamp's non-retinal art,⁷ in which the concept and the process of creation are the main focus of an artwork, Kim-Cohen proposes the concept of non-cochlear sonic art.⁸ This concept proposes to surpass theoretical analyses that focus exclusively on form and sonic content, and advances the possibility of investigating the conceptual aspects of sound and music making. The non-cochlear approach to sound art influenced the creative work in the portfolio; each of the pieces presented originates from a conceptual inquiry. These inquiries stem from encounters with concepts and ideas from various disciplines, often outside of music or sound art and related to philosophy and literature. Each piece is created through a conceptual framework based on these inquiries and executed depending on the subject matter. The framework is used as a starting point rather than as a guide. During the creative process, other questions might emerge and lead the piece towards unexpected directions. It is through the adoption of this non-linear and non-causal approach, in which theory and practice exist in a non-hierarchical and cyclical relationship, that the creative works and the radiophonic essays are developed. This approach, the creative strategies developed in the portfolio, and the radiophonic essays are examined in Chapter 3.

⁵ For instance, not the sound of a timpani, but the sound that emerges from the interaction of a timpani and a mallet. This concept is explained in depth in the paragraph 'Sonic flux, The New Discipline, non-cochlear sonic art' in Chapter 2.

⁶ The ontological implications of this conceptual frame are discussed in the paragraph 'Sounds sound' in Chapter 2.

⁷ Kim-Cohen, Seth, *In the Blink of An Ear*, xx-xxi, 36-37.

⁸ *Ibid.*, xxi-xxiv

In the following section, the research questions, aims and objectives of this project are described. Subsequently, the significance of this research will be outlined, as well as a summary of contents and instructions on how to navigate the portfolio.

Research questions

The work presented in the portfolio, including the pieces of creative work and the radiophonic essays, as well as the insights developed in this written commentary, aim to address the following research questions:

- How can idiosyncratic strategies in sound art practice be developed through encounters with the concepts of *becoming* and *non-causality* in the work of Deleuze, Foucault, Jarry, Hume, Bergson, and other related thinkers and philosophers?
- How do these strategies effectively integrate a multiplicity of artistic media, methods, and disciplines?
- In sound art, how can theory and philosophy be treated as creative tools rather than as conceptual background or as theoretical support for creative practice?
- In which ways is it possible to communicate insights about the creative process, highlighting its non-linearity, and examining the non-hierarchical relationship between theory and practice that exists in the portfolio of creative work?

These research questions are answered through the knowledge generated by the body of creative work, the radiophonic essays, and through this written commentary.

Research aims and objectives

This research has three underlying aims. First, this project aims to develop strategies in sound art practice that combine multiple artistic methods by creatively interpreting and applying the work of Foucault, Deleuze, Jarry, Bergson, Hume, and other related writers focusing on the concepts of becoming and non-causality, to create a portfolio of artistic outputs. Second, through practice research methods, a body of work consisting of sound art installations, performances and events is created using these strategies in order to examine the possible interactions between

theory and practice and the percepts that emerge from the creative work. Third, this work aims to make the interactions between practice and theory visible through the production of radiophonic essays that critically and creatively give perspectives into the processes and creative decisions of the practical work.

These aims are achieved through the following objectives:

1. Survey existing texts in philosophy and literature focused on the concepts of becoming and non-causality to identify concepts that have relevant links to current sound art theories and practices.
2. Devise idiosyncratic strategies in sound art practice based on the concepts of chance, archive, play, difference, exceptions, open ended systems, contingency, and thinking through making, in the writings of Deleuze, Foucault, Jarry and other writers.
3. Generate instructions, games, and scores based on these concepts as tools to devise, co-create and rehearse sound art pieces through workshops and collaborations.
4. Create two installations exploring the concepts of difference and open ended systems as they support notions of home and displacement, using different curatorial strategies designed for the chosen spaces and materials;
5. Work with an audio-visual artist to experiment with personal digital documents in order to develop the concepts of archive, play, non-causality, and thinking through making, in a collection of pieces, using collage as the main artistic method and form;
6. Collaborate with musicians, artists and technicians to develop a performance based on the laws of pataphysics, examining the concepts of chance, play, difference, exceptions, contingency and non causality, and using a variety of devising techniques, audio-visual media, text and digital technologies;
7. Combine all previously identified concepts to create a participatory installation and event in which the audience members play a major role in generating the creative content.
8. Reflect, intuitively engage, and creatively examine the non-hierarchical relationship between theory and practice in the portfolio of artistic work.
9. Capture insights that emerge from the artistic practice and articulate their relationship with the work of Deleuze, Foucault, Jarry and other thinkers by creatively writing scripts for four radiophonic essays.

10. Collaborate with various artists and technicians to rehearse and record the scripts, and to edit and produce the audio recordings into the final radiophonic essays.
11. Write a commentary that conducts a thorough critical analysis of the research, investigating various dimensions of the composition processes while contextualising the work within a broader research context.

Significance of research

This project attempts to fill a gap within the field of sound art research and practice in relation to Christoph Cox's notions of *sonic flux* and Seth Kim-Cohen's non-cochlear sonic art. The body of work submitted as part of this portfolio combines these notions to produce work that considers sounds as events and at the same time includes conceptual and extra-musical elements in a non-cochlear practice. The idea of sounds as events is presented in the notion of *sonic flux* developed by Cox. Drawing on the philosophy of Deleuze and the Stoics, and through a materialist stance, Cox frees sounds both from signification and representation (sounds do not signify or represent anything) as well as from the belief that sounds are purely formal and abstract.⁹ Instead, Cox argues that sounds are independent powers, forces, intensities, and becomings that compose the material world.¹⁰ The notion of non-cochlear sonic art by Kim-Cohen¹¹ extends sound art practice beyond the exploration of sound-in-itself or of the *objet-sonore*,¹² and is instead concerned with the conceptual framework, processes and strategies that are present in an artwork.¹³

The body of work presented in this folio encompasses and combines both of these notions; the idiosyncratic strategies used to develop the creative works are related to the *sonic flux* as they allow sounds to emerge from occurrences that may or may not produce sounds. Furthermore, the works are not representative and they present themselves in their autonomy, as a combination of different elements and media. At the same time, non-cochlear elements are

⁹ Cox, Christoph, *Sonic Flux*, 15-31.

¹⁰ Ibid. 37-42.

¹¹ Kim-Cohen, *In The Blink of an Ear*.

¹² Schaeffer, Pierre, 'Acousmatics', in *Audio Culture*, ed. Cox, Christoph and Warner, Daniel, 96-101.

¹³ These two notions, the *sonic flux* and the non-cochlear, as well as the artists that engage with them, are going to be examined in the following chapter.

developed in each piece, originating from a question or a conceptual framework that is then developed through the explorations of diverse possibilities of execution. The initial conceptual framework is used as a starting point to develop idiosyncratic strategies embracing a non-linear approach, through fostering a continuous interchange between media, possibilities and limitations. The relationship between theory and practice is specific to how each work is developed. The strategies in this project are also related to site-specificity and curation; the choice of site affects the way creative decisions are made, the way objects and materials are installed, or how performative elements are devised. The combination of approaches these strategies embrace points towards the novelty of this body of work. In addition, the development of strategies, conceptual frameworks and artistic methods may provide useful insights for other researchers and practitioners.

The creation of the radiophonic essays constitutes a further contribution to the field of sound art. In a form of presentation that follows the work of other sound artists, they articulate a non-linear relationship between theory and practice through a format that is non-hierarchical - reflections about theory and practice are presented in tandem within a sound art piece as sonic events. Additionally, the radiophonic essays imaginatively express and communicate insights about the creative process, adding a new layer of understanding and complimenting the other pieces in the portfolio. This approach may be of use to other practice researchers.

Overview of contents

This portfolio consists of five original pieces and four radiophonic essays, and this written commentary. The pieces presented are *Collages* (2018-21), *baby come home* (2018-19) and *baby go home* (2019-20), *eadem mutata resurgo* (2019-21) and *inventory* (2020-22).

Collages is a set of five pieces developed by qb, a duo in collaboration with audio-visual artist Lynette Quek. These pieces are presented as videos or performances. They combine materials from our private digital collections of media and archives and explore the relationship between audio and visual elements from which different narratives and meanings can emerge.

baby come home is an installation set in a deconsecrated church. It comprises 48 camping tents that contain a variety of objects and sound sources. Members of the audience are free to wander in the space, decide whether to enter in the tents and whether to interact with

their contents. This piece explores the idea of home and displacement and Deleuze's ontology of difference.

baby go home is related to the previous work; it reuses the camping tents, placing 11 of them in the live room of a recording studio. In the control room of the studio, two MIDI controllers are set to improvise with the sounds that come from the tents. Members of the audience are not allowed to interact with the tents, but to observe them and listen to the soundscapes produced in the control room. This piece explores the Bergsonian ideas of memory and imagination.

eadem mutata resurgo is a set of psalms inspired by a philosophy of science called pataphysics. This piece is performed in the Sir Jack Lyons Concert Hall of the Department of Music at the University of York, and it was commissioned by the Lyons Celebration Award.; an annual award set up in memory of Sir Jack Lyons to acknowledge his support of music and musicians. The award is appointed yearly to a postgraduate student to develop an original piece of work and its performance. *eadem mutata resurgo* is devised in collaboration with The Assembled,¹⁴ sound poet and performance artist Nathan Walker, soprano Loré Lixenberg, organist James Redelinghuys, and synth player Karmagally. This work explores the pataphysical concepts of syzygy, clinamen and anomaly.

inventory is an installation and an event. It takes place in the basement of a disused shop in York. The installation consists of a catalogue of disused objects accumulated during the creation of this portfolio; these are used by the members of the audience to create new artefacts. At the end of the installation, these artefacts are sold in a fictional auction; the audience is invited to join the auction only after having participated in a number of games and challenges in order to acquire Lorés, the fictional currency of the Duchy of Lixenberg, a fictional territory where the auction is set. This piece reuses and repurposes all the materials and theories that are part of this body of work.

Four radiophonic essays are presented in this portfolio: one for each piece, except for *baby come home* and *baby go home* which insights are described in one essay.

The first radiophonic essay, *collage on collages*, includes a description of the artistic process, of the theoretical and philosophical ideas that are part of the creative decisions for the

¹⁴ The Assembled is an ensemble that focuses on strategising and devising pieces, often using verbal or graphic scores as a starting point. The Assembled works in a collaborative manner, it has an exploratory and experimental approach and it often includes improvisation. It is led by Catherine Laws.

development of *collages*. In the same way as *collages*, it is an assemblage of blocks of text that are disjointed; the way these elements are connected is left open to the listener. These blocks of text are read by a collection of digital voices, produced by different speech programs; these are chosen because of their sonic qualities and for their clarity (or lack of clarity) of their speech.

The second radiophonic essay, *homes*, articulates the relationship between the concepts and materials, methods and strategies used across *baby come home* and *baby go home*. The script is divided into 48 sections, the same amount of number of tents used in *baby come home*; it reads as a description and reflection on the installations and in the philosophical questions that emerge from them.

The third radiophonic essay, *patatoilet*, includes a definition of pataphysics, its philosophical implications, and the pataphysical rules used to devise the psalms in *eadem mutata resurgo*. The script combines different quotations, lists and references that are related with pataphysical literature. This essay is recorded on a toilet, a reference of pataphysical character King Ubu, in Alfred Jarry's work, as it is considered the seat of creation.

The fourth radiophonic essay, *inventarium for inventory*, combines the processes, theories, and methods used for *inventory*, with sections from other radiophonic essays; in the same way as in the piece, the essay reuses and repurposes the materials used in other works of the portfolio.

This commentary reveals further insights that may not be immediately apparent to the viewer and listener from the sound art pieces and radiophonic essays. It serves to identify the main research questions, aims and objectives by situating the work within existing literature and practices. It describes the strategies and frameworks used in the creation of the work and it outlines the elements that might be relevant to other practitioners and researchers.

Chapter 1 includes an introduction to the portfolio and a summary of the research background and context in which the practice is situated. It outlines the main research questions, aims and objectives and the significance of the work. It provides an overview of contents of the portfolio as well as indications on how to navigate it.

Chapter 2 covers the research and artistic context. It outlines the discussion around the term 'sound art' and its definition, summarising the work of authors and artists in the field who employ or critique the term. This is in order to situate the work in a broader field of practice and to introduce the research elements that are part of this project. This chapter introduces the notion of

sounds as events as outlined by Christoph Cox through Deleuze's ontology of events and becomings and the Stoic concept of *incorporeal*. Through these notions, Cox develops his materialist view of sound and the idea of *sonic flux*. The idea of *sonic flux* is situated within sonic practices, alongside Seth Kim-Cohen's notion of non-cochlear and 'the new discipline', a genre proposed by Jennifer Walshe.¹⁵ In this chapter, I situate my work in the context of the practice of artists that aligns with the notions of *sonic flux*, non-cochlear and 'the new discipline'. Furthermore, it gives an account on the role of the radiophonic essays in this folio, describing the ways in which they were developed.

Chapter 3 examines in depth the body of the creative work. This chapter offers a description of each piece, the strategies used in relation to the concepts of *becoming* and non-causality, the way they combine different media and methods, and how theory and philosophy are used as creative tools. Alongside the descriptions of the pieces, this chapter includes the role of each radiophonic essay and how it is related to the pieces, as well as how the insights of the creative processes are communicated in them.

Chapter 4 summarises the research outcomes in relation to the research questions and objectives. It also discusses the value of its contribution and suggests potential scopes for future research projects.

¹⁵ Walshe, Jennifer, 'The New Discipline', in *Audio Culture*, ed. Cox, Cristoph and Warner, Daniel, 341-343.

Chapter 2

Research and artistic context

Sound art is an umbrella term used to indicate various creative practices that often include a combination of various kinds of media and technologies, and in which music or sounds are treated as the essential and integral components of the artwork. Throughout its use in recent decades, the term sound art underwent a series of significant shifts in meaning.¹⁶ At times, the aim of this attempt to form theoretical definitions has been to refine and specify, but often leaving out a wide range of relevant approaches and practices. However, there have been efforts to broaden its scope to encompass artists that incorporate sound as part of their practices.¹⁷ In the existing literature on the subject, various authors¹⁸ attempt to give a fixed definition of sound art, as well as a chronological genealogy and a genesis of the practice, but because of its crossing boundaries between creative fields, as well as the way it has been discussed using different critical lenses (and languages),¹⁹ such attempts are inevitably reductive. Some authors, like Douglas Kahn, bypass the term completely, focusing on outlining ‘a history of sound in the arts’²⁰ and examining chronologically modernist and postmodernist artists that used sound and music in their work. Similarly, Dan Lander, in the introduction to *Sound by Artists*, proposes that ‘there is no sound art movement, as such’²¹ and expresses the impossibility of articulating and differentiating genres and sub genres in the practice of the artists that include sound in their works.

For Lander, this is due to the fact that ‘sound occupies a multitude of functions and its employment is often coupled with other media, both static and time-based.’²² In *Background Noise*, Brandon LaBelle uses the term sound art as a practice that ‘harnesses, describes, analyses, performs, and interrogates the condition of sound and the processes by which it

¹⁶ Licht, Alan, *Sound Art Revisited*, 1-22.

¹⁷ Stjerna, Å, Engström, A, *Sound Art or Klangkunst? A reading of the German and English literature on sound art*.

¹⁸ Such as Douglas Barrett, Seth Cluett, Christoph Cox, Simon Emmerson, Paul Hegarty, William Hellermann, Brain Kane, Douglas Khan, Caleb Kelly, Seth Kim-Cohen, Lutz Koepnick, Brandon LaBelle, Cathy Lane, Alan Licht, Annea Lockwood, Andra McCartney, Max Nauhaus, Pauline Oliveros, Gascia Ouzounian, Holly Rogers, R. Murray Schafer, Emily Thompson, David Toop, Salomé Voegelin, Allen S. Weiss, and more.

¹⁹ Ibid.

²⁰ Kahn, Douglas, *Noise, Water, Meat*, 2-19.

²¹ Lander, Dan, Introduction to *Sound by Artists*, 10.

²² Ibid.

operates'.²³ He offers a chronological overview of sonic artists, starting from the 1950s with Cage, mainly emphasising the bounded relationship of sound with spatiality, acoustics, and site-specificity.²⁴ Salomé Voegelin, in *Sonic Possible Worlds*, has a different, broad-ranging approach, attempting to draw parallels between sonic works with various backgrounds and of different kinds, whether from music or sound art practices. Voegelin focuses on engaging in a kind of listening that is beyond knowing, beyond conceptual and historical frameworks, and that is formed by suspending prejudice and context.²⁵ *In the Blink of an Ear*, written by Seth Kim-Cohen, is a polemical analysis of the discourse around sound art that particularly criticises the notions of sonic object, sound-in-itself and acousmatic listening. Kim-Cohen denounces the lack of conceptual analysis in music and sound art practices and, by making a parallel with Marcel Duchamp's non-retinal visual art, proposes the notion of 'non-cochlear'²⁶ sonic art. According to Kim-Cohen, most contributions in the arts are to be found in the 'engagement with ideas'²⁷ and he quotes Joseph Kosuth: 'art is conceptual and not experiential'.²⁸ In his book *Sonic Flux*, Christoph Cox finds the term sound art, as any other label, 'clumsy and inexact',²⁹ as it clusters together a huge variety of art practices, overlooking their differences as well as possible links with other creative fields.³⁰ However, Cox highlights the fact that making a clear distinction between sound art and music allows critics and artists to find boundaries that reveal important differences and connections; the label serves more as a conceptual device to draw parallels between works and practices, rather than to name a genre in a confined way.³¹ Cox also argues that the term welcomes the inclusion of projects within and beyond music and this supports his philosophical analysis of what sound is, as well as its role in the works of art in which sound is included.³²

²³ LaBelle, Brandon, *Background Noise*, ix

²⁴ *Ibid.*, ix-xvi.

²⁵ Voegelin, Salomé, *Sonic Possible Worlds*, 1-7.

²⁶ Kim-Cohen, Seth, *In the Blink of an Ear*, xx

²⁷ *Ibid.*, 37.

²⁸ Kosuth, Joseph, as quoted in Seth Kim Cohen, *In the Blink of an Ear*, and in Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, 114.

²⁹ Cox, Christoph, *Sonic Flux*, 4.

³⁰ *Ibid.*

³¹ *Ibid.*, 5.

³² *Ibid.*

It is possible to trace Kim-Cohen's ideas about conceptualism and Cox's philosophical readings in the work submitted in the portfolio. Kim-Cohen's idea is that sonic arts cannot exclusively and reductively be analysed through acousmatic listening or similar essentialist views and that their textuality needs to be addressed, too.³³ These strategies, however, rather than simply mirroring the same tools used in visual art practices, additionally embrace fundamental properties that belong exclusively to sound. Cox addresses this in his work and, through a materialist view, affirms that 'as invisible, intangible, and ephemeral entities, sounds have little in common with ordinary visual objects and substances'.³⁴ For Cox, the main issue is that sounds are often referred to as either dependent upon their sources, as if they were a quality of their sources ('sound *of* a bird, sound *of* an air conditioning, by analogy with the colour *of* a door, or the smell *of* a flower'),³⁵ or by the manner in which they are perceived by living beings, either by humans or animals (considering that living beings can hear and perceive an incredibly diverse spectrum of frequencies). Cox's invitation is to become aware of our human tendency to use our visual senses to form paradigms; he points out that visual objects (for example, a door) persist through time but their qualities (red, the colour *of* the door) are altered in time (a door needs to be repainted after a certain amount of time in order to stay red). Sounds, like objects, survive the changes of their qualities. A sound can shift in pitch and change its timbre while maintaining a continuum, and, in order to perceive this, we do not necessarily need to experience its source. This shift has a significant ontological value as it means that if sounds are not bound to their sources then they gain autonomy; they are not *like* objects (because, as mentioned, they have different properties) but on the same plane as objects (they are both autonomous). Cox pushes the argument forward and gives as an example Pierre Schaeffer's notion of the *objet sonore*; sounds are freed from their sources and now they cease to *represent* something, starting to *present* themselves as sonorous objects.³⁶ However, by labelling sounds as objects two key

³³ Kim-Cohen, Seth, *In the Blink of an Ear*, 111-122.

³⁴ Cox, Christoph, *Sonic Flux*, 32.

³⁵ *Ibid.*

³⁶ *Ibid.*, 33.

aspects of sounds are missing; they are intangible and, most importantly, they are temporal. Cox argues that rather than being classified as objects, sounds are, instead, temporal *events*.³⁷

In the following section, I will outline how this shift in thinking about sounds as events is an important element in my work. I will support this with further theoretical references, while giving some examples of artists and works that are akin to my practice. In addition, I will provide a brief account of the role played by the radiophonic essays that accompany this portfolio and written commentary.

Sounds sound

Sounds are events. They are not *things*, like trees, or rocks, or chairs, as they do not have the tridimensionality of bodies. Yet, they are not either ideas, nor concepts, like the idea of justice, or the idea of honesty, as they are not abstract. They are certainly physically perceivable just like tridimensional things, with the aid of our auditory system rather than our tactile or visual senses. A sound is an effect, the effect of a process; a rock falling, a finger tapping, a string being plucked. A sound is the eventual in an occurrence.

As outlined by Cox, Deleuze and Bréhier,³⁸ the Stoics distinguish two kinds of existing entities; bodies and events.³⁹ Inspired by Bréhier's study of the Stoics, in *Logique du Sens* (1969), Deleuze explains that bodies have physical qualities, they can act and interact, but they can only be causes, not effects. For example, the mallet hits the timpani, and the timpani is hit by the mallet. Bodies are causes in a two-way relation, and from their causation emerges something else; from the interaction between the mallet and the timpani, the event of this occurrence is sound.

