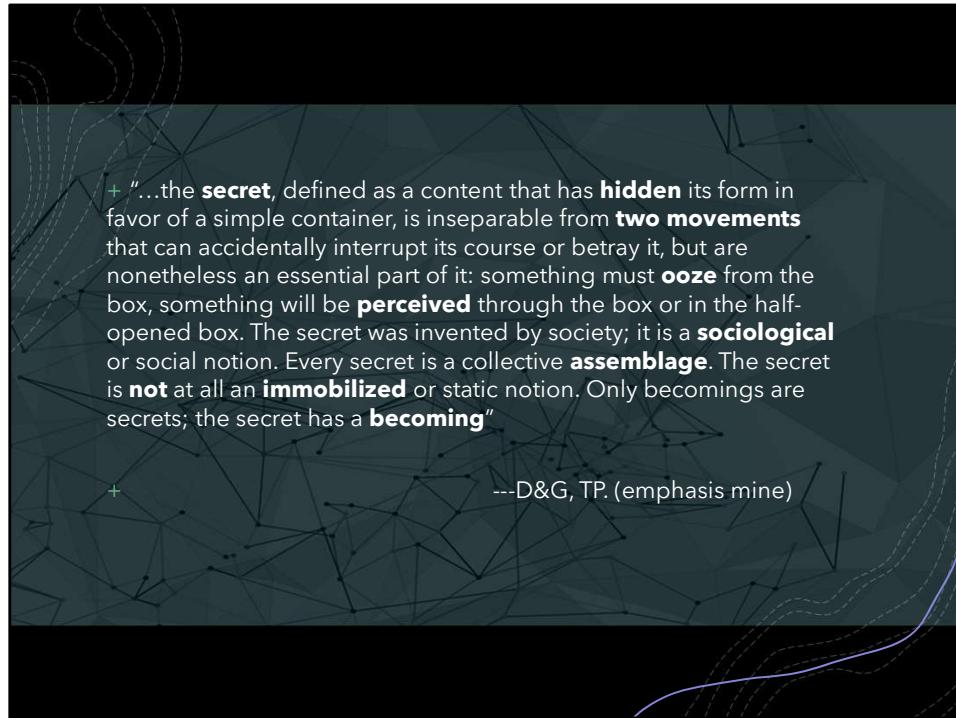


Thanks...good to be back...

This talk titled [Everting Silence] revolves around a thread of my on-and-off research for the past years and must be considered to be an ongoing, or in-progress, research, -- as is maybe always the case with artistic research, since there is no end, no final say about the matter, nor conclusions as such (and maybe that can be said about knowledge in general). But I am going to frame the area of exploration where silence is not merely a Rest or a Pause (Hold)...it can also be thought as a secret, as an active intensive force, hiding itself in a complex web of interactions (a web of lies and truths? (fictions and facts, figments and materiality):

This ongoing project asks the question: **how can we rethink silence as a dynamic, performative, and notational material?** And through that, it explores the aesthetics of the clandestine, or the multifaceted secret.



I want to start with this quote from Deleuze and Guattari's A thousand Plateaus:
Secrets are hush-hush, they are to be kept silent....but they usually don't, not
completely...they have the tendency to leak...

Few keywords that I draw out of this quote:

The secret is important, the perception is important – when you sense the secret you
aren't IN on it, you start to imagine all kind of things – this is also the social aspect is also
important....BUT I WILL COME BACK TO THESE LINKS.

Two movements (that can interrupt or betray): Influence and doublings?
(influence on the *surroundings*, and the doubling within it
as more secret aspect (secret group within a secret group))

Continuing secret groups = Becoming (imperceptible)

Overview

- + Rethinking silence as dynamic and performative element
 - + Comparison, analogies...philosophy, science and mathematics
- + Previous works: musical context
 - + Early examples, Cage, Schnebel, Sciarrino...
 - + My own works
- + My prior and current silent works
 - + Series of examples...
 - + De/Re-coupling sound and silence
 - + Two movements of the Instrument-performer hybrid
 - + Notation: design and conceptual aspects
 - + Collaborations
- + Aesthetics of the Clandestine?

--Before we continue This talk is organized into these sections, I will start by...exploring some conceptual landscape, focusing on comparisons, analogies and links with philosophy, physics and mathematics. These are conceptually important and part of my way of rethinking silence as a dynamic element.

--following that: Music context: Not in anyway an exhaustive list, but an indicative one or a selection of what is important for my project....

--After tracing these histories, I will move onto My own works, focusing on aspects where silence is a subject.

--I will then end with a rough outline of something I'm calling aesthetics of the clandestine.

((I think I have been subconsciously working on this for many years, only relatively recently realizing these connections, in that way this has been developing secretly within me, reflections))

--

Colliding Spaces and Silent Actions

Rethinking silence as dynamic and performative element

- +Silence as difference as quantum vacuum...
- +Identity
- +Emptiness

The importance of Analogical thinking:

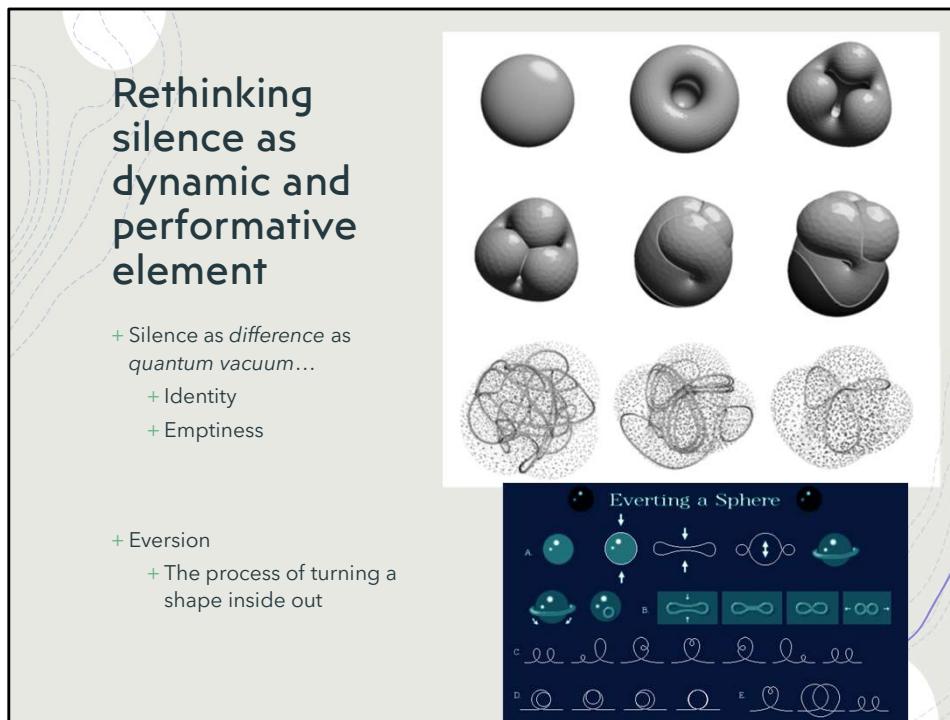
The classical conception of silence can be compared to other classical concepts within philosophy on one hand, and physics, on the other hand.

The concept of **identity** within philosophy did, or does, represent something static, fixed, something identical, it has a structural fixity, a grounded phenomenon. The post-structural conception of identity turns it into something dynamic, liquid (like the liquid identity Zygmunt Bauman speaks of), or as with Deleuze it is thought as Difference, which is, of course, never static nor fixed, but **ongoing**. We could of course take countless examples of this but you get the point. [QUOTE?]

Similarly, the classical conception of empty space, namely the vacuum, was conceived of as being void of energy, particles, or activity. However, the quantum vacuum is far from being empty, it is immensely complex state, full of undefined activity, indeed full of secrets or secretive becomings. [QUOTE, FIGURE?]

The title of this talk makes use of another concept that comes from mathematics, namely eversion, which is the process of turning a shape inside out (without tearing or puncturing it) and challenges our intuition about space and shape.....but eversion has also been used in other contexts which is relevant for my approach. E.g. In psychoanalytic theory, "eversion" has been used to describe the process of turning unconscious desires or impulses outward

and expressing them in conscious behavior. For example, the psychologist Jacques Lacan used the term to describe the process of "mirror-stage inversion," in which an individual externalizes their inner conflicts and desires through symbolic acts and behaviors. Here I emphasise the making **subconscious** forces conscious. Metaphorically I connect this to physical, or performative movements, that are often subconsciously active in music performance, but also of **imagined** elements that may also be seen as subconscious elements of performance and interpretation. These are thus turned inside-out in the sense of becoming material (this will become clearer when we talk about notation).



The title of this talk makes use of another concept that comes from mathematics, namely eversion (I use it as a verb), which is the process of turning a shape inside out (without tearing or puncturing it) and challenges our intuition about space and shape.....but eversion has also been used in other contexts which is relevant for my approach. E.g. In psychoanalytic theory, "eversion" has been used to describe the process of turning unconscious desires or impulses outward and expressing them in conscious behavior. For example, Jacques Lacan used the term to describe the process of "mirror-stage inversion," in which an individual externalizes their inner conflicts and desires through symbolic acts and behaviors. Although I'm not working with Lacan's concept, I emphasise this making **subconscious** forces conscious. Metaphorically I connect this to physical, or performative movements, that are often subconsciously active in music performance, but also of **imagined** elements that may also be seen as subconscious elements of performance and interpretation. These are thus turned inside-out in the sense of becoming material (this will become clearer when we talk about notation later on).

But what fascinates me with the concept of eversion is the *process* associated, it has a very complex step-by-step process where something smooth like a sphere, which looks the same from all perspectives, and we could say perfect and pure like our classical concepts often are, but this is transformed into something quite different, and I must focus on the steps or stages, as they reveal many different shapes, perspectives and a hidden reality, another secret.

The figure here, highlights only few of the stages and without going deeper into the mathematics of this (which I don't really understand) what I want to take from this is the energy involved in this process, there is pushing, pulling, bending, self-intersections, bulging and twisting.

This is one abstract model I try to work with, where silence is the sphere (but only in an abstract sense) that goes through this process both conceptually and performatively.

Becomings...

+ Becoming-imperceptible

+ “becoming-molecular—which occur precisely at the point where the secret has lost both its content and its form, where the imperceptible, the clandestine with nothing left to hide, has finally been perceived.” --- D&G, TP.

