Transcending Intent

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Acknowledgements

Foreword

This moment is upon us.
No escape.
Enjoy.

Live before you think.
Make before you believe.
Regret is arrogant.
Importance is ignorance.
Achievement changes nothing.
Figure it out and be the same.

I'm not perfect,   Im|perfect
But I'm here.   No|w|here
So deal with it.   I|deal

I want to say, I am happy to be who I am, enjoying my existence.

I want to say, I am happy with who you are, are you?

Freed from the pursuit of perfection.
Accepting myself amongst all others
Let go of control,
it will work out
anyways
better than your feeble
mind can orchestrate,
rather castrate.

Granted with the once in a lifetime opportunity to experience a conscious, sentient existence,
there is no more validation necessary.
We are enough.
We are all we will ever be.

You've never had a choice

until now.

Content

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Critical Contradictions

I'm not a musician.

I am an instrument played by life.

Imagine, honestly, paradise.
Imagine being reborn
into the same life.
Except this time, everyone is taught they have entered paradise.

The probability of you existing is 1 in $10^{2,685,000}$.
We are past judgment day.

The infinitely complex orchestration time let unfold that inevitably manifested into you and me is an

unfathomable composition.

Beyond the impossibility of our existence, we are now, in all unlikeliness,

interacting.

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Abstract
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In the first part of this dissertation, I reflect on art, myself, several concepts, and my thought process including how crucial influences helped guide this train of thought. All of this is then interpreted into a general theme/approach that forms the basis of my artistic vision.

The second part follows my quest to turn this theoretical vision into something tangible. I examine three of my works from initial concept to actual realisation, describing the challenges and insights each posed, explaining the mechanisms at work, and finally my reflective thoughts on each. The second part ends with a look ahead, providing several glimpses into my plans for the graduation concert.

To conclude, I summarise my reasoning, I reflect on its merits and flaws, and upon the chapter that Sonology has been in my life.

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Communication:
Escaping the prison of language

Art (according to myself):

-A moment between person and phenomenon that allows for an alternative perception to be experienced (attained).
-A moment of clarity experienced through the personal engagement with a phenomena.
-An interpretive medium rather than literal.
-The key to realms of thought previously unimaginable.
-Art is the physical manifestation of a unique perception.
-Art should not be clearly definable.
-Art goes beyond the semantic into the experiential.
-Art is for the observer, not the artist.

Art (according to the dictionary):

- the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

- works produced by human creative skill and imagination.

the various branches of creative activity, such as painting, music, literature, and dance.
"the visual arts"

— —

Ironically, the last place I would venture to find a definition for "art" is a dictionary. I am weary of dictionaries. Definitions are alas only made up of more words to be interpreted, individually and collectively. The majority of my vocabulary has been attained without ever using a dictionary to understand what the words mean. Instead, these definitions are formed through the social interaction within different groups of people, all inside their own social bubble within which certain words and slang are applied in particular ways. These are then adopted and spread sporadically throughout various communities, potentially engulfing the entire world, such as the cultural terminology "cool". Nowadays, the dictionary states that cool does not only relate to temperature, but also informally:

fashionably attractive or impressive.
- used to express acceptance of or agreement with something.

"if people want to freak out at our clubs, that's cool"

This definition is the outcome of a social phenomena that disregarded the rugged confines the dictionary places upon language until these confines morphed to include the phenomena's interpretation of "cool". And while the dictionary tries to remain relevant through such updates, it is incapable of capturing what words mean, in particular to any multiple of people. All the words at our disposal carry with them a distinct personal history pertaining to how these words are encountered, and afterwards applied, within any person's particular social bubble. This results in words having a wide spectrum of possible interpretation. Especially when multiple words are then arranged to form sentences. And those sentences into paragraphs?

<div align="center">
Clear messages restrict thoughts.
Clear thoughts confine emotion.
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Furthermore, the defining of a word is not the defining moment of understanding. Words only form a meaning when shared. Understanding only occurs when transmitter and receiver know each other to a degree where they can predict each others interpretations beyond the semantic substance. This means being aware of the personal definitions and associations words carry, within the self and the subject (the transmitter/receiver). The meaning formed through the sharing of words is founded on the cybernetic interactivity between perceptions, based upon interpretations of their past and present context.

Finally, words lack empathy. Empathy is found within the individual. And while no words would exist without an individual behind them, words are, ultimately, descriptive. They cannot communicate on a level of understanding that is empathetic. Words can express empathetic feelings, they can even share stories that arouse empathy in some. However, these feelings depend on a certain life experience to stem from. Words do not offer the same immersive qualities that a moment of experience allows. They can say and mean all they want, but it is not until a subject experiences the meaning of those words manifested within their own life that they may be understood.

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words
are
meaning
less
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I do not want to communicate using precise words that are clearly defined. I want to create a moment of experience that hopes to provide a potentially transformative moment for the observer, allowing self-realisation through immersion rather than standing by. Words are essentially a prison, capturing the unconscious manifesting the conscious. They are useful, while limiting, and it is our destiny to work within their framework. So I will continue to try and find the most effective path through this maze we traverse now together searching for understanding.

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My thoughts are obstructed by words.
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<div align="center">
Words don't know.
You know.
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Give in, You win:

Thoughts on Achievement, Hubris, Perfection, Doubt, Validation

<u>Regarding myself:</u>

For as long as I recall, I have felt capable. Capable of what? Anything. This mostly naive confidence would often be overshadowed by anxiety within new spaces. These conflicting emotions within a life of continual change fuelled the fires from which I am forged. Not to mention a constant stream of athletic activity in which I faced continual prejudice due to my relatively small stature. I spent a lot of time chasing the approval of different coaches or teams. I continued this pursuit all the way to a prestigious private boarding school in the United States, and from there across the Atlantic to a private academy in Germany. Surrounded constantly by fellow peers all pursuing athletic careers in one way or another. It was after these experiences that I reached my decision to stop my pursuit of becoming a professional athlete. What I had realised is that as I entered higher levels of competition, my peers making up my community were less and less relatable to me. They embodied little that I found worthwhile. And even less that I consider fun. In a moment of truth, I decided that this would not be the source of my future social circle. But then what?

Achievement changes nothing.

If I would climb Mt. Everest or find the cure to cancer, none of it would change me fundamentally. I will always be Hendrik. I will always feel the way Hendrik feels. For a long time I imagined moments that allow, for instance, transcendence from adolescence to adulthood in a spiritual rather than judicial sense. I expected a transformation through some sort of personal moment. However, I have found there is nothing to prove to anyone. The only valid judge for myself is myself. I am the only one that is fully aware of the path I continuously walk. I don't have to be anything. In fact, I don't even want to be anything. Or can be anything for that matter, at least anything particular, apart from Hendrik. In this moment I decided the world may forget who I am. I am content, being that which I am, and doing what I do, for the time I am graced with, eventually vanishing into dust. There is nothing imaginable that I can accomplish will change the fabric of my being. This new perception set myself free from pursuing perfection.

I'm not perfect,
but I'm here.
Deal with it.

This was my first attempt at consciously capturing my perception of the struggle of life artistically. A sort of ethos that still follows me around today. It is liberating, for myself, to confess my inherent inadequacy. It opens the door to an approach more open-minded and care-free, not occupied with preconceived notions of success.

Secede to Succeed.

