OPEN LIMIT

FIELD AS WITNESS

A dissertation submitted to Auckland University of Technology

in fulfillment of the requirements for the Degree of Doctor of Philosophy

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Lyons, Desert: Untitled, working transitions algocinema, White Sands, NM, USA 2011-12

'Attestation of Authorship'

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except whereby explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

AMMENDMENTS.˙Dfc`c[i Y˙

Storyspaces and unstable territories
Algo-cinematic and network fiction

Open Limit – "opens" with the "limits" of a central research question: how is "field witnessing"? Exploring unstable territories in post-studio practice, essays situate the writing within broader academic theories concerning philosophies of performance. Considering the ways in which such an approach can deepen a *trans-mediated* event, I aim to explore creative fiction as a mode of thinking.

Through five staging-operations, sound is interrogated as a signifier for field and for forces that incite participation. Introducing the concept of *wild-tracking,* I propose that the artist and participator project all kinds of unconscious material onto the work. Working peripherally with a concept Carl Jung called the "Participation Mystique"[1], field immersion is installation-ally and performative-ly expressed. An elusive *field-ing,* this parallels being in any location and seeing the work through the prism of an observer's own inner experience. That being the case, audience as host becomes critical. Fluency is heightened intuitively, gravitating toward an inward sense that appears to be contagious, absorbing forces that appear to generate multiple readings. Jung goes on to say that creative fiction becomes fact in participation and the most bizarre experiences can take place within the narrative because the reader/viewer is experiencing directly. The writing in the exegesis mirrors this idea that, as in the work, the reader is 'in' the storyspace.

Let me take you there with my earliest piece in this study, ***Emergent Submersives:***

> Viewers enter into a long rectangular gallery space and experience a pulsating blue color field. Descending, underwater footage is compressing live via a slit-scan operation at the long end of the space. Whale calls stream in remotely from a network buoy, maintained by the Whale Trust in Maui. With each base tone the floor vibrates, re-conditioning the viewers' spacings. At the top of the gallery ceiling, representing the very limits of the ocean surface, an uncanny, headless body is wildly thrown, disappearing and reappearing, in a kind of floating orbit. With each booming blue tone, a snippet of sound is *locast* out to the street to passers-by cell phones via Bluetooth. Sound is remotely streaming, massaging an audience field, locally swarming, then migrates outside the anatomy of the architecture.

In this sense, we can talk about how participation is opened up in the practice. Sound travels. Sound mutates, as a field, to the limits of the media-medium (air, sea, body, space, network) and becomes contagious, a *sub-liminal* projection (in this case, inter-species), *tele-pathic* condition. This de-limits the experience beyond fleshly presence into the experience of *fielding* on the far side of an authorial or original intention. Creating a sound field, a psycho-physical relationship, within the viewing body's inner life causes a projection, where every part is 'in' an all-around. Its a question of giving into the space and radiating from one's inner field out into a swarming potential.

Beginning with an on site probing, the works shape-shift – in the midst of it all – a "methodology" of *plotting plots,* that cut through earthly realities to tease out aspects of live performance. Ice, deep sea, desert, each with their own psychology and momentum, were chosen for their extreme conditions. Bodily thresholds are tested, encountering breathtaking sights, meted out in a process of humanly navigating a site. Going to extremely risky, un-inhabited places was a decision to test the limits of location where sound-space immersion incite a speaking/listening in the work that tests the limits of the bodily and the local. *Wild-tracking* became a process as voices mysteriously began to match moving. The *algo-cinematic* (coined by this research) in *network fictions* became the concentration in multi-modal reception for the practice.

Let me take you through the experience of scuba diving with 40 foot whales 60 meters below the ocean surface where my ability to move, speak and hear felt alien to the extent that my body opened up and became porous 'in' the *surround-sieve.*

> In order to be permitted on the research vessel, to collaborate with sonic scientist, Jim Darling, the Whale Trust required that I learn to dive and shoot underwater video. Diving involved adapting to a denser medium-space where human hearing and voicing were almost imperceptible. The audible became internalized but appeared to filter through the sea. The proximity and sheer scale of the whales, while ominous and overwhelming at the same time (their bodies) responded and appeared to be 'tuned' and 'sensitive' to my 'space'. Somehow, I felt they were 'aware' of my precarious position. The water itself seemed to make a 'space' for me. On ship, I was responsible for GPS tracking of individual voicing personalities, as we plotted various whale sounding points. This immersive research and data gathering directly influenced the performer decisions in all the works.

Key conceptual terms began to develop in order to probe the complicated idea of "witnessing": surround-sieve, absorbing and hallucinogenic states, polyphonic and contagious transmissions, all became fertile ground for the development of gravitating narratives. The writing of the exegesis began to mirror the practice as a polyphonic

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1 Jung attributes PARTICIPATION MYSTIQUE to Lévy-Bruhl. It denotes a peculiar kind of psychological connection with objects, and consists in the fact that the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to partial identity. (Jung, [1921] 1971: paragraph 781) My orientation to the participation mystique is through Mike Figgis' movie, *Suspension of Disbelief,* 2012, where the screenwriting begins to blur the lines between spectator and storyline. The main character, a screenwriter, is caught between an hallucinatory experience and actual criminal events appearing in his own writing.

topographic site. In some sections 'below the surface' became the point of highest activity. These sites and exegeical truce lines seemed to become porous with a durational quality, the way a sonogram visually represents a sound and shows the distribution of energy at different frequencies. These *prose-ings* are complicit with the idea of participation, as are streaming harmonic spacings in nature and in our inner imaginings. Coming to a field of action translated into a theatre of encounters within a host field seemed to reflect both the cause and that which is caused.

Unstable territories and storyspacings became crucial to a mystery of field witnessing and ultimately defies meaning, except the meaning the participator/observer gives it. In sharing, inter-changes mutate with each hosting body; the force, the energy, the design perfectly suited to the time, place and events, in that moment, are expressed. Like the pulsating blue line in **Emergent Submersives** on which the audience/participator stands, the line between the text above and below suggests a toning – that translates into an activated textuality. It is a process of rejoining the inseparable distance. This privileges the discursive field "witnessing" over the authorial position "telling" which tests a kind of compositional instinct. Each reading could follow re-combinant pathways to *what happens there*; closure is as obsolete as the printed page. These words need to be sounded out. Crossing the hypothetical dividing line, above or below, finally a non-separation, not merely experienced in form, concept or idea.

The choices made in the exegesis are a risk that I am aware of; to challenge and extend the parameters of what constitutes the exegesis of practice, as an activated field. The message is in the lived event, the muscle for that, not just the project at hand or the story of the energy in sifting sands called *desert*. The two-way that is 'audience' and 'site' is open. Absorbing a surround-sieve, moving, expanding field or fiction, is about creating a space for an individual field and collective field *in-sight* (site made manifest).

What I believe is the original contribution to this genre of transmedia practice are these strategies of polyphonic and fictional methodologies. My work sits amid key contemporary transmedia practitioners that include:

- Filmmaker/performance artist – Mike Figgis' film, *Time Code* and *Suspension of Disbelief*, introducing a split-screen narrative – geometricized improvisation, where choices made by actors become the source and POV for constructing a crime drama.

- Transmedia producer/writer – Nuno Bernardo, founder of *Beactive* and author of *The producers guide to Transmedia,* has crossed over into mainstream film production and content development via multi-platform engagements, winning him Emmy's in television.

- Transmedia sound artists/musicians – Sun O))), a band that de-emphasizes the musician's identity in order to mediate a sound performance as pure mutating energy within the bodies of an audience field.

- Geo-tagging network fiction/writer – James Bridle's, *Blogging Ship,* about a fictional ship lost at sea, propelled to and fro by weather data, also featured in wired magazine defining *network fiction* as "fictions that connect to other kinds of fiction" establishing a basis for a new kind of hypertextual storytelling for Internet and live media. http://www.wired.co.uk/news/archive/2013-02/05/ship-adrift

- Data Gathering/artists – Mark Hansen's and Ben Fry's piece, *I Like,* employed textuality to create a wall of small screen text-speaking installations, culled from chat rooms in real-time.

- Softcinema/conceptual theorist – Lev Manovich who created a traveling database software cinema editor uses an algorithmic database to load his movies "randomly" in recombinant story-lines about traveling from airport to airport, documenting his lecture circuit experiences. To Manovich, telepresence is defined 'in' action, and allows the subject (actor) to remotely alter reality.

- Technoetic conceptual theorist/artist – Roy Ascott whose curatorial and theoretical writing emphasized the telematic and technoetic in arts practice. He emphasized most importantly that telepresence is not understood as a communications model but an artistic form. Our use of new media is frequently tied to electronic computational extensions of our senses — we are seeing on Mars, hearing Europe, touching the bottom of the sea.

- Susan Hiller's *Belshazzar's Feast* is a new media installation that includes reports of foreign beings seen on television screens after station close-down. The idea of the screen as a phantom trace I've used to explore in my pieces **RED** and **ICETV.**

- Telepresence's grandfather artwork, Paul Sermon's *Telematic Dreaming* is more frequently seen as a reaction to advances in networking and the video signals that allowed for transmission. An important and seminal work, *Sermon* telematically linked beds in disparate locations and, via projection. People would appear to be present

next to the one in bed. Many of the participants described 'the other' in bed as a ghost or 'ghostlike'. A shrewd commentary on personalizing technology, voyeurism, and interactivity, it also demonstrates that, initially at least, telepresence was linked to spiritualism and a complicit 'suspension of disbelief'.

Where I believe my work advances these practices is in three points:

1st point: Curatorial onus is on a distant mobile, participating audience. For example, **DESERT** is the latest work in the series that integrated a ready-made, Google Earth, as a platform for divergent pathways in plot development. Viewer's re-order the viewing of sequences, depending on their own location and their virtual movement in the White Sands desert. Similarly, the background and foreground presentation of **RED** and **OPEN LIMIT** were altered locally by viewers movements, re-transmitted through a system then fed back to trigger continuously improvisational behaviors, changing the authorial/curatorial expectation to suit their's in the moment.

2nd point: Performers localize distant sound/vibration within their own bodies and construct inner storyspaces. Body is connected to the inner life experience. The viewer/audience becomes self-aware of the site qualities, affectively. Atmospheric, inter-species, *geo*-graphicals – everything in the outside world – is filtered impulsively and hosts in the *psycho*-physical. Field site gravitates with-in each individual and is sounding in a migrating *surround-sieve.*

3rd point: Sound becomes a signifier for the *tele-pathies*, forces traveling at-a-distance, *tune* the performers into a free-radical phenomenon (match movement) of *pulsing, gravitating, contagiously transmitting* signals the way music, enthusiasm or even a virus operates.