+ Becoming-intense

This transformation of the smooth sphere, as some ideal, a perfection, is a process with an end stage (in the mathematic version). To escape this final stage, this completion, I connect this process rather to becoming,... which can be seen in relation to Deleuze's focus on becomings (becomings are secrets). There are many becomings in Deleuze and Guattari's work, and here I connect three interrelated becomings: imperceptible, molecular, intense.

READ

(remember earlier quote: “secret

)

“Some people can talk, hide nothing, not lie: they are secret by transparency, as impenetrable as water, in truth incomprehensible.”

This is another kind of secret, which I look at as something dynamic residing in silence, ready to be perceived, a secret silence that doesn't need sound to hide itself. Sound could therefore take this function of a form, which gives silence its content.

And here is another secret becomings where **content and form** is lost, and the imperceptible is finally perceived = this is a recipe for silent music, perceived silence, performed silence, perceived secret, clandestine performance. But immediately a question

of how to approach that.

We are looking at all this through the lens of silence and the process of eversion, so we are saying that silence must now be thrown on these becomings –intense, -imperceptible...

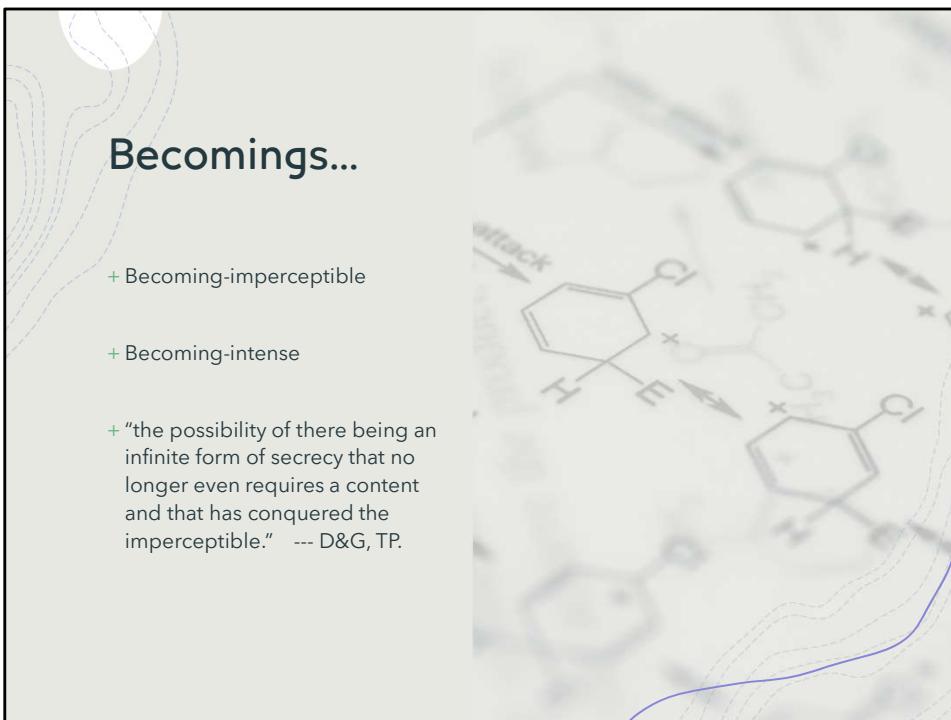
-intensive silence (like temperature increase), so the silence is becoming-intense

But what about this Content and form being lost = secret for the secret's sake or silence for the silence's sake = silence must become, not something fixed, but **thrown** onto the state of becoming (intense, imperceptible, etc.). We could also relate this to the conventional role of silence as **rests, pause, etc.**, and having a certain role in the context of sound, which could be said to force upon silence a certain form and content, and so we can ask: what happens when we remove that context?

--

? Elsewhere D+G talk about infinite form of secrecy:

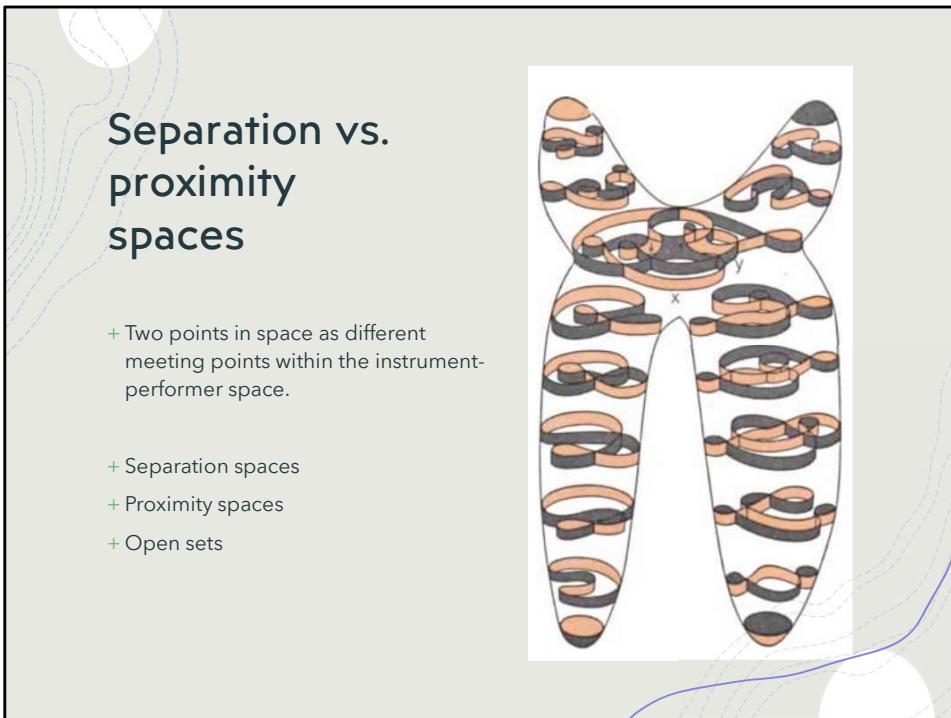
About “the possibility of there being an infinite form of secrecy that no longer even requires a content and that has conquered the imperceptible.” ---this is another abstract model or even objective of my project, where we perceive secret that has conquered the imperceptible.



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About “the possibility of there being an infinite form of secrecy that no longer even requires a content and that has conquered the imperceptible.” ---this is another abstract model or even the objective of my project, where we perceive a secret that has conquered the imperceptible.

So through everting the conceptual silence, we enter becomings where the secret escapes its usual form/shape and content and we start to wonder what that might entail.



Back to mathematics, where two other concepts, from topology can be found: separation spaces and proximity spaces.

(About these concepts in mathematics)

Separation space is a type of topological space where any two distinct points have disjoint neighborhoods. In other words, for any two points in the space, there exist **open sets** around each point that do not contain the other point. But they have an area, they have surroundings. Intuitively, this means that points in a separation space can be separated from each other by open sets.

Every point in an open set has a "room" around it that is also **contained in the set (that room is part of it)**. An open set does not contain any of its boundary points, which are the points that are "on the edge" of the set. These spaces are important when I start to think about performative **microspaces** and movements within them.

((On the other hand, a **proximity space** is a more general concept that allows for points to be "near" each other without **necessarily being separated** by open sets. It defined how close and when two points are considered near each other. A proximity space defines a relation between points that captures their closeness. For example, a proximity space might define a "nearness" relation that says that two points are close if they are within a

certain distance of each other. Unlike separation spaces, proximity spaces do not require that any two points be separated by open sets.))

The two movements, or simply two points, be it locations or spaces of activity, as separated worlds or approaching each other.

These are inspirational elements but also create a powerful analogy on a conceptual level.

(this image is a visualization of the process of eversion which I'm using as an analogy for layers of silence, the process of rethinking it but also imagining the interactions of different parts of silence, what parts are active within silence). This I have to relate to the instrument-performer phenomenon.

Separation vs. proximity spaces

- + Two points in space as different meeting points within the instrument-performer space.
- + Separation spaces
- + Proximity spaces
- + Open sets

To clarify where I'm going with this: I'm connecting this to the instrument-performer space. SS have open-sets, an area of activity, but proximity spaces define their nearness, their closeness, or when they can be considered to enter that space: I'm thinking this, again, as a process, a movement of two points, which have their separation spaces, where they can be active, but once they are close enough they start to interact differently, they enter their proximity spaces.

I am connecting these ideas about spaces to the Instrument-Performer situation, and importantly, as microspaces of physical activity:

Performer's hands (as points in space)

Performer's hands vs. mouth (as points in space)

Performer's fingers (as points in space)

And all these "points" I connect to Location points on the instruments and their open sets (this is the area surrounding hands and instruments).

So for me this is about physicality, and here the conceptual dimension connects with the physical, and there is materiality. Each performed action is through this deemed as a space, having locality, vicinity, a direction perhaps, and a dimensionality.

Etc. This will become clearer later on when we look at some concrete examples.

When we look closely at any two, or more, such meeting points and their respective spaces within this field of performative activity we see endless **zones of proximity**, which brings us back to Deleuze...

(re-notations,)

Zone of proximity

+ "We could also put it this way: Becoming is to emit particles that take on certain **relations of movement and rest** because they enter a particular zone of proximity. Or, it is to emit particles that enter that zone because they take on those relations. A haecceity is inseparable from the fog and mist that depend on a molecular zone, a **corpuscular** space. Proximity is a notion, at once topological and quantal, that marks a belonging to the same molecule, independently of the subjects considered and the forms determined."