"I once asked Aragon, the historian, how history was written. He said, 'You have to invent it.' When I wish as now to tell of critical incidents, persons, and events that have influenced my life and work, the true answer is all of the incidents were critical, all of the people influenced me, everything that happened and that is still happening influences me."

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(John Cage, 1990)

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Through my abandonment of perfection, I have inadvertently attained it. It is rather simple. Regret is arrogant. As well as ignorant. I am who I am, where I am, when I am, because of how every moment before has amalgamated into my life. I cannot alter any segment of my past and guarantee to still be me, here today. On top of that, some of the worst moments in my life, that may seem regrettable, have catalysed my journey culminating into this here and now. Therefore, I reject the notion of inherent good, bad, right, or wrong. I could not have done better in the past, and I cannot do better in the future. There is only one possible outcome of time. It is neither the greatest, nor the worst possibility. It is ultimately, the only possibility, at least after the fact. There is no determining, due to the infinite variables, which past moments could have been better or worse. Or which actions will lead to a more desired outcome. Such assumptions, display the simplistic hubris of human perception. I am as great as I ever will be. When it comes to being, especially myself, I am perfect. I believe this is the case for us all. Yet, many people, I sense, are burdened by their own over-expectancy of themselves. Never good enough for themselves, or rather the standards they assume others to hold.

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You think you are what you think others are thinking you are.

Love yourself ….
or don't.
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Regarding my Surroundings:

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As everything gets faster, patience seems to be quickly running out of fashion. Instead of accepting the slow progression inherent within learning any worthwhile skill, people often seem overcome and uninspired by the lack of direct results. Potentially even giving up their journey because of the sheer impossibility of attaining their hoped destination from their current perception. A moment of inspiration wasted through endless possible distractions, justified through excuses such as having started too late or not having the correct conditions. There is a cultural focus on results and progress. As soon as one goal is reached, the question is how to surpass it.

"If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all."

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(John Cage, 1982)

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Putting the goal above the necessary journey to achieve it, this frame of mind disregards the importance of the journey through adversity necessary for gradual self-progression . It focuses primarily on what will be once beyond this journey, disconnecting the path and the destination. Inflating the present with delusions of being a transitional phase towards a state of competence. It is a perception that, like I used to, assumes a defining moment of transformation. A moment when practitioner becomes master, when the destination is reached. As described before, I reject the notion of such transcendental moments.

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Alternatively I propose the destination to be the infinite path of practice. Once the destination is forgotten amidst the bliss of a passionate journey, the urgency of success evaporates. Those who continue on without a presumed destiny, nor time-frame to reach it, may one day find themselves a master of their craft. It is simple to see the result of hard work everywhere around us. What is less visible, is the unbelievable amount of effort those individuals put into their craft before reaching the limelight. All that is presented to the masses is the virtuoso, keeping them ignorant of the virtuoso's respective experiences bringing them there.

> *"Value judgments are destructive to our proper business, which is curiosity and awareness."*
> *(John Cage, 1988)*

Frantically running after paradise,
tracking mud all over the carpet.

Additionally, I have encountered individuals silently afraid of sharing their divine individuality. Fear of being ostracised and mocked for venturing outside of culturally accepted etiquette. Cultures inherently indoctrinate subjects in regards to behaviour and aesthetics. These are subliminally engraved as normalcy and preference into inhabitants' subconscious through communal practice and reinforcement. In my 25 year life, I have moved to a different city 10 times. Throughout these, I got exposed to an extreme variety of people, each following their own interpretation of a particular culture's code of ethics and ideals. This gave me insight into the vast amount of people that exist as well as their unique corresponding, often contradicting, perceptions. There are always more people in the world. There is no reason, or possibility for that matter, to appease them all.

Shame starts within

Unique existence should never receive uniform response.

We are all equally valid as beings, holding equally valid opinions. There is an inherent beauty latent within us all. We are the physical and spiritual manifestation of a stream of experiences connected further back than imaginable. At the forefront of all our forefathers/mothers. All of their connected existences culminate into our respective existence consciously, subconsciously, genetically, and spatially.We are the result of an infinite past unfolding, only recently gaining the ability of conscious awareness through birth, allowing insight and immersion into the emerging phenomena we have been destined into called life. The belief in right or wrong, regarding the manifestation of an individual through immersion within this unfolding chaos, whether by an individual, society, or authority is unfathomably egotistical. Reality is not based on any moral principle, rather on one's consequent relationship to their respective realms physical laws.

> *"There is one term of the problem which you are not taking into account: precisely, the world. The real. You say: the real, the world as it is. But it is not, it becomes! It moves, it changes! It doesn't wait for us to change.. .It is more mobile than you can imagine. You are getting closer to this reality when you say as it 'presents itself'; that means that it is not there, existing as an object. The world, the real is not an object. It is a process."*
> *(John Cage, 1992)*

Transcending Intent

Intent: The reason behind action. A way to rationally qualify the consequences.

Transcending Intent: To venture into the unknown without expectations. To collectively be at the mercy of the moment, inevitably closing in on our destiny.

Accepting and preferring the imperfect take. Having no choice, no second or 100th try. Forced to live with each other's actions and their consequence. Let go of the thought that it could be better. Now it's too late. Life lacks 'ctrl z'. You could have done it "better" yet you didn't. I'm not interested in the being you wish to be. Or could have been. I am intrigued by who you are. Before even realising what systems you have been integrated into. And then when you think you understand, you will find this system is not for you to master. It is the master, you are the one in the spotlight. You are the observer observing themselves observing the moment.

> *"Nature loves courage. You make the commitment and nature will respond to that commitment by removing impossible obstacles. Dream the impossible dream and the world will not grind you under, it will lift you up. This is the trick. This is what all these teachers and philosophers who really counted, who really touched the alchemical gold, this is what they understood. This is the shamanic dance in the waterfall. This is how magic is done. By hurling yourself into the abyss and discovering it's a feather bed."*
>
> *(Terence McKenna, 1992)*

To intend to transcend intention is inherently even perhaps intentionally a paradox. As described earlier, we are all victims to preconceptions of cultural and personal aesthetic preference. While these should not be disregarded, my interest lies in creating scenarios that culminate into a unique (sonic) result unbound to any particular preconceived desirable destinations, creating something distinctly unique, intrinsically linked to its moment of being experienced/created.

> *"Contradiction is an aid to happiness"*
> *(Gary Hill, 2018)*

To achieve this, my solution is to imagine and create environments into which the audience is integrated. Within these set conditions, the audience is free to behave as they please. This behaviour, consciously or not, as well as the unpredictable nature of any moment, (i.e. who is present, people arriving late or having to use the restroom, fire alarms, etc.) variably influence the sound material my digital environment picks up and processes. Related to this is the concept of 2nd order cybernetics. Cybernetics is the feedback present within any two or more entities. [Most commonly, second-order cybernetics refers to the practice of cybernetics where cyberneticians understand themselves to be part of the system they study. This cybernetic approach is mostly attributed to Heinz von Foerster.

The audience manifests this concept by observing a system into which they are heavily integrated to the point of acting as catalyst for the entire work.