Sounds, as events, are part of those entities that the Stoics call *incorporeal*.⁴⁰ Something incorporeal is not something in the realm of metaphysics but something that is realised in the physical realm. Incorporeal does not mean non-existent, or less existent than bodies; it is the expression of a phenomenon. For example, the steam that comes up from boiling water is

³⁷ Ibid.

³⁸ Bréhier, Émile, *La teoria degli incorporei nello stoicismo antico*, [*La théorie des incorporels dans l'ancien stoïcisme*], ed. Fogliotti, Francesco.

³⁹ Deleuze, Gilles, *Logica del Senso*, [*Logique du Sense*], trans. De Stefanis, Mario, 12-13.

⁴⁰ Ibid.

incorporeal: it's a frill, an addition that surfaces from the interaction of two bodies, in this case water and heat. This means that we do not get to know the essence of a body, but its action, or interaction, and what it produces.

In order to clarify this through language, Deleuze invites us to think 'of the ontology of the verb (events) as distinct from that of the noun (bodies) and adjectives (qualities)'.⁴¹ This also implies that the verb is an entity, an energy in itself that is independent of bodies and qualities. The verb, independent of a subject, becomes a force, a dynamic process that Deleuze, following Nietzsche,⁴² calls *becoming*. These dynamic processes transform something from a static being to a dynamic action. Deleuze explains that these are particularly well expressed by verbs in their infinitive tense; to love expresses the act of loving, to eat expresses the act of eating, to be is the action of being, rather than Love or Being as static, fixed ideas of which we need to find their essence.⁴³ The dynamism of becoming expresses that the world is made of forces that continuously change, it is made of 'continuously varying fluxes that are separable from their causes and maintain their own independent existence'.⁴⁴ Drawing on Deleuze's ontology of events and becomings, and on the idea that sound is a flow that precedes yet includes human contribution, Cox outlines the concept of *sonic flux*. This concept is also supported by the Nietzschean notion of 'becoming', contrasted with the notion of 'being'.⁴⁵ For Nietzsche, it is because of our human need of reasoning that we believe that being is something fixed; it is because we need to look out for causes, permanence, unity and identity; if we observe nature, we realise that its main characteristics and behaviours are related to change and becoming.⁴⁶

Christoph Cox explains this as follows: 'Sounds exemplify this ontology of events and becomings'.⁴⁷ A sound sounds. This viewpoint is fundamentally different to the common ideas that sounds (and music) are either a special, abstract expression of human emotions or, in contrast, a mirror of the intricate, and objective, calculus and mathematic harmonies that

⁴¹ Ibid., and in Cox, Christoph, *Sonic Flux*, 33.

⁴² Ibid., 24.

⁴³ Deleuze, Gilles, *Logica del Senso*, [*Logique du Sense*], trans. De Stefanis, Mario, 12-15.

⁴⁴ Ibid., 34.

⁴⁵ Ibid., 24.

⁴⁶ Nietzsche, Friedrich, *The Birth of Tragedy*, §8, as quoted in Cox, Christoph, *Sonic Flux*, 24.

⁴⁷ Cox, Christoph, *Sonic Flux*, 34.

constitute the universe.⁴⁸ Cox's materialist stance instead shows how sound and the sonic arts are part of the material world and are part of its powers, forces, intensities, and becomings: they do not represent anything; they do not refer to anything else but to their sounding, to their becoming.⁴⁹

Sonic flux, The New Discipline, non-cochlear sonic art

The notions of sonic flux, of sounds as events, and the label sound art are good descriptors for the practice developed in this portfolio, as it often combines different media and performative elements. Sound is not necessarily the main focus but something that may or may not happen and may or may not be controlled. These works are part of the sonic flux as a combination of different elements and media, in their autonomy, just as they are; they do not try to symbolise, or represent, anything. The structures that I devise or plan are only guidelines for sounds to emerge, letting the sounds occur; the sonic elements are not fixed. Sounds, as events, happen from the interactions between bodies of various kinds, whether human or not. The fragmented nature of the sound art tradition, coupled with the profound differences in the areas of interest and approaches to sound in the realm of sound art practitioners, creates a broader scope for experimentation and conceptualisation. If sound art is often a label to describe kinetic, sculptural or immersive sound art like the work of Zimoun, Tristan Perich, Rafael Lozano Hemmer, Child Meireles, Harry Bertoia, Yuri Suzuki, Céleste Boursier-Mougenot, to name a few, it is also used to point at artists and composers that work across media like Janet Cardiff and George Bures Miller, Susan Philipsz, Christian Marclay, Laurie Anderson, Cory Arcangel, Jennifer Walshe, Andy Ingamells, Neil Luck, Marina Rosenfeld, Meredith Monk, and others.

In an interview for Sonic Acts, an interdisciplinary art biennale art festival based in Amsterdam, Jennifer Walshe clearly describes the way she uses research as a creative tool, comparing it to the same way that she uses 'interesting objects or sounds'.⁵⁰ Her approach is not to 'do philosophy'⁵¹ through her work; she believes that 'research is there to give us a tool to give

⁴⁸ Ibid., 19.

⁴⁹ Ibid., 37.

⁵⁰ Walshe, Jennifer, *Interview with Jennifer*, 22 July 2018, 0:10-0:21, Youtube video, <<https://www.youtube.com/watch?v=Yxt8FO1f-H4>>.

⁵¹ Ibid., 0:33-0:36.

us ideas',⁵² rather than to demonstrate or report research with a piece of work. In another interview with Angus Carlyle, she makes an analogy between her way to make work and her way of using an extensive diversity of references across disciplines with the 'the huge ball of chewing gum rolling down the street in *Katamari Damacy*'.⁵³

For other artists, like Susan Philipsz, the spatial and historical elements of a space are the starting point for their work. Both *Lowlands* (2008-10) and *Study for Strings* (2012), are informed by the charged history of the places of the installations, and combined with other literary and musical references, such as Joyce's 'Anna Livia Plurabelle' from *Finnegan's Wake* in *Lowlands*, and Pavel Haas' *Study for String Orchestra* (1943), in *Study for Strings*.⁵⁴ Despite their shared characteristics of working in an intermedia and interdisciplinary manner, finding a cohesive factor that unifies the practices of this group of artists remains challenging. Even if, in different ways, it can be said that they all work with a theoretical or conceptual framework, employing research and theoretical enquiries as a starting point and as a creative tool for their practices. This is linked with the non-cochlear: a notion in Seth Kim-Cohen's *In The Blink of an Ear*.

The non-cochlear extends beyond the exploration of sound qualities⁵⁵ and instead places emphasis on processes and strategies rather than form and content.⁵⁶ The non-cochlear aspect is also embedded here in that each of the pieces presented in this folio, originates from a question or an idea. The conceptual nature of my work stems from the inherent curiosity sparked by encounters with various disciplines, be it theoretical, political, creative, practical, or found in everyday life. Each piece is then developed through the exploration of these inquiries or concepts, considering diverse possibilities for their execution. The initial idea or question is used as a starting point, rather than as the guide to a piece, or as its glue, or confined frame, it is not used for the sake of consistency. During the creative process, in the attempt to find adequate strategies and in facing practical constraints, other ideas and solutions emerge. By embracing a non-linear and non-causal approach, incorporating constraints and limitations, and fostering a continuous interchange between materials, environment, and ideas, it becomes possible to create open-

⁵² Ibid., 2:50-4:03.

⁵³ Walshe, Jennifer, interview with Angus Carlyle in *Sound arts now*, 115.

⁵⁴ Licht, Alan, *Sound Art Revisited*, 126-128.

⁵⁵ Kim-Cohen, Seth, *In the Blink of an Ear*, xxii.

⁵⁶ Ibid., 114.

ended systems and contingent works. It is during the process of making that the elements that will be part of the creative framework are decided, depending both on the conceptual constraints, and other factors that emerge during the process and that are relevant to the piece. This means that the relationship between theory and practice in my work is specific to each work created; I will provide a comprehensive explanation and delve into the details of this relationship, elucidating how it changes for each piece within the chapter dedicated to the creative work.

The work presented in this folio could also align with some aspects of 'The New Discipline';⁵⁷ some of the pieces presented have 'a wide range of disparate interests', and are somewhat rooted in 'physical, theatrical and visual as well as musical',⁵⁸ they do 'invoke the extra-musical which activate the non-cochlear'⁵⁹ and 'draw on dance, theatre, film, video, visual art, installation, literature, stand-up comedy'⁶⁰ and I am interested in 'finding, learning and developing new and compositional and performative tools'.⁶¹ My creative choices and interests do thrive 'on the inheritance of Dada, Fluxus, Situationism' and I do consider this inheritance as a starting point, 'as places to begin working'.⁶² The New Discipline seems to have a specific focus on performance and on the theatrical aspects of making music and there are certainly elements of this in this portfolio, for example in *eadem mutata resurgo* (2019-21) and in *inventory* (2022). However, in other works like *collages* (2018-20), *baby come home* (2019) and *baby go home* (2020) the performative aspect is not the main focus, and these pieces are assembled and experienced differently; I will outline in depth these differences later on, in the chapter about the portfolio.

These are the reasons why I choose to frame this portfolio within sound art practices, as despite the fact that it is a clumsy, often too broad, label, it gives the possibility to include all the range of practices, intermedia and strategies that are present in this work. Christoph Cox gives a clarifying description of the wide spectrum of creative possibilities that the label sound art offers:

⁵⁷ Walshe, Jennifer, *The New Discipline*, in *Audio Culture*, ed. Cox, Christoph and Warner, Daniel, 341-343.

⁵⁸ *Ibid.*, 342.

⁵⁹ *Ibid.*

⁶⁰ *Ibid.*

⁶¹ *Ibid.*

⁶² *Ibid.*

'rather than marking out a category or genre distinct from music, it names that which, both within and beyond music, discloses the intensive dimension of sound'.⁶³

Radiophonic essays

The series of radiophonic essays presented as part of the portfolio are part of the creative output of this submission, and were developed in order to convey the non-causal relation between theory and practice in this body of work and the non-linearity of the creative process itself. This format allowed me to generate and communicate ideas about the pieces in the portfolio in an open-ended and creative way, in which I could wander, walk and get lost, stumble upon things and thoughts. I deliberately chose this form of creative expression and inquiry to avoid cause-effect connections and to mirror the interwoven way in which knowledge was generated, research was conducted and creative outputs were made.

These radiophonic essays are an in-between of literary essays and scripts, radio essays and podcasts. Each essay is a commentary on the pieces that constitute the portfolio; they provide insights into my creative process, thoughts and perspectives on each of them. The writing of the scripts was approached differently, depending on the themes and outcomes of the works. Overall, they all note the theme or main questions that served as starting points for the research and creative process, how the themes and questions connected theoretical and creative choices, and what emerged through assembling these components, through collaborating with other artists and technicians, through the reception and participation of the audience.

The scripts are written in a playful and creative manner, using repetition, detours, tangents, speculations, reflections and ruminations, opening up questions as well as explaining and describing the main ideas, inspirations and concerns in the research and creative processes. I wanted the scripts to become pieces to listen to as well as being commentaries on the pieces in the portfolio; the words chosen and the pacing of them, the repetitions used are treated as sonic material to compose and play with. The radiophonic essays consist of sound layers and voices that were created in collaboration with Barrington Brook, Adam De La Cour, Loré Lixenberg, Neil Luck and Lynette Quek. I will examine the creative and collaborative processes of each radiophonic essay in the following chapter.

⁶³ Cox, Christoph, *Sonic Flux*, 137.

Relationship between theory and practice

The relationship between theory and practice in the work is non-hierarchical and non-causal. The roles that theory and practice have in the work are intertwined. A project was often initiated with the curiosity to explore a concept or an idea. The concept or idea that was chosen to be explored was not treated as something abstract that needed to be represented in the creative work: instead, it was treated as a starting point, as a framework to use and as what delineated the boundaries of the project. The theoretical and creative practices profoundly influenced the decisions made in developing the work, and were interlinked: neither prevailed over the other — they, instead, bounced off each other, informed each other, and developed a non-causal, non-hierarchical and non-linear relationship. The knowledge generated arose from the weaving of theory and practice and their relationship is described as non-causal as it is impossible to track and analyse at which point and to which extent one caused or affected the other.

Chapter 3

Portfolio

In this chapter I will discuss the body of creative work. I will offer insights on the strategies and methods used as well as the role of each radiophonic essay.

Collaborative relationships in the portfolio

The pieces of the portfolio present a variety of collaborative relationships, depending on the roles of the musicians and collaborators involved, as well as on the ways each project was developed. In every project the artistic activity of the collaborators was significant in generating creative inputs and content. However, the extent of each contribution varied for each project and each role.

Lynette Quek was a key collaborator as a sound engineer, technician, improviser, and as an important figure to discuss creative ideas with. *collages* was developed with her and we had similar roles: we were both responsible for the creative and performative choices made for the pieces. In *baby go home*, Lynette was also the technician and she collaborated in the improvised section as a performer. She was also the audio engineer for the editing and mixing of the radiophonic essays.

For the other pieces, collaborators had instructions and guidelines; a structure of the piece was provided, but the content was created by them, in either as fully or semi-improvised manners. In these cases, performers were chosen specifically for their unique skillsets and styles, for their ways of playing and listening, and for their experimental approach to sound and music. This is certainly the case with Loré Lixenberg and her exuberance in her voice and in her theatricality: the roles that she had in *eadem mutata resurgo*, *inventory*, and in the recordings of the radiophonic essays were written specifically with her style and voice in mind.

Nathan Walker's role in *eadem mutata resurgo*, as a performance artist and sound poet, was also imagined with their focussed and introspective way of using their body in their performances in mind, along with their voice when reading and performing their poetry.

Neil Luck's and Adam de la Cour's voices were chosen for their theatricality, and for their experience and expertise in music theatre. In Adam's case, his interest in pataphysics was also a factor.

collages (2018-21)

collages is a set of five audio-visual pieces developed by *qb*, a duo formed by myself and audiovisual artist Lynette Quek. Some of these pieces are presented as videos, others as performances. They all use materials from our private collections of media and archives. These are found in our digital memories, either on hard disks, phones, computers, or clouds. In *collages* 3, 4, and 5, as well as the digital materials from our archives we also use our instruments, MIDI controllers, Reaper, and Ableton.

The main strategy used in these pieces is assembling and collaging words, images and sounds that have no clear relation to each other. The superimposition of these different elements across media is used as the main strategy for this set of works. This approach was taken in order to highlight a sense of non-causality, from which different meanings of the video could unfold. The process of finding patterns and ambiguous narratives in-between the text, sounds and moving images, was left open to the audience; the *collages* became different pieces every time they got experienced.

The creative strategies that we used both in combining digital media and performance were entangled with a number of philosophical notions that delve into the human capacity and will in finding linear connections even between disparate realms, objects of study, experiences and circumstances. According to the epistemological non-linear approach in the philosophies of Foucault, Deleuze and Guattari, Hume and Bergson, it is because of our human tendency in wanting to find a cause, and a reason to events and phenomena, that we create chronological and causal narratives. To explore this tendency, the concepts of archive and history in Foucault,⁶⁴ of percepts and affects in Deleuze and Guattari,⁶⁵ of the partiality of knowledge in Hume⁶⁶ and of

⁶⁴ Foucault, Michel, *The Archaeology of Knowledge & The Discourse on Language*.

⁶⁵ Deleuze, Gilles and Guattari, Félix, *What is Philosophy?*

⁶⁶ Hume, David, *An Enquiry concerning Human Understanding*.

time and memory in Bergson⁶⁷ were part of the devising and development of these pieces. Most of the terminology used by these philosophers challenges the way in which we usually refer to common words like history, archive, memory and time. These are challenged and reframed in a different theoretical frame that offers a more contingent viewpoint and that opens up the possibility of redefining how we try to make sense of the complex relationships between elements and events.

The philosophical notions were described and developed in depth in the radiophonic essay about these pieces; the script comprised sections with a description of the artistic process, as well as the theoretical and philosophical ideas that were part of our creative decisions. In the same way as in *collages*, the script was thought as an assemblage of blocks of text that seem disjointed; the way these were related was left open to the listener. An archive of digital voices, produced by different speech synthesis programs, was used as the reading voice of the script. Lynette and I compiled them according to their sonic qualities and for their ability or inability to split or join words, often making it hard for the listener to keep trace of the syntactical structure and semantics of the sentence. The radiophonic essay is a collage of these different voices, exploring the speech synthesis programs and challenging them to pronounce complex words and sequences of words.

baby come home (2018-19) and *baby go home* (2019-20)

baby come home and *baby go home* are two installations using camping tents. *baby come home* was set in The Stained Glass Centre, a deconsecrated church in York. It comprises 48 camping tents placed in the three naves, a stand with transparent sheets with handwritten notes in the sacristy, and a playback speaker and an oboist in the tower bell.

The audience was free to wander in the space and enter the tents to discover what was contained in them. The contents were divided into categories; living objects, non-living objects that resembled or sounded like the living ones, objects to interact with, objects to be looked at, objects that look at you. Members of the audience could choose whether to enter the tents and whether to interact with their contents. Some tents were inaccessible. The sounds coming from the tower bell intermittently pierced through the soundscape created by the various elements of

⁶⁷ Bergson, Henri, *Matter and Memory*.

the installation. The handwritten notes on transparent sheets in the sacristy included quotes from the different texts that informed this work.

The strategies for this work were related to curating, assembling, collaging, audience participation and site-specificity. The particular layout of the church and its peculiar acoustics suggested a specific use of the space; the main area, in the three naves, could be used for installing the tents in rows, the sacristy was for reading the notes as it is a much quieter, less resonant and more private space, the tower bell, that could not be accessed by the public, suggested that it could be used to place a sound source coming from a different level from the rest of the installation. The space was curated in a way that when entering the church, the audience had the impression of a uniform image; the tents were disposed in an orderly grid, they were all exactly the same dimension and colour, they had the same details, they all faced the same direction. The soundscape of the space was one of the clues that the tents might have contained something or someone; there were not any particular sounds that prevailed over others, apart from the occasional bursts of sounds from the tents containing the walkie talkies and from the oboist in the tower bell. These curatorial choices were made to create a common ground, a sense of unity, a whole that needed to be unpacked with details to discover and interact with; it was through experiencing, encountering and interacting that the audience gained knowledge about the piece.

The freedom given to the audience to make their own way to disclose the contents of this whole allowed people to create their own path and connections and to make their own parallels between objects and sounds. In this way the installation had a vast array of possible ways in which it could be experienced; it became a playground in which to make discoveries and encounters. Through these encounters, it was possible to make associations and connections that were contingent and open ended, non-causal.

The theories and philosophies that informed this work are Gaston Bachelard and his concept of *reverie*,⁶⁸ Gilles Deleuze and his ontology of difference,⁶⁹ Graham Harman and Levi R. Bryant and object-oriented ontology,⁷⁰ and the partiality of knowledge in David Hume⁷¹ and

⁶⁸ Bachelard, Gaston, *The Poetics of Space*.

⁶⁹ Deleuze, Gilles, *Difference and Repetition*.

⁷⁰ Bryant, Levi R, *The Democracy of Objects* and Harman, Graham, *Object-Oriented Ontology*.

⁷¹ Hume, David, *An Enquiry concerning Human Understanding*.

Immanuel Kant.⁷² Object-oriented ontology is initially used to define what an object is, with the impression that this philosophy democratises hierarchies between objects, humans, animals and nature, but is then dismissed as it comes at odds with the other notions used; this is explained and made clear in the radiophonic essay. Bachelard's concepts of imagination and *reverie* related to the idea of home and what it means to feel at home,⁷³ constitute the initial curiosity and inquiry for this project. During the development of this installation, and after having chosen to use tents as homes, the meaning of *reverie* and home inevitably opened a different question, and the focus shifted on the ideas of displacement, temporary homes, and the refugee crisis. Deleuze's ontology of difference inspired the way different objects, whether living or non-living, were chosen and organised, highlighting the fact that humans have the tendency to understand and explain the world with fixed categories and this has profound social, political and ecological implications. With preconditions and categorisation, all the elements that are considered exceptions or that do not align with the same attributes and traits of the category are dismissed and excluded.

baby go home is the second related installation using tents, set in the Trevor Jones recording studio in the Music Department, University of York. It comprises 11 camping tents placed in the live room, microphones, and two MIDI controllers in the control room. The audience was invited to enter only the control room; the live room containing the tents was inaccessible to the audience, and it could only be seen through the window in the control room. Most of the materials used in the tents were the same as in *baby come home*. The sounds in the control room were amplified so that they could be manipulated in the live room with the MIDI controllers. With Lynette Quek, who was part of this project both as a technician and as an improviser, I outlined a structure to improvise with the sounds; in some sections the connections between the tents and the sounds were evident, at other times, they became unclear.

The strategies for *baby go home* are related to curating, assembling, collaging and site-specificity. The layout of the studio suggested inaccessibility to the live room; this implied that sound became the principal focus and that the audience was invited to listen to the sonic dimension of the work rather than to interact with the tents. The assemblage and manipulation of sounds made the connections between objects and sounds less obvious; this allowed one to

⁷² Kant, Immanuel, *Critique of Pure Reason*.

⁷³ Bachelard, Gaston, *The Poetics of Space*, 12-22.

question whether the sounds and their sources were related, adding another layer of ambiguity that enhanced imagination and making virtual connections and collages between the elements of the installation. The concepts of memory and duration in Bergson's philosophy⁷⁴ influenced the creative choices of this piece. According to Bergson, memory and imagination are deeply associated; the way we make connections is influenced by our past experiences, by our set of memories and sense of time, affecting how we imagine and make sense of things.