+ D&G, TP

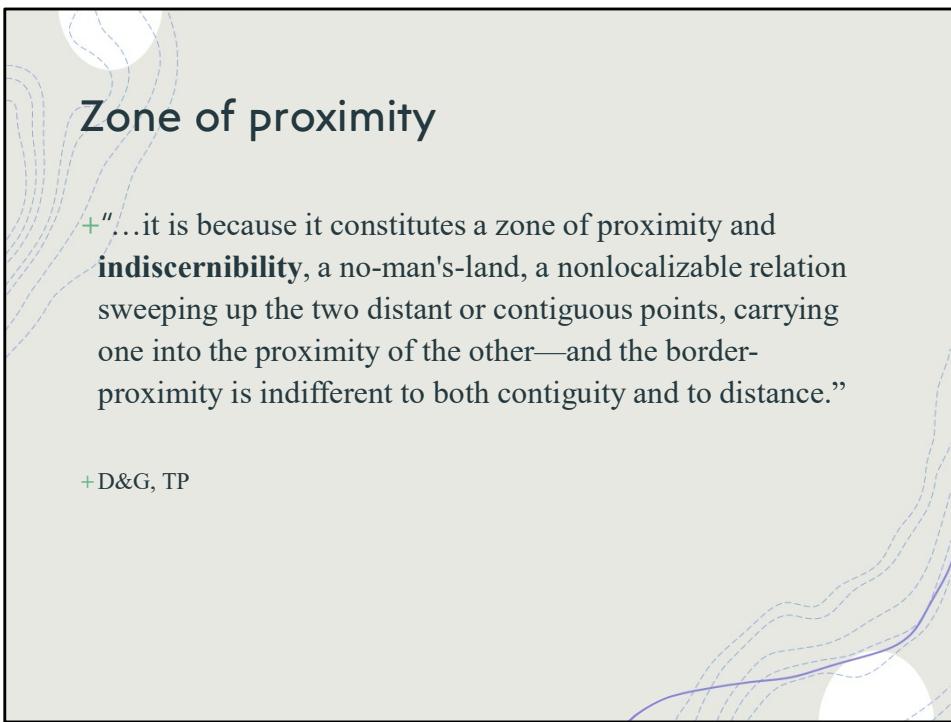
In the outline of becoming-intense (and becoming-imperceptible) D & G speak of the zone of proximity.

I think when we are within this zone there is no way **discerning** movement from rest, they become not-one but *both* simultaneously, that is their relation. This is an important interpretation for me, which says that movement or motion is within rest and vice versa, where I try to equate movement and rest. [movement and silence, but also turning movement into silence]

This quote speaks of emitting particles, which is precisely what my project aims to experiment with, that is what kind of particles are emitted when rest and movement enter this zone.

What is also important here is the Corpuscular space = tiny area, where activity of movement and rest is so condensed that it can only be imperceptible and highly intense. This also connects to the separation spaces but now emphasize their microscopic nature. Movements can take place in tiny spaces.

D&G, TP. P.273



D & G continue

Indiscernibility = inability to distinguish = secret = within silence, folded.

Here I am interpreting this as the collision of movement and rest, but also of sound and silence, because to make a sound we need action but for this kind of silence I'm after we also need actions, secretive actions. So, I also connect this to the instrument-performer space.

The two points are either movement or rests, or forces of production and modulation, not production of sound but silences. (see instrument vs. performer = instrument is silent without the performer (force))

See this simply as performer vs. instruments, but also action vs. silence, and layered movements (actions) of the performer.

To be indifferent to distance? No matter the actual size of these spaces they should be equally dynamic.

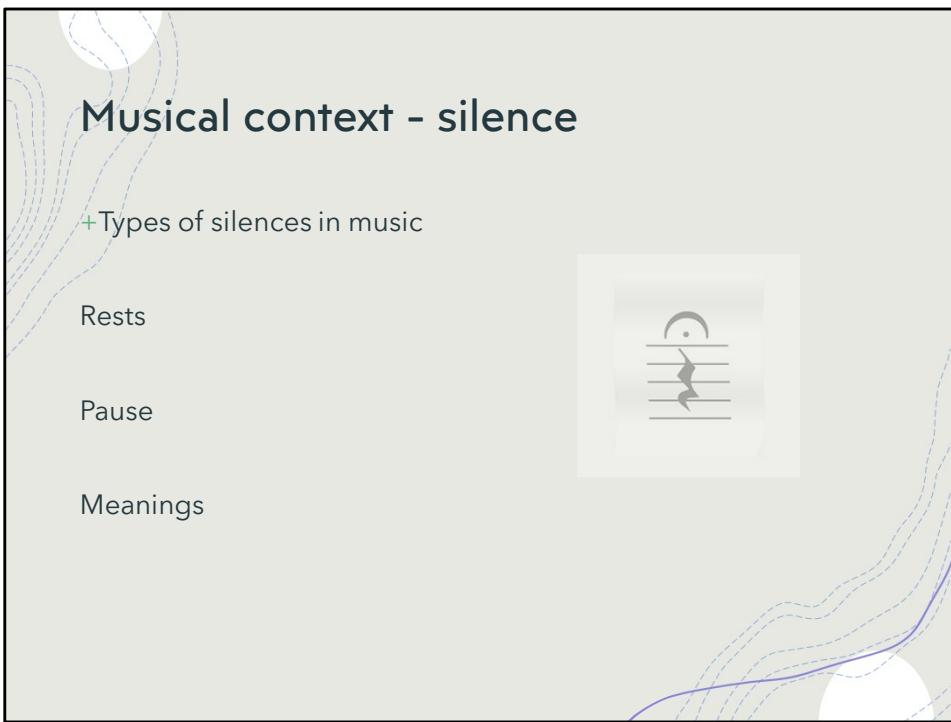
D&G, TP. P.293

Summary

- + The Secret as a dynamic hidden form
- + Eversion as a (layered) process, as a verb (everting), as a becoming...
- + Becoming-imperceptible = infinite secret = performed silence
- + Separation spaces vs. proximity spaces = performative movements = locations and (split) physicality
- + Zone of proximity = corpuscular spaces where movement and rest become indiscernible.

This is the conceptual map reflecting certain elements from philosophy and mathematics.
READ

Split-physicality = schizoanalysis



After this conceptual network building I want to map a certain musical context, which my research grows out of. Of course myriad of musical influences are always at work so we can never have a complete map but I will highlight some important threads.

First, we can quickly run through the types of musical silences I'm **not** really focusing on but are still, I think, relevant for any deconstruction of the phenomenon:

Basic two categories:

Rests: They are part of Shaping rhythm, shaping sound. = notated character = and can be seen as the secret of the first kind, that hides inbetween sounds.

Pauses: articulation, breath, dramatic (tensions) = interpretive factor that creates: Nuance, tension, even Climax = it's a different kind of secret that isn't notated. Frozen moment.

Importantly, they are part of the perception mechanism of music and have a great impact on the meaning of music? Another important element to consider is: that these silences, of both categories, are often communicated through physical gestures in performance, i.e. they form another layer in the semiotics of music.

--

Jennifer Judkins in her article "The Aesthetics of Silence in Live Musical Performance" mentions "long unmeasured silences are given individual meaning and form by the tonal and rhythmic material surrounding them (their musical edges) and they are characterized

both by these edges and by **physical gesture in performance**" (Judkins 1997, 40)

There is obviously a lot of literature on these aspects, but we are everting, which means we are not rejecting we are gaining perspectives.



But silence has also been employed in totally different ways, where it takes on a very different role within music:

Philosophical role, aesthetic, critical, political, and within this lineage, there is an interesting early example, which I think shouldn't be dismissed.

These are late 19th century examples where silence was used as a critique on the development of music and this is done through humor, but also to contemplate and speculate about the future of music. Importantly, it is only through **notation** that these particular silences can communicate.

This interesting article, *Unsilencing the silence*, highlights these early histories of silent music, which I will not go deep into at this point, but I will take few examples.

We should not dismiss any of these histories...



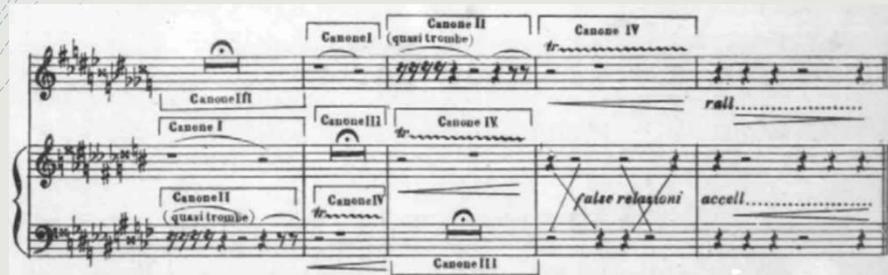
First one by Samuel (aka. Del Valle de Paz) – Italian pianist and professor in Florence
Il Silenzio -- Published in *La Nuova Musica*

His self-claimed humorous piece critiques the quality of pieces previously published in the journal and some practices of so-called modern music, or, the avant-garde of the time. The core of the joke is that the pieces published were so bad and of such poor quality that silence was preferable: “if you have nothing good to say then remain silent.”

But still, I think there is something more here than humor, it points to a landscape of rests and movements,

where phrasings and dynamics become foregrounded. For me this is not empty music but the beginning of thinking about dynamic silence (even glimpsing the zone of proximity where silence starts to behave like sound).

Samuel (aka. Del Valle de Paz) *Il Silenzio* (1896)



Samuel (aka. Del Valle de Paz)
Il Silenzio

Another interesting thing about these pieces is that they are quite active notationally. Even though the message intended was perhaps emptiness, the notational image communicates other elements. And importantly this approach permits a certain play with contradictions and imagination of possibilities, e.g., the entangled accidentals, and my favourite: the trilling silence, the simultaneous ritardando and accelerando, and the crescendo silence. In this sense the piece is a challenge to our imagination, an invitation to rethink silence as material.

ZOOM-IN

Erwin Schulhoff (b. 1894)
Fünf Pittoresken, III: In Futurum (1930)

III. In futurum.

Zeitmaß-zeitlos.

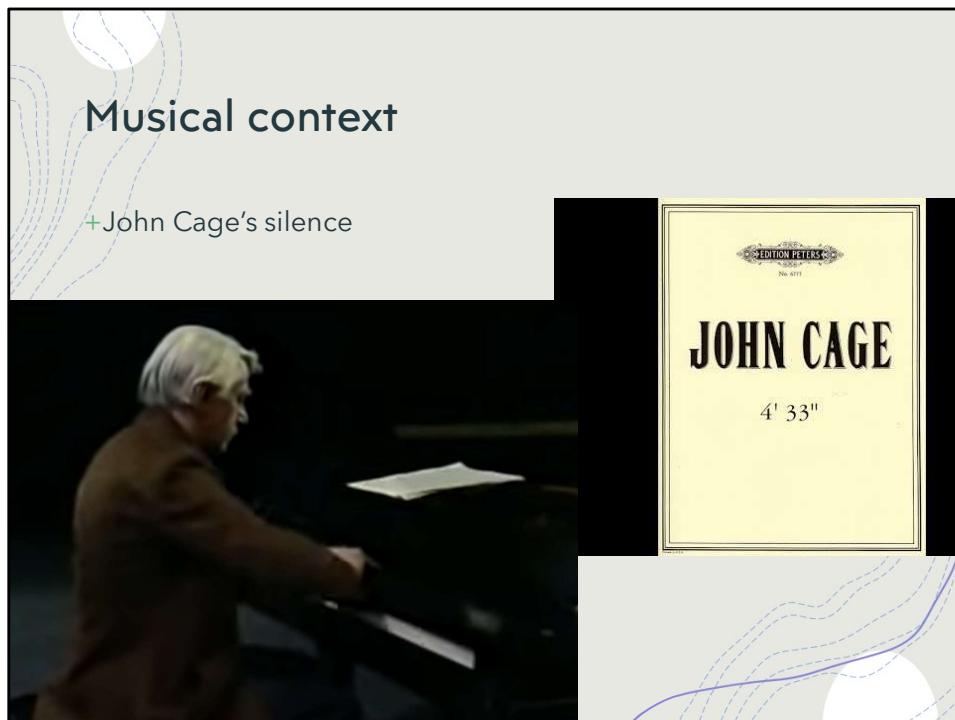
Similar thing is happening with this piece by the Dada influenced Czech composer Erwin Schulhoff. But here he is framing the piece as a speculation about the future, as the title suggests, not as a humorous critique. But we see again how the notation allows the imagination to run a bit wild.