The historical foundation on which my practice sits, Video and Performance art, needs to be highlighted here:

Allan Kaprow's *Environment* and *Happenings* (1957), what he called 'activities', where a game sensibility, for the sake of playing on a field, cues an audience/performers is a seminal influence. Shifting from tightly scripted events, to an improvisational or impermanent situation, in Kaprow's work, leveled the hierarchy between artist and viewer.

The Czech director, Věra Chytilová's, pulsating color fields in her film, *Daisies* (*Sedmikrásky,* 1966), uses a Pop impulse of sound-color-action experiments, a tight spectator space, where two doll-like characters, lacking a continuous narrative, were dangerously considered anarchic fun at the time, explored spectator-author interpretation. The change over from one to the other, that blinking moment which is neither one or the other but in between a spectator space, I tried to capture in my work.

Contemporary video artist Bill Viola's desert piece, *The Passing* (1991), hauntingly travels the terrains of the conscious, the subconscious and the desert. Bruce Nauman's, studio mapping *Stomping in the Studio* (1968) where his movement back and forth creates a generative rhythm for 'what to do' in the studio and the subtext of the audience/artist becoming involved by tracking the invisible in a work. Pina Bausch's *Tranztheatre*, suggested subliminal places and liminal conditioning through field movement and dramatic actions. Elija-Lisa-Attila's, dreamy flying, floating experience of the world as world accompanied by fictional stories written in subtitles, Olaf Breuning's dyptich screens, depicting different viewpoints for performing stories, Pippilotti Rist's, immersive *Ocean Wall*, Azziz+Cucher, polarizing ball-fields, The McCoys', infinite loop – a performer trapped in a tight corridor, all are contributing influences.

My question, however, is in reverse of these practices and a very potent exercise. Can that zone of fielding re-order the work itself? What if the live site 'speaks' in a pathway that I pass through? Going out and mining actual events, I become a channel that 'opens'. Literally, site, a *sub-liminal* protagonist, gravitationally 'on stand-by' for a hosting translator. There are a lot of challenges and the fictional and improvisational approach to writing is an attempt to address that sensation. That area where we live, not inside or outside, but that change over space into fictional trajectories, where all kinds of unexpected things can happen.

I constructed a foundation for this research in the Earthworks and Sound art movements, focusing on artists such as the Land art artist Robert Smithson and Sound art artist John Cage as key touchstones for terms such as local/remote and the telepathic in live performance. Smithson's concept of mirroring and, even more influential, his film documentaries narrated in a (remote) voice, provide insightful meanderings from Land art into film. John Cage's recognition of a third sound in the infamous compression chamber further sources inner voices and porosity fields.
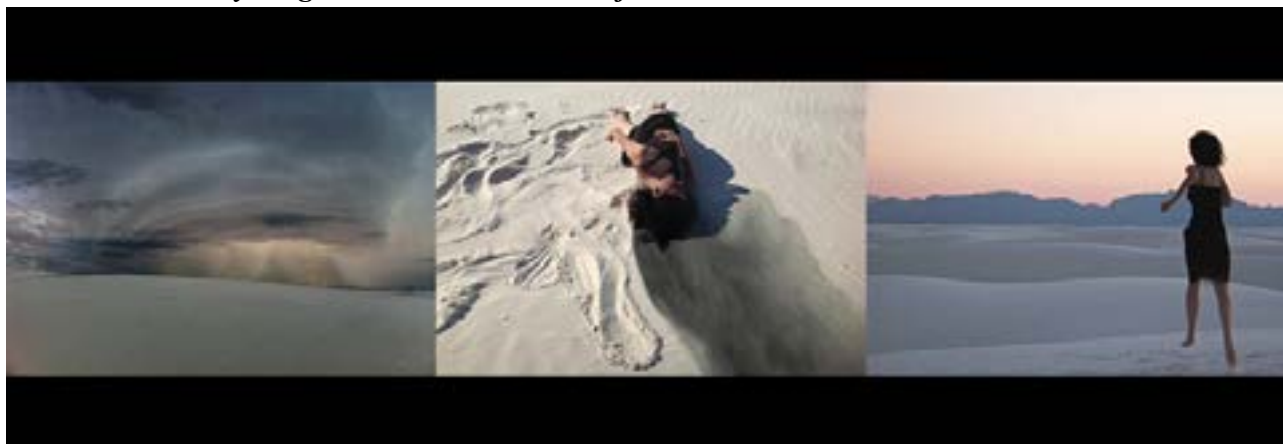
Bringing me back to my contribution in the field of transmedia practice with my 4th point: that my work navigates unstable territories, diverging and hopefully advancing video, performance practices and computer generated interaction design in a polyphonic creative fiction methodology. As I attempt to activate or coax

performers' bodies and performers' imaginary characters to move and influence the work, am I (or is the site) coaxing a performance, am I (or is the site) the director of photography – framing the shot, am I (or is the site) pointing to the location, or shaping a scene. Within this imaginary body-field that is, am I (or is the site) voicing *what happens there*?

Ultimately leaving the art world parameters and exhibition limits behind, my work transverses these many divergent territories of transmedia toward new directions in cinematic writing where a disjunctive viewing experience is possible.

AMENDMENTS: Practice Summary

Practice Summary: Algo-cinema and network fiction

Desert: Untitled, *algo-cinema, on location White Sands, 2011-13*

http://www.marcialyons.org
http://www.marcialyons.org/exhibitions.html
http://www.marcialyons.org/images/interactiveSoftCinema.zip

Beginning with the end, *Criminal Weather* (Desert) developed into a continuous series of sequences plotted in Google Earth; an interactive contemporary crime drama, about a woman who has 'disappeared' into the desert. The desert site appears to behave like a fictional character, invisible forces that hold a woman captive. In this way the site itself seems to coax dramatic action. As the camera, I'm holding up a mirror to the audience by saying: 'this is you and this is what you will do,' not 'this is me and this is what I will do.' The storyspace becomes entangled as various sequences are (re)plotted in virtual (White Sands) coordinates.

The shooting of the footage, Offline:

Trekking over dune after dune after dune, a 'found' performer is shot trying to navigate the sand, heat and wind. What is the most difficult to convey in the footage is how dry it is and how your perception is affected by the altitude and lack of moisture at 7000 feet. Movement is extremely difficult. With each step you sink back a step into sand. A white that is not white, light shimmered strangely, causing visions that appeared to vibrate in the distance. The performer runs in different directions, trying to reach an illusory image that she thinks she sees (a way out). As the light shifted, the sand also shifted the ground underneath. The wind was blowing and the dunes hummed mysteriously. The extreme heat left a chill. Weather came up without warning and moved along the rolling horizon quickly. Mysteries developed into long purple shadows. There were no roads in, no tracks, nothing but sand for miles.

Exhausting experiments, one and two note narratives, began to 'record' themselves. Spontaneous speech and a 'wild-track' of voices mix with a humming and distant echoes. Exploring her movement, triggered by distant sounds, determined a set of directions.

The reception of the footage, Online:

Viewers experience the sequences virtually through Google Earth, a 'ready-made,' mirroring the earth's coordinates. The order of sequences are intended to be viewed individually by a dispersed audience on mobile devices. Simultaneously, each viewer has the ability to navigate and re-order the reception of sequences from their respective viewing positions. Distance becomes relative to the audience location. Someone viewing from Tokyo would have a different experience of distance and scale than someone watching from a closer proximity. In this way, we can talk about how storyspaces and unstable territories further the previous investigations of interactive live feed. Live feed operated as the continuous content from a remote source. In this piece, spontaneous speech and wild-tracked fictions replace the data harvesting. iPads having the ability to tip and turn, from aerial to topographical perspectives, where the viewer's location becomes the central origin point , suggest multiple beginnings, climaxes and endings of a narrative. The 'local' space becomes the POV of the viewer, extending out from whatever geographical position.

Positioning of the practice:

In this sense we can talk about how the work takes creative fictions that developed on site into an investigation in new directions in screenwriting. Shepard's *Tongues* and Beckett's *Not I* are important mentions in this context with playwriting examined in the exegesis, I will leave it here. Multi-platform (mobile) algo-cinema sequences are 'composed' virtually, advancing film/video to web and single viewing storyspaces. I believe more and more in altered states of consciousness. Not just to sharpen self-awareness, but also to get rid of artists' block. Like going for a run or

horseback riding. The answer often comes by itself, while I'm running or riding. The work evolved throughout shooting in a similar way to the *FISH Truman* video in the earliest work, *Emergent Submersives.*

Film
Hiroshi Teshigahara's – *A Woman in the Dunes* (1964)*,* influences this piece more than any other artist's work. A nightmarish depiction of a modern day Sisyphean struggle, *A Woman in the Dunes'* main character, unable to leave the desert, mirrors the fate of my own character's choices and futile struggle with invisible forces that seem to hold her captive.

Teinosuke Kinugasa – *A Page of Madness* (1926). A silent film written by Yasunari Kawabata, is the product of an avant-garde group of artists in Japan known as the Shinkankaku-ha (or School of New Perceptions) who tried to overcome naturalistic representation. His writing has a sense of distance. His characters appear to be isolated. *Yama no Oto* (*The Sound of the Mountain,*1949–1954), another of Kawabata's works, influenced me where incidents along the way are more important than conclusions.

Mike Figgis – *Time Code* and his *Suspension of Disbelief* – I would credit my meeting Mike Figgis, in Switzerland for his course on film direction, with directly inspiring my creation of algo-cinema as a multi-sequence (algo-cinematic) form for simultaneous plots. His process is to 'write' his movies on music paper, limiting his choices to musical choices, defining the length and breadth of each sequences. His plots are played out in multi-screen combinations, where the viewer can access plot developments unseen by the characters. The sounds on site, diffusing the narration going on in a character's head and the multiple viewpoints were instrumental toward cinema for networked fiction on the iPad.

Wim Wenders, Sam Shepard – *Paris, Texas* – The more I got to know Sam Shepard and became influenced through the process of studying his writing and films, the more influence he would have on my use of storytelling from the point of view of a desert site. He and Wenders collaborated on several films, where the story development improvisational became influenced by the actors on site. My own personal experiences in creatively interpreting factual and fictional trajectories have benefited greatly from him. The performance art influences in his plays include Beckett and Pina Bausch. Since having moved to Los Angeles, I've began to study acting on stage, using the Meisner and the Method which directly use invisible spacings as a form of craft.

Video/Performance
Cage and Smithson have been explored at length in the body of the writing, so I won't repeat the discoveries here. The intention to use extreme locations for live performance and the development of key terms used in this practice such as: plotting plots, the telepathic and remote/mirror viewing, evolved with other more contemporary influences such as:

Tino Sehgal's – endurance in spatial choreography, where 'actants or dancers' appear to move with invisible forces, impacted me when I saw figures crawling on the floor of St.Paul Street Gallery II in Auckland. When I realized he had given participants instructions and was not actually present to experience the work himself, it occurred to me that the piece development was let go. Participatory development and spatial transception with invisible performance was directly influenced by Anton Chekov and 'traditional or classical' performance training.