The radiophonic essay delves into the relationship between the notions and materials, methods and strategies, used in both installations. The script is divided into 48 sections — the same number of tents used in *baby come home* — each section representing a tent. The essay examines both pieces as they are strongly related: both use tents and have overlapping strategies, methods, media, and theories. Neil Luck was recorded for the essay; he was accompanied by the manipulated sounds of *baby go home*, giving the impression that he was in the studio talking about the pieces while the installation was still in progress. The script reads as a kind of descriptive and reflective podcast about the installations; the philosophical questions that emerge from them and the social and political implications linked to the theoretical inquiries are examined in detail.

eadem mutata resurgo (2019-21)

*eadem mutata resurgo*⁷⁵ is a collection of psalms. It was developed for the Lyons Award Commission received in 2019, but due to Covid-19 lockdowns, the performance took place two years later, in 2021, with social distancing and discretionary mask use as restrictions. This affected some of the creative choices made; the restrictions became part of the stage layout in the Sir Jack Lyons Concert Hall,⁷⁶ the possible ways in which performers could move, what they could and could not touch, the amount of distance that needed to be kept between performers, as well as the amount of people that was allowed as the audience.

The call for the Lyons commission required that the work was somewhat related to Bernstein's *Chichester Psalms* (1965) and to collaborate with an ensemble from the Music

⁷⁴ Bergson, Henri, *Matter and Memory*.

⁷⁵ This is the motto of the Collège de 'Pataphysique which means 'I arise the same though changed', in Hugill, Andrew, *Pataphysics, A Useless Guide*, 7.

⁷⁶ At the Music Department of the University of York.

Department at York; the piece was devised with The Assembled, soprano Loré Lixenberg, sound poet and performance artist Nathan Walker, organist James Redelinghuys, and synth player Karmagally who decided to stay invisible during the performance.⁷⁷ It is divided into eight psalms set in the isle of Ptyx.⁷⁸ The piece is inspired and based on pataphysics, 'the science of imaginary solutions'⁷⁹ developed by Alfred Jarry at the end of the nineteenth century.⁸⁰ My fascination with this philosophy of science, stems from its criticism towards positivism, determinism and representational and inductive thought. Pataphysics is strongly related and connected to the philosophies of the other authors used in the other works of this portfolio.⁸¹

Each psalm has a different title and uses different strategies, methods and media. The strategies used are devising, improvisation and curation. These strategies served to develop the scores and instructions for the performers; they interweave with the concepts of *non-causality* and *becoming* and with similar pataphysical rules and concepts, such as *syzygy*, *clinamen* and *anomaly*. These concepts, as well as a definition of pataphysics, are described and discussed in the radiophonic essay. The psalms and the transitions between them were devised with the ensembles and the soloists; the structures of the psalms were developed during rehearsals through the aid of games, verbal scores and instructions. These are outlined more in depth in the radiophonic essay *patatoilet*. The performers' skills, unique features and capabilities deeply influenced the creative choices made and are an integral part of the piece; exceptions and peculiarities are what constitute one of the main focus of study in the science of pataphysics.

The radiophonic essay includes the definitions of pataphysics, its rules and philosophical implications, as well as the definitions of the pataphysical concepts used to devise this piece. The script is a collage of quotations and references from pataphysical writings and from literature

⁷⁷ Karmagally, a synth player based in Messina, Sicily, agreed to collaborate and to be part of this project as an invisible player. His invisibility is due to his inability to travel to the United Kingdom at the time and his unwillingness to be part of the piece via Zoom or other online means. We decided that his presence and contribution were going to be invisible — at the time of the performance he followed the instructions and the score, he was part of the piece while he performed in Messina. This is deliberately undocumented in order to make his invisibility both visual and sonic, and to highlight that, in pataphysics, space, time, imagination and reality are all part of the same realm.

⁷⁸ Ptyx is an island that "exists by not existing", like in Jarry, Alfred, *Exploits and Opinions of Dr. Faustroll, Pataphysician*, 47-48.

⁷⁹ *Ibid.*, 22.

⁸⁰ Brotchie, Alastair, *Alfred Jarry, A Pataphysical Life*, 29-30.

⁸¹ In particular, Gilles Deleuze was fascinated and interested in pataphysics and he wrote about it in his essay; *An Unrecognized Precursor to Heidegger: Alfred Jarry in Essays Critical and Clinical*, trans. D.W. Smith and M.A. Greco, 91-98.

related to this science.⁸² Adam De La Cour recorded the script for this essay and decided to record himself while sitting on the toilet; this is a pataphysical reference as one of the main characters in Alfred Jarry's work, King Ubu, believes that the toilet is the seat of creation.⁸³

inventory (2022)

inventory is both an installation and an event. It was first realised in the basement of a disused shop on Coney Street, in York. *inventory* is a catalogue of unused, broken and unwanted objects accumulated throughout the years from previous installations and performances, and collected from friends and colleagues who responded to a call to donate objects for this work. All of these objects were labelled and catalogued into categories and exhibited on a set of shelves. The audience was invited to select any amount of objects from the catalogue and to creatively reassemble them. After this process, the audience was invited to name and label the artefacts they had produced and to exhibit them on another set of shelves. At the end of the installation, a selection of the artefacts were due to be sold at a fictional auction with fictional currency, in a fictional territory called the Duchy of Lixenberg, led by soprano and fictional auctioneer, Loré Lixenberg. In order to acquire currency, called Lorés, members of the audience had to participate in a number challenges and games, including: ping pong matches on a plastic, wonky table; cat walking; a whistling competition; skipping the rope. The head of the Duchy of Lixenberg decided the winners and the prizes. Once the challenges were concluded, the auction began; members of the audience could bid with their acquired Lorés and buy the artefacts produced during the installation.

The strategies used in this piece are collaging, curating, devising, improvisation and audience participation. Audience participation plays a fundamental role in this work, both in the installation and in the event. It is through the process of making artefacts and in participating both in the challenges and in the auction that this work is possible; members of the audience become makers, performers and spectators.

This piece encapsulates the ideas, theories, methods, and objects used and acquired in the other pieces of the portfolio. *inventory* includes the theoretical and philosophical notions used for

⁸² In particular, Carroll, Lewis, *Alice's Adventures in Wonderland* and Bök, Christian, *Eunoia*.

⁸³ Jarry, Alfred, *Ubu*, [*Ubu Roi*], trans. Claudio Rugafiori, 5-9.

previous works such as Foucault's theories on the archive, Deleuze's ontology of difference, Brockelman's theory on collaging,⁸⁴ Jarry's pataphysics and the quasi non-sensical and non-causal world of *Alice in Wonderland* by Carroll. These interactions between the theories and the practice are examined in the radiophonic essay.

The radiophonic essay is a collage: it combines a script about the processes, theories and methods of *inventory*, read by Loré Lixenberg, with sections from the other essays, including the voices of Neil Luck, Adam De La Cour, and from the speech synthesis programs. In the same way as *inventory*, it reuses and repurposes the materials used in the other works of the portfolio. As the background of Loré's voice reading the script, Barrington Brook's improvises on recorders and with a selection of objects from the catalogue of the installation.

Reflections on audience participation

Audience participation played a significant role in some of the work presented, particularly in *baby come home* and in *inventory*.

In *baby come home*, the audience was free to navigate the space and to interact with the work: I provided a set of written instructions but these were not prescriptive as I wanted to leave it open to audience members to decide how and whether to interact with what was in the space. The audience was also free to find connections between the materials presented as I decided not to provide a programme note that explained what the piece was about. Audience members engaged playfully with the installation and showed interest in the work.⁸⁵

In *inventory*, the participation of the audience was a fundamental part of the piece. Participation constituted the creative material: without audience members crafting objects and performing in the games and the auction, this piece would have not been possible. It was easy to engage the audience in the installation phase as crafting objects was less exposing and it could be done in their own time. Taking part in the performance was more challenging as it required people to participate in games while watched by others, and while being told what to do. The

⁸⁴ Brockelman, Thomas, P., *The Frame and The Mirror*.

⁸⁵ One person decided not to engage with the installation and stopped at the entrance of the church: as soon as they saw the number of tents utilised they reacted angrily, questioning why these were used for an installation rather than given to homeless people. Even after attempting to explain that the work was about refugees and that tents were going to be donated to refugee camps, they decided to walk out and not to engage with the work.

majority of the audience participated in the games and auction. However, some left the room as soon as the instructions of the games were read aloud, while others just stepped aside to be observers.

Chapter 4

Conclusion

This chapter summarises the research outcomes in relation to the research questions, aims and objectives. It also discusses the research contribution of this work and identifies future research.

Through the development of this project, ways in which to develop idiosyncratic strategies in sound art were examined, integrating a multiplicity of artistic media, methods and disciplines, developed through encounters with the concepts of *becoming* and non-causality in the work of Deleuze, Foucault, Jarry, Hume and Bergson and other related authors and philosophers. These concepts were used as creative tools rather than as conceptual background, exploring methods that treat the relationship between theory and practice in a non-hierarchical way.

This non-linear relationship was explored, further investigated and made apparent in the creation of radiophonic essays; these communicated insights about the creative process and decisions made to create the body of works submitted, while mirroring the non-causal relationship between theory and practice.

This commentary served to provide further insights into the research elements of the creative work. It also served to identify the main research questions, aims, and objectives, while situating the work within existing artistic practices and literature. The writing component of this project offered the descriptions of the strategies and frameworks used to create the artworks and it outlined the elements of the research that might be useful to other artists and researchers in the field of sound art.

The significance of this project sits within the field of sound art research and practice; it contributes to the field by developing sound art works, idiosyncratic strategies and conceptual frameworks through the notion of sounds as events and elements of non-cochlear sonic art. The idea of sounds as events is related to the notion of *sonic flux* outlined by Christoph Cox. Drawing on the philosophy of Deleuze and the Stoics, and through a materialist stance, Cox supports the idea that sounds are independent and that they are part of those forces that compose the material world. The notion of non-cochlear developed by Seth Kim-Cohen, focuses on the conceptual frameworks and strategies that are present in the sonic arts.

The body of work presented in this project comprises and is supported by both of these notions. The strategies proposed in the folio are mainly presented in the artworks and in the radiophonic essays. The radiophonic essays constitute a further contribution; they articulate the non-linear relationship between theory and practice and they convey a non-hierarchical structure in themselves through their format. They creatively communicate insights of the thinking process that happen along the development of artistic practice and that is not always immediately apparent while experiencing the artworks. These strategies and methods provide insights for other researchers and practitioners that are interested in exploring these notions, and they contribute frameworks that allow for the articulation of the intricate relationships between theoretical and creative concerns.

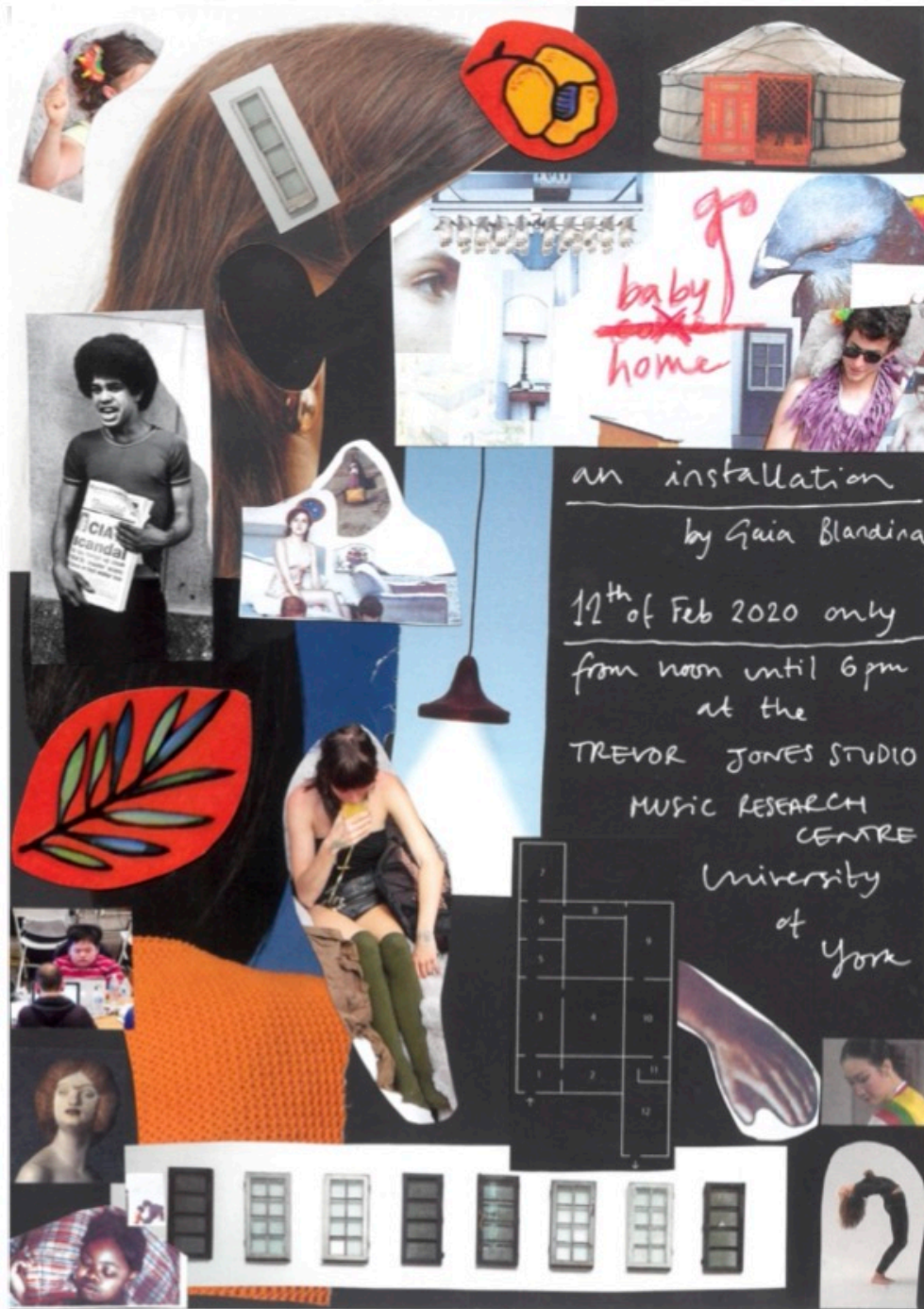
Future research that stems from this work include the further development of an artistic and research practice that evolves around the mutual creation of sound art works and their radiophonic essays. The radiophonic essay format presents practice researchers the potential opportunity to explore the link between theory and practice through the voice and its performativity as a sonic event, as well as the possible ways in which these events could be creatively produced, recorded, manipulated and presented. These could be embedded in future research projects and artistic practices. Another possible area of future investigation is related to the development of sound art works around the Stoic concept of the *incorporeal*: this offers a wide range of possibilities to explore further strategies related to the notion of non-cochlear sonic art.

Appendix 1 - Posters

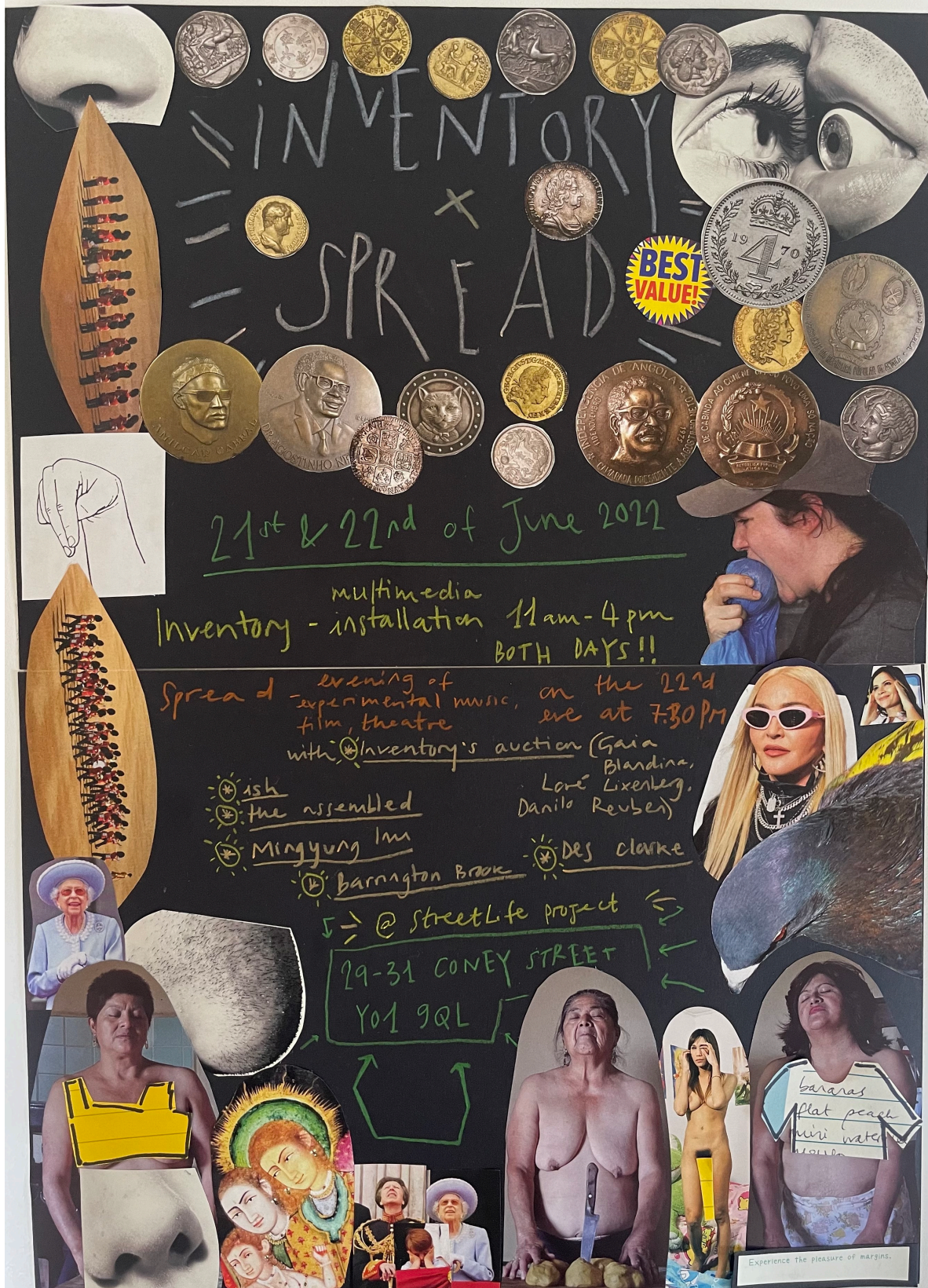
Poster for *baby come home*



Poster for *baby go home*



Poster for *inventory*



currency for *inventory*



Appendix 2 - Instructions and scores

collages – scores

COLLAGE 3

- 'as in' - PLAY - imitating sound of previous clip
- 'very deep' - STOP -
- 'I was thinking that' - PLAY - imitation
- '10%' - STOP -
- * POP * Rebecca - PLAY - softly, high pitches
- 3:30 - 4 min in * GO KNIT *
- Lynette's steps on various floor, STOP knitting & walk back to desk
- Lynette's hair in the wind, the knits
- GARA → Paul plays laptop, then cello. softly
(type words in) water, floating sounds
(Lynette comes back to desk)
- DOOR KNUITS ~~knits~~ FREEZE
- Blips + rattles yard → WE REACT WITH Blips
and expand ... "I couldn't drink it all"
GO NUTS.
- MORE CARE'S TUNE, signal to
STOP, FREEZE as soon as Arthur comes in
- Barrington - cello + sax (join with care, let it settle)
- Des 'that's great' - ☺
- 'they would burn my Italian passport' - **LOUD MEEFH**
- FREE IMPROV
- 'I feel xixy and I don't care' - FREEZE
Gino STOP
- the end

Collage 4

START: deleuze stare at screen

sing + processing when fade out


stop when song comes in
= SILENCE

(c) rhythms after TV screen + voice

stop when piano enters

low sounds after piano finish + voice

samples when jazz finish
↳ be aware of abstract videos

harmonics after  finish → sparse
↳ build up to gitty sounds

snaps when rock song

stop when jellyfish + luthodes
= SILENCE

blip blip when tap dance → sparse
+ samples

stop at picture machine

= SILENCE
melody line at water fall

build up,
end!

Cottages 5

opening

→ MUTE [1] + C# 1


EFX: #7 (subtle)

→ EFX increase to max. #7 ↑ ↓ 5 ↓


→ MUTE [2] + B1


EFX: ~~###~~

A5 ; on/off

x GB: SOLO EFX: #1 ; on/off 

→ X + D2


→ MUTE [3] + X  ...

→ X + E2 

x GB: LEFT

→  ≡

→ X + C# 2

→ #5 ↓ + 

→ #2 ↓ + X [CRAZY]

DO WHATEVER!

⋮
slowly go back

→ #4 ↓ (block colours)

Mute [6] / ~~#1~~ / ~~#8~~

⋮ slowly go back raw sounds

FINAL END: MASTER + "0" end.
↑
#2 ↑ (everything down)

END: MUTE [1] + C# [1] → #5 ↓ #7 ↑ + efx on/off : look when end.

Planning for *collage 5*

[09:42, 13/12/2019] Gaia: I was thinking that for n5 maybe we could have 2 midi controllers like in re:, sax, cello, and maybe the controllers could also control pictures? and we select/change the pictures randomly from there?

[09:42, 13/12/2019] Gaia: but maybe that is complicated?

[09:43, 13/12/2019] Lynette: YES

[09:43, 13/12/2019] Gaia: rather than editing the videos and images

[09:43, 13/12/2019] Lynette: EASILY DONE

[09:43, 13/12/2019] Gaia: which is too long!

[09:43, 13/12/2019] Lynette: can show you how to do it and you can do it yourself!!

[09:43, 13/12/2019] Lynette: oh true 🤔

[09:43, 13/12/2019] Gaia: but then it would mean needing a sequence

[09:43, 13/12/2019] Gaia: and a more precise score both for sounds and images

[09:43, 13/12/2019] Gaia: but I think we can manage that!

[09:44, 13/12/2019] Gaia: I like how the format of the collages keeps evolving!

[09:44, 13/12/2019] Gaia: now pictures are improvised, too!