Erwin Schulhoff (b. 1894)
Fünf Pittoresken, III: In Futurum (1930)

But not as wild as the previous example (which is curious as this one speculates about the future), the other one did include many more contradictions, so Samuel's piece somehow stumbled upon a very interesting dimension of notation, namely its powers of fiction.

But here we have Gestures: upwards/downwards movements, rests in motion. We are entering the zone of proximity here, but only on paper.

Conclusion: playful, Notational fantasy, speculation = never thought for performance, or as performative score, but nevertheless they do open a door to imagination? That character is important to my approach.



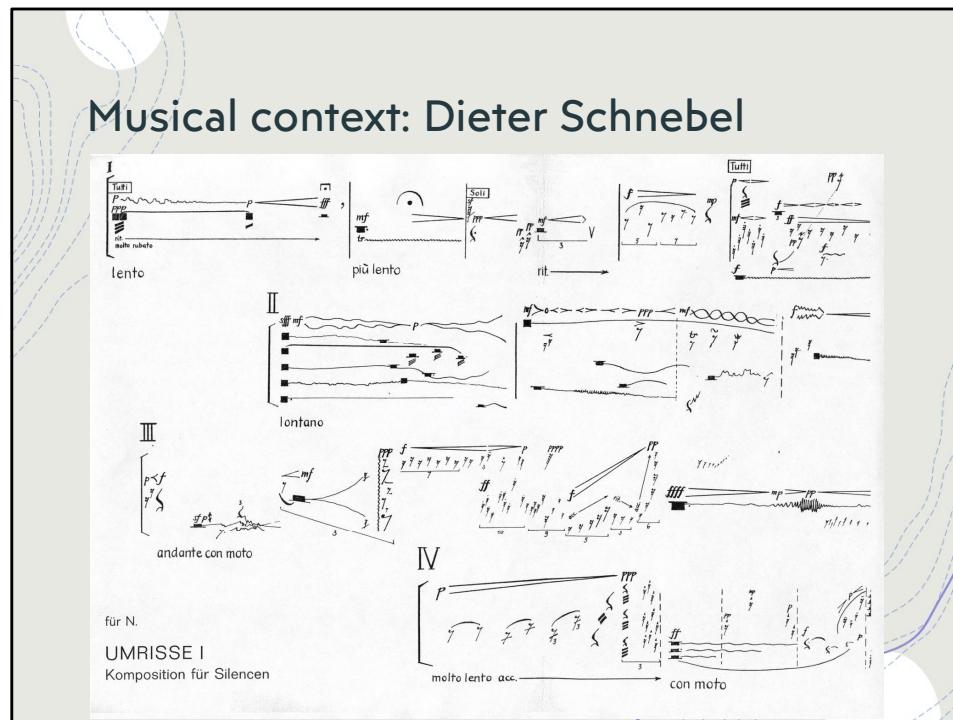
Roughly 50 years later we have Cage's silence, which is a Silence performed! (essentially about performance also) = stillness = inactive performer = active ears = environment enters = mode of listening

Two aspects from the performer's perspective: (1) definition of silence as inactivity, (2) what Tudor added: between the movements: the intensified action in the silent landscape is very interesting (because only then silent action becomes perceptible).

Silence is here questioned for the listener (there is no silence, only new layer of sound, the environment is full of activity), but not for the performer (silence = inaction).

The piece Opens up a listening space through silence, and that is what I'm taking from it, the threshold space where environmental sounds leak through = this is the secret in Cage's silence.

Marche Funèbre by Alphonse Allais



Another favourite of mine is *Umrisse* by Diter Schnebel. From the Mo-No – Music to read (which dates back to **1969**).

It combines all the elements we saw in the early works, but I think unknowingly. What interests me here is the layerings, the counterpoint of silences.

This was never intended for performance just like the early examples, but rather for speculation, and to my knowledge there has never been any attempt to perform these pieces.

The intention is different however, Schnebel is not thinking about the future or critiquing new music, but rather speculating or imagining a challenge, and maybe exploring the *right* of music to exist in this form alone, speculative form.

But I took this as a challenge to find performative solutions, in that sense I call this theoretical composition, which obviously demands a reaction of an experimental nature.

ZOOM-IN

<http://www.medienkunstnetz.de/works/mo-no/>

Musical context

- + Salvatore Sciarrino
- + Threshold of silence
- + Textured silence
- + Fragility
- + Techniques + material

Infinito Nero (1998)

I will now move to another kind of musical context, which is equally important for my project.

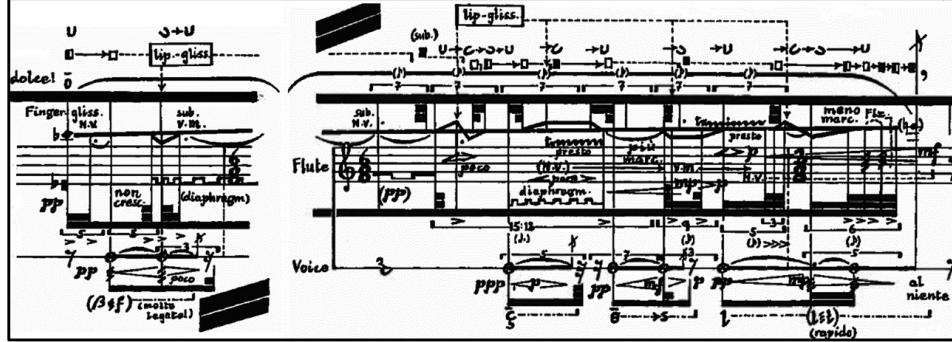
In the music of Sciarrino we have these areas that operate on the threshold of silence, drawing the ear into that zone, and in that fine-tuned zone we get a texture that is often integrated with the silence Cage unearthed, where the environment blends with fragile sounds. It's more dynamic, but perhaps not silent enough. Sciarrino focuses on techniques and materials that can function within this zone and in that sense I explore similar tactics. So, elements of Sciarrino-like moments are to be expected, but they will never be notated like this, because for me these are notated sounds, not silences.

ATH. temporality?

Musical context

- + Helmut Lachenmann
- + Brian Ferneyhough = notational spaces, layerings
- + Evan Johnson
- + Aaron Cassidy

Unity Capsule (1976)



Other important names, I have to mention, and which aspects I'm building on.

--Lachenmann

From L, I subsume the aspect of opening up performative spaces within instruments, allowing them presence as radical (equality) of material. Also the idea that sound is the meeting point of forces. For here I equate that with the idea that those "forces" can also have a proximity spaces (and preparation zone) and therefore not necessarily a sonic outcome. This relates to prescriptive notation which delineates actions as forces instead of descriptions of sonic outcomes, allowing to notate silence instead of sounds.

Notational spaces = instrumental zones (all zones are possible) = meetings of forces, and of spaces. There is however no unpredictable interplay of forces in Lachenmann, but they are in F.

ZOOM-IN

Extract:

--Ferneyhough = layerings, interruptions, contradictions, level of uncertainty and complexity, challenge of interpretation

Extracted and explored further through these ideas of notating silence instead of sound.

--E.Johnson =

Musical context

- + Helmut Lachenmann
- + Brian Ferneyhough =
notational spaces, layerings
- + **Evan Johnson**
- + Aaron Cassidy



ZOOM-IN

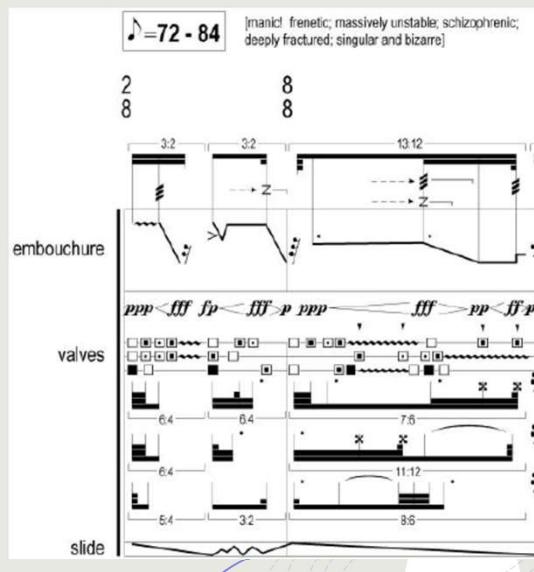
--E.Johnson = obviously layerings with the heritage of F, where indeed contradictions reside almost everywhere.

But in this piece *Linke Hand Eines Apostels* (for harpsichord and 12 instruments) the material for the harpsichord is split between the manuals, where the lower manual (staffless L) is disengaged (meaning the keyboard doesn't connect to the plectra mechanism, so the keyboard doesn't activate the strings) and is termed "silent" in the performance notes. This can be interpreted as intensive silence or performed silence, its function is to be intensifying as silent counterpoint. It's in many ways similar to the counterpoint explored by Schnebel we saw before, only now part of performance (we start to see a pattern). There are also impossibilities here and there in Evans works, that explore the fictional space of notation, which I think is also important to explore further.