"We are living in a period in which many people have changed their mind about what the use of music is or could be for them. Something that doesn't speak or talk like a human being, that doesn't know its definition in the dictionary or its theory in the schools, that expresses itself simply by the fact of its vibrations. People paying attention to vibratory activity, not in reaction to a fixed ideal performance, but each time attentively to how it happens to be this time, not necessarily two times the same. A music that transports the listener to the moment where he is."
(John Cage, 1990)

Through this, I want to question an individual's perceived threshold of beauty, proposing a general open-mindedness, an aesthetic of acceptance regarding the current situation and its interacting parts. I want to force people into free will, confronting them with their selves(ego) together. I challenge the conventional barriers between the artistic process of creation and the moment of experience, allowing art to emerge as a result of the coalescing moment in which public and artwork intertwine. Immersing participants directly into the process of creating that which they are currently observing in hopes to make these potentially sonically challenging environments accessible, engaging, and thought-provoking.

Essentially, I am creating an abstract sonic mirror reflecting the amalgamating presences observing the reflection, interested in the feedback loop of reaction each participant is confronted with and their inevitable response(s). I have no interest in asking an audience to follow my instructions to create my work. What defines my work is the commune of unique individuals within seemingly ambiguous interactive settings and their personal and communal responses. An aesthetic based on accepting what is rather than what could (or is believed should) in both what is and what will be. Having no outcome to pursue allows participants to freely explore the setting they find themselves in, according to their preferences. There are no expectations or mistakes. I want to capture people being themselves outside of any imposed instructions, expectations, or reasons apart from existing. I hope to capture the inherent, unique beauty laden within all entities. In doing so, I hope to transcend my own artistic limitations, creating something impossible under any other circumstances, representative of and integral to the unique moment it derives from.

"Art is not a fucking test"
(Gary Hill, 2018)

Realise the temporal grace that is existence, and enjoy.

Breathe in.
You win.

Trust your unexplained self.
Instinct doesn't rationalise.
Instinct is pure.
Chased by thought, wrangled under control.
Chained to your own beliefs of yourself.
Hiding what is,
for what is certain.

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Changing Perceptions

What is true for you is a lie for others…
Who's to say anyway?

Matter can't be created, only changed.
What matters can't be created, only perception changed.

Throughout my time in Sonology, I have been confronted with countless radical artistic approaches towards sound. At first, I perceived these sonic abominations to be utterly alien. My mind, having had little avant-garde exposure before sonology was shocked, barely capable of comprehending what I was listening to. As the first year progressed, the shock dissipated, allowing my conscious to perceive past awe.

This process can be epitomised through my encounter with the "Poeme Electronique" by Edgard Varese. The first time I heard the Poeme, one of the first, and most unapologetic pieces of avant-garde electronic music I was confronted with, I found it ludicrous. The composition, pallette, style, everything seemed ridiculous, almost laughable. I recall being impressed by Varese's boldness though struggled to understand his aesthetic. When I heard it again, in the second year, after having a whole year of conditioning, I began to appreciate it as the masterpiece that I still consider it today. Over the course of one year, my perception had evolved radically. And it is safe to say this trend has continued over the whole four years. My perception, and its respective justifications, has changed significantly in the last years of my life. However, I do not perceive my current perception to be of higher credibility or validity than that of my past. Each was/is built upon the convolution of my self and my interpretation of the contexts I found myself in.

$$\text{All sense derives} \quad \frac{\text{out of}}{\text{in to}} \quad \text{nonsense}$$

General Perceptions of Sound and Music

I have been graced with the opportunity to study Sonology for four years, allowing my perception, particularly regarding sound (but really everything) to drastically evolve. I cannot expect the general populace's perception of sound to align with my own as they have, most likely, concerned themselves with exploring other aspects of existence during this time. What I have undergone is an extremely unique, specialised, education virtually tailored to open my mind to any and all sonic possibilities.Throughout this transformation, I observe an apprehension or unwillingness amongst my general public outside Sonology to listen to anything deviating too radically from convention, especially outside of concert settings and certainly not for pleasure.

$$\text{Sound} = \text{Space} + \text{Time}$$

Sound is created through the consequential changes in air pressure caused through kinetic action. Without the unfolding of time, kinetic actions, including changes in air pressure, would be impossible. One of sound's main characteristics is its dependance on temporality. Time's unstoppable nature allows these pressure waves transmit through the air present within the space, radiating from the point of action, in all azimuth directions. Sound can pass through certain objects while being reflected by others. This relationship between sound and the space it is projected within dictates how that sound is heard. Sound requires a space, as well as a medium such as air to traverse through. Sound does not exist within a vacuum, as there is no medium to transmit the pressure fluctuations.

Additionally, spaces are manifestations of the physical world into obstacle courses for sound to traverse, reflecting and absorbing the sound depending on its and the space's particular characteristics. Given enough time, all space will be privy to sound, even if measuring by the general human thresholds of audibility. Every space sounds a their own way, although how they sound can also change according to a myriad of temporal factors, such as the time of year. This ambiance is most often disregarded by the conscious mind, as they typically align with general expectations of reality.

Hearing is the only of the five senses capable of receiving input that engulfs the immediate environment, reflecting from surfaces such as walls, eventually dying out. Sound also relates to space with the inverse square law. This law dictates that doubling the distance from a sound source halves the sound's energy. Furthermore, the placement and number of our ears creates a slight constant time-variance between what they process. This tiny difference allows for reliable approximation of the direction a sound came from. Sound therefore plays a key role in consciously placing us, as well as the sound's sources within our environments.

Music is the active artistic exploration into the possibilities sound presents. People, no matter where, are bombarded by seemingly endless iterations of their culture's musical preferences every day. This exposure forms a subconscious concept of music. A sort of intuitive definition, common sense or presumed truth. As music becomes constantly available through the internet, digitalisation, and mobile/head-phone, music has become a potentially constant backdrop of the everyday. A superimposition of a preferred ambiance or mood unto the current moment. A noise filter, or rather masker, abstracting the user to some extent from their immediate surrounding, both sonically and socially.

This cultural mode of listening creates a circumstance where music becomes the foundation on which perception is built. An example of this is advertising and the use of music as a backdrop over which to relay the intended information. Essentially, the music is used to create a sense of homeostasis from which to engage the world from. The utilitarian function music is implemented for within a culture directly correlates to the sound of that music. Since music has been largely banished to the background within the first world, the conscious is often attending to other matters rather than paying attention to it. Therefore, music should not distract, rather enhance the conscious state of mind or train of thought.

All the while, I am astonished by the visceral effect sound can produce within an individual. When I share some of my, or others, experimental pieces of music, such as Varese's Poeme Electronique; these pieces often overwhelm someone's comprehension. More often than not, triggering a degree of discomfort and desire for something they are more accustomed to. In these cases, similar to myself at the start of the first year, their mind is not ready to accept the sonic phenomena as anything other than overstimulating noise(s) seeming randomly thrown together. The sounds can over-saturate a listener, overstimulating their senses, inducing a minor state of panic, hindering a person from engaging the sound beyond their initial aversion, much like a deer in the headlights. Unlike myself, my subjects often didn't particularly desire such exposure. Nevertheless, as an individual is exposed to more similarly shocking soundscapes, their perception of the sound may transform, first morphing from perceiving noise to perceiving sound. Eventually, this sound may even be heard as music. This perceptive evolution may also happen in reverse regarding the music once found to be satisfying. This may be highly anecdotal, but is a phenomena I have witnessed within myself as well as people in my direct surrounding, even outside of Sonology. In essence, future preferences depend highly on a particular person's environment and the type of stimuli they are exposed to.