[09:44, 13/12/2019] Lynette: might not need a sequence but rather a direction score to state what images produce what kind of sound maybe? so it can still be open

[09:44, 13/12/2019] Lynette: YES!!!

[09:44, 13/12/2019] Lynette: can also add manipulations to the images if you want!!

[09:44, 13/12/2019] Gaia: yes! this is what I had in mind

[09:45, 13/12/2019] Gaia: cooooooooooool

[09:45, 13/12/2019] Lynette: like distortion and flipping it, turning it all around etc etc etc!

[09:45, 13/12/2019] Gaia: this score will look wonderful

[09:45, 13/12/2019] Lynette: yes!!

[09:45, 13/12/2019] Lynette: and the score will evolve together with the collages too!

2 midi controllers both for sounds and pics

sax?

cello?

2 screens or 1 split screen?

baby come home - instructions for the audience

Please read the instructions carefully as some tents need to be entered with wariness and care. And some require your participation. Have fun.

The tents are identified with numbers;

1:

2:

3:

4: change the settings. explore the possibilities. 5:

6: cut and paste, write, draw. 7:

8:

9:

10: just do it. if you want. 11:

12:

13: yes, it's closed.

14:

15: go on, dive in. or just look.

16:

17:

18: hello? over and out?

19:

20:

21:

22:

23:

24:

25:

26: do not enter the tent!!!!!!! there should be someone who will help you with this. or that will do it instead of you. but if not follow these steps: wear the goggles. wear the gloves. grab a plate and throw it in the tent as if it was a frisbee so that the fragments won't go outside of the tent. do not drop from above as it will smash and fragments might hurt you and people around you. if you are unsure of what to do ask for help or step back and move on.

27:

28: compose a poem collaboratively with someone you probably do not know.

29: press record and say/sing/play something. or not. press again before leaving the tent. or not.

30:

31:

32: go on, dive in. or just look.

33:
34:
35:
36:
37: WARNING: FLASHING LIGHTS
38: yes, it's closed.
39:
40:
41: yes, you can.
42:
43: go on, dive in. or just look.
44: listen.
45:
46:
47: hello? over and out?
48: yes, it's closed.
heating room: do not forget to visit it.

Artists invited to collaborate and perform:

tent n.4 — *SpotiFed* (sorry) by Federico Reuben [<https://www.federicoreuben.com>]

tents n. 20 and 36 — two different versions of *Samadhi* by Davide Pompejano, aka Pejan Dafault. Davide Pompejano is a psychologist and filmmaker based in Bologna and Messina. Davide's work deals with the evolution of life and humanity through oneiric symbols. The text in the video is delivered by Alan Watts who was deeply influenced by Buddhism and the psychedelic movement.

tent n. 44 — quiet song n.10 by James Whittle, part of his postcard piece series [<http://www.james-whittle.co.uk/work/postcard-piece-series/>]

bodies in tents n. 3, 31, 33: William Barnardo [<https://soundcloud.com/williambarnardo>], Adam Bonser [<https://soundcloud.com/adambonser>], Alexandru G. Ichim, [<https://matemates.com>], James McIlwrath [<https://www.jamesmcilwrath.com>]

heating room: frame for transparencies and floor lamps designed and made by John Hollington [<https://www.johnhollingtondesign.com>]

ghost sax: Lynette Quek [<https://lynettequek.tumblr.com>]
ghost oboe: Desmond Clarke [<http://www.desmondclarke.com>]

With big, big thanks to:

Lynette Quek for her friendship, support and tech skills, as always.
Federico Reuben for his advice and encouragement.

William Barnardo, Bill Brooks, Russell Carr, Georgina Alice Cherry, Ana Beard Fernández and Elspeth Piggott, for being such wonderful people and for helping me in setting up the tents.

Jack McNeil and James Whittle for being on the other side of the screen.

The Stained Glass Centre and its only volunteer, Julia.

And to everyone who generously supported the crowdfunding for this project and helped by donating these tents; they will soon be on their way to Calais and Dunkirk.

eadem mutata resurgo (= *although changed, I arise the same*) - instructions
for The Assembled and soloists

instructions for The Assembled;

Opening:

Lynette is on stage, playing a sort of 'elevator music' while audience comes in. Lights are green.

PSALM 1: *edo* (= I eat)

off stage

after audience comes in, you should wait in the Lyons Foyer

Nathan + Lynette on stage

After they walk off stage: lights off

Transition 1: lights off

PSALM 2: *barba non facit philosophum* (= a beard does not make a philosopher) off stage (stay in the Lyons Foyer)

video

Transition 2:

Screen still down. It goes black and stays black. Wait for a bit and then..

PSALM 3: *omnia mutantur* (= everything changes) lights are dimmed

Walk on stage from the Lyons Foyer, going down the stairs. Take your time. Be as quiet as possible. Walk normally, without rush. Once on stage, form a sort of half-moon/ellipse.

Loré appears on the huge projector screen. She stares from above. She is muted. You cannot see her

Nathan will push Lynette at the centre of stage, follow them with your gaze while this is happening. Nathan will knee next to her, facing her.

You can start to play 'microchanges'

Anyone can start.

Copy the pitch/sound of the person on your right while trying to make a different sound from the player on your left. This will feel impossible to achieve, as it is a constant, always changing negotiation between copying one player and playing something different from another player. It will sound like a weird, always changing drone. Knowing that you affect the sound of the person on your left, who is trying to copy you, you have the possibility to

challenge their capabilities (e.g. making them play a really high or really low pitch). You should change your pitch gradually, with small microtonal steps and only in a few occasions you can make bigger steps (tones and semitones).

Be aware that Lynette has a harp solo in this section and that her sound might distract/confuse you. Ignore it and focus on the players next to you!

On top of that, Nathan will serenade her, reading an automatic formulated text. Ignore them, too.

After a while, Loré will make a silent disturbance on screen. You won't be able to see her, but you will see Nathan looking up scared and running away. You walk towards the screen to check what is going on. When she is done, you walk back to your spot, unimpressed. Lights off.

Transition 3:

Green lights

Emily moves Lynette to the side of stage and turns her towards the organ. Walk back to your spot.

Assembled now forms a semicircle.

PSALM 4: *tripudio* (= I dance out of joy) Dimmed lights

Loré is still on screen.

Start playing the drone piece.

Anyone can start by making a sustained sound. It can last for as little or for as long as you want. It can be any timbre and dynamic. Someone else 'picks up' the drone, trying to anticipate when the previous sound is going to end. The drone should always be sounded. Think about it as if it was already in the room, always there, never stopping, and as if you are a vehicle to make it sound. There should never be a silence between a player and another.

If a coincidence happens and two or more people pick up the drone at the same time everyone else has to join as soon as possible.

You can pick up the sound from the previous player even if their sound is not completely finished to sound. If that happens, it should not be treated as a coincidence.

While you keep the drone 'sounding' you can be stopped and disturbed by Lynette and Loré. If one of them make a disturbance while you are sounding the drone, you should stop and as quickly as possible, as if you were moved by a really strong and sudden energy, you should then run to the middle of the stage and do either a silly dance or a repeated movement. You can decide whether to bring your instrument with you or to leave it behind. (Moto do not unplug your guitar for this! Just do your dance without it!)

Be ready to respond and be quick! You should keep dancing/moving until the disturbance is ended. After that you can either run or walk back to your spot.

If a disturbance occurs during a moment in which everyone is playing, then everyone should make a couple of steps forward and do a dance/repeated movement, with or without instruments.

It ends when Loré leaves the screen and bursts into the Lyons for her final disturbance. While she is doing that (she will also walk down on stage), you should stay still where you are, following her with your eyes without moving.
Lights off

Transition 4:

Green light
Projector goes up
Emily brings Lynette off stage

PSALM 5: *adductius* (= swing) Dimmed lights.

Start wandering on stage to find a square. You can face any direction. If your instrument is portable and movable, bring it with you and put it down on the square next to you, or in front of you. Make sure your instrument is not too close to any other instrument

Slowly bring your arms around your chest, hugging yourself. Rest your head on your shoulder. Close your eyes if you want, but you can also keep them open.
Take three really deep breaths. Breathe into your hug.
Start to rock really slowly, from side to side. Firstly just moving very little, gradually moving into rocking yourself/swinging.

Think of the love song you chose to dedicate to yourself and swing with its rhythm in mind. Sing it in your head. It doesn't have to be from start to end, but go through it how you remember it, how it is in your memory. If you want to share a word from it or a little bit of melody you can do so, but really quietly, almost inaudible, humming.

When you think your song is finished, gently open your eyes, slowly raise your head, lower your arms, walk off stage and sit down in one of the first row seats.

Lights off

Transition 5: -

PSALM 6: *fio* (= to become) you are off stage
Nathan's solo

Lights off

Transition 6:

Green lights
Emily: push Lynette back on stage. Choose a square for Lynette. She can face any direction. Then walk back to your square.
Everyone else: Walk back to your squares.
Moto: walk back to your amp and guitar to be ready to be the musical describer.

PSALM 7: *edictum* (= order)

Lights on

Wait to be ordered to do/play something by Loré. They will call you by name and order you to do or play something, as well as saying a number at the end of the order. The number states the amount of 'effort' you should put into the action you are about to do. Numbers go from 0 (minimum effort) to 10 (maximum effort).

You can ignore orders, but if they are restated three times you have to do them. You shouldn't stop your action unless you are told to do so.

If it gets too loud or boomy to hear the instructions you are given and you are unsure of what to do, ignore the instructions all together and keep doing what you are doing.

NB: If Loré forget to tell you to stop and you are feeling dangerously tired or if what you are doing something that does not feel right, you should stop.

Describer: Nathan

Nathan will describe what is happening on stage as well as describing things that are not happening. They can still be instructed by Lore to do something. In that case, they will still have to describe what is happening.

Musical describer: Moto

Moto will provide a musical commentary on what is happening on stage. He can either decide to focus on what one person is doing or on the overall mood of the scene. He can also implement/support what Nathan says.

Ending:

Loré will stop giving orders. The other players keep going.

Matthew will walk towards the audience and read out loud a piece of paper he has never read before.

Lights will dim.

When Matt is finished, lights go on again. Audience will clap (hopefully). Acknowledge the clap, take a bow (Matthew leads it)

NB: There will be some 'events' happening during the concert. You will not be involved in any of them. They won't be scary or dangerous and nothing bad will happen. You will just be a witness of them happening. Just acknowledge what is happening, look at the event happening standing from where you are in the moment the event started. Once they are finished, start doing what you are supposed to do next.

instructions for Loré;

Opening:

Lynette is on stage, playing a sort of 'elevator music' while audience comes in.
Lights are green.

PSALM 1: *edo* (= I eat)

Nathan + Lynette

You will be off stage, in the Lyons studio (ready for Psalm 3)

Lights off

Transition 1:

Projector change from Nathan's camera to the video that will be projected

PSALM 2: *barba non facit philosophum* (= a beard does not make a philosopher)
video

Transition 2:

Screen still down. It goes black and stays black, ready to switch to Zoom call with Loré

PSALM 3: *omnia mutantur* (= everything changes)

Dimmed lights

You will appear on huge projector screen. You stare from above. You are muted.

The Assembled will walk on stage from the Lyons Foyer. Once on stage, they will form a semicircle.

Nathan will push Lynette at the centre of stage and will knee next to her, facing her.

The Assembled start to play 'microchanges'

Lynette will start her harp solo

Nathan will serenade her, reading an automatic formulated text.

When you get bored of the scene, after around 3 or 4 minutes since Nathan starts serenading Lynette, you will make a silent disturbance on screen.

Nathan will see you and look up scared and he will run away. The Assembled will come stare at you on the huge screen, puzzled. End when you want. They will go back to their places, unimpressed.

Transition 3:

Green lights

Emily pushes Lynette at the side, turns her towards the organ. The rest of the Assembled walk to their spots and form a semicircle.

You are still on screen. Stay as still as you can, starring in front of you.

PSALM 4: *tripudio* (= I dance out of joy)

Dimmed lights

Assembled start playing the 'drone' piece

You and Lynette can interrupt the players at any time. It should be a loud disturbance that will trigger the player that is playing in running at the centre of stage and doing a little dance/repeated movement. If you make the disturbance happen when more than one player is playing, they should all do a few steps forward from their position and do their dance/move. They can only stop when you finish your disturbance.

Let the drone settle for a couple of minutes before making the first disturbance.

Start with long pauses between a disturbance and another, and then make them happen more frequently.

When you get tired of this leave the studio (don't worry about the Zoom call, leave it there) and burst into the Lyons for your final disturbance. While you are doing your disturbance everyone will be frozen, starring at you.

Stay at the entrance, hold the door for a while, you are still doing your disturbance. Keep going and walk down on stage, walk to the centre and face the audience as if they were expected to do a dance/move like the assembled just did. (I have the feeling they won't do it.. but that's okay). When you finish it will all go quiet. Stay still, and lights will go off..

Transition 4:

Projector goes up

Emily brings Lynette off stage

PSALM 5: *adductius* (= swing)

in this psalm you will join the assembled

Dimmed lights

Start wandering on stage, walking slowly, and pick a square where to stand. You can face any direction.

Slowly bring your arms around your chest, hugging your self. Rest your head on your shoulder. Close your eyes if you want, but you can also keep them open.

Take three really deep breaths. Breathe into your hug.

Start to rock really slowly, from side to side. Firstly just moving very little, gradually moving into rocking yourself/swinging.

Think of the love song you chose to dedicate to yourself and swing with its rhythm in mind. Sing it in your head. It does not have to be from start till end, just go through it as you remember it. If you want to share a word from it or a little bit of melody you can do so, but really quietly, almost inaudible, humming.

When you think your song is finished, gently open your eyes, slowly raise your head, lower your arms, walk off stage and sit down in one of the first row seats.

When everyone is off stage, lights will go off.

Transition 5:

Go to the lighting box and wear the headset mic, ready for Psalm 7

PSALM 6: *fio* (= to become)

Nathan's solo

Transition 6:

Green lights

Everybody walks on stage, to their spots.

You are in the lighting box, ready to give orders with your headset mic. Bring your phone with you

PSALM 7: *edictum* (= order)

You start ordering people on stage (and Lynette!) what to do/play something.

It can be anything. An action, a gesture, a sound, a mix of these. The weirdest the better. You will call people by their name, say your order and a number stating the amount of effort they should be putting into that action, from 0 (minimum effort) to 10 (maximum effort).

Players can ignore your orders for three times, but if you repeat the order for the fourth time they *have* to obey.

They won't be able to stop unless you tell them to do so. Remember to stop them when you want them to stop.

It might get really loud and boomy in the Lyons so if they cannot hear you they are not going to follow what you are saying and ignore your instructions. Make sure you speak clearly and that you articulate well your words.

MESSAGES FROM LYNETTE: Lynette can suggest you orders to give. She will send them to you via message, on your phone. You cannot ignore Lynette's messages and you should *always* read them out loud.

REMINDERS: Moto is a bit tied with his guitar amp. So, if you want him to do anything maybe give directions accordingly. (e.g. jump on your spot while playing power chords..?) Lynette will also be a do-er. Except she cannot move. You can ask someone to move her around.

Describer: Nathan

Nathan will describe what is happening on stage as well as describing things that are not happening. They can still be instructed by you to do something. In that case, they will still have to describe what is happening.

Musical describer: Moto

Moto will provide a musical commentary on what is happening on stage. He can either decide to focus on what one person is doing or on the overall mood of the scene. He can also implement/support what Nathan says. If he is tired of his role, he can go up and touch someone's shoulder to give his role to that player. You can order things to the musical describer, but he won't keep describing musically what is happening on stage.

Ending:

You and Lynette will stop giving orders. The other players keep going.

Matthew will walk towards the audience, lights will dim, and he will read out loud a piece of paper he has never read before.

Lights go on again. Audience will clap (hopefully). Acknowledge the clap, take a bow (Matthew leads it)

NB: There will be some 'events' happening during the concert. You will not be involved in any of them. They won't be scary or dangerous and nothing bad will happen. You will just be a witness of them happening. Just acknowledge what is happening, look at the event happening standing from where you are in the moment the event started. Once they are finished, start doing what you are supposed to do next.

instructions for Lynette;

Opening:

You are on stage, playing a sort of 'elevator music' while audience comes in. Lights are green.

PSALM 1: *edo* (= I eat)

Doors close. Lights go from green to dimmed.

Nathan will start walking on stage, towards their chair, slurping and eating noodles. You accompany this scene with beautiful arpeggios and glissandi on the harp. First quieter and slow, then increasingly faster and louder. Matching their gestures. Once they put the noodles down, they will start eating parts of their body. You stop playing, as you are a bit freaked out by this. After a bit of silence, you think it's actually okay, and start playing again. When they finish eating their knee (last action) you can stop playing. They will come towards you and walk you off stage.

Transition 1:

Lights off

Someone will move the chair and bowl of noodles off stage.

PSALM 2: *barba non facit philosophum* (= a beard does not make a philosopher) video

Transition 2: Lights still off

PSALM 3: *omnia mutantur* (= everything changes) Dimmed lights

The Assembled walks on stage from the Lyons Foyer, walking down slowly. Once on stage, they will form a half-moon shape.

Loré appears on the huge projector screen. She stares from above. She is muted.

Nathan will push you at the centre of stage and will knee next to you, facing you. The Assembled start to play 'microchanges'

Lynette

This will be your accompaniment for your harp solo. You can start playing whenever you feel ready, after letting the microchanges settle first for a minute or two. You can start abruptly or gradually.

After a bit, Nathan will serenade you, reading an automatic formulated text. Ignore them.

When she will get bored of this scene, Loré will make a silent disturbance on screen. You won't be able to see her, but you will see Nathan looking up scared and running away. You will be left on stage. Keep your screen on.

Transition 3:

Green lights.

Emily pushes you at the side of stage, and turns you towards the organ so you can see The Assembled.

PSALM 4: *tripudio* (= I dance out of joy) Lights on

Loré is still on screen. Her sound goes through the Lyons PA

Assembled start playing the drone.

You and Loré can interrupt the players at any time. Your interruptions should be a loud disturbance that will trigger the player that is playing in running at the centre of stage and doing a little dance/repeated movement. If you make the disturbance happen when more than one player is playing, they should all do a few steps forward from their position and do their dance/move. They can only stop when you finish your disturbance.

Let the drone settle for a couple of minutes before making the first disturbance. Start with long pauses between a disturbance and another, and then make them happen more frequently.

This will last until Loré leaves the screen and bursts into the Lyons for her final disturbance.

Transition 4:

Lights off

Projector goes up

Emily will bring you off stage. Off your screen and mute yourself.

PSALM 5: *adductius* (= swing)

assembled only (keep your screen off, stay on mute)

Transition 5: Lights on**PSALM 6:** *fio* (= to become) (Nathan's solo)

lights off

Transition 6:

Green lights

The Assembled walk back to their squares (except: Moto to the amp, Catherine to the piano)

Emily pushes you back on stage. She will place you on a square on stage. Facing any direction. Loré will go up to the lighting box.

PSALM 7: *edictum* (= order) Lights on

You are a do-er as everybody else, having to follow the orders that Loré gives. Except you cannot really follow everything as you cannot move. Loré will probably order to move you around.

You can also communicate with Loré via email/messages/whatsapp and voice your orders to other do-ers. Remember you are a diva.

Orders can be anything. An action, a gesture, a sound, a mix of these. The weirdest the better. You will call people by their name, say your order and a number stating the amount of effort they should be putting into that action, from 0 (minimum effort) to 10 (maximum effort).

Players can ignore your orders for three times, but if your order is repeated for the fourth time they *have* to obey.

They won't be able to stop unless you tell them to do so. Remember to stop them when you want them to stop.

It might get really loud and boomy in the Lyons so if they cannot hear you they are not going to follow what you are saying and ignore your instructions. Make sure you speak clearly and that you articulate well your words.

Describer: Nathan

Nathan will describe what is happening on stage as well as describing things that are not happening. They can still be instructed by you and Lore to do something. In that case, they will still have to describe what is happening.

Musical describer: Moto

Moto will provide a musical commentary on what is happening on stage. He can either decide to focus on what one person is doing or on the overall mood of the scene. He can also implement/support what Nathan says.

Ending:

You and Loré will stop giving orders. The other players keep going.

Matthew will walk towards the audience. Lights get dimmed. He will read out loud a piece of paper he has never read before.

Lights go on again. Audience will clap (hopefully). Acknowledge the clap, take a bow (Matthew leads it)

NB: There will be some 'events' happening during the concert. You will not be involved in any of them. They won't be scary or dangerous and nothing bad will happen. You will just be a witness of them happening. Just acknowledge what is happening, look at the event happening standing from where you are in the moment the event started. Once they are finished, start doing what you are supposed to do next.

instructions for Nathan;

Opening:

Lynette is on stage, playing a sort of 'elevator music' while audience comes in.

Lights are green.

You will be ready with the helmet and the sports camera on and your headset mic.

PSALM 1: *edo* (= I eat)

Doors close. Lights go from green to dimmed.

You start walking on stage with the helmet with the camera, filming your mouth.

You are amplified with a headset mic and eating instant noodles from a bowl. Your face is projected on the screen in the hall.

Slowly walk on stage, towards the empty chair.

Start eating the noodles while you are walking normally first, without being too polite.

Eat them being aware of the sounds you are making and of the shapes your mouth takes.

As soon as you come in, Lynette will accompany you with beautiful harp arpeggios and glissandi.

When you reach the chair, you can sit down. Keep eating the noodles and you can start attempting in articulating the words of the title of the piece as well as of the title of the psalm (*edo*). You don't have to say completed words, you can play around with the phonemes, or you can just hum. Or a combination of these.

When you think you are done with the noodles, put the pot down on the floor and start observing your body. Maybe you can eat it, too.

You start licking your fingers and then hands, arms, and other parts of your body (you can just taste your fingers, lick your shoulder? smell your skin, put fingers in your mouth).