Musical context

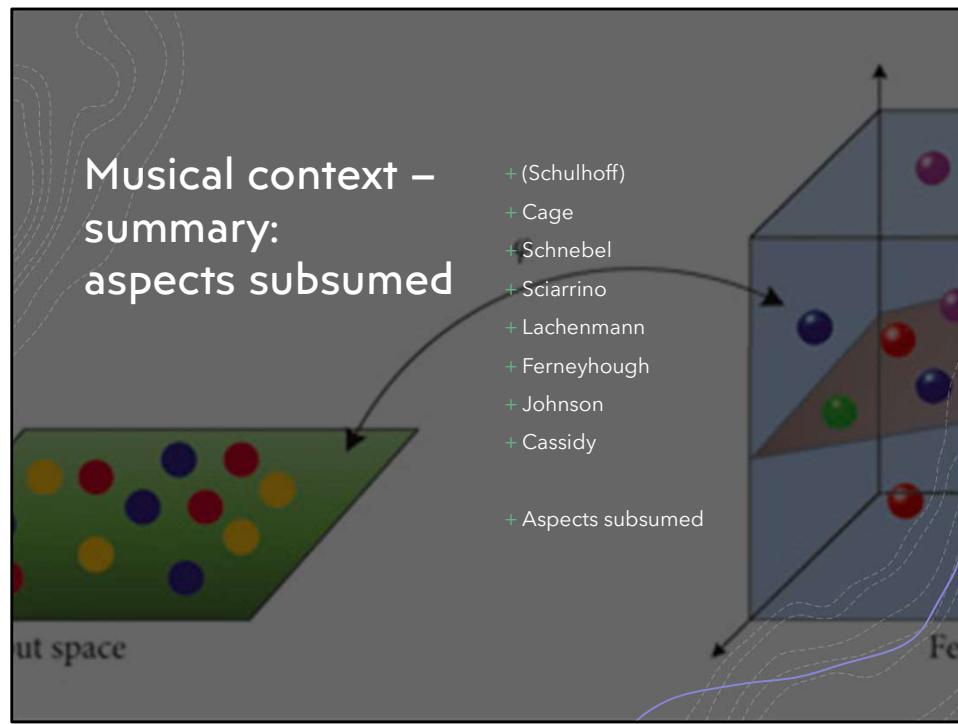
- + Helmut Lachenmann
- + Brian Ferneyhough = notational spaces, layerings
- + Evan Johnson
- + **Aaron Cassidy**

What then renders these forces visible is a strange smile (or, First Study for Figures at the Base of a Crucifixion) (2008)



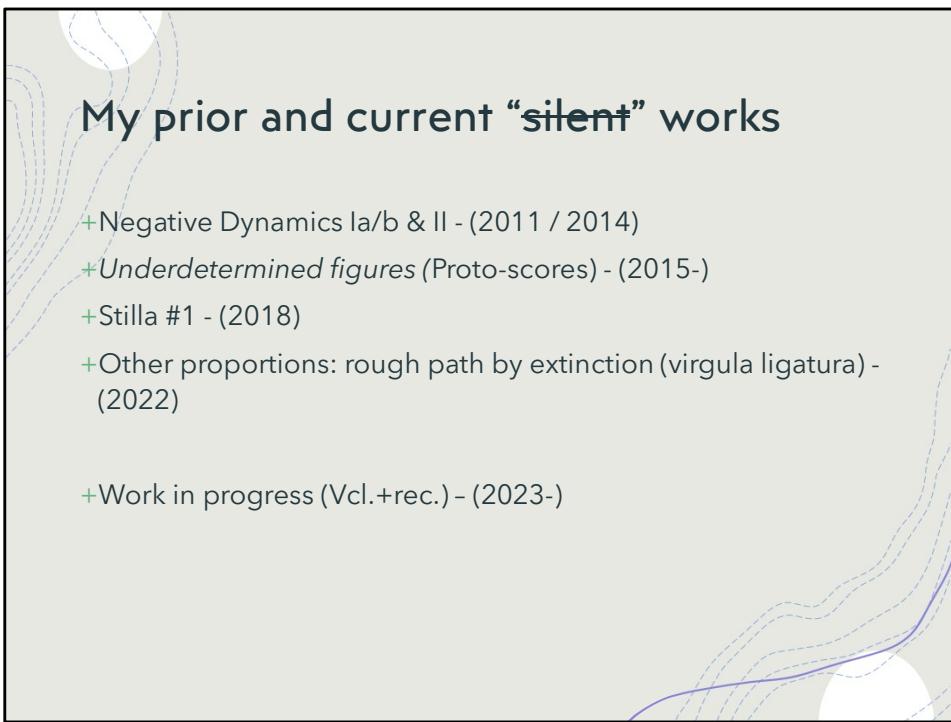
And I must mention A. Cassidy =

Layerings, prescriptive notation, where action within spaces gain foreground, and the complex instability structure, together with ideas of split physicality (schizoanalysis).



So, I'm trying to work with these conceptual worlds discussed earlier together with these aspects drawn from the works of these composers. Only certain aspects will be subsumed together with my own experiments.

Schnebel = inclusive of impossibilities



On occasion I have written work that deal with the issue of silence (among other things), however they were not really framed within the context

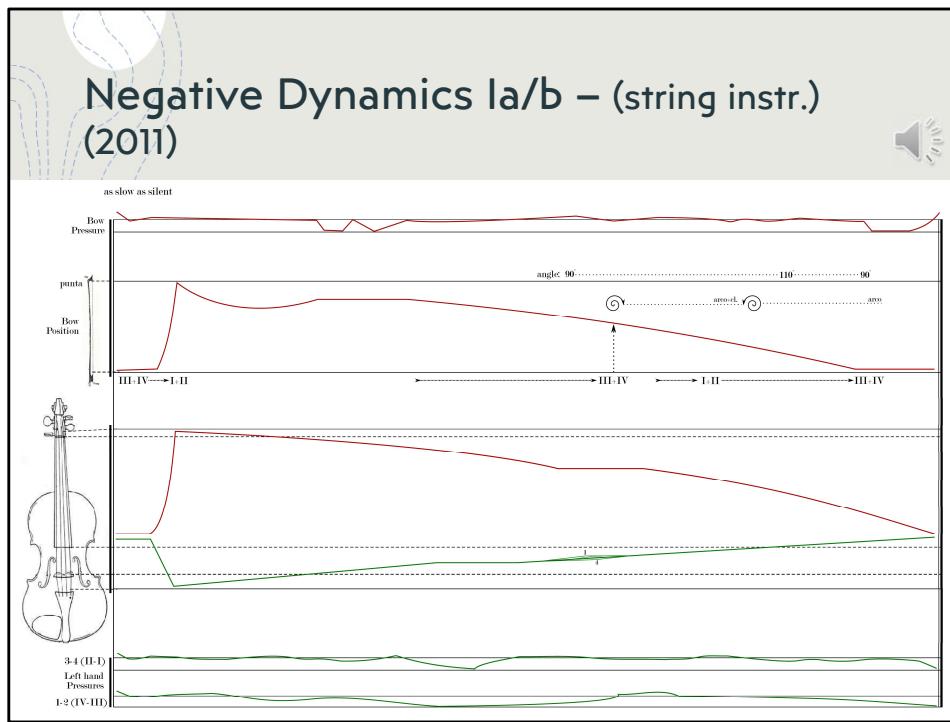
ND =

Proto-scores = the zone of proximity first explored (somewhat subconsciously) = the pre-contact space as notated material, the imagination of action as notational material?

?? I say notational material but this is also performative material, but imagination-of-action as material might not result in any action, but might influence actions...

VIDEO: (underdetermined figures), (stilla #1), other proportions? (24:50)

In the most simple and abstract way I think of this activity as colliding open sets as proximity spaces that potentially can collide



[Volume 70%]

The first piece where I start to explore this area is Negative Dynamics I a/b.

Two versions exist, one 30" and the other 30' - I think here many of the seeds started to germinate, but it took me some time to figure it out.

This piece was written as part of developing the concept of negative dynamics during my PhD. –

In a way it was a result of trying to perform these pieces by Schnebel, these dynamic silences that fluctuate from zero into a negative parameter, subzero dynamics: –F. It lives on the other side of the dynamic axis and tries to open up that dimension.

It is about the direction of energy, different form of communication, deliberately hiding vs. trying to convey something. How do you convey silence where a sound is an accident? The idea here was to **reverse** the conventional direction of communication, communicating silences where sounds are only accidental “pauses”. I now think reversal is the wrong approach but this opened up a new thinking space.

Quote phd-thesis? As-slow-as-silent.

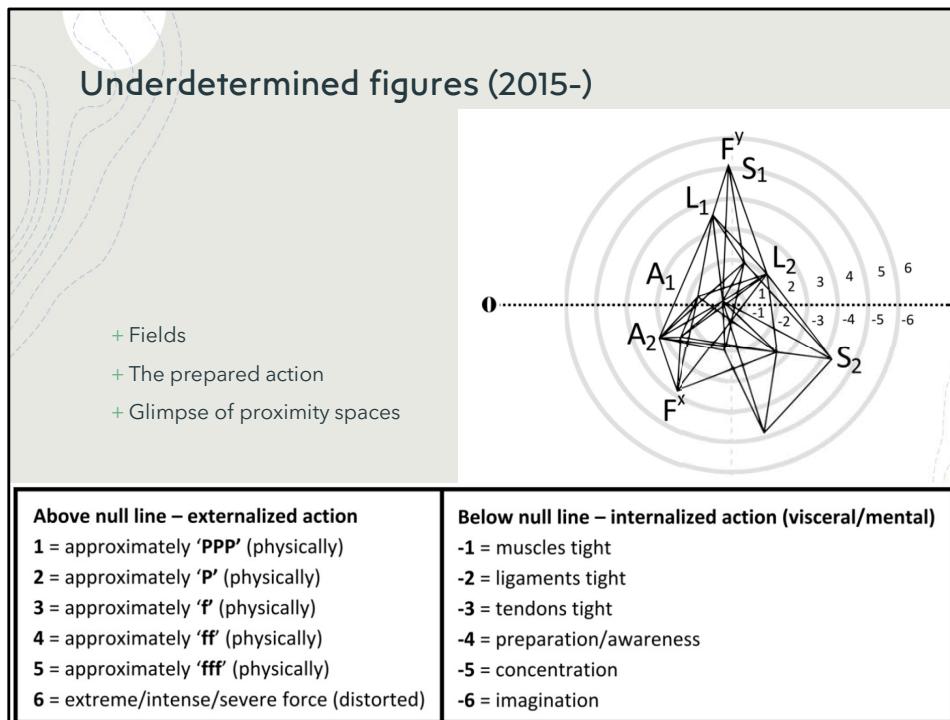
--LISTEN

Zoom in on the score:

Defining a space but placing information in the vicinity of that space = opening up the surroundings, the proximity space:

The top line in all three pressure staves indicates the contact point between strings and fingers/bow. Utmost care and prudence should be taken when arriving at, and departing from, this line. The space above the line is in the realm of: *as close as almost*. The bottom line indicates extremes of pressure, stress and tension.