Bill Viola's – *Desert Passage,* Bruce Nauman – *Stomping in the Studio,* Elija-Lisa Ahtila – floating narratives, and The McCoys – characters held captive, also gave me some insight into actor/site and Video art fictions in and out of the studio. While I gravitate toward the disciplines of acting and directing in film as my historical or seminal source, these artists' influences need to be sited in terms of this research relative to a contemporary art exhibition presentation.

Transmedia
James Bridle's – *Blogging Ship* – Coinging the term *network fiction* propelled me to think in terms of new directions in screenwriting on an iPad. His work, a ship virtually 'lost' at sea, engages an audience's blogging mechanisms that are recorded in real-time, allowed me to think about cinematic and GPS, a viewing mechanism for a dispersed and distributed audience.

All of the projects, represent a series of failures, glitches, overly wrought systems and inadequately supported environments. The text becomes more interesting as voice for a transmediating field suggests a fault line. Rewriting usually occurs in the shooting and editing process. I tried to avoid that stage deliberately and shoot sequences in a stream of consciousness, as the 'acts' occurred. The previous pieces concentrated on the architectural space and viewers'

ability to absorb energies in a local or pedestrian zone of behavior space. *Desert* makes the viewer coordinate dominant from the point of view (POV) of a viewer's remote position. A presentation space is mobile and geometrical. Voicing also became part of a sound-writing, an endurance or emptying out processing component, rather than reflexive of the data stream (heartbeat in *RED*). Whatever came out the mouth was recorded. The text a *wild track* of the site. The GPS plotting of sequences at a virtual location also allowed the viewer a sense of the post-studio decisions. *Emergent Submersives,* capturing a documentary is (re)activated here in the transmodal reception. This piece finally leaves the art world proper behind, no longer dependent on a physical architecture at a particular geographical or cultural reception, but multi-viewed on a mobile device. The film industry is embracing cinema online (webisodes) and the gaming industry invested in multi-level virtual play. Transmedia appears to be the closest ally at this stage for the algo-cinematic in network fiction.

OPEN LIMIT, *5 channel live webcasts, interactive sound, interactive dual projections, sound, Bluetooth. MIC Toi Rerehiko, AKL, NZ, 2010 (duration 1 week)*
http://www.marcialyons.org/exhibitions_OPEN.html
http://www.ustream.tv/channel/sensory-broadcasting

Offline/Online:

- Viewers walk up to the top of the stairs and see a blue light installed in the entryway ceiling, signaling the Bluetooth zone. A point and pulse of sound snippets, generated and synthesized as viewers move through the gallery, are locast to passers-by cell phones on the street and within the gallery space.
- 5 geo-tagging mapped jackets are hung outside the projection space in front Gallery I. A posting with instructions incite viewer's to wear the mapped jackets. Some do. Others resist and hang back observing a swarming weather system on stand-by.
- The movement of viewer's wearing tagged jackets, as viewers approach the storm, trigger 5 terrain-possibilities. Since those wearing tags cannot see the 'map' on their backs, the activated portals are *sub-liminally* felt through participants own tai chi-like probing. In this way the telepathic is explored and signaled with the help of sound, as their movements act as a human synthesizer. Unlocking remote locations, bringing nearer into the space webcasts from 5 of the most populated city locations. Five city webcams were chosen for their sheer distance from each other and their placement located in the most populated (circulating) areas of the city (Times Square, NYC; Moscow Square, Russia; etc...). Cities as body movers not as social or cultural identities. Cities with a concentration of activity at-a-distance.
- A circulation of unwitting remote participants, seem to intermingle with local participants in the gallery space in NZ. Activators become crowded and begin to merge their energy fields locally/remotely. Competitive behaviors from the 5 tag-wearing participants, endemic to the underlying Unity 3 gaming software, further cause a game-like addition to the performance which was, ironically, completely unexpected in the design of the piece. AR software has built-in response behaviors that then 'limit' the construction or design of a work to the intention of the software designer.
- A completely blackened second gallery space lined with surround sound speakers and a hidden vibrator/subwooofer placed inside a narrow bed allows untagged participants a resting place to sense (in sound) invisible (5) terrains from the actions and reactions happening in Gallery I. Sound moves around the space in the same pattern depicted by the tagging terrains on the backs of the activator group of 5 participants.
- Ustream "sensory broadcasting" a live webcast of the performance, encourages a global, live chat room experience for a commenting remote audience.
- Once live all three zones of migrating transmissions absorb 5 terrain fields growing in presence. Locast to passers-by cell phones migrating outside the gallery boundaries.

Methodology: *Open Limit* is the most complicated to explain of the four practice based operations (see my interview: with the NZ Herald: http://www.nzherald.co.nz/technology/news/article.cfm?c_id=5&objectid=10652498) . These 5 activations generate/evidence, a glimpse of (sub)liminal conditions, exposed through 3 interdependent gallery spaces or zones of behavior and (4) audience/performer spacings both local and remote, as well as, outside the gallery architecture. Presencing seems a deeper involvement than relational performance; the viewers, in the dark, are restricted to a physical resonance (the way that music operates) unable to use their eyes to determine location, still or at rest, their 'seeing' is a bodily or out of body experience. Situational evidence is only experienced in presencing, moment to moment. The viewer becomes a 'host' body. The horizontal, vertical and swarming territories are explored. The 'storming' of the visual webcasts now take an all encompassing visualization, consciousness or non-resistence to the swarming portal at the center projection of the main gallery. Then dissolved into the no-form-ness, minds eye of participants in the second gallery space. Relatively real but not absolutely real, describing a form sets a limitation that viewers overcome internally when the focus shifts toward inner spaciousness as the theatrical expands internally and 'opens up' the viewer. Even calling it space is misleading, *site,* also once named, makes it sound fixed. What people hear is a dance between the dimensions of near and far. Depending on the background or foreground position, their origin-vantage point, changes or passes.

Positioning of the arts practice: Installation art, Sound art, Performance art, Gaming, Social media, Theatre practices that meld drama and movement; of background action and foreground reaction. Open Limit is influenced by the above mentioned Video artists but another artist, Pina Bausch should be mentioned here.

> Pina Bausch – Tanztheater – I mention Bausch's work in the body of the dissertation and in terms of her influence on Wenders and Shepard and my use of the term liminal or subliminal, as it were. Specifically, her interactive staging and dramatic voice, together with repetitive endurance-led choreography responding to seemingly invisible forces. Her dramatic trajectories in unconventional 'story' also led to the black bed or invisible room. The work in *Open Limit* begins to play with mechanisms of dramatic narrative.

> Susan Kozel – Telematic dance – I also mention Kozel and the use of live footage at length in the footnotes. Another artist that engages with technological adaptations and the screen directly positions my Ustream feed and *Sensory Broadcasting* to engage with remote viewers. Film and TV are becoming more and more interesting in my search for dramatic mechanisms due to the sheer fact that these forms reach a wider audience. The Internet still limited by speed and network substructures. And the art world unsupportive of installation or experience design are increasingly more frustrating. Discoveries about fractal dramatic structure would appear with the next piece.

Where my practice *Open Limit* advances these influencers is in the live feed and swarming fields, where 'stories' examine the limits of the local and remote participation. Background and foreground are explored intuitively (in a Tai Chi – like way) as a subliminal terrain. Site or 'stage' becomes absorbed into the body of the participant as the other viewer's 'witness' the topographic and crowds circulating from various city sites. This piece led to my choice to work in isolation in the desert.
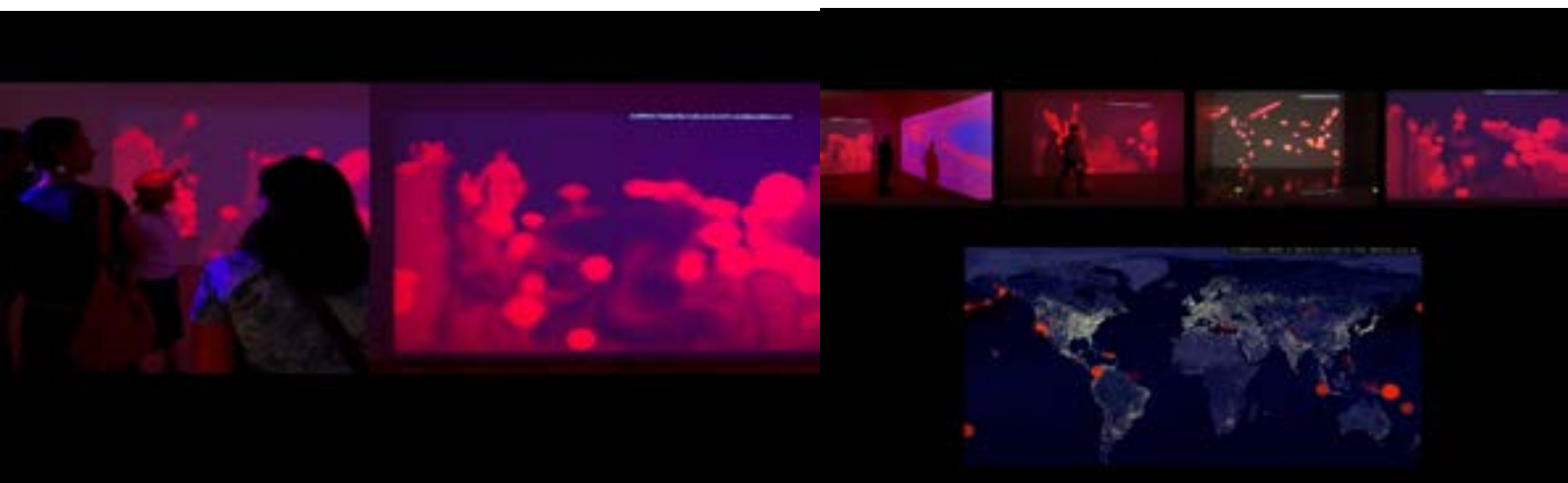
RED (Force-Fields), live feed interactive dual projection, seismic activity, sound, David Richard Gallery, Santa Fe, NM, US, 2011 (duration 1 month)

http://www.marcialyons.org/exhibitions_RED.html, http://vimeo.com/49363823

Offline/Online:

Excerpt from the exegesis and catalogue: As viewers enter the space, live feed data and interactive dual feeding systems are projected on perpendicular landscape orientations on the gallery walls. Seismic activity and an intra-networking, sound feed are streaming into the gallery space in Santa Fe, New Mexico. Two projection screens are moved by viewers as data of earthquake events occur. Expanding, bleeding, actual plotted events are transmitted. This data flows out into an adjacent magmatic field. Sensors track viewers circulation, altering the dual fields. A world map of live seismic activity, by the hour, day, week (Processing), is creatively interrupted by a flow of audience movements. Sensors track viewers through the space creating aesthetic disruptions in actual events. The points of points of earthquake activity bleed as viewers are projected into the fields. In this case, the site is surrounding the exhibition architecture (wild fires in Santa Fe), heating up the city. It's difficult to describe the intention to bring out or trigger a performance from viewers. Once viewers became aware that their footsteps had 'consequence' the movement became something to be watched. Their foreground became their background. They became aware that they were live in the background field pulsing to a heartbeat in time with a seismic burst. The 'existed' in both realms. Earthly pulsing occurring, at any given point in time, somewhere on the planet.