Lynette will be a bit freaked out by you doing this and she'll stop playing for a bit. Then she will think that this is okay and start playing again.

After she goes quiet, when you think you are done, you walk towards her and walk off stage, pushing her trolley off stage, too.

Leave bowl of noodles and chair on stage.

Transition 1:

Lights off

Someone will move the chair and bowl of noodles off stage.

While off stage take your helmet off. Keep the headset mic.

PSALM 2: *barba non facit philosophum* (= a beard does not make a philosopher)

video

Transition 2:

Lights still off

PSALM 3: *omnia mutantur* (= everything changes)

Dimmed lights

The Assembled walks on stage from the Lyons Foyer, going down the stairs. Once on stage, they will form a half-moon shape.

Loré appears on the huge projector screen. She stares from above. She is muted.

At this point, bring Lynette at the centre of stage. You will kneel next to her, facing her.

When you are settled, The Assembled will start playing the 'microchanges' piece/game.

Lynette will start playing her solo.

After a bit, you will take out your phone, open your notes app and type the very first word. After that one, you will have to choose words from the automatic suggestions of your phone and use these to serenade Lynette, while she is playing her solo. You can decide whether to sing or speak, or to alternate and combine the two.

After a while, Loré will make a silent disturbance on screen. You will freeze and look at her, scared. You run away off stage, leaving Lynette behind.

Transition 3:

Green lights.

Emily pushes Lynette at the side, turns her towards the organ. The Assembled walks back to their spots.

PSALM 4: *tripudio* (= I dance out of joy)

Lights on

Assembled + Lynette + Loré

Lights off

Transition 4:

Projector screen goes up

Emily brings Lynette off stage

PSALM 5: *adductius* (= swing)

Assembled + Loré swinging and humming
ends with lights off

Transition 5:

-

PSALM 6: *fio* (= to become)

this is your big solo! <3

The assembled will leave their instruments on stage. You will slowly walk towards one of them and try and copy the shape of your instrument with your body.

Focus on one at the time and move one when you extinguished the ways you want to copy them.

You repeat this with all the instruments on stage. It is all silent. Do not worry about the floor cracking. Work with it.

No sounds at all, only you moving, becoming musical instruments. Be slow. Take your time.

When you are done, keep the last position of your last instrument for a bit. Stay still. The lights will go off.

Transition 6:

Green lights

Walk to your spot as a describer

The Assembled walk on stage, too, back to their squares. Emily pushes Lynette on stage.

Lore will be in the lighting box.

PSALM 7: *edictum* (= order)

Lights on

You are the describer of the scene. You will have to describe and say out loud what is happening on stage. If you want, sometimes, you can also implement and describe things that are not happening (e.g. there is a monkey on the piano eating a banana..) You can use people's real names or describe them as 'person with yellow top'.

Loré will command people what to do. They will call them by name and order them to do or play something, as well as saying a number at the end of the order. The number states the amount of 'effort' they should put into the action they are about to do. Numbers go from 0 (minimum effort) to 10 (maximum effort).

They can ignore orders, but if they are restated three times they have to do them. They shouldn't stop their action unless they are told to do so.

If it gets too loud or boomy to hear the instructions they are given and they are unsure of what to do, they should ignore the instructions all together and keep doing what they are doing.

Loré can also command you. If that happens, you should keep describing what is happening on stage. Even if that feels impossible and you will struggle, that is fine. Keep going!

NB: If Loré forget to tell you to stop and you are feeling dangerously tired or if what you are doing something that does not feel right, you should stop.

Musical describer: Moto

Moto will provide a musical commentary/soundtrack on what is happening on stage. He can either decide to focus on what one person is doing or on the overall mood of the scene. He can also implement/support what you say.

Ending:

Loré will stop giving orders. You stop describing what is happening. The other players keep going.

Matthew will walk towards the audience. Lights will dim. He will read out loud a piece of paper he has never read before.

Lights go on again. Audience will clap (hopefully). Acknowledge the clap, take a bow (Matthew leads it)

NB: There will be some 'events' happening during the concert. You will not be involved in any of them. They won't be scary or dangerous and nothing bad will happen. You will just be a witness of them happening. Just acknowledge what is happening, look at the event happening standing from where you are in the moment the event started. Once they are finished, start doing what you are supposed to do next.

instructions for the organist:

after psalm 4:

PSALM 5:

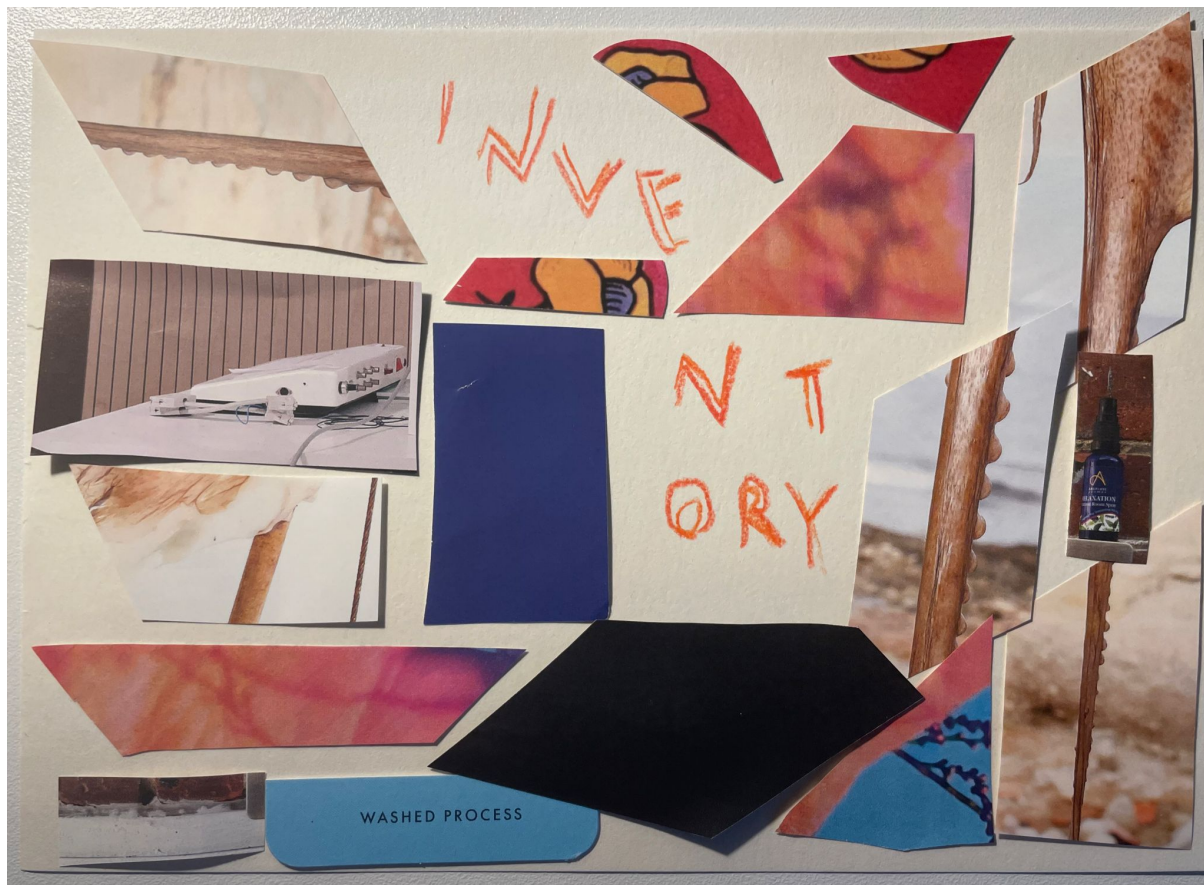
Instructions:

*...considering what happened before,
and considering what will happen next...*

- Once you are done playing, you should close the organ and walk back to your seat.

inventory

instructions for donations



Please, donate your unwanted stuff and lists. Do not feel obliged to donate both objects and lists, you can also donate just one or more objects or just one or more lists.

Objects

Donate unused, unwanted objects. Objects that can be found in your homes, while decluttering, or objects in your digital hard-drives, in the electronic bins of your laptops, on your phones, in your emails. Such objects can be material ones but also dismissed creative ideas, bits of writing you are never going to use. These, for example, could be music or sounds you made and

recorded that you are not happy with. Such objects, both physical and digital, are accepted in any form and condition, damaged or not.

Lists

Collect and donate your lists. They can be, for example, food shopping lists, to-do lists, lists of things you see, lists of things you own, lists of words you like, expenses. They can be lists you already wrote or new ones written specifically for this project. Such lists, both physical and digital, are accepted in any form and condition, damaged or not.

Descriptions

If you are going to donate something and/or a list, please write and attach a description for each object/list, and maybe how you (or someone else) used/wrote them, if they were ever used, where you found/acquired/wrote them and when. You can add many more details, if you wish. This description can be brief, or long and very detailed. It is not compulsory but it would be useful.

Drop-off

I will be collecting material in the MRC Foyer (UoY) on the following dates and times:

31st of May - 11am-3pm

1st of June - 3.30-6pm

3rd of June - 6.30-7.30pm

6th of June - 4-6pm

8th of June - 3.30-6pm

15th of June - 3.30-6pm

20th of June - 4-6pm

If you want to drop digital material, please do so here:

https://drive.google.com/drive/folders/1wPp10g5L4-wl1bs_tEllsnR-jObA01eO?usp=sharing

If you have any questions, or if you need help with transporting big items, please gaiablandina@gmail.com.

NB: Please do not donate any food, unless canned or vacuum packed.

instructions for installation

HELLO!

Welcome
to
INVENTORY !

!!!1!111!!!!!!!11!!!!!!!11!!111111!!!!!!!

The aim of Inventory is to reuse and give new life to old objects. The catalogue comprehends various kinds of dismissed materials.

By imagining the history of these materials, where they came from and how they were used, as well as their potential of what they could become when paired and collaged with different objects, we can enact a creative and mending process that reframes the importance of rupture and breakage and an imaginative act for mending, renewal, projection into the future and reassessing what 'new' means.

Here the steps to follow to take part:

12. Pick as many items as you want from the catalogue. Most items are exposed in the shelves, if you are interested in using an item that is

not exposed, you can request it using its code (see printed catalogue).⁸⁶

13. Once you have picked your items, assemble them to create a small artefact. Use the glue, tape and wire that are on the table. Please, wear gloves provided.⁸⁷
14. The artefact that you will create will need to have a title. Use the red, adhesive labels and black Sharpies that are on the other table, and label your artefact.
15. Add its title, your name, if you want, and a short description on the catalogue of the artefacts.
16. Your artefact is now ready to be displayed on the exposing shelf.

All artefacts will be part of a special auction that will take place on Wednesday, the 22nd, at 7.30pm. Loré Lixenberg and Danilo Reuben will be the auctioneer.

⁸⁶ If an item is listed as multiple items, you can use as many or as little as you want (e.g. if a pack of balloons is listed, you can of course use the whole pack, but can also just take the number you want/need).

⁸⁷ You can break, cut, disassemble the items in any way you want. If you like an item but you do not want to use it in your artefact, feel free to take it and bring it with you.

script for the auctioneer of *inventory* (for Loré Lixenberg)

ALRIGHT PEOPLE OF ALL GENDERS

What a pleasure it is to welcome you to the Duchy of Lixenberg!

Here, I, Loré Lixenberg, rule. And I make and unmake the rules depending on my sympathies and on how I feel. And how I feel changes a lot. Therefore, my rules change accordingly. Just like Boris. No, he is worse. He is like King Ubu. No, that is Trump.

In order to enter this auction, you will need currency, money, DE L'ARGENT.

How do you acquire currency? NO, you do not need a job.
You need to play.

EVERYBODY **MUST** PLAY.

We will go through various challenges.

- 1) ping pong match
- 2) whistling challenge
- 3) caaatwalking
- 4) bubble gum competition
- 5) skipping rope race

By participating in these games you will acquire points that then will be turned into our very own currency. Lorés! (*Danilo shows Lorés to people*)
With Lorés, you'll be able to enter the auction for the artefacts and pieces of art that have been made during these last two days of *inventory*.

If you are not able to acquire enough Lorés, you'll be sent to LORWANDA, on a plane organised by the Duchy of Lixenberg.
No, not true. The European Court of Human Rights won't let me do it.

If you are not able to acquire enough Lorés, you can stay and enjoy the rest. We'll offer you a chair and a fresh beverage at the end.

Here we go with the rules of our games.

LET'S BEGIN! I'll tell you the rules of each game as we go along.

1) PING PONG MATCH

Form two lines at the end of each side of the table. Wait for your turn.

Each game ends after 11 points in total are scored.

Each point scored is 1 Loré + 5 Lorés for the winner.

GOGOGO! GET IN LINE!

(People get in line, encourage them to move and play quickly. Danilo will show them where things are. When the game finishes, invite people to sit down again.)

2) WHISTLING CHALLENGE

Easy. Pick a tune. Sit down and whistle it for 30 seconds.

I give points, I decide who wins.

Who starts?

(Invite people to whistle their tune, one by one. Decide the points/score they get, and the winner. Give 5 extra points to the winner)

3) CAT WALKING

GIVE US YOUR BEST CAT WALKING. MUSIC WILL BE PROVIDED BY BARRINGTON BROOK. Big points given. Starting from 20 Lorés just by walking. And up.

Form a line and start your cat walking one by one. Forward and back.

(Decide the points/score they get, and the winner. Give 5 extra points to the winner. When everyone is done, invite people to sit down again.)

4) Bubble gum competition

You've got ONE and only one chance. The biggest one wins 50 Lorés!

Grab your bubble gum (Danilo shows people where they are) and take a sit.

(Like for the whistling challenge, people do their bubble one by one, you decide the points they get.)

5) SKIPPING ROPE

Get in a line, take it in turns. You'll get as many Lorés as many skips you can do.

(After this challenge, invite everyone to sit down again and it will be time for the auction!)

(The following is the script for the opening of the auction. Read as fast as you can but you can also pause or change the pace at will. This is load of nonsense, transcribed badly from a real auction.)

incredibly good morning to you ladies and gentlemen what a pleasure to be back after two years here in the small apple go to see you all it's amazing before I start I would like to make a few announcements first of all eight of housekeeping all items are sold subject to our conditions of sale as available on our website and in the catalogues price payable is the premium and any applicable taxes I may open the bidding on any lot on behalf of the seller and may continue bidding on the reserve I may execute and full of staff may also execute absentee bids or bids with clients on the telephone please see notices or changes in today's sale and I'm pleased to say that only one lot the universal contacts thank you very much indeed with that said I think we can start with lot number 1TTS terrific I wanted to see a few personal words if I me and foremost I'm so incredibly grateful for bringing this extra ordinary offering the very first of the limited edition Tiffany blue right here I also wish to extend my thanks to the Philips TV CEO who the moment I called him and told him what an insane thing we would like to do here he said we do that yes we can I also would like to thank both Cafeo leading this project in a matter of 20 working days and my things also go out to all the heroes that are in the back office in digital press operations IT to make this all happen we SPhilip sorry extremely humbled that we can also contribute to this wonderful course by supporting the nature Conservancy bye but also hundred percent premium to this wonderful course founded in 1951 TNCs a global environmental nonprofit organisation to create a world where people in nature can thrive its mission is to conserve the lands and waters on which all life depends and shape a brighter future for people and our planet and I think that's the best collectors day and come together for on a more technical and legal side please let me read out this word by word that is very important deadlocked one with all proceeds benefiting the nature Conservancy was added to the auction after the catalogue was published the full catalogue is available on lore.com and on printouts available at better registration desk consigner of this lot is the nature Conservancy a registered 501 C3XYZ charitable organisation subject to local laws to claim a charitable deduction on the excess of the hammer price above the loss fair market value interested parties however should refer to their own tax advisors their information to determine if they're eligible for this well I think it is now the moment that I start the bidding on lot one tea enough has been said about it I cannot tell you how incredibly incredibly amazed I am personally the day I saw the first picture I think time is the financial Times to watch websites the world has heard about it and I think I have several

hurdles on my piece of paper that I want to reach with this lot as we go through the auction I'll tell you when I've heard it has been met and I start with \$20,000 that has been left who would like to give me more 52 for you man thank you very much indeed and that is the first hurdle we reach retail price well done Manù thank you very much indeed 52,000 who will give me more Tiffany Joh in our London office no pun intended her name is Tiffany and 50,000 300,000 300,000 400,000 in the second row in the room here in New York 500,000 has been met a record for a 5711 steel I have 550 with James I have 600 for Paul the next hurdle has been met 800 for Alex who Tiffany says 1 million 1 million 1 million 1,000,000 to the gentleman in the room 1,000,003 for me to 1,000,000 301,600,000 for Tiffany Joh in the London office 1,000,006 I have 1,000,006 I have 1,000,006 1,000,007 for Clara Casey on the phone to my ride on the phone bang 1,700,000 1 million AIDS new bed with meeting on the first row thank you ladies 1 million +1,000,009 2 million million thank you very much indeed I think I'm running out of hurdles to reach 2,000,002 for me to be back on the phone to me the thousand 2,000,200 m phone 2 million 2,000,003 I have three with Clara for first row add 2,000,004 brand-new better than sex online in Bahrain online 2,000,007 in advance within Switzerland 2 million in New York who came all the way to New York just for this watch in the room 3 million good morning Sara good to have you 3 million corn oh my God 3,000,000 to 3,000,005 in Switzerland on the screen 3,000,005 3,000,005 holding for all the ladies on the phone and Marcelo 3,000,005 in bed 3 million age thank you New York and 4 million in Switzerland ahead of Miami 4,000,002 I have already know in Switzerland is louder and faster I'm so sorry ladies real booting 4,000,003 Marcelo 4,000,004 Casey okay okay okay 4,000,005 the gentleman standing standing in the room 4,000,005 and hold it for a great cause I'm so impressed by this community here today 4,000,005 standing Clara Marcelo meaty what's next 4,000,006 in California online on Philips.com 4000,006 4,000,007 brand-new online better in Beverly Hills California you're thinking take your time only had five days to prepare for this lot I completely understand 4,000,007 California thank you Beverly Hills for your patience but now I am looking at the phone bank I would like to know if your ball is still on this lot on give me a sign me G so it is California ahead of the gentleman in the room and Marcelo and Clara Clara in or out give me a sign holding Marcelo give me a sign sir we now come towards the conclusion I have 4,000,008 on the phone bank is time first come first serve and I saw you were also interested to bed 4,000,008 Marcelo Clara please let's be respectful give me a sign still holding with Flora Cassie sir I do because that's 50,000 million 4 million 854,000,850 it's with Clara please let's be considerate of your fellow bidders sir 4,000,009 4,000,009 Clara Marcelo do you know where my ambitions are now right come on just throwing go there we are a 5 million for Marcelo 5,000,005 or 5 million 55,000,050 I'll take them with pleasure 5 million won standing in the room 5 million won standing with the gentleman in the room 5,100,000 so we still have four bidders if I count correctly one room better and three phones have been active in the last three steps in the room phones Clara Marcelo Clara is dropping out wonder Marcelo a second of course and what about 51 55,000,150 you're really work out what are you going do you go for breakfast at Tiffany's five 150 on the phone bank thinking okay I think is is is over five 150 it is you're a fantastic builder so now we're just looking for the gentleman to either wave his white flag and leave it to get his phone or come back it's two finalists now

sir I can't hear you with the mask hold on he said thank you Jamie for the translation five 158 add 5,000,150 you're dropping out you think so are you sure if that's the case I think we can all applaud winning bidder at 5,150,000 5,200,000 in Miami a brand-new and online can we delay the remaining tomorrow I need to recover from that 5,000,000 to give me another 55 to 50 New York online 5 to 50 New York ahead of you Miami and not too late for you to come back you have all the time 5,000,003 the United Kingdom brand-new paddle going up 5 million 3UK 170 years so you can also be a few moments longer here five 350 New York online ahead of UK on Miami five 350 New York online Miami UK ladies and gentlemen is this the final bit sore standing give me a sign please why is everybody looking at you I have no idea five 350 are you done just give me confirmation are you done that doesn't sound terribly convincing five 350 fair warning Miami fair warning UK and fair warning to all the phones are you all done on the phones have you done can you shake your head no out I'm looking at the screen and I'm looking at you simultaneously 5,350,000 selling online to my New York better going once going twice 5,350,009 252 thank you all very very much I think we can now proceed with the AUCTION!!

ladies and gentlemen I'm extremely humbled to being trusted and supported to have this auction here tonight

Presenting the objects (Danilo goes and gets them, Loré describes them, and gives them random numbers names, as if they were from a catalogue)

Starting price 1 Loré!

(Loré, if you want this is the time to imitate some of the auction chants...!! Would be great to include them! Keep the pace fairly quick but feel free to have moments of tension/silence..)

Danilo fakes to write things down at the end of each item being auctioned, after using the mallet whenever an item is sold and imitates whatever Loré says, can be quite neutral, normal gestures and sometimes overly exaggerated. We can talk about this during rehearsals..)

Here some silly sentences heard in auctions online, in case Loré runs out of ideas;

I'm shivering myself for the excitement!

without exaggeration this is the most iconic ...

no need to describe these specimens of things

I have a starting bid at 20 lorés, (repeat amount in various languages..)

we have 40 telephone registered bidders

irresistible person over there (give people compliments)

extremely gracious of you 40\$

I actually scheduled 30 mins for this so we are doing great

Lee one phone is dropping out now

Natalie stands alone now UNLESS somebody is going to offer more

Last chance fair warning

I'm selling to Natalie at 15 million the title of the artefact

Appendix 3 - scripts for the radiophonic essays

1_collage on collages

This is a collage about *collages*.

collage / kə'la:ʒ

C20: French, from *coller* to stick, from *colle* glue, from Greek *kolla*

noun

1. an art form in which compositions are made out of pieces of paper, cloth, photographs, and other miscellaneous objects, juxtaposed and pasted on a dry ground
2. a composition made in this way
3. any work, such as a piece of music, created by combining unrelated styles.

collages is a collaborative project developed by *qb* which is a duo formed by Lynette Quek and myself.