The proportions of the spaces are here somewhat correct, ie. they represent them according to their actual sizes. This is something I'm questioning at the moment as this brings about a clear hierarchy, at least notationally, which I think sends the wrong message since what the piece tries to say is that spaces are all equally important, even though the notation doesn't reflect this.



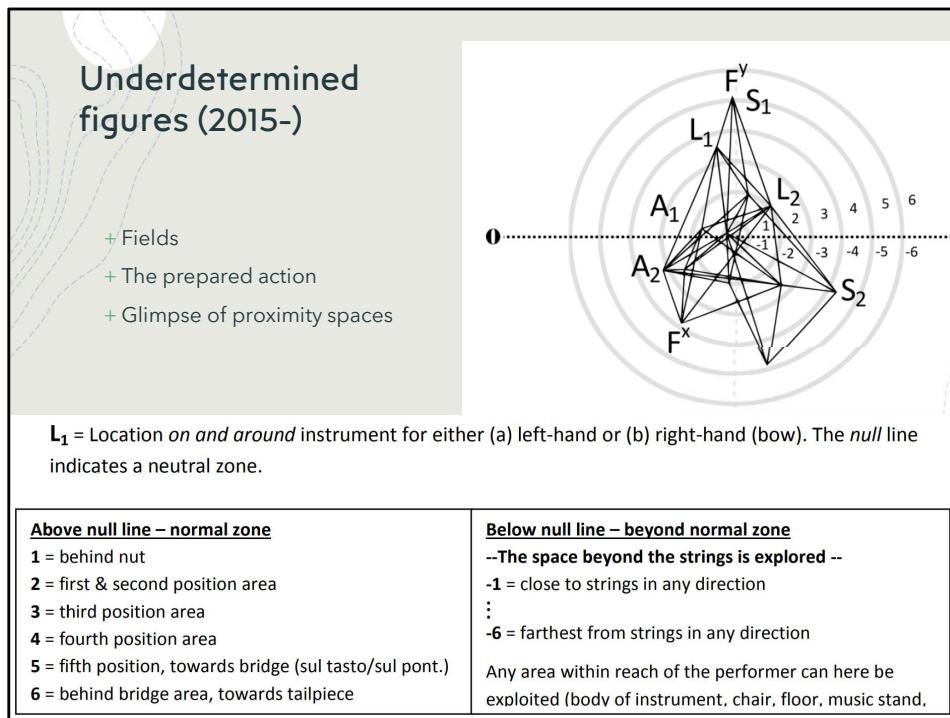
Ongoing (a version for strings, and plucked strings exists...)

Field notation

What is important here is the

--The approaching action, the preparation framed, another glimpse of proximity spaces (as space of notated action)...

Also an extreme form of Preparing-An-Action as material.



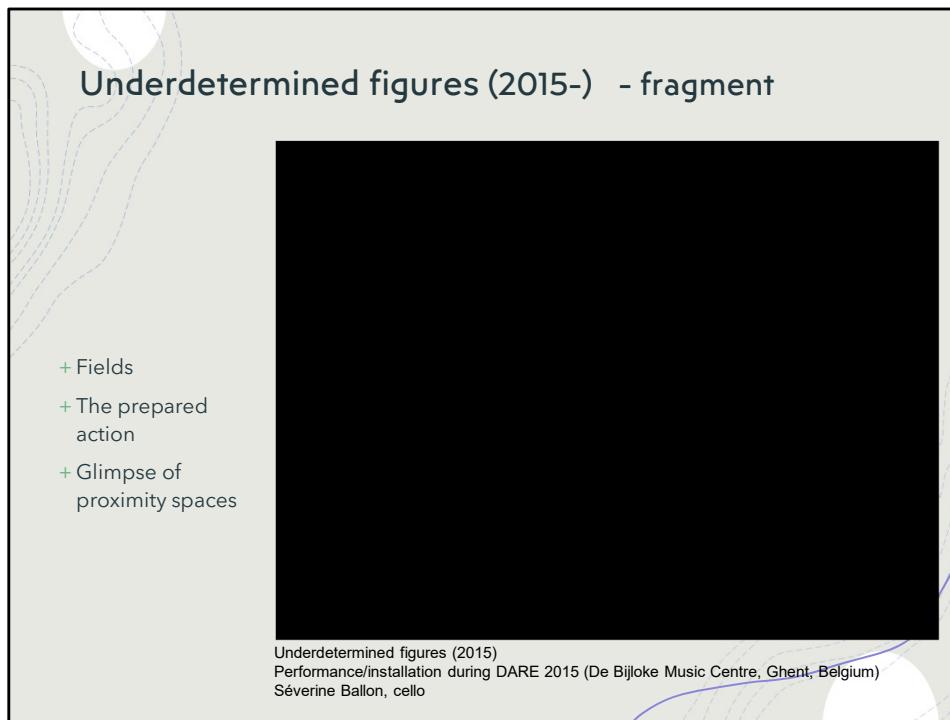
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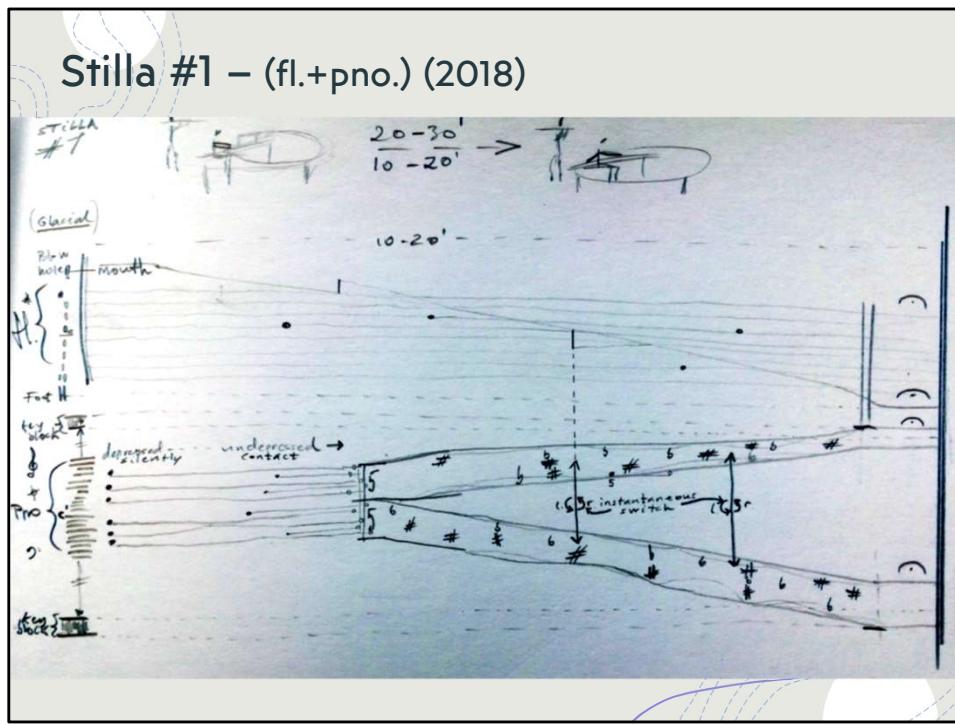
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Video fragment

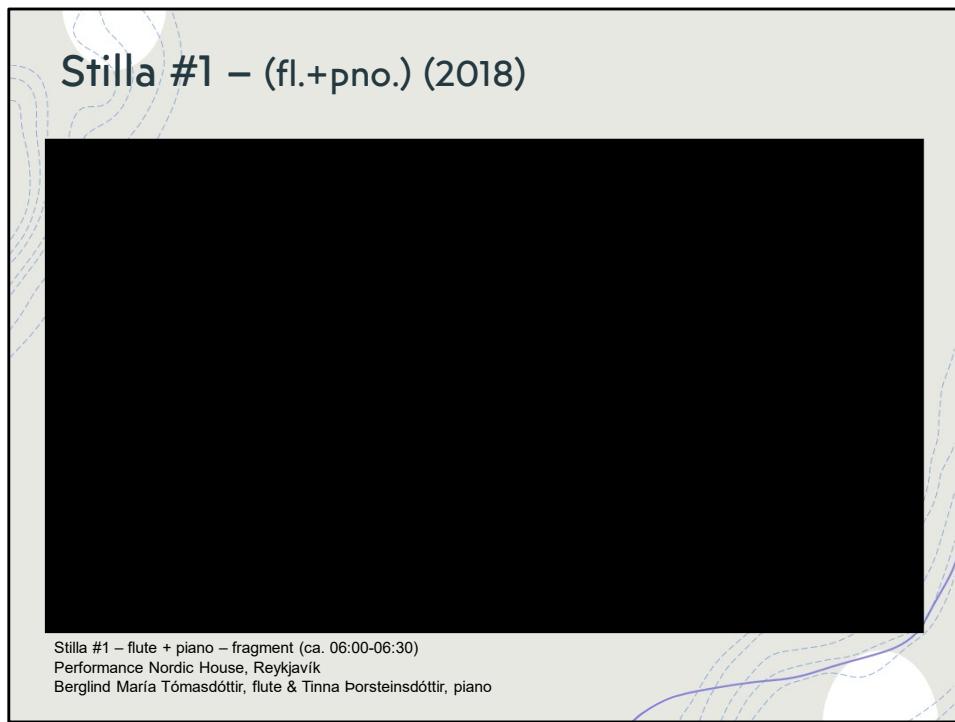
Building the action, step by step as part of the performance (her interpretation), exploring the proximity space (which is rather large in this interpretation)

Here the prepared action was to certain degree indeterminate as we saw in the instructions (below null line, the space beyond the strings is explored, what is within reach)...