Positioning of the arts practice: Installation art, Interactive media, Painting, Drawing, Theatre Production design. Where my work diverges into new knowledge is in the polyphonic (2 projection fields that are interactively affecting each other and by viewer circulation and projection into the projection field space). Empathic 'stories' are investigated synergistically with earthly events (Tokyo's earthquake and New Mexico wild fires) occurring at the same time the exhibition tracked events. That 'coincidence' in reality fictions inspired the network fictions in the desert work. There is no relationship to Video art or Gender art here. The historical connection would be closer to painting and Action painting, specifically.

ICETV, 5 live webcasts Antarctic stations, interactive dual projection, sound, St. Paul Street Gallery, AKL, NZ, 2010 (duration 2 weeks)

http://www.marcialyons.org/exhibitions_ICE.html
http://www.marcialyons.org/ice.html

Offline:

This site was not visited. It occurred to me that the elements were very important. Sand, ice, sea. All the other site visits became very important in the process. However, the mythical depictions in exploration fictions became an important influence, as I watched the coverage streaming daily from webcams. Webcasting was a device used in the piece *OPEN LIMIT*.
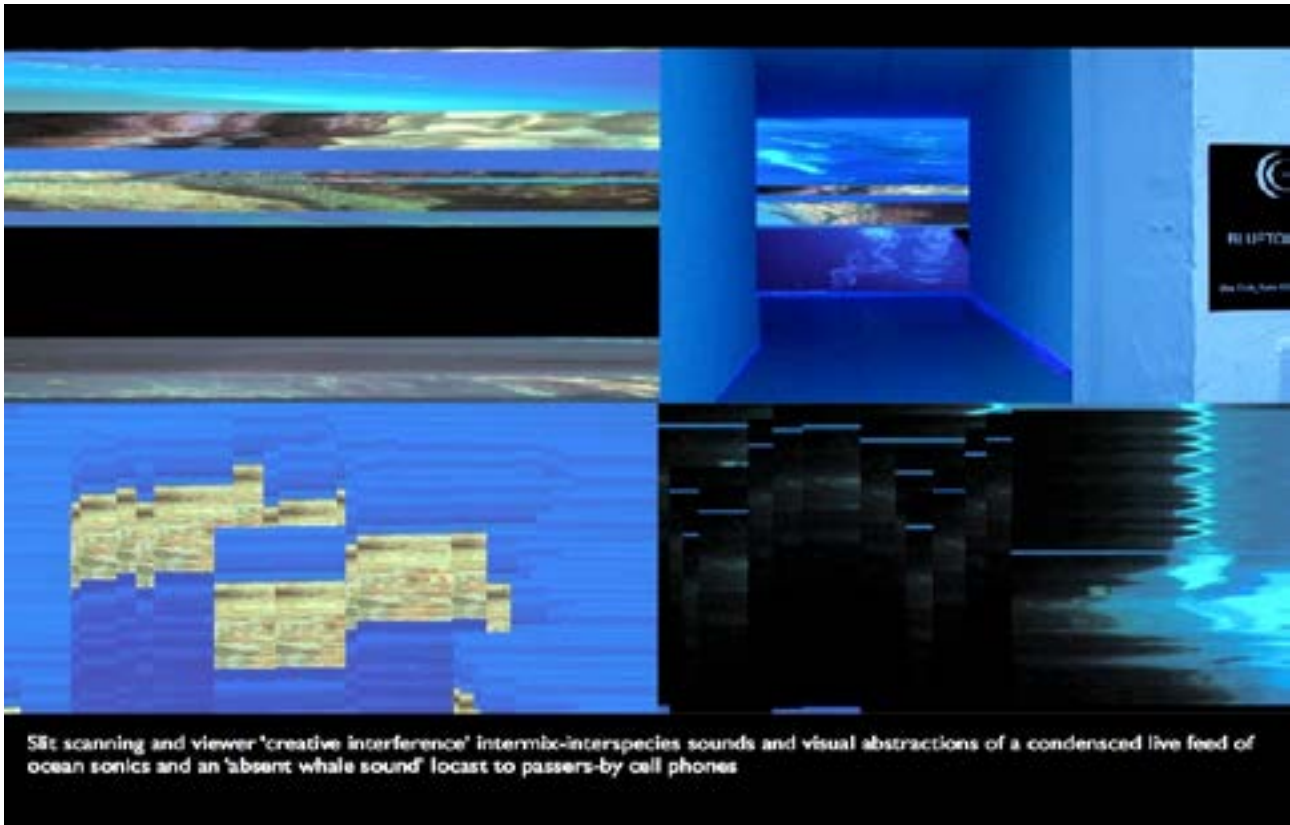
Online:

5 live webcasts (Antarctic stations) are interactive (sensor tracking) dual projections. When viewers enter the space their very steps trigger the ice and screen freeze fields to react. Processing weather data and interactively responding to viewer movements, positions freeze as long as viewers 'stay' in position, resulting in long stalactites and stalagmites, represented by animations. Cracking sound interference and viewpoints blurring, screens appear to shift, as if the viewer is 'swimming' through the field.

Positioning of the arts practice: where my work diverges into the use of Antarctica as a remote performance terrain,

> Phil Dadson – Echo Logo – where viewers shout at the iceberg preparing to calve.
> Michael Tacheo Mcgruder – recombinant BBC footage of a Fallujah documentary
> and Jack Stenner – representing live webcasts of George Bush's speech reception by country, was my student.

Slit scanning and viewer 'creative interference' intermix-interspecies sounds and visual abstractions of a condensced live feed of ocean sonics and an 'absent whale sound' locast to passers-by cell phones

EMERGENT SUBMERSIVES 2009

Emergent Submersives, *slit-scan, random Bluetooth locast sound +*

Fish Truman, *8:33 video loop single channel projection, Bartley + Co Art, Wellington, NZ, 2009-10*
(duration 3 weeks) http://www.marcialyons.org/exhibitions_FISH.html, http://www.marcialyons.org/fish.html
The introduction of the 'headless' character in this piece suggests an identification for the audience, to allow the spectator to put himself into another person's skin. This real character in an exhibition 'storyspace' creates a dual link between myself, the artist creator, and the spectator. We have numerous examples, such as Sophocles speaking through the older Oedipus (*Oedipus at Colonus*), Molière through Arnolphe (*The School for Wives*), Hitchcock through Christopher Balestrero (Henry Fonda in *The Wrong Man*), *Moby Dick*, too. I suppose there is a need for story, even in the most extreme of circumstances. A symbolic zone between reality and fantasy, this video creates a sense of below sea level for the viewer, which in a traditional gallery setting is counter intuitive to classical picture or video viewing.

Offline/Online:

Viewers enter into a long rectangular gallery space and experience a pulsating blue color field. Descending, underwater footage is compressing live via a slit-scan operation at the long end of the space. Whale calls stream in remotely from a network buoy, maintained by the Whale Trust in Maui. With each base tone the floor vibrates, re-conditioning the viewers' spacings. At the top of the gallery ceiling, representing the very limits of the ocean surface, an uncanny, headless body is wildly thrown, disappearing and reappearing, in a kind of floating orbit. With each booming blue tone, a snippet of sound is *locast* out to the street to passers-by cell phones via Bluetooth. Sound is remotely streaming, massaging an audience field, locally swarming, then migrates outside the anatomy of the architecture.

In this sense, we can talk about how participation is opened up in the practice. Sound travels. Sound mutates, as a field, to the limits of the media-medium (air, sea, body, space, network) and becomes contagious, a *sub-liminal* projection (in this case, inter-species), *tele-pathic* condition. This de-limits the experience beyond fleshly presence into the experience of *fielding* on the far side of an authorial or original intention. Creating a sound field, a psycho-physical relationship, within the viewing body's inner life causes a projection, where every part is 'in' an all-around. Its a question of giving into the space and radiating from one's inner field out into a swarming potential.

Positioning of the arts practice: this early piece was closely allied to Video art or Sound art in a gallery exhibition presentation. It veered into interactive space through Bluetooth locasting of whale sounds to passers-by cell phones. The migrating sound zones then became a focus for the *OPEN LIMIT* piece. Sound as a signifier became the research element that in an interspecies contest, polyphonically contributed to advancing straight video footage looping or slit-scanning techniques.

Elija-Lisa-Attila's, dreamy flying, floating experience of the world as world accompanied by fictional stories written in subtitles, Olaf Breuning's dyptich screens, depicting different viewpoints for performing stories, Pippilotti Rist's, immersive *Ocean Wall*, Azziz+Cucher, polarizing ball-fields, viewed at Parc de la Villette and The McCoys', infinite loop – a performer trapped in a tight corridor, all are contributing influences.

CONTENTS

Lyons, Desert: Untitled, working sequences, algo-cinema, White Sands, NM, USA, 2012

ABSTRACT

This PhD project is undertaken through a creative works process, culminating in a series of experiments produced during candidature, polyphonically named *Open Limit; field as witness*. A polyphonous textual, folding practice and critical engagements, the textual investigates in ways that refuse writing as commentary on practice or practice as counter-point of theoretical plaeaus. The PhD 'dissertation' is presented as an active processual encounter where sound and image fuse, and in this refuses an orthodox containment of research to the stasis of the book, or to the geo-fixity of an exhibition architecture.

"*...Language is a virus, oooooo*" — *Laurie Anderson, O' Superman (1981)*

Desert: Untitled (2011-13) is the latest in a series of prescribed investigations, born out of the performative *uncanny* in which the human body — with its psychic drives and physical thresholds — is exposed to actual site energies, inspired by John Cage's description, as the *telepathic* in live media. Unfolding across a series of geographical realities (ice, deep sea, desert), over the span of three years, the work explores *site* as an entity with

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its own psychology and momentum (wind, temperature, seismic, sonic), introducing the notion of a subtle alchemy: *field as witness*. This is an intro-ducting into different kinds of analog and networked situations in which an audience and a site's energies are in play, fusing more with the contemporary environment in the moment.