> *"Music is conservative in terms of sound…*
> *Changing the sound of music changes the way we make and perceive*
> *sound and music."*
> (*Daniel Teruggi, 2019*)

This malleability in the perception of sound and music is one of the key reasons I choose to explore these concepts through sound. The extreme variance even within accepted genres of music demonstrates the wide spectrum of what people will consider music. Expanding beyond these, I want to highlight the musicality within any sound, through reflecting the sound(s) of a moment back into their setting, creating a live feedback loop encapsulating all present, directly challenging the perception of these sounds. However, my ultimate goal is to challenge people's perceptions regarding themselves and their environment through the use of sound.

> *"I imagine that as contemporary music goes on changing in the way that*
> *I'm changing it what will be done is to more and more completely liberate*
> *sounds from abstract ideas about them and more and more exactly to let*
> *them be physically uniquely themselves. This means for me: knowing*
> *more and more not what I think a sound is but what it actually is in all of*
> *its acoustical details and then letting this sound exist, itself, changing in a*
> *changing sonorous environment."*
> (*John Cage, 1952*)

Reduced Listening:
From History Into My Story

"They say, 'you mean it's just sounds?' thinking that for something to just be a sound is to be useless, whereas I love sounds just as they are, and I have no need for them to be anything more than what they are. I don't want them to be psychological. I don't want a sound to pretend that it's a bucket or that it's president or that it's in love with another sound. I just want it to be a sound."

(John Cage, 1992)

Before Thomas Edison invented the phonograph, sound was fleeting. There was no way to record, or play back for that matter, sound. Edison, through his innovation, made it possible for people to, for the first time, listen to something again. Simultaneously, the phonograph allowed sound to be detached from its creator. Essentially, Edison allowed for sound to be captured within what eventually will be called sound objects. Although it isn't until tape technology that Pierre Schaeffer begins to explore sound as an object, the phonograph and its innovations are the foundations of Schaeffer's work and his practice '*Musique Concrete*'.

Through his explorations, Schaeffer discovers a mode of listening he coins "reduced listening". Schaeffer's idea of reduced listening is founded on a belief that sound has inevitable social and environmental associations, such as the sound of a train rolling into a station. Daniel Teruggi defines two primary focuses of a listener as "topology" and "morphology". Topology refers to identifying the source, i.e. a train. Morphology refers to the action within that sound. Sticking to our example of a train, this refers to the unfolding of the sound, and what that communicates about the train: the train is stopping, accelerating, etc..These associations confine our ability to perceive the sound as anything other than a train. Schaeffer, however, was interested in listening to the train, in this example, not as a train at all. He wanted to hear the sound, as nothing more than the sound and its inherent sonic characteristics. His proposal to achieve this is to listen to one sound object repetitively until these social associations melt away. Similar to how a word may lose meaning after countless repetitions.

Since Schaeffer's proposal of reduced listening, technologies have only improved. Most notably, the digitalisation of sound and sound processing. Taking his idea of reduced listening into the 21st century, I propose situations of reduced listening to the current moment. To do this, I record live sound into a web of continually time-varying loops playing back the sound in growing repetition, allowing a reduced listening experience of the sonic entities within a current situation, free from any predictable structure.

A key aspect to this is the time-variance. When recording and playing back into the same space, there is an inherent resonance build up that will occur when one of two conditions is met. The first condition is direct playback of that which is recorded into the space that is being recorded. The second condition causing resonance accentuation is consistent loop length, overlapping the recording directly with the new recording of the same sonic event. The first condition is avoided through delaying the playback until it is read from one of the loops. The second is avoided through randomly varying the length of a loop every time it restarts. While some resonance qualities may still permeate through, they should remain in the background, leaving the sonic entities as the focus.

Another artefact this method presents is the potential for sound to be cut up into smaller sections by a loop restarting while it is being recorded or having been recorded leaving the rest to be heard when the loop is once again long enough. Once recorded, sounds are treated as nothing more than sounds. There is no hierarchy in approaching the sonic material, instead sounds will inevitably multiply, divide, diminish, or even disappear through chance.

To create this chance, each loop feeds the buffer of one other loop directly, while also recording into one additional loop's buffer randomly alternating. Furthermore, the comprehension of which place in these loops is currently being heard is near to impossible as the confines of this space are constantly changing. Currently my systems contain four such loops, although this number can be altered depending on a particular works circumstances. How these loops are related to another, as well as their own inherent behaviours are crucial in how they will deal with the sounds tossed into their chaos.
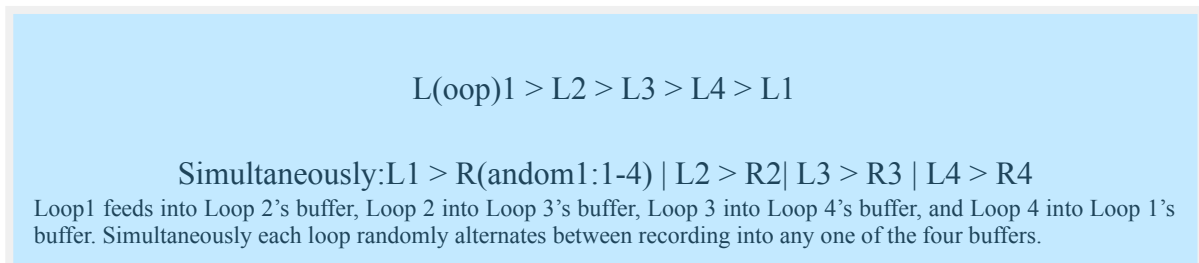
L(oop)1 > L2 > L3 > L4 > L1

Simultaneously:L1 > R(andom1:1-4) | L2 > R2| L3 > R3 | L4 > R4

Loop1 feeds into Loop 2's buffer, Loop 2 into Loop 3's buffer, Loop 3 into Loop 4's buffer, and Loop 4 into Loop 1's buffer. Simultaneously each loop randomly alternates between recording into any one of the four buffers.

Figure 3: One possible configuration for connecting these separate loops' buffers.

This creates a state of perpetual random rhythmic change, exponentially cloning sonic entities: relative to the time they were initially recorded, and the time it has spent within the system. As entities age, or complete cycles of loops, their amplitude is decreased, albeit only after having been recorded again.This can be tuned to adhere to the relationship between the exponential increase of clones to their exponential decay in their amplitude, enabling new entities the space to be heard and integrated without being overpowered by their predecessors.

The random variance of the loops guarantees an emerging rhythmic feature. As the loops repeat and are recorded again, the rhythmic relation formed is also recorded, unfolding into a complex rhythmic structure exponentially linked to its own previous behaviour. This emerging rhythmic quality may slowly transform the listening experience from one of reduced listening into musical listening. Having reduced sounds within a moment to their sonic properties, these sounds inadvertently become the sound material comprising the emerging composition. Through this, I hope to challenge anyone's perceptions of noise, sound, and music.

John Cage's 4:33 formally challenges fundamental notions of music, listening, expectation, and performance. Especially at its premiere, it was likely too radical to communicate anything beyond shock. Thankfully, there has been ample time to reflect past this shock.

What I find particularly interesting is the potential change in perception the audience may experience transforming them from listener into what is listened to. This is an active form of listening, curious to listen to whatever transpires. Cage's 4:33 may be the first time an audience was able to hear, undistracted, the noise(s) inherent to any audience. Whether it be coughing, chairs squeaking, clothes readjusting, breathing… An audience is rarely, if ever, totally silent. These sounds, however, are in a concert setting disregarded and perceived as noise. Perhaps these classifications are never clearer than in Cage's 4:33 as the silence does nothing to drown them out or distract from them.