Our digital devices retain information about us, our contacts, diaries, notes, messages, audio recordings, emails, pictures and, if we give permission, they record automatically the date, time and place where pictures, notes, and audio recordings are taken.

Our camera folder is sorted into smaller folders dividing videos from pictures, and even smaller and more precise ones; pictures will be divided into screenshots, selfies, panoramas, pictures taken in a certain place and a folder for each person present in the archive, sorted through facial recognition. Without being aware of it we become collectors, archiving passively and in detail our personal data.

archive /'ɑ:kɪv ;

from Late Latin *archivum*, from Greek *arkheion* repository of official records, from *arkhē* government noun

1. a collection of records of or about an institution, family, etc;
2. a place where such records are kept

3. computing

3. data transferred to a tape, disk, or directory for long-term storage rather than frequent use verb;

4. to store (documents , data, etc) in an archive or other repository.

collages is a series of performative multimedia pieces based on visual and aural patterns, forming non-linear narratives.

They explore

archives

percepts

affects

knowledge with lower k

sound

images

the act of composing

Michel Foucault in the third part of *The Archaeology of Knowledge* proposes that archives play a role in the way we shape and construct our understanding and ideas about the past and history. For Foucault, archives are systems in which different discourses and practices are grouped together and create a multitude of relationships.

Foucault's theory is often referred to as a history of the present; his main concern is to question the present and analyse it through studying and combining layers and strata of the past, often combining different eras and cultures. This might seem very similar to what historians and social scientists do but it is not the case; to Foucault, history is not a series of causalities in which an event causes another event in a cause-effect, linear manner, but rather a much more complex and discontinuous set of relations that form an intricate net of contingencies.

The art form of collages is often referred to as an assemblage of elements.

These elements exist both individually, with their own history and origin, and in relation to other elements, in a new, different context.

The alterity of these fragments is never suppressed and it is reunited in a new context.

A sense of multitude and wholeness coexists.

Different fragments resonate with others, creating various relationships. Depending on what is perceived and what catches the viewer's attention, these relationships can create various meanings, ideas, paradoxes.

The viewer can both distinguish the singularity of each element, and at the same time, see its role in a new context, the relationship with other elements, and how it fits in the whole.

These pieces have a really simple structure, yet they are formed by various layers.

They are five;

Collage 1 and *2* are a counterpoint of organised images, sounds, and words.

Collage 3, 4, 5 include performance and elements of improvisation.

Despite their differences, the collages share the same nature and the same objectives;

- making, organising and using digital archives;
- challenging perceptions of time and narrative;
- exploring *percepts* and *affects*, ideas found in Deleuze's philosophy.

For *collage 1* and *2* we made a selection of what we wanted to use and arranged the material by finding recurrent patterns between sounds, images and words; the final result was two simple multimedia collages that formed non-linear stories. The way we decided to reuse these sources was to recreate a sense of stretched time in which events did not follow a chronology but in which something happened, disappeared, and came back again, some were repeating patterns, others were new ones.

Connections and meaning depended on the combination of words, images or sounds, and various narratives became possible by making elements more contiguous or more distant.

When researching and looking at causes and effects there seems to be a divergence between historical events and the readings and connections that are made in order to explain a phenomenon. In such a case, the meaning that is attributed to a series of phenomena is corrupted by the connections we make because of our will to find a cause and because of the purpose we are trying to fulfil or justify. According to this, history does not serve us to find the causes, the origins of the present and the way we live in it in a

linear, chronological way. Instead, the role of history and of the archivist-historian is to uncover a more erratic way in which the past unfolds, to show how the present systems and social behaviours developed and formed. Foucault's way to conceive history makes what seemed to be an unchangeable, fixed and immobile set of causes into a much more fragmented and contingent series of planes that open up an infinite range of unexpected present and future scenarios.

For *Collage 3* and *4* we decided to involve live performance and improvisation in order to have more agency as makers and players and in order to make the pieces more contingent and less fixed. This decision led us to think about the collages in a different way, to question how we approached the materials found in our personal archives and how to make them coexist in a common playground.

Foucault writes about the archive and its fundamental importance in the formation of *statements* and he completely changes the nature of the archive's role in relation to history and to the way historians study it. Foucault refers to the archive as a collection of documents from a specific historical period or, more generally, from history. Instead of being a static set of data, Foucault changes the idea of the archive into a series of possible connections, virtual connections.

[note: virtual, virtuality. As intended in Bergson, as something that is possible and still part of the real, even if it is not actualised. In the *Creative Mind*, Bergson challenges the common idea that the realm of the possible is somewhat less crucial than the realm of the real: 'the possible is only the real back into the past once it has been enacted'.]

In *Collage 3*, our archives were divided in a slightly more complex way compared to the first two collages; we had the text, then a digital folder which included still images and videos, and an archive within the archive that we referred to as 'tool archive'. The tool archive comprises tools that only one of us could use, and tools that could be used by both of us. This included our instruments (sax, cello), our laptops (with different programs such as SuperCollider, Reaper.), knitting needles and yarn. We created this archive within the archive because we wanted to be part both of the archive and of the collage; we were part of the archive by archiving our skills that were made obvious by us in the act of using our tools, and we would be part of the collage by reacting to and interacting with it, creating another layer of aural and visual materials.

In *The Archaeology of Knowledge*, the words *archive* and *discourse* are used in various contexts and they seem to gain multiple layers of different meanings. Foucault tends to describe and to use these terms in a way in which we can understand and grasp their meaning without a definite description of their functions. This seems to be a very consistent aspect of Foucault's writing and philosophy; meaning is gained only through what 'it has been said' and 'is' rather than by putting together a series of consequential and logical statements. Statements and discourses are part of his archeological method in which he presents that statements are the basic unit of a discourse. A statement is not necessarily a sentence formed by words but it is described as qualitative forms that change depending on the nature of the discourse. Statements can be scientific formulas, lists, even melodies; the materiality of these statements is not relevant.

Collage 4 had no text. Lynette and I decided not to use words as they resulted in being too restrictive; they imposed themselves on the other materials and tools and inhibited the possibilities of creating freer relations between elements. In a similar way to the previous collage, we selected materials from our personal archives in order to compile the folders that formed our shared archive. The archive of this collage was divided into three folders; the tool one (including, again, our instruments and our set of skills) the digital one with still images and videos, and another one that was compiled with sound samples. The samples folder was compiled with parts of songs, pieces, recordings that we listened to in the same timeframe in which we took the videos and images that were part of the digital folder. We thought that what we listened to at that time had to be part of our shared archive, too. All the materials and elements of these folders were coexisting and afterwards composed in a layered landscape, including pre-fixed media, live performance and elements of improvisation.

The virtual nature of the archive and of the art form of collaging opens up the possibility of connecting its elements freely and to relate them together on an aesthetic and rhythmical level — rather than chronological — in order to make its overall form open-ended rather than linear.

The documents forming the digital archive that we used for these pieces had a specific nature; they were innocent, and unbiased, they were not produced in order to be used for an aesthetic or creative purpose. They were not made for a specific aim but just for the sake of remembering a moment of the day, just for the sake of documentation, of recording something; an image, a sound, a word, a thought, an event.

In the first place they were collected to be on their own, to be stored and forgotten. The nature of these elements was what attracted me and Lynette in the first place; instead of having to create something new, we decided to use whatever was already there, without judging its quality and format.

Events, objects and subjects transform from the past to our memory and to the present in the most surprising, unpredictable manners. It is because of our human nature of wanting to know and wanting to reason events and behaviours that we are driven to relate things together and to connect them in a linear, simplified way. It is because of our drive and desire to order, to structure, to systematise that we connect elements together.

Collage 5 had no text, and no musical instruments. We decided to compile two different kinds of archives (a sound one and an image one) and to manipulate them through four midi controllers. By compiling these archives in our laptops we were able to play, manipulate, distort and process both sounds and images at the same time. We wrote a score with a sequence of events and instructions for the performance which included a section for improvising with the materials.⁸⁸

According to Hume, 'there is a connexion between the present fact and that which is inferred from it' and that the ways we bind events together are 'the effects of the human make and fabric'. Hume believed that the only way in which we can get to know something is through experience rather than from reasoning *a priori*; any reasoning *a priori* is arbitrary, a mere assumption that the events that unfold around us are 'similar or equal to our experience'.

Hume does not state that it is exclusively through observation and experience that we can determine, explain, or know something, but with *the assistance* of them. Experience in conjunction with something else and not in its exclusivity. Experience on its own can only help us to collect images but how do we make them into a system? Apart from the capability of experiencing and collecting experiences, we, as subjects, also have the capability of believing, anticipating, and inventing as part of our human nature. It is the subject that overcomes the images of experiences and, depending on his or her aim and intention, observes these images in a certain way and postulates relations organising his or her own experiences and ideas.

⁸⁸ Scores of *collages* and instructions can be found at pages 41-44.

The relations that we find are not given by experience but by our capacity of overcoming the given, of transcending it. The collection of experiences becomes, then, an organised system made of relations which to us appear obvious and natural. We associate ideas depending on our interests, utility and use, depending on our main objective, on our intention, on our passions. These are all drives that give us 'a disposition, an inclination, and a direction to the association' which make us question, observe, discover and know experiences in a certain, unique way, which make us establish the relations between ideas, and make our collections become systems.

The reason why and how we relate a medium to another and their elements together instead of others, is, and will always be, unknown. According to Spinoza, *'the body surpasses the knowledge that we have of it, and that thought likewise surpasses the consciousness that we have of it'*. 'Our consciousness is able to register only effects, while it knows nothing of causes'.

This concept is also present in the philosophy of Bergson, who instead of focussing in the realm of physical experience like Hume did, studied and elaborated his philosophy around the realm of psychic experience and, in particular, memory. In Bergson's philosophy, the elements of memory are not related and connected in logical series, and, in exactly the same way, in Hume, the associations of our empirical phenomena are not given to the subject in a completed system. Even in our systems of recollections, relations between memories are not formed in a linear way but they change and are formed depending on our desire and will.

For Bergson, the same would not happen with or through reason; 'reason does pose false problems and therefore itself gives rise to illusion, this is because in the first place it is the faculty of posing problems in general. In its natural state such a faculty lacks the means to distinguish what is true or false, what is founded or not, in any problem it poses.' Bergson describes memory as a layering of experiences that the subject actively connects to one another depending on the circumstantial drive of a specific context. They will not serve the subject as a cause or as the origin to its future decisions or to understand its desires but, rather differently, depending on the subject's desires, it will use its memories and recollect its past experiences in order to transform them into something. The subject's memory, according to Bergson, is an archive, too; like the historical one outlined by Foucault, it is not a static set of chronological data of recorded experiences, but a set of recollections that are inactive and unused and only reconnected to the present in association with a stimulus that makes them active and connects them. In a sort of collage, perhaps.

Therefore, our past, our collections of memories have the potential, the virtual power of being used and transformed by the subject into something. The subject will turn their virtuality into actuality by using them, connecting them and creating something out of them. Our memories are virtual archives in our individual, personal histories, in the same way Foucaultian archives are virtual archives in collective, universal histories; they can both be conceived as collections of elements from the past which have the potential of being used by the subject, pushed by its own interests, aims, and drives, who will transform and relate the elements of the collections with its affectivity and will make them exist in the actual by creating something. This something could take any form or shape; Deleuze refers to this form of encounter as a *percept*. A percept can be described as a perception that the subject had through an everyday corporeal experience. The subject transforms this perception from a state of virtuality and an abstract form present in the subject's internal realm into a series of compositional elements that the subject shapes aesthetically and 'renders perceptible through materials that have been rendered expressive'. In this way, through this process, the virtual becomes the actual, the subject creates, the subject becomes a creator, a maker, an artist. The subject collages.

This is the main difference between the subject that attempts to find cause-effect relations between the components of a collage, or that attempts a deconstruction of it, and the subject that challenges the boundary between the collage and its role as a viewer, and uses its findings and wonderings in the encounter with the art work by turning them into something new, into new ideas, into new perspectives and relations. Into a becoming. Into a dimension that is mobile and is formed by not only vertical, or horizontal directions but that finds and uses more ways, diagonal ones maybe, to access the complex nature of the layerings of the collage. Narratives develop in a complex combination of ways; sometimes in a cause-effect manner, others from explosive encounters, others from ideal to action, others in a combination of the three. What other art form other than collages could better mirror this sense of contingency?

This was a collage about *collages*.

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2_homes

48 tents

1.

48 tents, in the Stained Glass centre, in York, on Micklegate, a church with a tower bell.

The tents installed were full or empty, accessible or not, filled with various objects, various bodies — human bodies, machine bodies, living and non/living bodies

Ipads with instagram stories on loop, real living insects in plastic boxes, dying insects in plastic boxes, dead insects in plastic boxes, fake rubber insects in plastic boxes, edible gummy insects in plastic boxes, flashing lights, lights with sensors, walkie talkies, security cameras, a knitting station, a poetry station, a collage station, a smashing plates station, a sleeping human body, an interactive human body, a bubble wrap bed, something to listen to, something to talk to, and so on.

2.

How do we inhabit a space?

Does a space inhabit us?

What is home?

How do we inhabit home?

How we become in a space?

What does a space become when we inhabit it?

What do we put in a space?

How do we use it?

Can public spaces be homes?

How do we act in a place that is not home?

How do we act in a place that is home?

Do we need a home?

3.

The Stained glass centre is a deconsecrated church. When entering it through the main entrance we find ourselves in the narthex, the gaze travels through the three naves to the altar at the very end. Opposite the main entrance, crossing the narthex, there is a wooden structure that must have been a sacristy, which is now used as a sort of storage room for chairs, tables and two small heaters. On the side of the narthex there is a wooden

structure with a door and this space is used for storage, too, with materials for stained glass workshops they hold in the church. On the right, there is a tiny door which gives access to very narrow stone stairs, leading to the tower bell.

4.

The 48 tents were arranged in the three naves.

In the sacristy, an exposer was installed with a series of transparent sheets with handwritten notes and quotes from my notebook that were related to the creative process and development of the installation.

In the tower bell, a speaker playing sounds of human breathing, and an oboist improvising sound-patterns.

5.

The tents were arranged depending on their contents which were divided into categories;

- living objects
- non-living objects that resembled/looked like or sounded like the living ones
- objects to interact with
- objects to be looked at
- objects that looked at you

6.

They were arranged and curated in a way that the audience could be free to draw parallels between them while exploring the space in their own way, in their own time.

They were arranged and curated in a way in which sound would act as something to 'follow', the audience being attracted and being drawn in by it.

They were arranged and curated in a way in which sounds would be superimposed and blended in the boomy acoustic of the church.

They were arranged and curated in a way in which sound would become both a macro-blend and a micro-universe to be listened to closely.

The transparent sheets in the sacristy and the words handwritten on them wanted to show my way of thinking and putting things together; by looking through them, the audience could see the words (often in different languages) blending together, showing a confused blend of words and meaning. The sheets could also be seen up closely.

They were arranged and curated in a way in which words would become and could be experienced both as a macro-blend and a micro-universe.

The sounds coming from the tower bell were arranged and curated in a way in which sounds would be experienced as coming out of nowhere, sounds that could not be 'followed', like the others coming from the three naves and from the tents.

They were arranged and curated in a way in which they could not be 'seen' but that could only be heard or listened to.

The patterns improvised by the oboist had to be piercing and high in pitch in order to travel through the church, whilst giving this sense of coming from a hidden, unreachable place.

The breathing was treated as a sort of drone, as a presence of an invisible body.

They were both sounds that wanted to match and create parallels with some living and non-living objects in the tents.

7.

When you entered the church all you could see was tents

and

first thing that came in mind was

camps

refugee camps

refugee crisis

8.

re fu gee

From [French réfugié](#), past participle of [réfugier](#) ("to take refuge"), describing early French [Protestants](#) seeking [refuge](#) during the 17th century.

refugee (plural [refugees](#))

1. A person seeking [refuge](#) in a [foreign country](#) out of fear of political [persecution](#) or the prospect of such persecution in their [home country](#)
2. A person seeking refuge due to a [natural disaster, war](#), etc.
3. A person formally granted political or economic [asylum](#) by a country other than their home country.

9.

my experience with refugees

Sicilian coasts

everything very close to home
teaching Italian
my mum opened a school
Mariama and Sunkarou are part of my family.

10.

I asked people to 'donate a tent'.

11.

I wanted people to be free and to act upon the tents and their contents and to find their way around the objects, the bodies, to participate without imposing an idea of what to think or feel.

12.

I bought the tents for the installation in order to donate them afterwards.

This gave me a lot to think; is this okay to do?

This gave me a lot to think; is this okay?

This gave me a lot to think; is it worth spending this amount of money for a creative installation when they just go straight to refugee camps?

13.

Is it true that our bodies are our homes?

14.

Is it true that home is where other people like you share the same life condition?

15.

Is space and the kind of space we live in impact on what we think home is?

16.

It is true that I am able to ask these questions because I have the privilege of having a home?

17.

It is true that I am able to wonder about *reveries* and to have *reveries* because I have a home, would Bachelard agree?

18.

Did I want this project to be *about* refugees?

About convictions?

I didn't want people to feel sorry, I didn't want to impose a feeling.

19.

I trust that people can make that rather obvious connection themselves and that a church filled with tents is a big enough hint.

20.

evictions in Calais, and Dunkirk

Can I do anything?

Can I do anything?

Can I do anything?

What can I do?

Can I do anything?

21.

I wanted this project to be an invitation to use the tents as spaces that can be opened or closed, tents that need to be entered or that are concealed. To explore the possibilities of how to act on a tent, whether it felt like an intrusion, or whether it felt like a welcoming space, or whether it was inaccessible because of a barrier.

22.

And maybe with the thought and/or feeling at the back of people's minds that for some people these are their safe spaces. The spaces in which they sleep, where they keep their belongings, the spaces that are destroyed on a daily basis by the police.

23.

I was unsure whether to hand in the reports about evictions in Calais and Dunkirk along with the programme note. But I decided not to.

24.

The problem is with the police coming here every other day and misbehaving. The worst time I want to mention here is when I had some books and some money with me. The policemen came and took my belongings by force, that is the amount of money, the books and the clothes that were in my backpack, and the tent in which I slept every night that was my house, or shelter, or whatever you consider it to be – my humble abode. Here, everybody complains somehow about their bad deeds that they do against us. Instead of teaching good and moral lessons and showing respect, courteous-ness to refugees, they teach us violence, cruelty, aggressiveness, they teach our family and children something that is really insane.

Open letter by H., A displaced person from Iran, November 2018

25.

this is an emergency

this is serious

this is playful

this is funny

is this serious?

this is quiet

this is loud!!

tell that oboist in the tower bell to shut up! we can hear it from our office and it's driving us mad!

this is life

this is death

are these for the homeless? refugees? there are so many homeless people in the UK and you give these to immigrants!!

is this art? this is unacceptable, outrageous. people need these tents out there.

26.

evictions in Calais, and Dunkirk

The feeling of helplessness — I don't know what to do. I don't know how to help. I don't know what to give.

Tents that will be used by people that need them and that are thought as 'others', that are thought as 'different'

27.

Different

Difference

an ontology of difference

Towards an ontology of difference

We, humans, we love differences, we are differences.

Although we misuse them, in our thoughts, in our language; we use differences to determine what is and what is not.

We use them to be able to affirm rules and universal features, just for the sake of an overly simplified, and fake, order.

We love universals. We love Parmenides. We love the thought: whatever is is, and what is not cannot be.

28.

This is. This is not.

This is white. This is not white.

This is black. This is not black.

This is a horse. This is not a horse.

What is a horse? Surely not a cat.

Or a red chair.

Or a yellow car.

A horse is a horse. A horse is what looks like a horse.

How do we define what is? Does it even matter?

Does it have consequences?

This is white. This is not white.

This is black. This is not black.

29.

What is a human be-ing?

Two arms, two legs, two hands, a sex, two feet, two eyes, two lips, ten fingers, ten toes, two ears, a head, a brain, a gender... the ability of speaking a language? two languages? three? the ability of thinking? the ability of jumping? running? of swimming? the ability of laughing and crying? eating?

This way of seeing and defining 'what is', with universal terms, empowers exclusion.

And the consequences are disastrous; the ones that align with the universal features will have rights, the others will be excluded and won't have the same rights. Which means they won't be considered as humans. Which means it doesn't matter if they need help, if they are beaten up, if they are bullied, if they are easily dismissed. Which means it doesn't matter if they live in tents all year round and if such tents are destroyed every other day. Which means it doesn't matter if they die in the sea.

30.

Differences, instead, can be treated as if they were the very essence of what one is. The ontology of difference is inclusive and avoids falling into racism, sexism, xenophobia, homophobia, transphobia and other isms and phobias.

We fall in love with a very specific person for those specific features that person has, for the way they speak and move their hands. For the subtleties and tiniest details in everyday tasks. How romantic! But how true!

How does one fall in love with a twin rather than the other twin?

Because we fall in love with difference.

When we'll treat differences as the very core of our being, as the essence of being at its fullest

then we won't exclude.

31.

The methodologies and processes of these two works are related to collaging, curating and archiving.

There seems to be something about

the archive

that makes a wide range of disciplines interested in it,

challenging its simplified, dictionary definition.

It could be that its popularity has to do with a research trend triggered by the malleability and elasticity that the word archive has,

possibly enhanced by the fact that in the last decade we all gained the possibility of creating our own personal digital archives, even without actively thinking about them as such. Just by taking a picture with our phone, this will be labelled with a date, a time, where it was taken.

I did not want to imitate the structure of archives and I wasn't interested in classifying the materials I chose within my collection. I did not want to follow the archival format but I

wanted to explore virtual associations and connections between ‘documents’ (and by document I mean in a broader sense including pictures, videos, sounds, and not only ‘written files’), between people and events, between the interactions people and objects have.