Within a dynamic sense of standing -in, -with or -among remote and local energies, I invite viewers to access a living presence within their own improvisational moves. Remote frequencies become a kind of character study, suggesting a *porosity*, awaiting entry and passage, as well as the 'wide open,' as an endless metaphor for *field*. Each geographical circumstance has its own field of intensity. This idea of a *site voicing* is formulated in relationship to the increased complexity and intensification of a *field witnessing*, prompting more intricate forms of site development. Exploring forces in live performance, the desert coordinate, takes this principle as a governing sensibility. In this sense, *Desert: Untitled,* is a live field study excerpt of *Open Limit; field as witness*.
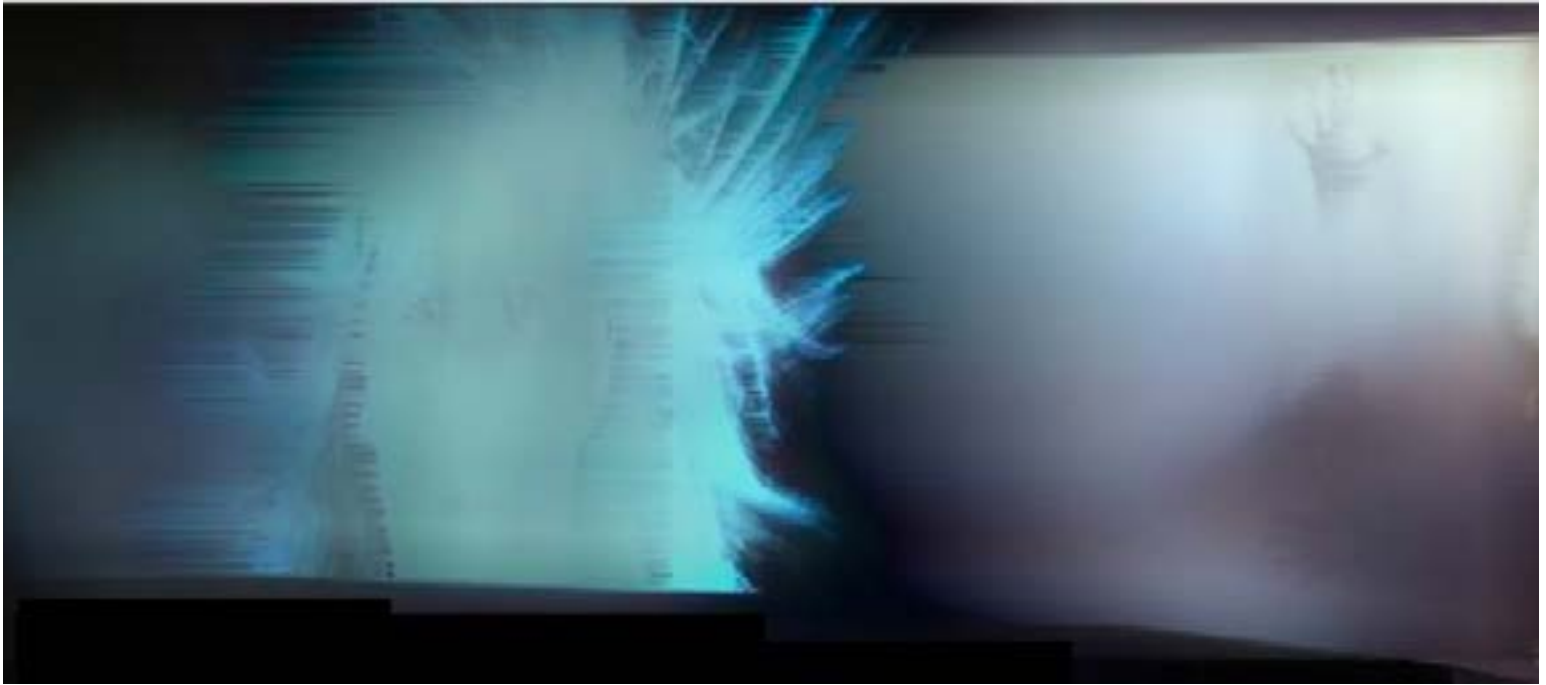
Lyons, Desert: Untitled, working drift transition sequences, algo-cinema, White Sands, NM, USA 2012

In my research trajectory, *Open Limit* has developed a more recognizable character, that is, a vision and voice that fuses endurance in live-site performance, and incorporates 'physicalized' projections and sometimes text. I regard it as participatory—a 'brew' inhabiting the live-worlds and traditions of the public art and witnessing sphere, but thickened with cross-pollinating performative disciplines — film, sound, theatre and live media — that help weave a context for developing a system of activated viewing. *The desert coordinate* is the culmination of three years of research expeditions (geo- psi- tele-) in which a fundamental questioning of 'encounter' thematically explores the performative nature of *site/nonsite – narrative/non-narrative*. I use the notion of activated-*cinema* to give a name to this inter-relating of media structures. Each site position is 'blocked out' as one might block out a location for performance:

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Desert: Untitled on site field study
Scene Block: White Sands New Mexico (long takes — fixed camera)
Time/Space: Sunrise—Sunset
Local/Global: WGS84 32° 30' 2.52" N, 106° 36' 30.96" W32.5007,-106.6086,UTM13S 348882 35970
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Lyons, auto-portrait sunset, trekking over dunes, colorized digital still, White Sands, NM, USA, 2012

Algo-cinematic performance involves an *open* non-linear, activated, transitional system (if...then else-operation). *Cinematic* and *telematic* sequences are shot on location and triggered by proximity-based sensors as viewers move. C*reative interference* in actual networked situations, feedback as 'actants,' energetics entangle with site. An intermixing, generative sensation of field is recorded through a series of performances that like geometry live algo-cinema describe a liminal space that doesn't exits in real space but only in an idea of perfect space. Or like swarming molecules, describe an invisible realm that is real, and yet, is the smallest representation of a chemical reaction.

Open Limit: field as witness concerns per-formative forces, considered as frameworks, mappings, skeletons, bodily gestures in real-time and in virtual time. *Open Limit* structures its engagements as three plateaus of encounter: *situation; on, condition; liminal,* and *production; pulse,* punctuated by (;) a parallel post-studio work flow. *Modality*, what I think of as modifiable and modulated, is an intermingling of a *telepathic* performative continuum—remote site, performance, live-cast. As a new critique on activated performance, *Open Limit: field as witness* explores just how these tele-pathies, these persuasive signals incite participation and illuminate nuances of another kind of fleeting and *conditional* dimension.

The critical discussions reference the writings of artists: John Cage, Robert Smithson, Roy Ascott and Samuel Beckett among others in an attuning discussion to something essential in questioning aurality itself, visuality and the phenomenal. Critical engagements open to philosophies of immanence, particularly with the writings of Giorgio Agamben, Michel Serres, Brian Massumi, Slavoj Žižek and Gilles Deleuze, but also the work of Douglas Kahn and other media and dramatic theorists. The modalities of the works and their tonal resonances discern *a moving* from observed phenomena to participating subjects, from observed sites to observing systems. This is a swarming, on-air *streaming* — a zero vanishing point where the *Infobahn* is a 'reflective' operating system, a no-man's-land, connecting the full sensorium—earth/atmosphere/media/human—becoming geo-morpho-psi-genetics. Between televisual/performance/sonic and environmental networking, the 'work' is an (in) substantial pulsing — *interval* — imperceptibly 'airing.'

Lyons, Desert: Untitled, working transition sequences, algo-cinema, White Sands, NM, USA 2012

Lyons, working sequences: 'woman in the dunes' and 'up in smoke' (below), storyboard algo-cinema, White Sands, NM, USA 2012

Introduction

> *The isle is full of noises,*
> *Sounds and sweet airs, that give delight, and hurt not.*
> *Sometimes a thousand twangling instruments*
> *Will hum about mine ears; and sometime voices.*
> — *Calibran's, The Tempest, III.2.130-133*

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Open Limit[1] is born out of the performative *uncanny*[2] in which the human body – with its psychic drives and

physical thresholds – is exposed to actual site energies. In my ambition to *absorb* unalloyed energies at various

coordinates on the planet, "I trace these events …" through a processual choreography, but also a

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[1] In the 'open limit' paradox (the riddle) at the root of this project and our muscular relation to the part that it moves, that makes us mobile in the world, I think it is important to explore Maurice Merleau-Ponty's ontological territory regarding the relation between the visible and the invisible, also the title of his unfinished manuscript. According to Merleau-Ponty, the invisible is a placeholder, revealing that much of what we are cannot be fully viewed; quite like dark matter in outer space and the invisible and orbital connective forces: "a certain hollow, a certain interior, a certain absence, a negativity that is not nothing" (Merleau-Ponty 1968: 151) exists. The invisible may not make sense on its own, but gives depth and texture to what is seen. Sorcerers call the ability to perceive energy as it flows through the universe as seeing. They describe seeing as a heightened awareness in which the human body is capable of perceiving energy as an elemental flow (a current, a wind-like vibration or light) not visible by the eye. Merleau-Ponty acknowledges that there is "that which reaches the eye directly", in front of you, but also that which reaches vision from below "profound postural latency" and from above "of flight, of swimming, of movement" (Ibid). Through these designations he introduces not only bodily roots of vision but also "vision's" moving qualities. Our visible world is "entered on a nucleus of absence" (Ibid) and this absence (what I refer to in some sense as openness) exposes the limits of phenomenology, because how can one do a phenomenology of something that is hidden from sight? This project's focus becomes a (phono-centric) phenomenology, an audio/visual slippage or allusion to the 'blind spot' which poses the question of how energetic phenomenon, as such, might be revealed (Ibid: 229) In *Closer* (2007), Susan Kozel poses a performance-led interpretation, utilizing telematic technologies, she suggests, "we are embodied through our bodies" (p. 40) and we (visibly) understand the world (mirror the world) through other people which sets up this constant reversible [and observable] (mirror-vision) and (tele-vision) improvisation (Ibid). "The invisible does not make sense on its own but gives depth and texture to what we see" (Ibid). In telematic space there are "Cartesian (x,y,z) axes that shape our standard techniques of perceiving and representing depth" (Ibid), which assures us that the 'blind spot,' "the invisible can be seen as a dimensional warp and woof" (Ibid) in a mirrored moving situation. And as Kozel asserts, "absence" is especially redolent through performative and telematic expression, in that it reveals in the tele- and the real-time an awareness of a connective open-ness which on its own is not simply non-visible, but as she describes in performance, is an interstitial-tissue, a connectivity that "does not appear on scans or x-rays" (Ibid). Reconnecting with Merleau-Ponty's invisible, it is "what is seen by an other than me" (Merleau-Ponty 1968: 227-228) and not a fusion as of two terms [the visible; audible (shining through) and an invisible; inaudible (felt as vibration)]. In the participatory aspect of live film, where the viewer activates, in their circulation, a viewing zone, these ideas come into play. Merleau-Ponty calls the relation "an overlaying, as of a hollow and a relief which remain distinct" (Kozel 2007: 123) and in our awareness of perceiving, we are at once conscious and intimate to our movement of a presence in that absence. It ensures that our experience is not flat, that it has depth and dimension, opens my body up to another energetic that is not apparent until activated. It is a reminder to me, as I venture into the distant field, that I am porous, that "things pass into [me] and that [I] pass into things" (Ibid).