> *What I'm proposing, to myself and other people, is what I often call the tourist attitude - that you act as though you've never been there before. So that you're not supposed to know anything about it. If you really get down to brass tacks, we have never been anywhere before.*
> *(John Cage, 1996)*

Another perspective, reinforced by Cage's own words found above, may argue that in Cage's 4:33, this noise is exactly what is meant to be heard. Therefore it is no longer noise, it is in essence, the music. During a lecture on perception by Daniel Teruggi, Teruggi stated that when he hears a person cough during a concert, he does not integrate it into the music, instead considering it noise, forgetting its existence. I am curious how he would perceive a cough during a rendition of Cage's 4:33. And while I understand Terrugi's inclination to focus on the musicians' intended sound, I find Cage's tourist attitude, integrating the coincidental sounds of an environment into the music, as a listener, creates a mode of listening approaching each moment as unique sonic phenomena impossible to ever be experienced again. With this mindset, the intentions of a musician are only a part of what is listened to within a concert. The sounds that Teruggi considers noise and disregards are here given the same importance as the intended music. This allows the music/performance to not be disrupted, instead transcended into a unique shared reality impossibly recreated, through all inherent unintended occurrences.

Summary

In essence, I hope to change perception. I observe a constant pursuit of what is to be rather than an enjoyment of what there is. Instead of superimposing my own belief of beauty over reality, I want to create scenarios that capture and highlight the beauty already present. To communicate this beauty as inherent, I have to limit my own involvement. This is where the concept of transcending intent comes from. If I were to have any more clear intentions, apart from capturing and amplifying this inherent beauty, these intentions would minimise as well as limit this beauty. As well as inevitably questioning its validity.

To capture the moment and its emergance, I choose to record and play back live sound. I choose sound because it directly correlates with our spatial as well as temporal coordinates within reality. It is a fundamental part of human existence. Sound is a non-stop stimulus. However, listening is a conscious and subconscious activity that filters the sounds heard. What people listen to, and how that listening is perceived, correlates with their respective conditionings. Reduced listening is a form of listening hoping to break through these differences through repetitive listening. A reduced listening of an immediate surrounding can allow the sounds and individuals to transcend their respective initial perceptions.

While sound is an integral part of my artistic practice, it is not the theme. In liberating sounds, challenging the accepted normalcies of what sound constitutes noise or music, I hope to essentially liberate the human experience, challenging traditional forms of being, embracing the volatile paradise we all share.

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Realised Works

Manumit the Self

(June 2018)

Manumit: to release from slavery; to set free

My 3rd year transition work, Manumit the Self is an installation heavily inspired by Gustav Metzger and his manifesto on auto-destructive art. Metzger wanted to create grand monuments in honour of societies destructive nature. While this is an intriguing idea, I found it to be lacking of any personal critique. What I mean is that all of us make up society. Therefore this destructive nature of society he perceives stems from inside all of us. This inherent force is kept dormant and hidden from us through laws and acceptable social behaviours. In today's social-climate, people are conditioned into forms of being that may be socially acceptable, but bear barely any semblance of their selves. Especially the potential fury laden inside every one of us. While Society shapes us, we all make up society. Metzger completely disregards the individual's role within these destructive systems. His manifesto is entirely focused on a critique of the macro, leaving very little room to reflect upon the self. This prompted my idea to create an auto-destructive artwork where the audience would be the ones causing the destruction. My starting point being that this destruction is inherent, I challenged myself to make a work that invites destruction without excessive prompts. My interpretation of auto-destructive art "Manumit the Self" highlights and allows people to explore these destructive sides of themselves otherwise nearly impossible.

In order to do this, I was fortunate enough to live in a squat with a make-shift event space. With one week of build-up, I constructed an immersive sculpture out of wooden palettes, littered full of all sorts of breakable objects. At the entrance, a table with weapons: hammers, saws, bats, clubs. The breakable objects were garnished with an array of short texts meant as provocation. All the while, I set up a microphone above the scene, recording everything into a loop. During the installation, this loop was set to six minutes. The loop should be long enough to take away any sense of where exactly we are within it. As the sound recorded is played back, and recorded again, this feedback loop should grow and intensify, as the objects in the space hopefully are sporadically destroyed by audience members culminating into a massive pile of rubble accompanied with the sound of its creation, ideologically until the speakers themselves break.

In practice, the resonances of the space within which *Manumit the Self* took place, overpowered the destructive sounds. This was due to the loop length being fixed. Nevertheless, the sound maintained an interesting quality throughout the two and a half hours the work was presented. What was most intriguing, rather than the sonic result, was witnessing people's varying engagement within this system and how it/they developed over time.

In the beginning, there was very little destruction, instead a general inspection of the installation. People were reading the texts, taking in the sculpture, trying to make sense of it. Everyone waiting for a cue, or someone else to take initiative. As time went on, some objects were thrown around, eventually followed by a period of creativity, building new structures out of my initial construction. Throughout this period, roughly until half an hour in the loop began to be noticed.

As the sonic properties of the system began to uncover, the emphasis shifted from the visual into audible. This shift correlates with an increase in destructive actions, as these are louder in nature. Voices aware of the fact that they will be recorded also appear. As participants became more comfortable mutilating my work, some eventually enter a sort of frenzy, only halting their rampage either because of physical exhaustion or because everything had been destroyed. Giving people the circumstances in which such a profound, visceral, personal experience may be had is what I find most compelling about this work.

This work was my first real attempt at taking such an installation from theoretical concept into reality. This process let me gain perspective into the many problems such a task faces. The first problem that nearly hindered me from realising Manumit the Self is that of location. What sort of space would be willing, or even allowed to host such a volatile,"dangerous" installation. The only reason this project was possible was due to my then recent move into a squat with its own event space.The people I lived with were happy to let me create this installation within our "bar". Once this was confirmed, the real task began.

Having only rough mental images to start from, and very limited budget and supplies, the question as to how this conglomeration of objects to be broken was to manifest arose. Having no previous training or exploration into sculpture, I was very unsure of where to begin. With the help of my friend and ArtScience graduate, Falco Pols, I created three walls made up of reinforced palettes standing on their side, creating this basic shape:

Then using building foam, duct tape, and screws we built up the rest of the structure around these walls. The finished floor plan resembled something like this housing a plethora of items ranging from balloons to serving trays, and empty bottles to whiteboards
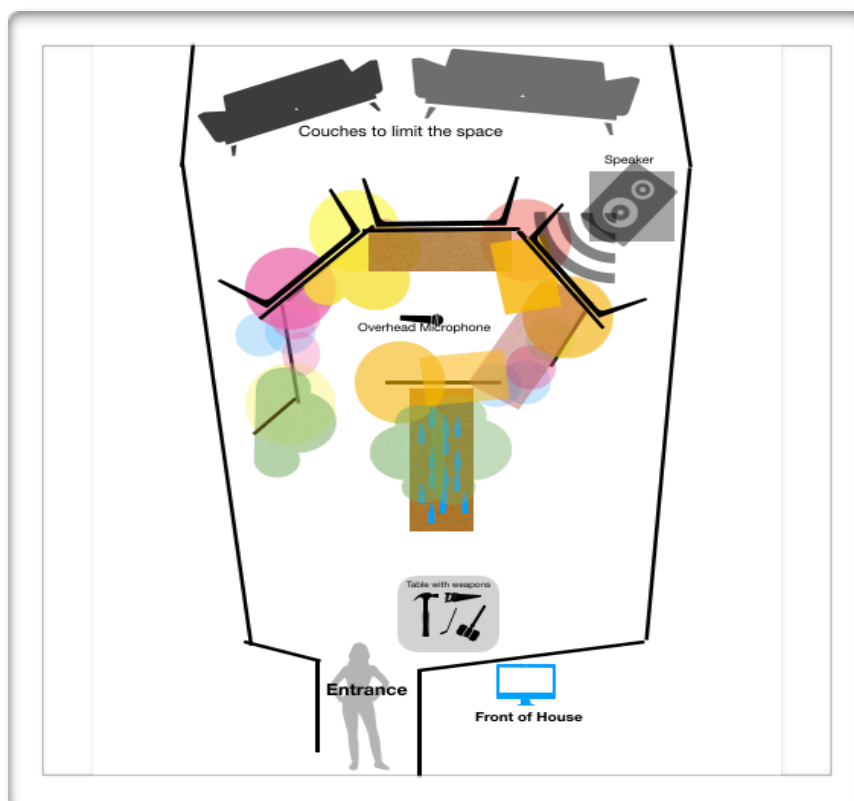