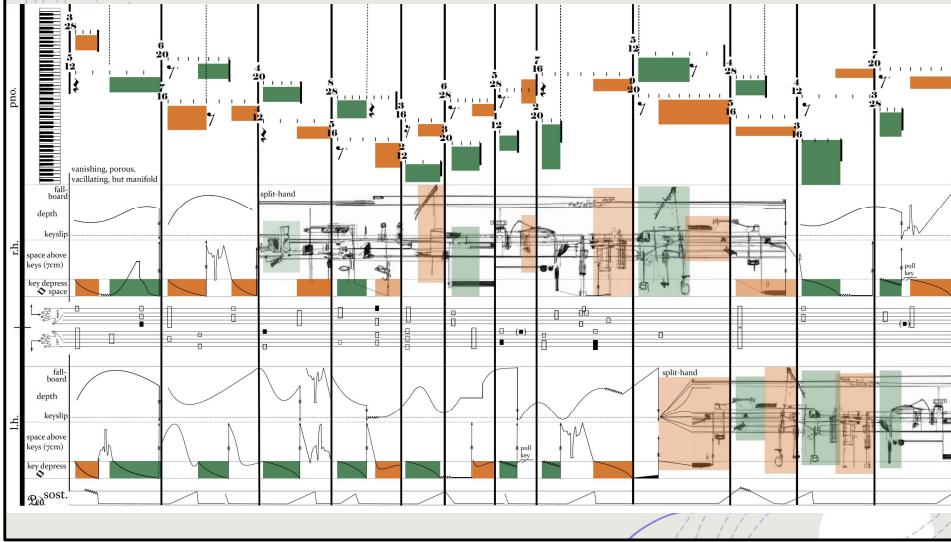
This minimalist approach.

Silent movements, navigating instrumental landscapes, microscopic speeds...



Silent movements, navigating instrumental landscapes, microscopic speeds...with occasional “silent” jumps.

Other proportions: rough path by extinction (virgula ligatura) – (pno.+sax) (2022)



This is a fragment from the piano part of this piece Other proportions. And here I start to open up different kind of separation and proximity spaces as a defined area of activity, silent or not.

Walk through:

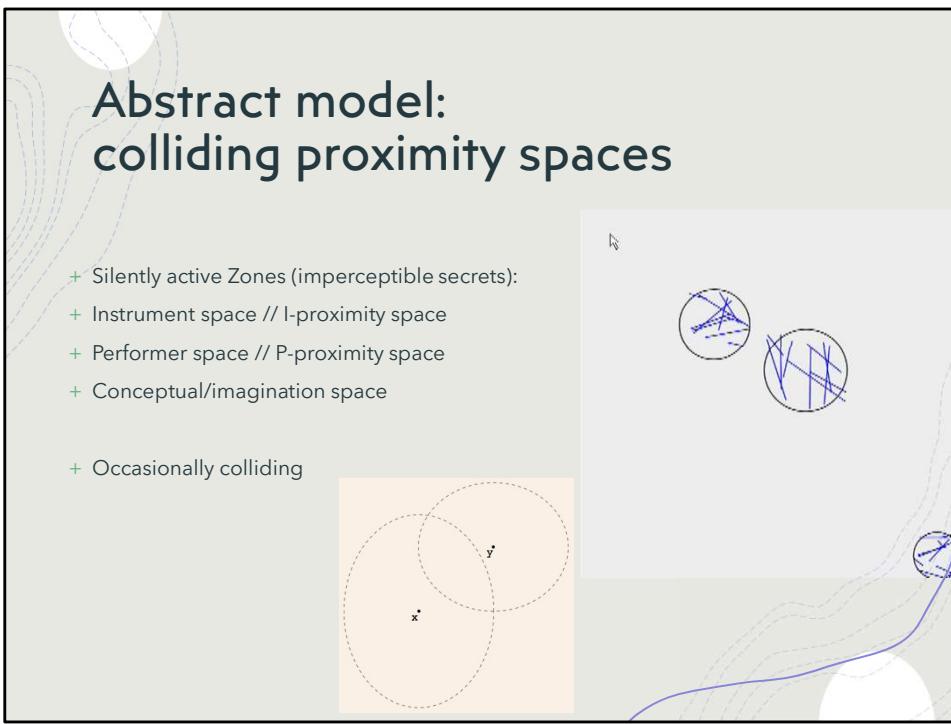
ZOOM-IN

Other proportions: rough path by extinction (virgula ligatura) – (pno.+sax) (2022)



Performance at Leeds University, Contemporary Music Festival, February 2023
ELISION Ensemble – Alex Waite, piano & Joshua Hyde, saxophone

Walk through:



Coming back to the conceptual links, namely the separation & proximity spaces and seeing them as abstract models.

Then it becomes part of the Methods: abstract modelling, moving open sets, clashing into each other “potential” borders. Clashing can create sound but can also simply mean occupying same space without emitting sound-particles, an intensified location.

Next: defining what those spaces are, giving them locations and dimensionality (space for actions)

These spaces can be further subdivided into more layers (as the drawings within the circles here represent), e.g. the performer-space can be divided into different activities of the hands, mouths, areas on the instrument, etc.

Each area on the instrument space receives a proximity space (each point is considered as an open set), which extends the area/space into actual physical space (surrounding that area, creating the nearness/proximity space), which in turn becomes a movement space for the performer’s actions, this is the notated material, as all these spaces have to be defined notationally.

De/Re-coupling sound & silence

- + Two movements of the Instrument-performer hybrid
- + decoupling of sound and silence (production part vs. modulating part) -- zone of proximity
- + = silent actions = opening up proximity spaces
- + Contradictions: action=sound, inaction=silence

Applying the abstract model? (to different aspects of performance)

Two movements (of the secret): influence (on surroundings), and doublings (inner and/or hyper secrets)

The silent part of producing a sound through action, which is usually a part that modulates a force through a space (physical description), in wind instruments it's **airstream** that gets modulated, in strings it's a vibrated string. So, part of the body is always busy with silently modulating factors. These forces could be viewed as clandestine forces, a secret within performance, secret production of sound, and that is what my projects aims to do elevate or empower. One way of doing that is by enlarging the zone of activity, mapping its active field, creating new potentials. And thinking them through the zone of proximity so as to make them equal.

Through notation that is inclusive of the impossible.

Notation: design and conceptual aspects

- + Current work-in-progress: *Zone of proximity (and the weakly interacting massive particles)* - (rec.+vcl.) (2023-)
- + Notational spaces, colliding spaces
- + Micro-movements within, intensely fast/slow (imperceptible)
- + Schizoanalysis
- + Intensifiers (excitations in the field)
 - + Tempo containers
 - + Layerings
 - + Real vs. fictional elements (possible-impossibilities)

Integrated into the notational system and the generation of material is Schizoanalysis which I see as opening up spaces (the becoming conscious, the groundless splitting of layers = interactions of the web of spaces)

In *Chaosmosis*, Guattari explains that "rather than moving in the direction of reductionist modifications which simplify the complex", schizoanalysis "will work towards its complexification, its processual enrichment, towards the consistency of its virtual lines of bifurcation and differentiation, in short: towards its ontological heterogeneity"

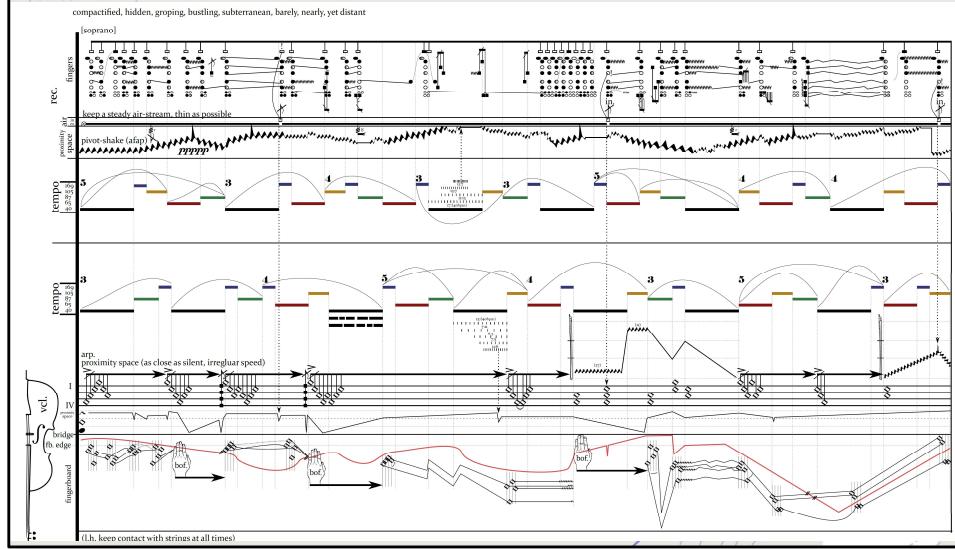
Opening up the imaginative dimension, which is not about execution or action but what **precedes** an action or accompanies them (and how that is influenced, or what can influence it): when things are not necessarily sounding, they become differently important in the notation (detail of another nature than precision), it might become a fictional aspect that informs the performer indirectly, or theoretically or philosophically, or in some other way. This opens up the strange space of fiction within the notational space. Examples of this is **compactifications** = hiding actions in time (see tempo subdivisions).

-compactification?

to make or become compact; esp of higher dimensions in space-time, to become tightly curved so as to be unobservable under normal circumstances

Metric structure element in intensifying the silence (fluctuating tempo-containers)

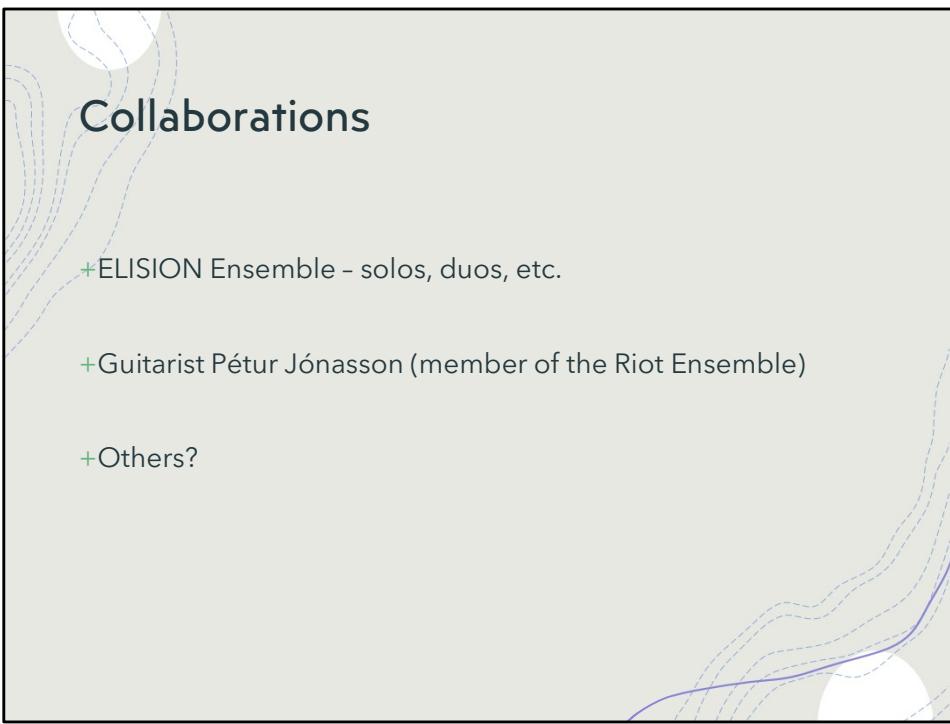
Zone of proximity (and the weakly interacting massive particles) - (rec.+vcl.) (2023-)



Walk through:

- Notational spaces // colliding spaces (Rec + Vcl.)
- schizoanalysis
- The two movements separated as silent actions occasionally colliding
- intensifiers

- the secret is hiding these actions, the secret can be an impossible action which is still part of reading the text.