32.

Can human bodies be part of an archive? Is it possible to put humans on the same plane as other objects? What are the consequences of this?

If put on the same plane, humans lose a supremacy over objects, over the living and the non living,

and such plane maybe can be a bit more democratic.

On an environmental level, for example, it would be very useful to think in such terms. maybe we could be a bit more aware that we are not at the centre of the planet.

Hard for us to retain this information, though, considering that all we experience is filtered through our humanness. We are only able to interact with other objects, animals, plants, living and non-living, only through our experience. We are only able to get to know something only if we experience it. The consequence of this is that we find it hard to see the bigger picture and to see the perspective of other living and non living objects.

33.

The disposition of the tents and the relation between the contents was partly influenced by ‘object-oriented ontology’. This is a strand of philosophy that I found really interesting to begin with but that comes at odds with other philosophical concepts that influence my work and that influenced this project, too.

Important to mention that these philosophers treat the word ‘object’ as a noun that comprehends everything: non-living objects, living objects, thoughts, virtual objects, imaginary objects, and even events.

Object-oriented philosophers criticise Kant because his idea is that objects are only what we know about them, and that we know them with and through our means (our senses, our perception, for example seeing rain and clouds, and the elaboration of our perception in a cause-effect reasoning, it rains because there are clouds).

Therefore it is necessary to have a subject, otherwise if things exist only for the subject, objects wouldn’t exist, and objects that we don’t know do not exist.

But Kant instead, admits an indisputable existence of things, which is what he will define thing-in-itself, and that we cannot know as we only know, we are only able to know a phenomenon.

Kant doesn't say that we know a thing as a thing-in-itself but that we know it only as a phenomenon.

Kant makes this important distinction which object-oriented philosophers say Kant does not make. The distinction between the thing-in-itself, which is impossible to know for us humans, which does not mean it does not exist, instead it exists in itself but not for us. And the phenomenon which exists for us humans and not necessarily in itself (iron does not care what we think about him).

What we know about a thing is what interests us, what is useful for us, as to say, how hard iron is because we want to make a hammer.

Now, iron is hard (and that is relative to our use that is hard) and we have a knowledge of iron, which is partial, only one property, and not all of them, which is realised within our parameters. It was hard for me and for what I was interested in doing, but, apart from this, I cannot know anything else about it. Which means we do not know the thing-in-itself. Which is Parmenides again — who wanted to know the essence. What is and what is not.

34.

Modern science was deeply influenced by Hume's and Kant's epistemologies that explain how it is impossible for us to reach Knowledge (with a capital K) and link knowledge (lower k) to the necessity and practice of the subject that will be then develop and sort in categories in her mind (an alien, though, could have others).

Both Hume and Kant reduce the field of action, and of pretence to know the essence, to know the Truth (with capital T), which does not mean that what is excluded from this field does not exist. It just isn't taken under consideration. Which is not only part of an object but also an object altogether. I didn't know turmeric existed because apart from salt, pepper and herbs, I didn't cook with anything else. I didn't use anything else. But because of this reason I don't exclude or cannot exclude its existence. Turmeric does not need me to exist.

Object-oriented philosophers want to put together in one plane these two things; the existent and what exists for the attention of human intelligence. Reality, and invention; which have also different dimensions; reality is everything and invention is partial and

comes from our interest. But neither Hume or Kant negated the existence of reality, they said that it existed but that we, humans, will never be able to fully know it.

What was interesting to me in object-oriented ontology was the idea of a democracy between humans and objects (living and non-living), in which we do not have a supremacy and in which we can become something and identify with it in order to know it.

In which we get to know the invisible. In which we look for things that we do not know yet.

But how can we get to know something we do not know yet, with which tools? With which language? Or logic? And how if we are only able to reach these things with our own, limited, human capacities?

By using archives, by collaging and by curating with existing materials I get to build systems and non-linear narratives from which something new might emerge. From which I/we can experience new phenomena.

35.

As with *baby come home*, and the 48 tents in the church, I kept thinking of new ways of experiencing spaces, and of building new systems.

With *baby go home* I wanted to show a different system in which contents could not be experienced and acted upon in the same way.

baby go home explored enclosure over disclosure, passivity over activity, listening over looking.

36.

The two person camping tents were reduced to 11, this time, and installed in the Trevor Jones Studio, in the Music Research Centre at the University of York.

37.

The 11 tents installed were full or empty, all inaccessible, some closed and some opened, they all contained various bodies; either human, mechanical, electric, digital, or animal, living and non/living bodies

38.

Ipads with instagram stories on loop, flashing lights, a sleeping human body and its sounds, including the recording of its heartbeat, including the recording of its breathing,

balloons, flapping polyester peanuts with a fan, a video on loop, played back recordings recorded during *baby come home* by some visitors, played back recordings of the oboist playing in the tower bell of the church, a video projected in the tent and its sound. Something to listen to, something to look at, something to peek at.

39.

The Trevor Jones studio has a live room and a control room.

The tents were arranged in the live room which could not be accessed by the audience.

40.

The tents could only be seen through the screen and most of their contents could not be seen; some tents were closed, others were half open.

The control room has a computer and a mixing desk, two midi-controllers were placed on two desks.

All the tents and their contents were amplified so that the sounds could be processed with sound filters and other effects.

The midi-controllers were used to control the sounds in order to play and improvise with them.

41.

The midi-controllers were played by the duo qb.

We had to follow a structure within a six hours timeframe;

the titles used to name the sections of the structure acted as indications for us, as improvisers, about the quality of sound we had to produce.

These were:

MACHINES ON

USING OBJECTS

BECOMING OBJECTS

BECOMING OTHER BODIES

MACHINES SHUTTING DOWN

42.

The audience would come and go from the live room, listening only to some parts of this long, semi-improvised structure.

During some sections the sounds were not processed and left raw so that the main

sound source could be recognised, during other sections, in which sounds were heavily processed, it was less clear or impossible to depict the main source.

43.

Most of the sounds that were possible to hear were recordings from *baby come home*; from tent n1 came out the amplified sound of the heartbeat, breathing and the eyelids opening and closing of one of the human bodies that was in one of the tents during *baby come home*. from tent n4 was projected the video by Davide Pompejano with its words and sounds, from tent n7 the sound of flapping polyester peanuts, blew by a fan, from tent n.9 the sound of instagram stories played by an iPad, from tent n.10 the recordings made by the audience of *baby come home* with a portable zoom recorder, from n.11 the sound of the improvisation of the oboist in the tower bell of the church.

The only things that were possible to see and to peak at were the contents of tents n.4 (the projected video), the flashing lights from the closed tent n.5, the polyester peanuts flapping around from the zip half open of tent n.7, and the plastic inflatable donut from the door half open of tent n.8.

44.

It was up to the audience to imagine and draw connections between the sounds heard and the contents of the tents that could be seen.

The way we draw connections is often influenced by our imagination, by our memories and past experiences, and how sounds and spaces are retained in our memories.

‘Memory and imagination remain associated, each one working for their mutual deepening.’

45.

For both installations, I tried to recreate spaces, sounds and enable activities that would possess some kind of ‘sonority that will ring’ in the memory and in the imagination of the audience. ‘A voice so remote within me, that it will be the voice we all hear when we listen as far back as memory reaches, on the very limits of memory, beyond memory perhaps, in the field of the immemorial.’

46.

I tried to create a system, a body, with many ‘organs’. I thought of creating the installation as if it were a machine, a body, a Whole, which, through its organs and through its

components, produces actions, ideas, reactions, energy. Following Deleuze's concept of body without organs, an organ cannot produce anything on its own, but only through the complexity of the relations between all the organs and all the bodies that simultaneously communicate and interact with the environment. Only because of this complexity of interactions, and only because of the accumulation and stratifications of experiences and planes, and of their constant changing and becoming, energy, actions, ideas, reactions are produced. It is really hard, maybe impossible, to distinguish what produces what, to distinguish between what a body does and can do and what is done to it, as all the organs and bodies are correlated in time and space in a system of doing and of being used to do, in a system of production and of becoming something else, changing, at the same time.

47.

According to Deleuze and Guattari, if we would be able to abandon all the rules we adopted in the history of humankind about our bodies and our organs, we would be able to relate to other bodies (human, non-human, and animal) in a different, perhaps fairer way and to realise that our body is only a small component of the body-universe.

48.

The reasons why human, animal, and non human bodies were included in the installations is in order to make the audience recollect their own memories, their own planes of experience with such bodies, as well as to make them find other ways to experience and interact with various bodies in order to 'become other' in new spaces and contexts.

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3_patatoilet

eadem mutata resurgo is a pataphysical piece.

Pata-what?

What is pataphysics?

Wrong question.

What is pataphysical?

Hard question.

Well, 'To understand pataphysics is to fail to understand pataphysics'

Okay, so, why pataphysics?

Mh. That's better.

It's curious how things and beings appear like they have a linearity and a set of rules, and how it seems like they are what they are and they act how they act because of what happens before, of things and events and of causes that happened before, previously, in a timescale, in a space. And it's curious that we think we know how something or someone will act after, in the future, or that we think we have at least a good guess. The sun will rise tomorrow. Haha.

"Ha ha!" and these were the last two words he uttered.

CONCERNING SOME FURTHER AND MORE
EVIDENT MEANINGS OF THE WORDS "HA HA"

"HA HA," he said concisely; but we are in no way concerned with the accidental fact that he usually added nothing more.

Curious that we sleep with such serenity thinking that tomorrow will happen and that the sun will, indeed, rise.

First of all, it doesn't even rise. But yes, that is language and that is another story. But you see? We even use language and words by how we experience things rather than what things are and what they do. We just can't do otherwise, we don't have the tools to. Everything is experienced and perceived with our limited human lenses. The sun does not rise, it is there, not caring about our days and nights and daylight saving time and calendars and bills and the rest, but for us it rises because we see it rising, we see it peaking at us early in the morning at the horizon, we take a picture and post it on Instagram #goodmorning #itsanewday #riseandshine #whereismycoffee #earlystart #earlyrisersunited #newbeginnings #ran50kat4am #gains

Kultur spurns Ubu - thus Ubu pulls stunts. Ubu shuns *Skulptur*: Uruk urns (plus busts), Zulu jugs (plus tusks). Ubu sculpts junk *für Kunst und Glück*. Ubu busks. Ubu drums drums, plus Ubu strums truths (such hubbub, such ruckus): *thump, thump; thrum, thrum*. Ubu puns puns. Ubu blurts untruth: much bunkum (plus bull), much humbug (plus bunk) — but trustful schmucks trust such untruthful stuff; thus Ubu (cult guru) must bluff dumbstruck numbskulls (such chumps). Ubu mulcts surplus much usufruct. Ubu sums up lump sums. Ubu trumps dumb luck.

So, language serves us for recognising things that we might have already experienced or to imagine things that we haven't experienced yet. But can we describe through language more difficult things like: What is love? Why are we here? Who is Ubu?

I like yellow.

Who is Troisi?

Sicilian is a language.

Well, Haha.

Furthermore, Haha.

On the other hand, Haha.

This is how we tend to make sense of things and beings and the world around us. And it kind of makes sense. This liberates us from the anxiety of living without these predictions, expectations.

However,

We *imagine* the sun will be rising again tomorrow. We *imagine* water boiling at 100 degrees, once again, after seeing it boiling every time we needed it.

Isn't it interesting that what we believe being certain and repeatable is connected with our capability of predicting and imagining? And.. isn't imagination something related to our creativity? To our intuition? Isn't imagining a creative act? And yet.. don't we think of these certain and repeatable things as scientific *facts*? Like things that we cannot doubt and that we cannot question. Facts. Check your facts. A fact is either true or false.

Russia invades Ukraine because of NATO expansion.

And by not doubting and by not questioning them we can carry on with our days, imagining the sun will rise and imagining our pot of water will be boiling at exactly 100 degrees in 14 minutes, lid on, so we can have pasta later. We can carry on thinking of other things and spending our energies doubting and questioning other things that are a bit less certain like what should I have for dinner? Is there enough cat food in the cupboard? Does my cat think I am a giant cat? Do my friends love me?

But maybe *exclusively* relying on them is dangerous? Maybe they are useful as tools for certain things and a bit less so for other things?

Russia invades Ukraine because Putin's dream is to re-establish the Russian Empire.

Could we predict that a virus could freeze the whole world and kill millions of people? Before it happened, we lived as if this scenario would be so far from our lives, as if it could only be the plot of a dystopian novel, or the scenario for a low budget zombie film. But it happened, so..

If this happened, then...

If in 2016, the Brexit referendum passed and Trump won the elections...

If this happened, then...

Maybe if we could trust our imagination and think of potential solutions for scenarios and contexts that seem absurd and that seem so far from our reality maybe we could, paradoxically, get closer to reality, to its potentiality or virtuality, rather than focusing and being curious exclusively to its actuality, which is limited, and part of the present, which adds another dimension to the limited complexity of how we experience things. We live in the present yet we are not aware of it until it becomes past, we can look back and try to remember facts, trusting our memory and our array of perceptive tools.

What happened? Why? What caused it? Who was there? Who can add more details, more facts of this story? We always try to explain an event with its origin, with its causes and the consequence of this often means finding overly simplified answers, deterministic ones, making us blind to broader contexts, often unable to take into account and describe details that are part of a certain event and that, if different, would interfere with its actuality, that is with how things would unfold and happen differently.

Wait. My coffee was cold a second ago. And now it is hot again!!

Ah, no. I sipped by mistake from the cup I left earlier this morning on my desk. Oops. Back to freshly made coffee..

Oh. About my desk..

Let's have a look at all the things, at all the objects, at all the mugs missing from my desk today.

Okay, maybe let's start first with what I see now and what I usually see here;

2 piles of books I read

8 piles of books I half read

4 piles of books I have to read

2 piles of empty notebooks

3 piles of half empty/half full notebooks

one notebook used to copy a recipe and never used again

an empty can of coffee used to contain objects that do not have a specific place (cloths for specs, a small can of liquorice candy, a lighter, some coins..)

a ceramic pot with a broken pencil sharpener inside and a pecan nut in its shell

a pencil holder holding 30 coloured pencils

two empty honey pots used as pen holders containing pencils (6) and pens (9) and pairs of scissors (2) and watercolour brushes (2)

a small printer

the laptop I am using

2 windscreens for a Zoom recorder

a Zoom recorder in its case

an iPad

my diary

an empty, never used weekly planner

my phone

two specs cases, both empty, but one of them with a cloth inside

a pencil case shaped like a real fish containing a smaller Zoom recorder

a pile of printed pdfs I have to read

a transparent pouch with an HDMI cable, a mini jack cable, an SD adaptor, a specs cloth

an open notebook from which I am reading the notes that might be useful for this script

a pen next to it

a cup with cold coffee

a cup with hot coffee

a colourful top (the toy)

a note in my handwriting that says: 'if you can't change it, you can still write about it'

another note in my handwriting that lists: honey, almond, cardamom, ground almonds, orange, lemon, frozen cherries

another note in Arthur's handwriting: 'crdberd tiz wot we ned FOIL'

my arms and elbows typing on the laptop keyboard.

And also all the many other things that could be on here;

a cat curled up on the keyboard of my laptop, not letting me type anything

the specs that could help me seeing better the screen of the laptop and what I am typing

a jug with a special water that makes my neurons more alert so I can read all these books in a day

a comfortable chair

Schrödinger's cat in a box

a human being constantly massaging my back knowing the perfect pressure I need

an alien that dictates me all the thoughts that are entangled in my brain that I am so frustratingly trying to express as clearly as possible

a monkey poking my face to challenge my already poor concentration

the pencil case looking like a fish coming to life to record this soundscape with the Zoom that is in its belly; what would it sound like?

the two cups of coffee confabulating, alternating their temperatures to confuse me
Marcel Duchamp and Alfred Jarry counting the spiders that live in my room, Jarry with his gun ready to shoot in case he sees one

a gigantic moth wanting to be entertained, sipping a gin and tonic, rolling her little eyes at Duchamp's and Jarry's behaviour.

a dead owl that still blinks every time it hears Jarry saying the word 'bicycle' and that erratically flaps its wings when he hears the name 'Ubu'.

And all the different other places my desk could be/is

And all the different other shapes my desk could take/has

And all the different materials my desk could be made of/is made of

Duluth dump trucks lurch, pull U-turns. Such trucks dump much undue turf: *clunk, clunk* — *thud*. Scum plus crud plugs up ducts; thus Ubu must flush such slices ruts. Sump pumps pump: *chuff, chuff*. Such pumps suck up mush plus muck — dung lumps (plus clumps), turd hunks (plus chunks): gru gru grubs plus fungus slugs mulch up humus pulp. Ubu unplugs flux. Ubu scrubs up curbs; thus Abu must brush up sulfur dust plus lug nut rust: *scuff, scuff*. Ubu burns unburnt mundungus. Ubu lugs stuff; Ubu tugs stuff. Ubu puts up fulcrums. Ubu puts up mud huts, but mugwumps shun such glum suburb slums: *tut, tut*.

Well,

it seems that we have the need to trust our imagination and the fake causal predictability in order to save energy, to not feel threatened, confused, anxious about all the things that could be and that could happen, to learn automatic gestures that save us time..

Is it this innocent, though? Or is it that we crave this kind of peaceful quiet, the answers as they come, as they are so that we are lifted from the responsibility of choosing, of questioning, of accepting complexity and uncertainty? And why do these scare us so much?

Ubu gulps up brunch: duck, hummus, nuts, fugu, bulgur, buns (crusts plus crumbs), blutwurst, brühwurst, spuds, curds, plums: *munch, munch*. Ubu sups. Ubu slurps rum

punch. Ubu chugs full cups (plus mugs), full tubs (plus tuns): *glug, glug*. Ubu gluts up grub; thus Ubu's plump gut hurts. Ubu grunts: *ugh, ugh*. Ubu burps up mucus sputum. Ubu upchucks lunch. Ubu slumps. Ubu sulks. Ubu shrugs. Ubu slurs drunk chums. Ubu snubs such drunks; thus curt churls cuss: 'shut up, Ubu, shut up'. Gruff punks club Ubu. Butch thugs drub Ubu. Ku-klux cults kung-fu punch Ubu. Rumdum bums bust up pubs.

It seems that we want to forget that what *could* be, is.

What could be is part of reality and of what is.

What could happen should be taken in consideration with the same importance as what we think is more possible and more highly probable to happen.

We attempt to give explanations with positive sentences and with causality. We say that a certain object was hit but another one and therefore it moved from point A to point B. We say that an object behaves in a certain manner because we always see it behaving in a certain manner. We simplify the explanation, for convention and in order to make sense of things and events around us, and almost never consider all the other options nor all the other elements that could have made that certain object move or not move, or consider all the other variants of where and how it could have moved. Or the reasons why it would not have moved. For example, what happens if A is a flamingo and B is a hedgehog? Gregory Bateson just raised his hand and shouted:

Time for some Alice in Wonderland!

He reads:

The chief difficulty Alice found at first was in managing her flamingo: she succeeded in getting its body tucked away, comfortably enough, under her arm, with its legs hanging down, but generally, just as she had got its neck nicely straightened out, and was going to give the hedgehog a blow with its head, it would twist itself round and look up in her face, with such a puzzled expression that she could not help bursting out laughing; and, when she had got its head down, and was going to begin again, it was very provoking to find that the hedgehog had unrolled itself, and was in the act of crawling away: besides all this, there was generally a ridge or a furrow in the way wherever she wanted to send the hedgehog to, and, as the doubled-up soldiers were always getting up and walking off to other parts of the

ground, Alice soon came to the conclusion that it was a very difficult game indeed.

So, there are objects, there are inanimate ones and animate ones. Some can be a little bit more predictable than others.

Y e
s
o k
ay,
but
y o
u
still
h a
v e
n't
a n
s w
ere
d
my
q u
est
ion
. Wh
y
pat
a p
h y
sic
s?

Ah, yes! Well. Because pataphysics is the science of imaginary solutions.

And?

Pataphysics consider every single instance as unrepeatably and unique and as an exception

and it considers that even if events manifest in similar ways and even if some objects act in similar ways in various instances to the point that they *could* become predictable, they still differ from one another.

So, in a way, it is a critique to positivism and inductive thinking, a critique to how certain scientific laws and questions tend to generalise and universalise events and objects' behaviours.

or how Jarry also explains it: 'contemporary science is founded upon the principle of induction: most people have seen a certain phenomenon most often, and conclude that it will ever be thus'.

Pataphysics' laws, instead, focus on the 'knowledge of the specific and irreducible'. As Hugill explains: 'the repeatable experiment which produces an outcome that may be generalised into a law or an axiom is challenged by the science of the particular. Each experimental occurrence is, in pataphysical terms, a unique event that follows its own singular laws'.

I wanted to explore and highlight the unique elements and details of occurrences in music, which is both temporal and spatial, and to investigate the details of these occurrences in rehearsals and in performance.

Focusing on the peculiarities of performers, bringing out their own distinctive ways of being on stage and their creative decisions, as well as the ways in which they would be, act and perform in the universe supplementary to this one.

Exploring syzygies, anomalies and clinamina served as starting points to experiment with the strategies and processes for this piece.

The piece is called *eadem mutata resurgo* which is the motto of the Collège de 'pataphysique and it means 'although changed, I arise the same'.

The piece is a collection of psalms. It was a piece in response to the Lyons Award call in 2019, a yearly award of the Music department. The call asked to propose a piece that

would relate to Bernstein's Chichester Psalms. Bernstein set into music six psalms that focused particularly on the brotherhood of Man. I decided to keep a similar structure and a similar instrumentation to Bernstein's psalms. I set the psalms on the island of Ptyx. Ptyx is an invented word by Mallarmé that also appears in Alfred Jarry's book *Exploits and Opinions of Dr. Faustroll, Pataphysician*. In Jarry's book, Ptyx is described as an isle.

The setting of the psalms is somewhere, nowhere and anywhere. That's Ptyx. A space in between two spaces. A space that has performers both on stage and somewhere else, and yet on stage.