Figure 1*:* approximate map of *Manumit the Self(June 2018)*

This work taught me the importance of documenting my work. Considering this project was created for the purpose of presenting it during my transition exam from the 3rd to the 4th year and that none of my examiners attended the live event, I struggled in my attempt of explaining what had really taken place with close to no documentation. At the time, I was convinced that film would be the best, if not only way of capturing the proceedings. I had arranged for a friend to film the installation, but her SD card was only capable of storing the first thirty minutes. On top of that, there was little to no thought prior to the event directed towards the placement of the camera. In the end, I never even got a hold of that footage, as the first half hour was rather uneventful and the camera's perspective disorienting. I did manage to catch a few short moments in low quality using my phone throughout the event. Of course, film is only one method of documenting.

In hindsight, photography should have been utilised to capture the initial structure's creation, its form, and ultimately its progression into rubble. Such photos would aide in communicating the mise en scène I created and its gradual evolution. Lacking such documentation makes it nearly impossible for someone who was absent to create an accurate mental image of the event. I did record the sound internally within Max/MSP. And although sound and space are inherently linked, sound only conveys general information about a place, person, or thing until the sound can be associated to the corresponding entity. Because of this, the audio recording alone is inadequate as documentation. To be fair, photographs alone would also have been inadequate. Filming would seem to be the obvious solution, though that too has its flaws. Especially when trying to capture 2 and a half hours of continuous unpredictable potential. Perhaps recording the entire event is impractical and unnecessary, as few would be willing to actually watch it from start to end. editingEDITING

In the future, if I get the chance to present this work again, I plan on using time-variable loops, maintaining focus on the sounds created rather than their encapsulating body. Another change I want to make to this installation is to take the fragments of text and rather than write them, record them sonically and play them back into the space and loop at varying intervals. These spoken texts would contextualise the scene in a more direct, resilient fashion than when they are written down on future rubble. The eyes, especially when confronted with a barrage of scrambled text, are very likely to miss many of them. Also, as soon as what a particular text is written on is destroyed, those words are now lost to the rubble. By placing the words into the sound, they act as a continual provocation confronting participants' perception. Further changes are inevitable, though unforeseeable, prior to the next build-up. I certainly hope to exhibit this work again in the future. Whenever and wherever that is, I will make sure to document as much of the process as possible. There is nothing lost through the act of documentation, only gained. Especially with a work as cathartic as this, where words are hopeless in truly describing the experience.

Names Are Material

(November 2018, May 2019)

"What's in a name?
Everything." (Gertrude Stein, 1979)

This work is my interpretation of a workshop lead by Peter Ablinger, "Music Beyond Composition". Over a week long period, partakers were challenged to create a work adhering almost no guidelines. I decided to try and make a work that is created through the act of observing, while also being representative of those present. This is the idea behind *Names are Material.*

Each participant is asked to state their name into a microphone before entering the space in which the works corresponding speakers are playing back an emerging amalgamation of these sound bytes. This is a pretty simple idea, powerful nevertheless. Names, especially when said by their person, are capable of producing vivid images of their owner. Additionally, everyone has a name, and no one was conscious to decide on it. This places names in a unique state of being extremely personal, yet also outside of an individual's control. It is something we live with, and while a name may distinguish, it is the person that defines the name.

The works created in this workshop will be presented as part of the "Transformations of the Audible" symposium curated by Gabriel Paiuk, based on the ideas of Peter Ablinger on May 19th at West Den Haag.

From the "Transformations of the Audible" facebook event information:

Sonorous phenomena are always on the verge of becoming something else. As it unfolds, sound constitutes spaces, mediates presence, articulates time. Furthermore, it may prompt emotions, generate awareness, organise patterns of behaviour or trigger a sense of belonging. As sound becomes audible, sound is constantly being articulated within a series of adjacent circumstances.Although these adjacencies have traversed the history of music, the past two decades have seen an unprecedented interest in sound from a range of artistic fields outside of music, as well as from a variety of academic disciplines. While Sound Art as an autonomous field reaches back to at least the late sixties, the last decades have seen the role of sound proliferate into a ubiquitous presence in museums and galleries across the globe. At the same time, the young field of Sound Studies has raised awareness of the role of the acoustic in defining ways of knowing, sensing and engaging with our surroundings.

Composer Peter Ablinger stated in 2005 that he is "not interested in sounds, but in audibility" (Trond Olav Reinholdtsen, "Die Klänge interessieren mich nicht", email interview with Peter Ablinger, Musiktexte, 2006, Nr.111.). Coming from an artist using sound as its main material, such a statement is significant: it appeals to a practice that instead of taking sound as a given deals with the mutable nature of hearing. Ablinger poses a challenge which is not that of working merely on organising sound, but in setting up conditions for the exploration of the way audibility is constituted.

The Symposium Transformations of the Audible aims to interrogate the factors and conditions that inform the way audibilities are constituted. For this purpose it will gather artists, scholars, students and artist researchers from three domains – that of music, the arts and the scholarly field of sound studies – to address how artistic practices dealing with sound are traversed by and simultaneously operate on the ways in which listening takes place.

Transformations of the Audible is initiated by the Institute of Sonology / Royal Conservatoire, at the occasion of the presence of the fourth Konrad Boehmer Visiting Professor Peter Ablinger in The Hague, in partnership with Leiden University's Academy of Creative and Performing Arts and arts organisation WEST Den Haag. The event will gather international experts in the field together with scholars, active researchers and practitioners from the local scene. It will comprise lectures, panel discussions and artistic presentations, taking place at WEST Den Haag, the Royal Academy of Art and the Royal Conservatoire.

The work begins with a microphone and an array of buttons on a table outside of a closed door. On the door is a sign reading, "Stop, before entering, please say your name into the microphone <u>while</u> holding down any button." As people enter through the door, they arrive in an empty room apart from ambiguously arranged seating opportunities. Hidden in various locations, four speakers play back an emerging combination of all the inputs recorded into the microphone. This is done through a max patch that processes the microphone's input through a series of four connected loops randomly feeding back into one of the others as described in the Reduced Listening section. Each loop has a maximum time of 6 minutes and 40 seconds. The loops lengths change randomly within a certain range, varying from 0 - 1 minute 40 seconds to 0 - 6 minutes and 40 seconds, each time they finish their respective cycle. The range is chosen randomly each time one of the buttons is pressed. The buffer of each loop is 6 minutes 40 seconds long, meaning that if, for instance, the range to 1 minute, 40 seconds is chosen, for the upcoming period, large parts of the buffer will be ignored.