[2] This word, "uncanny", is not always used in a clear sense, although Sigmund Freud made reference to the feeling in psychoanalysis, Giorgio Agamben's chapter, "The Most Uncanny Thing" in his book, *The Man Without Content,* seems to draw me closer toward my own impulses for this project in performance. Agamben writes, "it appears, in fact, that simultaneously with the process through which the spectator insinuates himself into the concept of 'art'" (Agamben 1994: 5), "for the one who creates it, art becomes an increasingly uncanny experience" (Ibid) "because what is at stake seems to be not in any way the production of a beautiful work but instead the risk of the life and death of the [artist], or at least, the jeopardizing of his or her spiritual health" (Ibid). To this extent, I've put myself at risk, literally, on ice, in the deep-sea, adrift in the desert with tales of encounters of the sea monster kind, a wanderlust out into the wide-open like a deranged shaman mystic; to places where my motivations (and bodily instrument) might be split open. Where my bodily membrane might be absorbed into unearthly energies, beyond the limits of good sense, I venture inside-outside-inside a situation that exposes any filtering mechanisms. As Agamben continues, "to the increasing innocence of the spectator's experience in front of the beautiful object corresponds the increasing danger inherent in the artist's experience, for whom art's *promesse de bonheur* becomes the poison that contaminates and destroys his existence" (Ibid). "The idea that extreme risk is implicit in the artist's activity begins to gain currency", as Agamben continues, "almost as though–so thought Baudelaire–it was a sort of duel to the death 'où l'artiste crie de frayeur avant d'ètre vaincu' ('where the artist cries out in fright before being defeated')" (Ibid); and as an emphasis Agamben continues in quoting what "Hölderlin wrote on the brink of madness: 'I fear that I might end like the old Tantalus who received more from the Gods than he could take and I may say that Apollo struck me'" (Ibid). Or, as Agamben refers to "Rilke, in a letter to Clara Rilke: 'Works of art are always the product of risk one has run, of an experience taken to its extreme limit, to the point where man can no longer go on'" (Ibid). Presenting a conundrum of sorts about how to document this process, as it strikes me on site, I imagine in the brilliant madness of another: "Artaud, in the last years of his life, wrote some texts, called *Suppôts et Fragmentations* (*Henchmen and Fragmentations)*, in which he intended to dissolve literature entirely into something he had at other times called the 'theatre' in the sense in which the alchemists called *Theatrum Chemicum* the description of their spiritual itinerary, a sense to which we do

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khôragraphy: a writing through an impossible *surround-sieve* (Khôra[3]) whose condition is *porosity.* **Where who what**, began to manifest more completely in a "passionate pulse...", a "shared pulse" of intermingling *situations;* intonations not located, as such, a radio-like-airing phenomenon that links the elements of a *site* with a *bodiless[4] geo- psycho- impulse-* to sound. Entangling the *open-ness* riddle and the inexplicable *uncanny* is a frisson in an ever expanding *stream*, triggered through a movement into three modalities of *situation*: *Unexplored topographies*: psychology, place, locale, remote energies; *Porousness (porosity)* + the wide-open as a metaphor for field; and *Subliminal glitches[5]* — not in the design, not in media, not in prose. My intention is not, therefore, simply to read my work through a particular theory but to imagine there is a mutual inter-play of illumination and interrogation, occurring between theory and live media. We see this movement, perhaps, dialectically: sound — vision: touch; we see it meta-phorically: auto — transparency: and meta-physically, as a three-fold *way* into an **Open Limit**.

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not come an inch closer when we think of the current meaning of the word" (Ibid: 10). (*Theatrum Chemicum* are early alchemical writings published in six volumes over the course of six decades.) A peculiarly vociferous impulse, an *uncanny voice – wild track –* is an unusual development. In this sense, the site performs.

3   "Khôra" in ancient Greek is a term described by Plato in *Timaeus* as a receptacle, a space, or an interval. Where is the place that is always on the move? Non-locatable, non-absence, not seen, but also, not mystical? The in- appearance, or how things appear and how things really appear, implies there is an in-between (an "other" see footnote: 23) way of sighting – in this research an *aesthetic disruption* (live networking) or *creative interference* (viewer-participation) explores that fleeting interval. How do I represent a there/not-there, site/non site and at the same time, as not either or? The truly radical act of free-radical phenomena is not to convince the participator/viewer that something is there or that something is happening or supposed to be happening. (For further development of Plato's term *khôra* see: Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore and London: John Hopkins University Press, 1997), 18. Cited by Jeffrey Kipnis in *Chora L Works*, 146.)

4   *"Bodiless* can mean placed outside a body temporarily, detached from a body that is no longer seen, and set into orbit in the peripheral acousmatic field" (Chion 1999: 49). Bodiless-ness is a kind of "nowhere" (Ibid: 33) zone, creating a process that Michel Chion calls "just listening" (Ibid: 19) and "tele-hypnosis or hypnosis at-a-distance" (Ibid: 33) in *The Voice of Cinema*. As Chion points out "that between one (visualized) situation and the other invisible (acousmatic) sounding one, it's not the sound that changes its nature, presence, distance, or color. What changes is the relationship between what we see and what we hear" (Ibid: 19). (see footnote: 11)

5   Live media "situations" reveal aspects of influence that only become apparent as a kind of trans-*fusion*-al exchange. Psyched, irrational and intuitive gestures became *contagious* on location. The voice seems to thrive on the raw, uncompromising and found in unfamiliar circumstances. The co-habitation of a space by several speakers in a room, as in the audition sequences shot in order to *sound-out* the "wild-track," recorded in the making of *Desert: Untitled*, rendered the immediacy of voice as a fluid texture. The actors' vocalization sessions seemed to compete and find space in which to be heard above and between others. The simultaneity of signals could potentially operate in a much more abstract way when intensities in speech are heard through various mediums (ice, water, air). It is not the mechanics of construction, but the fact that it persists in viewer's bodies. It resonates. The audience isn't defined and this affective charge is not transmitted through video-link. In any public situation there are obedient and disobedient social impulses that cannot be determined exclusively in the content of the work. The way into participation isn't certain or prescribed, which could be described as the profound challenge of communicating across gaps of language, distance, and perception. Neither is it fully explained by the intensities, ruptures, hesitancies or durations that I point to in the text.

In what follows there are three sections: *situation; on, condition; liminal* and *production; pulse* that lay a kind of phonetic groundswell for three corresponding threads the – *telepathic, liminal* and *contagious* – that lubricate a fault line between and through a series of viewer activated, investigative works, crucial as a wide-*open field*. If in the disobedient breath of movement and voice, we neutralize the classic commentary of text, the writing, becomes a parallel *force* apparent of interrupting notes that take one's attention away from a fluid flow and overall tone into a rattling of intervals, distentions, abrupt reversals and nested soundings that causes the reader, perhaps, to focus with differential intensities. The aim of this work of modulating densities lie in these modulations of intensities. Although, evolving without my being conscious of the writing as a *force majeure*, it seems to form a deeper position toward performance. Therefore, the project exposes the problem of 'designed liveness' through un-inscribed improvisation.

Lyons, Desert; Untitled, storyboard sequence: sunrise, sunset, sand storm, up in smoke sequence, White Sands, NM, USA 2011-12
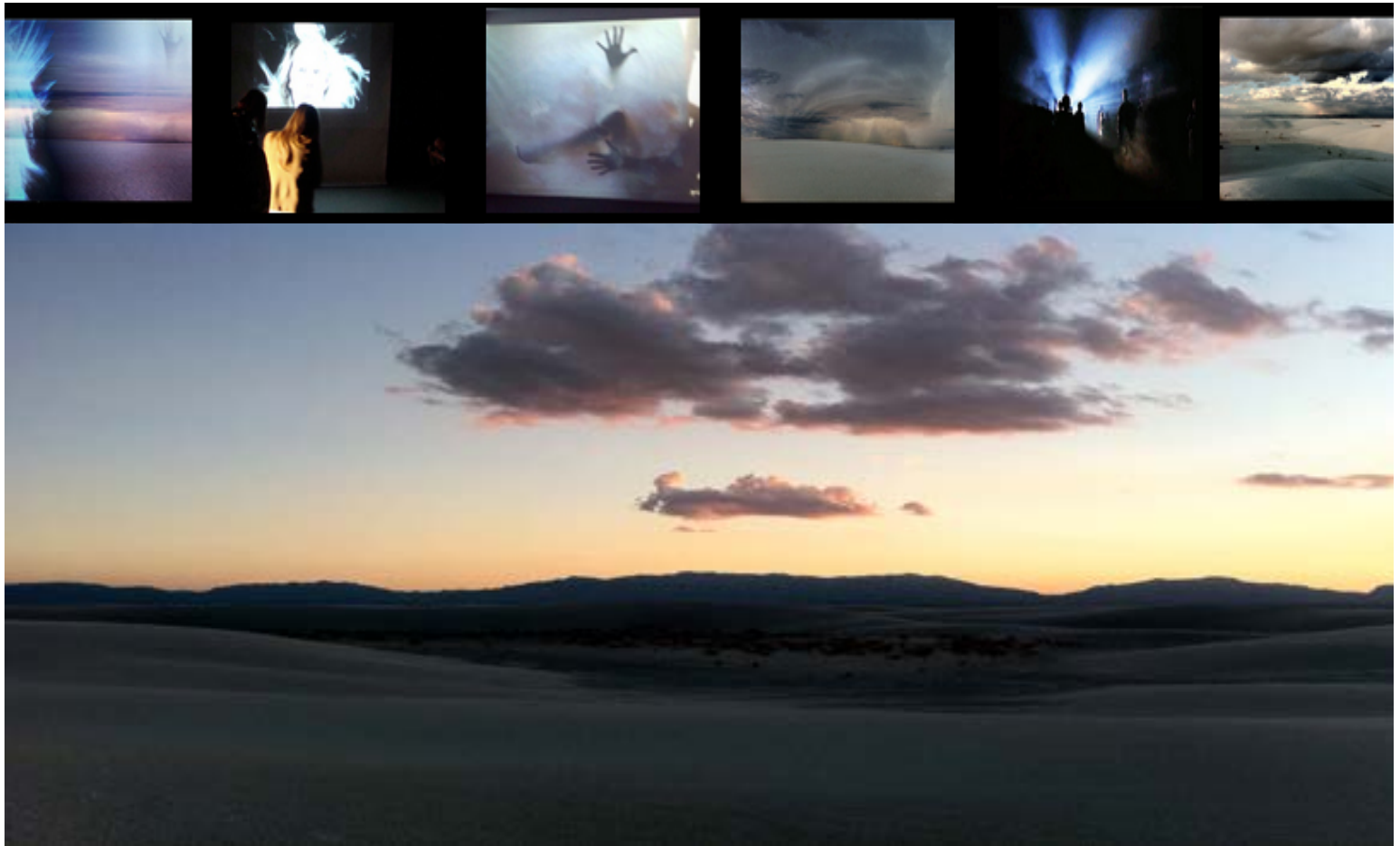
Lyons, Desert; Untitled, up in smoke sequence, Galisteo, NM, USA 2011

