

THERE IS ALWAYS NEGOTIATION IN MURMURATION

*when you speak in a voice so low and soft it can barely be heard, its a murmuration
if you see an enormous, swooping flock of birds in the sky, you can call it a murmuration*

‘there is always negotiation in murmuration’ (2024) offers an invitation to engage in physical examination, aimed at evaluating the ways somatic experimentation and speculative enactment can inform how we position ourselves beyond the physical. This exploration was facilitated through a multichannel sound installation and guided choreography to be listened and experienced collectively. The guiding voices lead the audience by employing verbal and non-verbal prompts to enter into reflective states, interrogating our collective motion and the dynamics of multi-agent systems and reevaluating possibilities for camouflage. The performance unfolds with imperative language gradually transforming into vibration, introducing layers of imperatives through the material dimension of low-frequency sound.



multichannel sound installation

Lenght: 50 minutes

Performance: *Galerie Dechanatstr.*

April 2024

watch online: [youtube](#)



*Views from installation/performance
Galerie Dechanatstr.
April 2024*

ESSAY ON THERE IS ALWAYS NEGOTIATION IN MUMURATION (WIP)

-05:00 Admission

Doors open
The room is crafted with twelve speakers, two subwoofers, and blue dimmed lights.
The stage extends as an uneven terrain, with platforms of varying heights forming walkable paths. These paths sometimes of slanted platforms intersect, creating diverse areas for the audience to gather, offering multiple configurations for large groups to huddle together, smaller areas for facing one another, or for individuals to lie solo.
The space is subtly divided into two vibrating zones, each formed by subwoofers positioned at opposite ends, pulsating at 80 bpm and 150 bpm respectively.

Since ‘there is always negotiation in murmuration’ (2024) research and ideation phase the main goal was to experiment with the creation of spaces for collective listening. Throughout the realization of the piece, it became evident that collective listening involves not only the content of the narration of the piece but is also heavily influenced by the spatial configurations and the manner in which these spaces are inhabited. Even though I considered the importance of spatial design in facilitating shared auditory experiences it was not until the open presentation with an audience that this aspect became so tangible, awakening even more my interest in space/stage design for upcoming projects.

00:00 Start

After a brief period of spatial recognition, a subwoofer choreography starts. The subwoofers appeared to engage in a rhythmic dialogue, seeking synchronization. At approximately 30 bpm, they achieved this coordination and, in unison, descended to a calming tempo of 12 bpm.
What initially feels like an ‘intro’ is perhaps the first directive of this score, aiming to synchronize all heartbeats in the room. ‘Low frequencies have the capacity to modulate the space, binding bodies together, and putting them literally on the same wavelength.’

Originally, the piece was intended to focus only on low-frequency sound. However, over time, it increasingly incorporated more spoken language, evolving into an experimental narrative format informed by somatic practices and structured similarly to guided meditation. In particular, it is precisely in the moments when the piece abandons spoken language that I find a potential starting point for further material experimentation.

05:00 inhale-exhale

The crisp sound of an inhale-exhale voice fades in from one side of the space, traveling around the ring of speakers and enveloping the entire room, bringing it to breathe in unison. Finally, the breathing sounds stretch, transforming into textures and creating a drone soundscape

Inhale-exhale, the sound of air.
Air.

15:00 eyes socket mobility score

grab your eyes
grab your eyes
grab your eyes
mobilize the eyes
mobilize the eye sockets
... from the front to the sides of your head

see in all directions
... at once
see in all directions
... at once

see in all directions
... at once

see in all directions
... at once

your fellow prey
fellow prey
your fellow prey

(The sound of air—air being expelled through the mouth and other vocalizations—travels around the space accompanied by a slow-paced bass sound resembling a drum.)

Here, all key elements of the piece converge guided meditation, low frequencies, and the presence of air. Specifically, in this section, the speculative score not only prompts the audience with the seemingly impossible task of mobilizing their eye sockets using an almost hypnotic voice but also pursues the idea of eye contact among the participants. Unlike other similat moments, in this part, the sound aims to disrupt the introspective, individual meditation state, striving instead for a communal experience.

99:99 *Distilling bass cultures*

Inhale-exhale, the sound of air.

Air,

a black box pushing air

with pressure

back and forth

like a drum

bass cultures

who can pay for sonic dominance and why?

Informal sound economies