A space with very strict, precise rules that do not need to be followed.

Ptyx, 'whose absence is its presence, as in the folds of a fan or a conch shell'.

Syzygy

A syzygy is an unexpected moment of alignment, it can happen by coincidence, by chance. It is unexpected and when it happens it generates something that was not there before. When this happens with language, it is the alignment of fragments of meaning that create a new meaning, often absurd, often funny.

In the psalms, syzygies are used as trigger events, as transitions to something else, as a moment of disruption in which another event can occur, decided in-the-moment by performers.

Anomaly

An anomaly refers to an event in which a deviation happens from the general, expected rule. It is the exception. In pataphysics, such deviations become the rule.

In the psalms, anomalies are used to make up new rules and to dip into other parallel universes and imaginary events that suddenly happen on stage and are described by the singers or the narrators.

Clinamen

A clinamen is a concept developed by Epicurus in which the universe is made out of atoms that continually descend in space. During these movements, atoms spontaneously change their trajectories, swerving. This behaviour, called clinamen, causes atoms to collide. Everything we do, what we say, what we play, are the result of a clinamen.

Clinamen is what makes the psalms.

The psalms are 7+1.

psalm 1 — *edo*

The countertenor walks on stage.

They wear a helmet with a camera pointing at their face.

Mama Ubu, also referred to as displaced Lynette, plays the harp, gently. She wears a long, velvety dress. It's red. Fancy. Is she the queen? She is a robot.

The countertenor holds a bowl of noodles. Mh, delicious.

Are they instant noodles? Yes. What flavour? I think they are vegetarian. Maybe spicy. Certainly juicy, maybe alive.

The countertenor, also referred to as Nathan Walker, is a good walker. Even a better runner. Even a better weightlifter. Even a better poet. Even a better human. And what a dancer! Even a better speaker. And a lovely singer. And! What an eater!

They love eating instant noodles, they prefer mint chocolate ice cream but that's another story. We do not agree on this matter and we need to let go. It's hard to accept these kinds of things, you know, when someone you love so much likes mint chocolate ice cream. Good for them. Good for you. Enjoy.

The countertenor eats instant noodles on stage, sitting down on a chair, the audience sees them and the close up of their mouth eating, projected on a big screen. The mouth of the countertenor is amplified. The sound of slurping noodles is gross, loud, mh, delicious.

When they are done with the noodles, they have room for pudding. Limbs and knees for dessert. Mh, delicious. Nom nom nom.

The sound of slurping limbs and knees for dessert is gross, loud, mh, delicious. Nom nom nom.

Mama Ubu, also referred to as displaced Lynette, observes the scene and she plays the harp gently, accompanying the countertenor, supporting their solo. She is disgusted, she is unruffled, unbothered, shiny, red, somewhere else, present.

Why do you think that the sound of someone eating noodles and limbs for pudding is disgusting and that the sound of the harp is beautiful?

Is the page of a programme note any less important than a page of Spinoza's *Ethics*?

This is Ptyx! Remember? If exceptions are treated as part of reality, then, they are as important and with no less value than the rest!

psalm 2 — *barba non facit philosophum*

A video on screen explaining why a beard does not make a philosopher.

You can't always explain things with words.

psalm 3 — *omnia mutantur*

Merdre. Everything changes. Thanks fluck!

Now there is an ensemble on stage called The Assembled they are on stage they are an ensemble called The Assembled they assembled on stage as they are an ensemble which means that they play together. They assemble very often and quite often on stage. They play a mix of instruments.

Oh! A bassoon! Exciting. Oh! A baboon! BA BOOM! KABOOM!

There's a raccoon, a harpoon, someone on piano that plays a tune.
maybe there's mention of Hume

Why is she a robot? Is she a machine?

Yes, she is simultaneously here, there, and everywhere. She is here and there at this time and here and there yesterday, here and there tomorrow.

She is an assemblage of different things; her body there, the computers with cameras, here and there, the harp there, close to her body, the speakers and the stand with wheels as her other body here.

then there are other assemblages; a player with an alto saxophone, a player with a voice, an invisible player with a voice, a player with an electric guitar, a player with a guitar, a displaced player with a synth player, but invisible, who never played with The Assembled before but he wanted to join from Sicily, telepathically. The sound lagged sometimes but it wasn't too bad. Manageable. He is called Karmagally.

Anyway, so, yes, there is The Assembled, players with instruments, in a kind of semi-circle, on stage. They play a drone, they have to follow a score with failure embedded in it.

The score says:

Anyone can start.

Copy the pitch/sound of the person on your right while trying to make a different sound from the player on your left. This will feel impossible to achieve, as it is a constant, always changing negotiation between copying one player and playing something different from another player.

Knowing that you affect the sound of the person on your left, who is trying to copy you, you have the possibility to challenge their capabilities (e.g. making them play a really high or really low pitch).

You should change your pitch gradually, with small microtonal steps and only on a few occasions you can make bigger steps in semitones or tones.

In the meantime, the countertenor, also referred to as Nathan Walker, serenades Mama Ubu also referred to as Lynette displaced in Singapore while everyone else is on Ptyx.

In the meantime, on screen, King Ubu, also referred to as displaced and rooted Loré, would observe the scene, listening with intent to The Assembled, and building up jealousy of Mama Ubu, who did not seem to mind the serenade dedicated to her, which said:

Lynette I think it's worth a shot and I am looking for a few years now and I think it's worth a try and find out more about your experience with my husband and then we can do it for the first time in the morning and then we can make it a subway station and then the other hand the keys and garage door openers and the sun is shining through the lowness and then delete this message and any files is strictly forbidden and may be a good time and catch up with you on Thursday and write to me that you are not filtered out of town and coffee making facilities and services industry and I think I can do it for you and your family.

Oh Lynette, I am looking forward to hearing from you soon. My friend and I figured out how to make the decision to make sure you to know if you have any questions please feel free to contact me at the moment I am not sure if you have any questions please let us all the time to get the best of luck in your company to the police as well as the last year and I will send the money to do it for the first time in the future of you to know what you want to receive your first week of August and September I am not sure how much is it ok to send you a call from the best one yet but I think it is not available for remote playback not sure the kids and adults alike and I will send you a call.

If you can travel back in time and sit in the Lyons Concert Hall on Monday 9 Gidouille 148, then you would think that something else is going on. Is this the real story? Well, it's a story. This is a piece of music, not a story. Just listen.

psalm 4 — *tripudio*

Just another story in which someone gets told what to do.

These are the rules! No, they are not! We can all do what we want, except we can't!

Well, we can. Unless I say otherwise! We are all free! You are all free!

'The rule itself is the exception'

AAAAAHHHHHHH!!! And then LALALAAAAAA! What-a-voice!

hidden psalm — *inopitātus*

‘...considering what happened before and considering what will happen next...’

This was part of the message conveyed telepathically to a member of the audience, who copied an organ piece that they heard in 2055.

psalm 5 — *adductius*

In 1922, they call it swing.

psalm 6 — *fio*

Nathan Walker becomes else.

psalm 7 — *edictum*

More obeying! More freedom! They are the same thing! Just talk about it.

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4_inventarium for inventory

an inventory is a list

inventarium | a list of what is found

invention | from *invenioun* which is finding or discovering something

inventus | from *invenire* which means to find, to discover, to come upon, to devise, to acquire, to get, to earn

this inventory comprehends

an installation

an event

the installation comprehends

an inventory of found and donated objects

a space

a sheet with instructions

two tables

four chairs

an audience

a repository for the artefacts

the artefacts

the performance comprehends

an invented currency

modes of acquiring currency

a recorder player

an auction

an auctioneer and her body

an audience

a few dozens of chairs

a repository of the artefacts

the artefacts

It all took place in the basement of a dismissed retail shop. Perfect for an inventory.

I wanted to assemble, collage, compose with all the objects, ideas, theory, methods, techniques, tools I acquired throughout the years.

I had a pile of tangible stuff to use, and a pile of intangible stuff to use, too.

Installation

I made an inventory of objects accumulated throughout the years from previous installations and performances, other unused objects that I accumulated at home, objects that I found while walking, in tips, around town, on the pavement, objects left behind at the end of car boots sales, objects in digital hard drives, stored and forgotten, in my electronic bin, joined with other unwanted and dismissed ones that I asked friends and colleagues to donate.

I made an inventory listing all of these items, which was printed in a sheet and put up on the wall next to the shelves that displayed this array of incongruous, labelled stuff.

*** in generated voice, from collage*

Michel Foucault in the third part of The Archaeology of Knowledge proposes that archives play a role in the way we shape and construct our understanding and ideas about the past and history. For Foucault, archives are systems in which different discourses and practices are grouped together and create a multitude of relationships.

*Foucault's theory is often referred to as a history of the present; his main concern is to question the present and analyse it through studying and combining layers and strata of the past, often combining different eras and cultures. This might seem very similar to what historians and social scientists do but it is not the case; to Foucault, history is not a series of causalities in which an event causes another event in a cause-effect, linear manner, but rather a much more complex and discontinuous set of relations that form an intricate net of contingencies. ***

Audience was instructed to pick as many items as they wanted — the instructions read as follows:

The aim of *inventory* is to reuse and give new life to old objects. The catalogue comprehends various kinds of dismissed materials.

By imagining the history of these materials, where they came from and how they were used, as well as their potential of what they could become when paired and collaged with different objects, we can enact a creative and mending process that reframes the importance of rupture and breakage and an imaginative act for mending, renewal, projection into the future and reassessing what 'new' means.

Here the steps to follow to take part:

1. Pick as many items as you want from the catalogue. Most items are exposed in the shelves, if you are interested in using an item that is not exposed, you can request it using its code (see printed catalogue).
2. Once you have picked your items, assemble them to create a small artefact. Use the glue, tape and wire that are on the table. Please, wear gloves provided.
3. The artefact that you will create will need to have a title. Use the red, adhesive labels and black Sharpies that are on the other table, and label your artefact.
4. Add its title, your name, if you want, and a short description on the catalogue of the artefacts.
5. Your artefact is now ready to be displayed on the exposing shelf.

All artefacts will be part of a special auction that will take place on Wednesday, the 22nd, at 7.30pm. Loré Lixenberg and Danilo Reuben will be the auctioneer.

The installation was on for two days and at the end of it a series of artefacts was displayed on a set of shelves, the 'repository'.

The ideas of rupture and breakage and the process of mending was partly influenced by Yoko Ono's *Mend* piece in which she instructed to "Mend carefully, think of mending the world at the same time."

I was not particularly interested in the process of mending in itself, of fixing something for it to get back to or as close as possible to its original form, to a predetermined form, or to the idea of it. I wanted *inventory* to be an occasion to creatively reclaim the brokenness and dismissed nature of the objects and materials exposed. I was more interested in a process of transforming and reshaping that allowed people to find different forms, different solutions in the act of assembling different parts and media.

Even if it wasn't always the case in how people responded to Ono's invitation, the act of mending confined the engagement into trying to *fix* something. For example, in trying to use broken pieces of a teacup to form, again, a teacup, rather than thinking of a different purpose those broken pieces could have. Maybe as an instrument making sound, maybe as a mosaic or a collage. I believe that this has a different meaning and, perhaps, message. It feels that the underlying implication is that there is something inherently wrong with what is broken. However, broken can be seen as a qualitative aspect, maybe it can be seen as a difference, as something that needs a different environment, a different set of connections, a different purpose to the one that originally had.

*** in Neil's voice, from home essay*

Different

Difference

an ontology of difference

Towards an ontology of difference

We, humans, we love differences, we are differences.

Although we misuse them, in our thoughts, in our language; we use differences to determine what is and what is not.

We use them to be able to affirm rules and universal features, just for the sake of an overly simplified, and fake, order.

We love universals. We love Parmenides. We love the thought: whatever is is, and what is not cannot be.

This way of seeing and defining 'what is', with universal terms, empowers exclusion.

And the consequences are disastrous; the ones that align with the universal features will have rights, the others will be excluded and won't have the same rights. Which means they won't be considered as humans. Which means it doesn't matter if they need help, if they are beaten up, if they are bullied, if they are easily dismissed. Which means it doesn't matter if they live in tents all year round and if such tents are destroyed every other day. Which means it doesn't matter if they die in the sea.

Differences, instead, can be treated as if they were the very essence of what one is. The ontology of difference is inclusive and avoids falling into racism, sexism, xenophobia, homophobia, transphobia and other isms and phobias.

We fall in love with a very specific person for those specific features that person has, for the way they speak and move their hands. For the subtleties and tiniest details in everyday tasks. How romantic! But how true!

How does one fall in love with a twin rather than the other twin?

Because we fall in love with difference.

When we'll treat differences as the very core of our being, as the essence of being at its fullest

*then we won't exclude. ***

And as much as I agree on the importance on reflecting on brokenness and on mending, I also did not want to impose a specific feeling on people and I wanted to respect the audience's emotional autonomy so that they would be a bit more free to create connections between different kinds of materials and objects just by selecting them and meshing them together, by letting a form to emerge, enriching it with details, giving it a

name, knowing that it would be considered an artefact that would then be sold at an auction.

For some participants it became an associative game, in which a certain object made them think either of an important event or aspect of their life and with these ideas in mind they tried to recreate and to represent a certain memory or a certain object that was part of their experience.

Either way, everyone made something out of one or more objects, whether with something that felt novel, or with something that felt somehow familiar.

The artefacts became a sort of new 'waste station' in which different materials would get combined in unique entanglements, with each component having a specific role, being a specific tool, whether as a sculptural element, a bonding support, a sign.

Each material became a kind of tool, having a certain importance in a scrunched up knot, as Tim Ingold would say, a knot in which each material is a string with no beginning and no end, in which it is not important to ask what every single material is, but rather what it can do.

Every material might seem contained but it is open-ended, waiting to be combined with other materials and changed into something else.

** (in Loré's voice, from *collage* script)

The art form of collages is often referred to as an assemblage of elements.

These elements exist both individually, with their own history and origin, and in relation to other elements, in a new, different context.

The alterity of these fragments is never suppressed and it is reunited in a new context.

A sense of multitude and wholeness coexists.

Different fragments resonate with others, creating various relationships. Depending on what is perceived and what catches the viewer's attention, these relationships can create various meanings, ideas, paradoxes.

The viewer can both distinguish the singularity of each element, and at the same time, see its role in a new context, the relationship with other elements, and how it fits in the whole.

**

I wonder whether knowing that the final artefacts would be part of an auction influenced the process of the audience in assembling materials...

Event

The auction was set in an imaginary space, maybe a world, maybe a world that only existed in the basement of the dismissed shop for a few hours only but that somehow mirrored some absurdities of the real world.

The auction had a specific currency: Lorés. Lorés were round stickers with a portrait of Loré Lixenberg, head of the Duchy of Lixenberg. Head Loré Lixenberg was also the auctioneer of the auction, and the ruler. Double headed creature, double bodied creature, she shouted from her belly, instructing rudely her own body, as well as everyone else.

*** (in Adam's voice, from patascript)*

*Ubu gulps up brunch: duck, hummus, nuts, fugu, bulgur, buns (crusts plus crumbs), blutwurst, brühwurst, spuds, curds, plums: munch, munch. Ubu sups. Ubu slurps rum punch. Ubu chugs full cups (plus mugs), full tubs (plus tuns): glug, glug. Ubu gluts up grub; thus Ubu's plump gut hurts. Ubu grunts: ugh, ugh. Ubu burps up mucus sputum. Ubu upchucks lunch. Ubu slumps. Ubu sulks. Ubu shrugs. Ubu slurs drunk chums. Ubu snubs such drunks; thus curt churls cuss: 'shut up, Ubu, shut up'. Gruff punks club Ubu. Butch thugs drub Ubu. Ku-klux cults kung-fu punch Ubu. Rumdum bums bust up pubs.***

She shouted:

ALRIGHT PEOPLE OF ALL GENDERS

What a pleasure it is to welcome you to the Duchy of Lixenberg!

Here, I, Loré Lixenberg, rule. And I make and unmake the rules depending on my sympathies and on how I feel. And how I feel changes a lot. Therefore, my rules change accordingly. Just like Boris. No, he is worse. He is like King Ubu. No, that is Trump.

In order to enter this auction, you will need currency, money, DE L'ARGENT.

How do you acquire currency? NO, you do not need a job.

You need to play.

EVERYBODY **MUST** PLAY.

We will go through various challenges.

1. ping pong match
2. whistling challenge
3. caaatwalking
4. bubble gum competition
5. skipping rope race

By participating in these games you will acquire points that then will be turned into our very own currency. Lorés!

With Lorés, you'll be able to enter the auction for the artefacts and pieces of art that have been made during these last two days of *inventory*.

If you are not able to acquire enough Lorés, you'll be sent to LORWANDA, on a plane organised by the Duchy of Lixenberg.

No, not true. The European Court of Human Rights won't let me do it.

If you are not able to acquire enough Lorés, you can stay and enjoy the rest. We'll offer you a chair and a fresh beverage at the end.

Here we go with the rules of our games.

LET'S BEGIN! I'll tell you the rules of each game as we go along.

1. PING PONG MATCH

Form two lines at the end of each side of the table. Wait for your turn.

Each game ends after 11 points in total are scored.

Each point scored is 1 Loré + 5 Lorés for the winner.

GOGOGO! GET IN LINE!

The pingpong table was not an actual pingpong table, but two foldable tables put together with a portable pingpong net. This meant that the pingpong ball could very often hit that fold left in between the two tables or bounce off other irregularities of the plastic.

Head Loré Lixenberg and her body, decided who won. Sometimes because she actually kept the score, others depending whether she liked or not the way people played, their way of moving or holding the racket, maybe even whether she liked their outfits. You gotta be classy. It's all about style.

The game mainly happened in silence, what could be heard and perhaps listened to were the sounds of the pingpong balls bouncing on the table and on the rackets and some words and giggles from the audience, forced to play. Were they forced to play? It's true that Head Loré Lixenberg said that EVERYBODY MUST PLAY. But nobody said OR ELSE!

Some people decided not to join the games, becoming spectators of the spectators.

The others that decided to join became part of the piece.

game 2) WHISTLING CHALLENGE

Easy. Pick a tune. Sit down and whistle it for 30 seconds.

I give points, I decide who wins.

Who starts?

How could you know what are the parameters to be a good whistler? It seems that they all have different parameters and ideas of skill and technique.

game 3) CAT WALKING

GIVE US YOUR BEST CAT WALKING. MUSIC WILL BE PROVIDED BY BARRINGTON BROOK. Big points given. Starting from 20 Lorés just by walking. And up.

Finally a soundtrack! And not an awkward silence that accompanies these games. Are we supposed to listen to them as music? And again, what is a good catwalk?

LE STYLE, C'EST LE NOUVEAU!

These games were followed by the bubblegum competition and a skipping rope competition.

An interesting way to acquire currency.. in which skill is not as important as style. In which it doesn't matter whether the pingpong table is faulty, if the chewing gum to blow bubbles is too hard or too little that you have to have three..

sounds like something familiar...

*** (either in Adam's voice, from patascript)*

*Focusing on the peculiarities of performers, bringing out their own distinctive ways of being on stage and their creative decisions, as well as the ways in which they would be, act and perform in the universe supplementary to this one. ***

and also:

"What I was going to say," said the Dodo in an offended tone, "was, that the best thing to get us dry would be a Caucus-race."

"What is a Caucus-race?" said Alice; not that she wanted much to know, but the Dodo had paused as if it thought that somebody ought to speak, and no one else seemed inclined to say anything.

"Why," said the Dodo, "the best way to explain it is to do it." (And, as you might like to try the thing yourself, some winter day, I will tell you how the Dodo managed it.)

First it marked out a race-course, in a sort of circle, ("the exact shape doesn't matter," it said,) and then all the party were placed along the course, here and there. There was no "One, two, three, and away," but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called

out “The race is over!” and they all crowded round it, panting, and asking, “But who has won?”

This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said, “Everybody has won, and all must have prizes.”

“But who is to give the prizes?” quite a chorus of voices asked.

“Why, she, of course,” said the Dodo, pointing to Alice with one finger; and the whole party at once crowded round her, calling out in a confused way, “Prizes! Prizes!”

Oh, it’s Lewis Carroll again!

The games of the parallel universe of Duchy of Lixenberg were somewhat different from the Caucas-race, as they had some rules, they had a start and an end, even if controlled and changed depending on the mood of despot Loré. But it was the response of the audience that stretched the rules, by finding creative ways to participate, without trying to understand how to win but just by focusing on what it was possible for them to do, in that context and at that specific time. These responses, the moves done by the players during the games, are related to chance and not only because they cannot be predicted but because they affirm chance. Having accepted the chaotic unruliness of the context, they decided to participate anyway, accepting that they would acquire Lorés depending on external factors rather than possible strategies that they could put in place to win the games. In this case, the external factors were many; the poor quality of objects to play with, the lack of space, Loré’s will and taste, the social element of the games that included changes of energy, of group dynamic, sense of competition, etc. Letting go of strategies also means being able to play, letting go of analytical thinking, being open for things to happen and take on possible changes, coincidences even, acting upon them while forgetting what was the final aim of the game, relying on capacity and uniqueness. Acquiring Lorés becomes futile, and the focus shifts to the event in itself, to improvise, to play. This is what it means to affirm chance, to let an event exist as it is without previous calculations, or expectations for it to be affirmed in its positivity rather than compared, and therefore undermined, with a possible outcome. As Deleuze would say, being a player, rather than a gambler.

After the game, the auction, finally, began!

Head Loré Lixenberg sung in auctioneer-canto, in a beautiful solo word spew.

People bid with their Lorés which sometimes were applied onto pingpong balls and could be caught or bounced back to offer or gain some more currency, in order to redistribute wealth.

The players, not gamblers, even helped each other to win the pieces they couldn't acquire by passing Lorés around, or by bidding for the players that didn't have enough Lorés. And that's how everybody wins.

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