I got the chance to give this installation a complete test run on the last day of the Composition Beyond Music workshop with Peter Ablinger. This, on top of the actual premiere that occurred May 16th 2019, gives me two iterations of the same work, in almost the same location, yet through the variance of people, setting, as well as some unassuming technical adjustments and malfunctions my system underwent, the results are completely different, albeit sharing in some fundamental traits making them reminiscent of each other.

During the workshop, Peter Ablinger and I rarely found common ground. He questioned my entire concept, from its poetry to my practical approach. One of the final criticism he shared with me, after having finished our test runs, was the recurring rhythms emerging from my system. Essentially, the whole principle that my work is founded on. Since November, I have made multiple versions of the system, each with a particular function in mind. Through these iterations and explorations, I created one where the loops do not change where they are recording every time a button is pressed. Instead only changing after finishing their respective cycle. This minimises the erratic, cut up, returning rhythms, as well as the general chaos. Without thinking about it too much, nor having a real opportunity to test, I decided on using this method during the premiere, distinctly remembering Ablinger's criticism and an inexplicable desire to appease it.

Due to my piece's location, I had a bit under two hours to set up and sound check for the premiere. This time was diminished further while I waited for an additional mixer so that I would have the 4 outputs I required. After setting up my 4 channels, splitting them between two mixers, I could begin sound check. To complicate this, the work adjacent to mine kept cross talking and bleeding into my work. This also prepared me for, presumably, a significantly different sonic result than during the test run. While trying to balance my levels, I continually get sidetracked by the midi connection between my buttons (Akai APC Mini) and my computer sporadically disappearing. This was most likely caused due to extending the USB cable through multiple cables. In the remaining time, I tried to stabilise the connection with little success. As the exhibition began, I was still unsure of the levels, and hoped for the best considering the USB connection. Shortly after the start, I readjusted the input levels, afraid that it may end up too loud. In retrospect, it was simply one of the first participants that was particularly loud. Therefore, all I achieved by lowering the levels was to further attenuate the difference between her level, and everyone else.

Though I only noticed this while analysing the recordings afterwards, the USB connection vanished after about twenty minutes. Luckily, the controller stopped working while the microphone was still recording. This, however, left the connection between the loops and the microphone continually on. Because of this, all sound from outside of the door, including the sound installation exhibiting nearby was captured within the loops, not only little fragments as long as a button is pressed. In this system, sound was also fed directly from microphone into the speakers. Now, because the microphone was always recording, if the amplitude of the speakers reached a certain threshold, they would be recorded by the microphone even when behind a closed door. This creates a distinct resonant, muffled iteration of whatever sound was loud enough. Being one of the only means through which a sound is transformed, this becomes a noticeable phenomena. This technical malfunction went by unnoticed by myself during the exhibition because, while the sound was far from my initial hypothesis, it was still interesting and pleasing. I also never got the feeling as though people were not being recorded, not realising that perhaps the microphone could be constantly recording. One interesting consequence was people being recorded before they presumed they were. Because of this, candid, real, personal interaction was captured, as well as a conscious contribution. Instead of seeing it as a failure, I see this as validation to my concept of transcending intent and the magic within unintended coincidence.
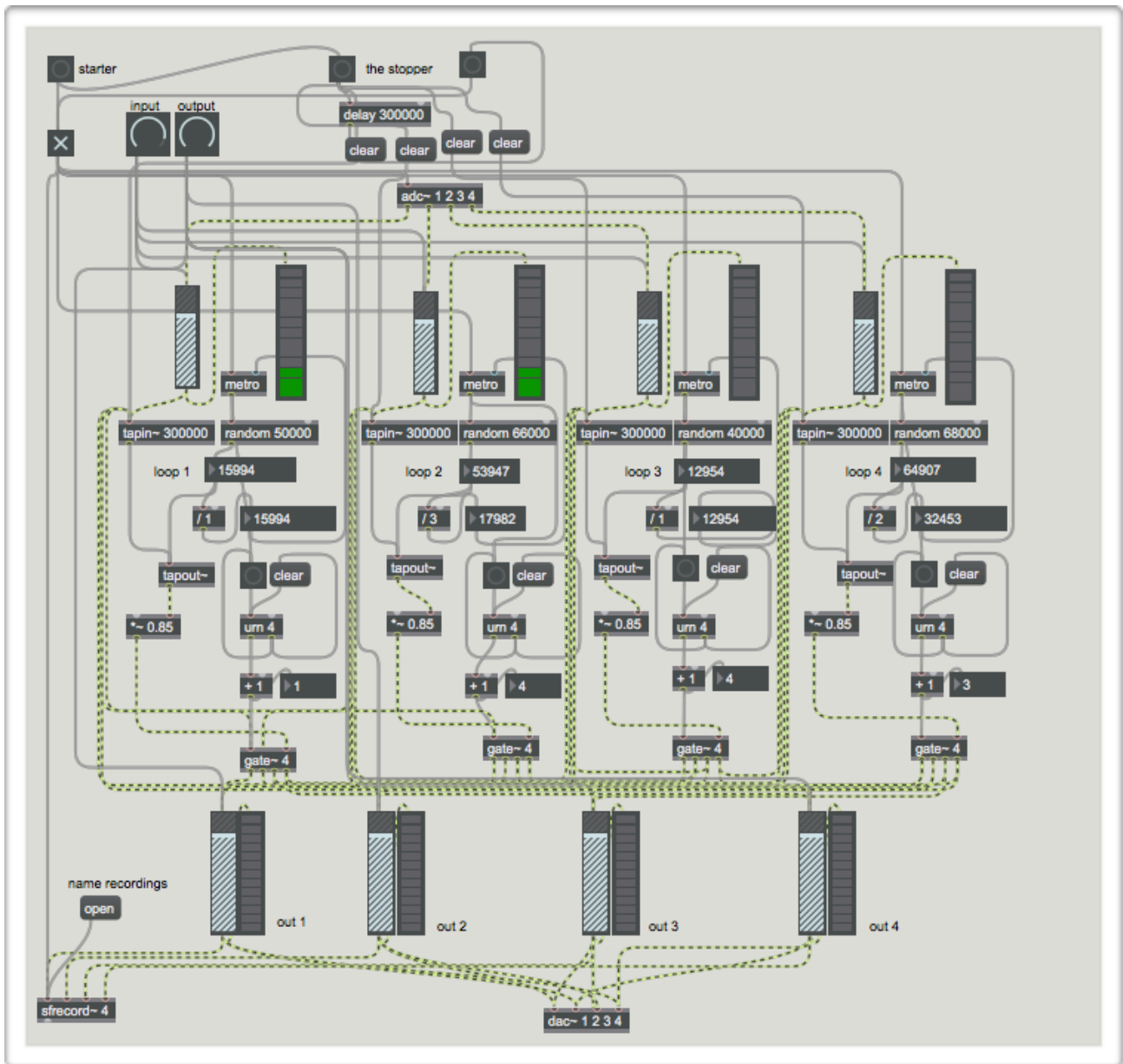

This Moment is (y)Ours

(February 2019)

Figure 2: Max/MSP patch used for *This Moment is (y)Ours*

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"This Moment is (y)Ours" is the result of my Applied Music Theory II class led by Gabriel Paiuk. Being restricted to a timeframe of five minutes, students are tasked with creating a composition using both acoustic and electric means, to be performed live within a class concert at the end of the semester. I chose to use the audience as my sound source, all the while, minimising my influence on their behaviour. How to achieve this, especially within such a limited time-frame was one of the main challenges I faced during this project. Giving up all qualities of the sound material, especially its temporality, to the audience leaves little purpose for clearly defined compositional time-lines.