Where Who What

Unfolding across a series of geographical realities (*ice, deep sea, desert*), in the span of three years, through a

series of creative works,[6] I explore site as an entity with its own psychology and momentum,[7] finally,

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6   From the vantage point of live media and theory, an ever-changing experiential situation is engendered, through which the audience
     advances along different trajectories, in agency intermingling with networked energies. View with Chrome browser (sound/video) to
     ensure optimal experience: www.marcialyons.org

   1. *Emergent Submersives, slit-scan, random Bluetooth locast sound +*
       Fish Truman, 8:33 video loop single channel projection, Bartley + Co Art, Wellington, NZ, 2009-10
       (duration 3 weeks)
                http://www.marcialyons.org/exhibitions_FISH.html
                http://www.marcialyons.org/fish.html
   2. *ICETV, 5 live webcasts Antarctic stations, interactive dual projection, sound, St. Paul Street Gallery, AKL, NZ, 2010*
       (duration 2 weeks)
                http://www.marcialyons.org/exhibitions_ICE.html
                http://www.marcialyons.org/ice.html
   3. *Open Limit, 5 channel live webcasts, interactive sound, interactive dual projections, sound, Bluetooth. MIC Toi*
       Rerehiko, AKL, NZ, 2010 (duration 1 week)
                http://www.marcialyons.org/exhibitions_OPEN.html
                http://www.ustream.tv/channel/sensory-broadcasting
   4. *RED (Force-Fields), live feed interactive dual projection, seismic activity, sound, David Richard Gallery, Santa Fe,*
       NM, US, 2011 (duration 1 month)
                http://www.marcialyons.org/exhibitions_RED.html
                http://vimeo.com/49363823
   5. *Desert: Untitled, live film, algo-cinema sequences, on location White Sands, 2011-12 (duration 1 year, on-going)*
                http://www.marcialyons.org/exhibitions.html
                http://www.marcialyons.org/images/interactiveSoftCinema.zip

   This work operates on the edge of performance. Traditional performance spaces are not 'set-up' to network live events. Live networks
   convey a secretive, even intimate, "invisible" space between the performer and the architecture. Scenographics, as if, "on stand-by"
   suggest a scenario – *where, who, what?*– by default. A series of re-combinant database calls and puts of various assets are necessary to
   program a theatrical setting to transition the viewing from one event/location coordinate to another. Designating the audience: ***field-as-
   witness*** (or participator), may prove to be an interesting or failed attempt to interpret telepathic research in live media. Various
   experiments in live feed networking, including locasting to the street (Bluetooth) and satellite global positioning system (GPS) will add
   to the mix of an explorative exegesis that reflects the nature of the practice in-situ (local) and on-site (remote). I began to long for the
   Dogme (Dogma) 95 Manifesto that argued against the use of any technological gadgetry not natural to a site's energy. Retreating,
   somewhat, back into hand-held video and performance, after the exhaustive network exhibitions, outlined above, left my practice
   tangled and truncated, the work found a fissure, channeled through writing and directing cinematic performances

   Note: video documentation of each work's methodology: http://www.marcialyons.org/video.html and on my Ustream channel, *Sensory
   Broadcasting* http://www.ustream.tv/channel/sensory-broadcasting

introducing the notion of a subtle alchemy:[8] *field as witness*[9] with the final piece in the geometry of sequences,

Desert: Untitled (2011-13) unfinished at the time of this submission. ***Desert: Untitled***, is an intro-ducting into

different kinds of *situations* in which an audience and a site's energies "function[-] rather, rhythmically and

aurally beyond the verbal, beyond the incomprehensible, as pure performance" (Boulter 2008: 34). I offer few

critical commentaries[10] on my work, but rely on *acousmatic*[11] transmissions, causing an incision between my

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[7] Exploring site as an entity with its own psychology and momentum, I'm inspired by film. Stanley Kubrick's *The Shining* (1980) is one example. The Overlook Hotel, an empty off-season resort in the Colorado Rockies, is possessed by evil forces and embodied in the architecture. Even though the antagonist (Jack Nicholson's character) is circumnavigating the hotel, it is still the structure of the building that holds the evil power and devilish influence. Filmmakers have used this device of embodied forces as early as Alfred Hitchcock. Within the story it is revealed that the hotel is built on Indian burial land, a site of violence that interpenetrates the architecture and all the human and non-human forces in action within its grasp, hence a continuity between land, Indian spirits, hotel site-ing and the various situation narratives of possessings *(force-fields)* of spacings. Crucial also are the connectivities: the 'shining' of the little boy and the receptivity to madness in the suspension of disbelief as a tableau, the drawing-in of the possessed space to possess the Jack Nicholson character and the *hotel-as-witness:* echoing remnants and remains. Psychic 'inter-actants,' interpenetrating particular locations connect with my own spontaneous 'shining' on site (see footnote: 201 and a reference to 'actants' in Bruno Latour's *Network Theory*)

[8] Expanding on the idea of *alchemy*, paradoxical affects, energies with no obvious relational explanation (field and witness) contributes to various forces that I access in the development of the telepathic characteristics in live media. Roy Ascott (British artist-theorist) is a pioneer of cybernetics and integrated the idea of telematics within studio arts practice. His work presents another take on virtual alchemies and the invisible realm: "For me, it's all about tools for transformation, whether they are alchemical, somatic, digital, or pharmaceutical. A kind of *moistmedia* organicism is what I endorse; dry digitalization alone is deadly" (Lodi 2009). Ascott provides the art historical connection with *tele-* art forms *(telematics, telepresence, telenoia* and the *technoetic*). He elaborates on themes such as art in electronic space and molecular (nano) time/space, invoking questions like: *"*Is there love in the telematic embrace?" (Ascott 2003: title). Even though telematics has an exceedingly brief history, Ascott attempts to set up a dialectic between the notions of dry and wet media and how local and remote (human and virtual) connectivity resonates – that I expand on in the *acousmatic* (see footnote: 11).

[9] In a plot building sensation of field, various experiments are attempted remotely. I term the initial on-site encounter a *wild track*, an impulse to voice; to vocalize a sensation, as if broadcasting an external source; expanded-on further in the first section with the work *Desert: Untitled,* dramatically altered the direction of this project to include the notion of witnessing.

[10] I think it might be interesting to interject touchstones throughout the project for my writing development. As I struggled to interpret a textual form that might intermingle with a live media practice, Samuel Beckett's notion of "literature of the unword", a concept that Jonathan Boulter gathered from Beckett's *German Letter* of 1937, suggests the letter is central to the progression of Beckett's work (Boulter 2008: 19). I will quote the importance directly from Boulter's account: "In 1936 Beckett traveled to Germany on what essentially was an art holiday: he visited several art galleries and, although angered by the Nazi regime's censoring of art it considered decadent, he was greatly impressed–and influenced–by the work that he saw. The trip served as a kind of spiritual and philosophical awakening, as his diaries attest. The *German Letter* is part of a correspondence between Beckett and a friend (Axel Kaun, whom he met in Germany) written three months after his return to Dublin. In the *Letter* Beckett speaks of the need to move past received discourses and conventions, to liberate himself from traditional languages and forms. I quote at some length" (Ibid: 19):

> *It is indeed becoming more and more difficult, even senseless, for me to write an official English. And more and more my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it. To me they seem to have become as irrelevant as a Victorian bathing suit or the imperturbability of a true gentleman. A mask. Let us hope the time will come, thank God that in certain circles it is being most efficiently misused. As we cannot eliminate language all at once, we should at least leave nothing undone that might contribute to its falling into disrepute. To bore one hole after another in it, until what lurks behind it–be it something or nothing–begins to seep through; I cannot imagine a higher goal for a writer today. – Beckett*

As Boulter points out, "this attempt to eliminate language is geometrically proportional to his attempt to eliminate the body..." (Ibid: 21). He continues that "Beckett's work is grounded on such complex philosophical contradictions – a writer writing literature out of existence: impossible!" (Ibid). As in "Mouth", an apparently discarnate and erratic mouth, *Not I,* mouth run amok, repeating an obsessive speech, seemingly un-anchored from the body, possessed by a voice (see footnote: 12).

[11] *Acousmatic (acousmêtre)* literally means a sound's source is not visible; the sound is not made apparent. According to Michel Chion, "When the acousmatic presence is a voice, and especially when this voice has not yet been visualized – that is, when we cannot yet

own sense of body and source; simply, *to be there,* in a place without signposts. Traversing a site's mysterious porousness, the site itself, holding a narrative, grounded in the logic of a pulsing; of being *carried* between seen and unseen realms.[12]

> *when suddenly she felt . . . gradually she felt . . . her lips moving . . .   imagine! . . her lips moving! . .*
> *as of course till then she had not . . . and not alone the lips . . . the cheeks . . . the jaws . . . the whole face. . .*
> *all those- . . what?. . the tongue? . . yes . . . the tongue in the mouth . . . all those contortions without which*
> *. . . no speech possible . . – Beckett, Not I*

Narrative is too strong of an anchor: "in narration, it is no longer a question of approaching 'reality' (a technical operation, etc.) … it moves away from the 'real' –or rather it pretends to escape present circumstances: 'once upon a time there was […] it *makes* a hit ('coup') far more than it describes one" (De Certeau 2011: 79). That *hit,* which De Certeau talks about seems to have an endless run; that *hit* occurred in the first five seconds of being exposed to site and was felt through a pulsing rhythm, a muscular *hum,* that led me into endurance of a different kind. Each *tele-, geo-, psi-* graphical coordinate has its own unique tonal character. *"The voice is in the air"*

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connect it to a face – we get a special being, a kind of talking and acting shadow to which we attach the name *acousmêtre*" (Chion 1999: 21). In the same vein of Chion, I prefer to leave the definition of *acousmatic* open. A radio-like acousmatic voice begins to caste a shadow (Other) within performance situations. The acoustics of the space and the medium through which sound is traveling become important properties in the development of a work. For instance, *Desert: Untitled*, literally is tested through the voice, then reconfigured through a pulsing system of soundings. The tone and pitch and inflection in a 'wild-track' text begins to generate the appearance of a site's soundings. Lifted then from site, the recordings become unalloyed to a specific time, place and visual. The only grounding is in the after–math, the performance. The *acousmêtre* of a radio voice or a backstage voice in theatre has no 'frame' of reference. The *acousmêtre* nature of a broadcast lacks frame. Its frequencies are inter-penetrating and *surround-sieve*. I will refer to how "everything hangs on whether or not the *acousmêtre* has been seen" (Ibid: 23) and "the magical powers*"* (Ibid) in the unseen that more directly relate in Cage's ideas about silence in the section *situation; on.*