I must stress that such a project is almost unthinkable without a collaboration with open-minded, explorative performers. And I am lucky to have a working relationship with the ELISION Ensemble who are willing to explore this with me, as well as the classical guitarist Pétur Jónasson (of the Riot Ensemble). I am sure that the project will be shaped further through these collaborations, when I can integrate the performer's insights, comments, perspectives, etc.

Aesthetics of The Clandestine?

- + Perceived silent act reveals a secret without content.
- + Balancing of silent activity/inactivity, silent micro-actions, near-silent activity, occasional collisions (with sonic results, leaks)
 - + => **everted silence**
- + Social dimension: Intense activity being silenced, inaccessible domains, privacy issues (private worlds), cryptic means...
- + Communication is always incomplete, always half-empty, always needs translation/interpretation/guesswork, always includes a secret, clandestine forces.
- + Necessarily notational as the mapping of hidden layers

This approach could be said to Advocate for the Aesthetics of the clandestine, which could be outlined as a challenge to the senses, in a way to supercharge the senses, to amplify them in contrast to contemporary culture that numbs the senses. It tries to capture the observed presence of something out of reach, it aims for emphasized tension produced between the perceptible and the imperceptible, or thrives exactly on that border space. This reflects several aspects of the world and contemporary society, and has therefore this social dimension.

But also of communication in general. Silences are embedded in our language as gestures of hesitation, of breaks and pauses, but also as things that are not allowed to be said. So, communication is always incomplete or we could say **full of secrets**. And I'm asking how we can flip the proportions so to speak, so that we create a language of silence where sounds become the hesitations and pauses, or rather hesitations, secrets and breaks is all there is, where the imperceptible speaks.

--

Temporality?

Presence?

Dark matter = difficult to detect, beyond our technology, challenging our imagination and understanding? Wimps (are sort of a fiction, but mathematically made to fit our current understanding of the universe, these attempts at the limits of our knowledge where we are faced with a complete darkness that nevertheless leaves a trace of its own existence, a leaking secret.)

Nadim Samman: aesthetics of the ...hidden dimensions of our technological landscape

Running counter to erroneous claims regarding a new culture of transparency and openness, such artworks address black sites, black boxes, and black hole

The aim is also to supercharge the senses, to amplify them in contrast to contemporary culture that numbs the senses (Susan Buck-Morss Working on Walter Benjamin's texts, she talks about how aesthetics have been replaced by anesthetics)

Deep learning?

<https://journals.sagepub.com/doi/10.1177/0263276420966386?cid=int.sj-abstract.similar-articles.9>

"To simplify, an artificial neural-network system relies on layers of artificial neurons to process information. These layers of artificial neurons are connected and influence each other in a complex web of interacting units, somewhat like biological neurons are understood to do in a biological brain. A lower layer of neurons performs a computation and transmits this result to the layer above, enriching the final outcome of the layer at the top. What is obtained in each layer is a new representation, 'which can be used as input for deeper layers' ([Bengio, 2013](#): 4). A neural network is said to learn, then, because it can tweak its calculations and modify its interactions by tuning parameters via activation and back-propagation among layers until the desired output (i.e. the desired final representation) is produced. The network, however, is called **deep if its structure encompasses intermediary 'hidden' layers** between the input and the output.⁵ The architecture of a deep-learning system differs from that of a standard artificial neural network precisely because of the presence of these multiple non-linear hidden layers"

"The strength of a deep neural network lies in its capacity to find **non-linear patterns in large datasets** and improve this extraction through iterative interactions"

"Margaret Morrison observed that scientific inquiry 'involves reconstructing or recasting nature in a specific form and investigating how it behaves or might behave under certain circumstances.'

'Although we can use mathematics to do this,' Morrison continued, 'the notion of

“reconstruction” can also be instantiated in other ways’(2015: 2). The operational black boxes of machine learning also seem to be one of these other ways, according to which epistemological reconstruction assumes a life of its own via algorithmic models that do not aim to represent and thus do not wish to explain.”

Black-box algorithms, surveillance overload, the invasion of privacy, and at the same time obscure algorithms, non-transparency, post-theory state the AI + ML

Anaesthetized bodies and aesthetics of the clandestine:

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

“tension produced between the perceptible and the imperceptible”

Political dimensions: against sound as dominant feature of music? (referring my own article re-notations...)

Benjamin’s vindication of “politicizing” art. He claimed: “That politicization can mean recovering the instinctive power of the human bodily senses”,

Further connections/reflections

- + Social dimension: inaccessible domains, privacy issues (private worlds), cryptic means...transparency vs. inaccessibility
- + Black-box algorithms
 - + Deep neural networks hidden layers
- + Dark Matter (aesthetics)
- + Presence of infinite secrecy?
- + Temporality?

I'm currently exploring and mapping more connections.

The social dimension, the call for transparency on all levels of society, and this relates also to the black-box algorithms:

The network, called deep neural network, a structure consisting of many intermediary 'hidden' layers between the input and the output. The architecture of a deep-learning system differs from that of a standard artificial neural network precisely because of the presence of these multiple non-linear hidden layers, which cannot be transparent.

Dark matter = difficult to detect, beyond our technology, challenging our imagination and understanding? Wimps, massive particles that are believed to be responsible for the mass that is missing in the universe, yet affecting all regular (sounding) matter (they are sort of a fiction, but mathematically made to fit our current understanding of the universe, these attempts at the limits of our knowledge where we are faced with a complete darkness that nevertheless leaves a trace of its own existence, a leaking secret.)

So, maybe the secret was not invented by society as Deleuze said, but is a fundamental aspect of the universe.

Other things I still need to figure out are questions of presence and temporality, ie. what sort of presence and temporality such performances can explore.

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Thank you!

Q:

- essentialism, clarify!
- do I need the secret, hidden aspects, why? Clarify!
- closed boundary, I expect of the composition? How to open it up?
- what would everted notation be?

Theatricality?? Becket...

Certainly! "Modern Silence" is a paper by David Metzer that was published in the Journal of the American Musicological Society in 2012. The paper explores the concept of silence in modern music and how it has been used by composers to create a sense of tension and anticipation.

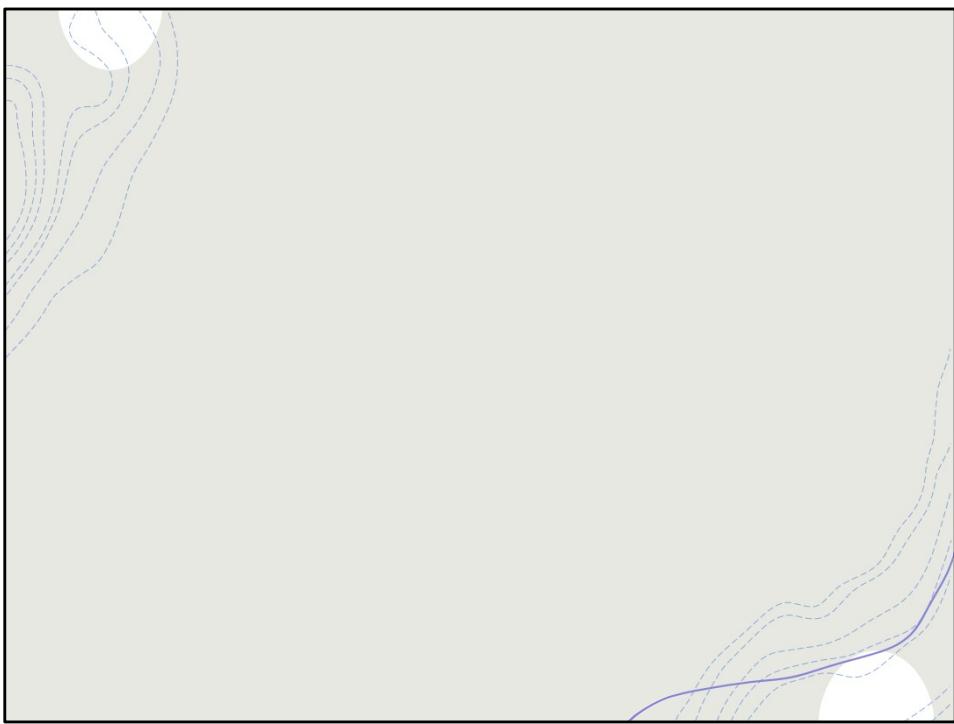
Metzer begins by discussing the use of silence in John Cage's 4'33", a piece that consists entirely of silence. He argues that the piece challenges our understanding of music and raises important questions about the role of silence in music.

Metzer then examines the use of silence in the music of Morton Feldman, a composer who used silence extensively in his compositions. He argues that for Feldman, silence was not just the absence of sound but an active element that shaped the listener's experience of the music.

Metzer also discusses the use of silence in the music of Gyorgy Ligeti, who used silence as a way of creating tension and contrast in his compositions. He argues that Ligeti's use of silence reflects his interest in the psychology of perception and the way that listeners process musical information.

Finally, Metzer explores the use of silence in the music of Brian Ferneyhough, a composer who used silence as a way of challenging traditional musical structures and conventions. He argues that Ferneyhough's use of silence reflects his interest in exploring the boundaries of musical expression and the limits of the human ear.

Overall, Metzer's paper offers a nuanced and insightful analysis of the use of silence in modern music. He argues that silence is not simply the absence of sound but an active element that composers can use to shape the listener's experience of the music.





Silences and perception?

Jennifer Judkins in her article “The Aesthetics of Silence in Live Musical Performance” mentions “long unmeasured silences are given individual meaning and form by the tonal and rhythmic material surrounding them (their musical edges) and they are characterized both by these 22 edges and by physical gesture in performance” (Judkins 1997, 40)