As pictured in *Figure* 2, I utilise four loops, again varying their length with each repetition. Due to the shorter timeframe this work exists in, the longest possible loop length is set to 50 seconds. One distinction between this system and that of "Names are Material" is that this time, the loops do not feed two buffers at once. Instead, only the randomly selected buffer receives sound, eliminating the exponential cloning fundamental in "Names are Material". The sound material in "Names are Material" is conceptually limited to one, possibly two sonic contributions per audience member. While people are free to say as much as they want into the microphone, the scenario implies a certain interaction, which is based on separating the transmitter and their transmission in order to listen to these transmissions reflectively. In "This Moment is (y)Ours" the acts of listening and sound production are occurring simultaneously within the same place, adherently allowing for each participant to contribute as many sounds as they want, at least until the moment has passed.

To invite the audience to participate in the manifestation of this moment, the piece begins with me reciting this text on stage:

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Abandon Expectancy.
When nothing should,
everything does.
This moment is ours,
to be free, specifically, sonically.
Whatever,
however,
whenever.
Until it's over,
this moment is yours.

————

At the end of this brief monologue, I exit the stage and sit down amongst the audience, while the first fragments of my speech will begin to reappear from within the loops. This allows audience members insight into the sonic relationships established in the moment they find themselves currently in, as well as potentially intriguing participants into contributing sound if to simply explore these relationships. The remaining time is left up to the audience and its members to make of what they will. After five minutes, the piece ends abruptly by simply turning off all sound.

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Graduation Concert

(June 24, 2019)

For my graduation concert, I hope to show two installations/interactive pieces.

The first is a sound installation presented during the intermission, lasting throughout. Using a similar system of loops as in *Names are Material* and *This Moment is (y)Ours*, I distribute multiple microphones throughout the space, along with four speakers. These will, in a manner still to be determined, record and play back the sounds.

The second piece would ideally be directly after the intermission. This piece is conceptually based on two of my prior concepts converging into one. The first concept, dating all the way back to the time when I gave up my athletic pursuit and decided to switch towards artistic explorations. Roughly six years ago, I had no artistic portfolio built-up, since my teens had been invested in the art of football. This problem turned into opportunity as I challenged myself to create a cohesive portfolio that would communicate my artistic approach and potential.

What I came up with initially was creating an enclosure in which to send my portfolio to its jury. Accompanied by a note explaining that within this enclosure are two unique portfolios. The jury is free to pick either "a" or "b". However, once the choice is made, there is no going back. As one side is opened, the other is somehow completely physically ruined through a mechanism within this enclosure. As if this wouldn't be difficult enough, I also wanted both portfolios to provoke a certain longing for the choice not made, and all that may have been. Both options would be slightly disappointing, just unsatisfying enough to cultivate regret and intrigue.

The second concept came to me within the first year of Sonology. At that time, much like my theoretical portfolio, it was far too complicated for me to consider realising it. This concept is to create a digital system that would process the live sounds of an audience listening into some sort of emerging composition.

To join these concepts into a work of its own, my plan is to offer the audience a choice after the intermission. They are welcome to go into the Arnold Schoenbergzaal or the Kees Van Baarenzaal. An iteration of my piece *Noise|Sound|Music* will be presented in each. Both halls will be rigged with microphones that again feed a similar loop system. However, the sound created in one hall, will be recorded into the loops playing back in the other hall. Essentially, that which the audience assumes to miss, is exactly what they get to hear.

I am still uncertain whether there will be additional rules, or if those rules will be shared with the audience or not. I do plan on sharing a detailed description of the pieces I will present after the concert ends. I believe such information would influence the audience far too much. Though, perhaps that may also be interesting. For now, letting the moment and piece speak for themselves has been more than satisfactory.

Conclusion

Life cannot be composed.
Life cannot be explained.
Life cannot be judged.
Life can only be lived.

Capturing that same essence, manifested through confronting those present with the present, rescinding my direct influence to instead explore what will be rather than what I think should is what my artworks are after.

I would be, or would have been, Hendrik regardless of what could have transpired over the last four years. Nevertheless, I cannot hyperbolise the impact that studying Sonology has had on me. Being stuck between the technological and artistic, Sonology is unbound from clear definition. This places the task of defining Sonology into the hands of the students. I still do not possess a satisfactory definition of it even to this day. What I can say, however, is that Sonology gave me the creative freedom, inspiration, mentoring, and space to formulate my own unique perspective. The sincerity, as well as expertise, that all of my teachers manifest in their own ways is inspiring. To have such variety amongst a teaching staff allows for many different interpretations and perspectives to flourish. Sonology, like any other institution, has its particular approaches, reasoning, and aesthetic. However, these are, unlike in many other institutions, malleable, mainly upheld for pedagogical reasons. This is most evident through the transition exams. At the end of each year, students are asked to create a work, independent from their studies, to share with a jury of their teachers. Of course students are encouraged to discuss their ideas with their teachers, as well as implementing what has been learned. However, what the work actually entails, is left up to student. The Institute of Sonology is not only interested in sharing its knowledge, it is equally as interested in how students will apply this knowledge.

I honestly doubt I could have, or would have wanted to spend four years of my life studying anything else, anywhere else. And I am personally very satisfied with what has become of me, as well as my art. It has been an incredible journey. I am still struggling to comprehend that this is the end. It feels like I have experienced an eternity within the blink of an eye. I am thrilled to see where life takes me now.

As soon as you realise the end…
it all begins once more.

Thank you.

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Appendix

While I could have chosen specific excerpts of my pieces, this contradicts my theme of
Transcending Intent.

I present the full audio recordings, allowing you to decide how to explore these.

Manumit the Self

1. Photos
   1-7 (chronological)
2. Videos
   Manumit the Self Video Compilation
3. Audio
   Manumit the Self: Self Organised Event.15/06/18
   ~150'
   recording direct output from Max (mono)

Names are Material:

1. Names are Material: Rehearsal Exhibition. November 9th, 2018
   ~ 80'
   1.1. channel 1- front left - output 1 from Max/MSP
   1.2 channel 2 - front right - output 2 from Max/MSP
   1.3 channel 3 - back left - output 3 from Max/MSP
   1.4 channel 4 - back right output4 from Max/MSP
   1.5 sound input into the microphone (not heard during exhibition)

2. Names are Material: Premiere at *Transformations of the Audible Symposium.* May 16th, 2019
   ~ 75'
   2.1 channel 1 - front left - output 1 from Max/MSP
   2.2. channel 2 - front right - output 2 from Max/MSP
   2.3. channel 3 - back left - output 3 from Max/MSP
   2.4 channel 4 - back right - output 4 from Max/MSP
   2.5 sound input into the microphone (audible over channel 1 and 2 during exhibition)

This Moment is (y)Ours:

1. **Audio**
   1.a. This Moment is (y)Ours: room recording (stereo), February 1st, 2019
   1.a.1. left channel
   1.a.2. right channel

2. Max Patch (to try out if curious)