[12]   It's a visual mixture of *what wants to happen* in performance. Inspired by Beckett's anti-form tendencies and the disembodied voices in *Play* and *Not I*, when I quote Lawrence E. Harvey on Beckett – "Beckett thinks that 'being' is constantly putting form into danger" (Knowlson: 133). In his voice's gradual loss of the body in which to place the voice, Beckett, as Knowlson points out, aspires to what he recognizes as the "impossible task of eliminating form – not just breaking it down or working against it but eliminating it" (Ibid). I'm thinking specifically of *Mouth* let loose as Beckett's "most startling image" (Boulter: 70) in *Not I*. "Each time *Mouth* disavows her connection to her story, each time she refuses, as Beckett's stage direction puts it, 'to relinquish third person'" (Ibid: 70-71). Boulter points out that "*Not I* alerts us to the play's (absent) visual pun: the subject is not an *I* and thus not a seeing, perceiving eye" (Ibid: 71). With a segue into Beckett's contemporaries in conversation about him, Joseph Brodsky asks Czeslaw Milosz his feelings about Literature of the Absurd that Beckett was most identified with and the natural sense of the absurd in modern consciousness and the sense of the absurd in terms of the older sensation of nihilism. Milosz answers: "I feel a little uneasy, for the following reason: that I have a very acute sense of the absurd, and, I should say, an acute nihilistic sense, but I consider that to wallow in it something below dignity" (Milosz 2006: 98). Brodsky replies: "Bad manners, ya? And, as a stylistic operation?" Milosz replies: "And basically I am opposed to Beckett, for instance" (Ibid). I would connect Milosz's reaction to another statement: "I would measure the literary works by that real presence of objective reality, in poems and novels. Sometimes it's more or less the way we read" (Ibid: 96). The early symbolists were already encouraging a view of theatre as a place in which poetry, dance, music and painting could be brought together and combined to depict ideas through another more subjective language and in this sense, I connect spontaneous *tele-* impulses. And, in Beckett's day, his work appeared to be a precursor for experimental performance art, blurring the edges of two disciplines.

(Chion 1999: XI) ungrounded; and is formulated in relationship to the increased complexity and intensification

of site, prompting more intricate forms of character development (the observer is in play – wherever he goes)

and contributes to questions about interpenetrating distance.[13] Locating my work in the performance art and

witnessing sphere,[14] a grounding wire *in-the-field*, the visual – landscape[15] – and how a site's source energy is

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[13] Agamben, in the section "Outside of Being" in his book *The Open,* presents a counter-image and one of the alchemical keys to this project, which appears to have an "excess of forces" (Heymann Steinthal, cited in Agamben 2004: 35). An elemental transmission of forces (currents, winds, water or light), a site "arrives above and is beyond the boundary of the spirit" (Georges Bataille's *Documents*, "Letter to the Romans" cited in Agamben 2004: 89). Working to apply this excess to forces doesn't necessarily designate its "psychophysical" (Ibid: 36) place, "functioning by means of an exclusion (which is already a capturing) and an inclusion (which is also always already an exclusion)" (Ibid: 37).

[14] The witnessing sphere is a complicated idea. I am focusing on the performative and enactive qualities of witnessing, an energetic encounter on site, at a particular coordinate. These sites seem porous with a duration quality, the way sound works. Theoretical associations describe a multi-dimensional realm: where the public becomes involved as a witnessing agency, known in current art practice as *participatory media*. How does an activated intervention (a participator) witness? By creating a situation of immediate aesthetic intervention, the liminal in performance has an indirect effect. A *witnessing sphere* might be complicit with liminal (sharing) resonance or in a shifting of disconnected "voices" do something. The philosopher J.L. Austin developed an idea about speech (voice) beyond communication into a form of action in *speech-act theory*, or, as Austin is quoted: "by saying something we do something" (Austin 1962: 94). A witnessing sphere, in keeping with the avant-garde lineage usually refers to experience or performance art. I want to point out tendencies for a witnessing body (participating audience) to take control of the media-medium in live networking. How we effectively receive-send; how participating brings into account absorption of a site or a *transceiver* of a site's energies. An interesting anecdote toward an induced witnessing sphere is the recent controlled experiment with the secondary compound DMT (dimethyltryptamine), a drug that is a known hallucinogenic having the same effect as the secretion of hormones from the pineal gland. DMT is a close chemical substance that is known to exist in all living beings (human, animal and plant), naturally available to enable the sensation of expanded consciousness. The title of the experiment and documentary, *DMT: The Spirit Molecule,* is a conundrum. According to the documentary, the name declares a "spirit" exists in the scientific understanding of "molecule" (Shultz, Mitch: 2010). DMT, as a hormone and synthetic chemical, "facilitates the entering and exiting of the soul through the body as a porous entity" (Ibid), according to various participants offering their personal testimonials. Meditation, fasting, chanting and psychedelic experiences explain any number of hallucinogenic experiences. On the one hand, there is a neurochemical explanation of these experiences and on the other hand, what is the role of this ability? More of a concept than a drug, a disembodied consciousness that is measurable where the entire control group describe a similar experience of "traveling to the other side" and to bearing "witness" in a "sphere" that is not the body and not the earth. Body and earth are left behind waiting, and describes a sensation where there is no "I" to witness (you are no longer anything you can identify bodily). The participants describe no sense of separation into a field of heightened experience. There is only a sensation of "light that is everything, everywhere" (Ibid). The natural, orally active, Iowaska tea (a natural form of DMT) is another example of an induced out-of-body experience. Iowaska tea was discovered by the Amazon Rainforest people (Iowaska) thousands of years ago, and prolongs the short, DMT, synthetically produced chemical experience from five minutes to, tea form, lasting up to five hours. Considered an orally spiritual experience, Iowaska tea, and its affects direct the way to an active shamanic pathway, first studied by Terrance McKenna, a *psychonaut* researcher and contemporary of Timothy Leary. Apparently, this *out of body,* sensation of a "suspended" experience, he claimed, literally enables an individual to encounter "trans-dimensional travel" (McKenna: 1985). Participants in the control group claimed to have lost any sensation of time during the experience. What was in actuality a fifteen minute experiment, was described by participants as an "eternity". The sensation of leaving the body as the substance took affect was described as a feeling of "no separation from *what is"* (Ibid).

[15] I'm drawn to "one long landscape as far as the eye can see" (McTaggart 2003: XIX), places where man really doesn't have the ability to sustain himself or to occupy, where man can't develop, where, behind an interplay of phenomenon, scientists study its nature. This is a question of personal estrangements from the public-at-large and at the same time a question of a given sense-territory from which to operate. Sometimes I wonder if this wide-openness is a lack of rootedness in myself. Intuitively, these places provide me with an orientation of reflection, constantly in flux. That sense of scale against a larger canvas of of events, against a strong current in contemporary thinking–with great detachment–a place that might allow something else to happen. True. How far out do I need to go? Is it possible to have my body stay in one place, as in the DMT experiment, and to tele-pathically travel?

meted out, shakes loose various forces in the peripheral.[16] The modalities of the works and their tonal resonances discern a moving from observed phenomena to participating subjects, from observed systems to observing systems. This is live, on-air *streaming* — a zero vanishing point where a reflective operating system, a no-man's-land,[17] connects the full sensorium—earth/atmosphere/media/human—becoming a geo-morpho-genetic reading. Between television/performance/sonic and environmental data networking, the (net)'work'[18] is a (dis)appearing, pulsing event — *the interval itself* — imperceptibly airing. ***Where then what?*** An array of writing forms run throughout this project, manifesting a kind of writing as medium counterpoint.[19] I'm drawing

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16 R. Bruce Elder, in the *Body of Vision: Representations of the Body in Recent Film and Poetry,* points to the work of Charles Blondel who argued against the "peripheral theory" (Elder 1997: 4) of sensation by proposing that there must exist an active force that regulates the flow of sensation *from* the body. He identified this active force as "*resonant* language". Language intervenes to eliminate some of the nervousness coming from the body and depersonalizes the body and mental expression; an impersonal system of socialized discourse regulates the "flow of cenesthetic information", eliminating those aspects that are discordant with systems and norms that language inserts in our psychic ability. Intuitively, my impulses for language when exposed to site seem to follow this principle of making the situation less stressful by speaking out loud, but the question is, where is this voice coming from? From my body (voice) or from the liminal (lingering peripheral)? Is it possible that a set of circumstances needs to occur, to intermingle with site. Resonant language describes for my process an awareness of the position, movement, weather of emotion.

17 The *no-man's-land,* according to Bracha Ettinger in her chapter "The With-In-Visible Screen", is a "place and time that are forever 'holes' for subjectivity" (Ettinger 2006: 124). Literally, the "hole" is *there* in that blind spot. Capturing the site is a kind of distant portrait, a magical sensation, and a panic moment in extreme depth – I am proposing an element of contingency. I am taking the situation to an extreme. The voice, to its exhausted limit resembles extreme sports, or yogic exercise, a sound without tongue.

18 Networks and networking involve various technologies. There are mysteries in meta-data, and what Paul Virilio calls the luminous "teletopical interval (the network)" (Virilio 1999: 14). The distance between a remote site and a local audience dissolves the traditional visual impression of a landscape in favor of the "*transapparent* horizon in our imaginations" (Ibid: 22).

19 The *artist mouth*, art in the first person, is a direct line into the studio. I'm inspired by artists who write and who play with writing as it informs their process. Finding voice led to many different *voicings* that might also equate to reading above and below the line (see footnote: 135). (Below the line) and *tele-writing* (above the line). (see also "unending #2" final footnote: 306). Other sources of this writing are inspired by theatre and performance, by soundscape in film. In understanding language and behavior on site, writing out these spontaneous vocalizations made more sense when acted out by others. I heard a new mouth (white mouth, black mouth, red mouth; dry desert-dry mouth, a language slipping over lips and tongue, a forked tongue, me tasting a pulse). The actor/reader, then inserted their own punctuation and breath at their own pace, their own particular *voice-field*. In a sense, I felt the site to be *saying*: "I've got you. I need to keep you in this world." There were no breaks. The strange places demanded a deeper understanding of geo-, psi-, philo-, myths and the workings of my own creative process. It was as if pages and pages of disconnected radio broadcasts were digested orally by some unconscious feature of my mouth. My urge to decipher strange events, running parallel in my life, set the agenda for my studies. I wanted to know why some people hear voices on the way to the mental ward, while others try to explain the phenomenon by writing five-hundred page books. Besides, it is difficult to characterize why I increasingly feel this is an in- between phenomenon. Being inside, outside, inside... I decided to act as if I was dealing with an autonomous awareness, a visitor from the other side, *the field*. I decided to address this invisible force as if it actually was speaking, this whatever-it-is, through the act of writing about it in an altered state of mind. Or is it a kind of presence that makes me write the words to begin with? What if the earth is some ancient blood line that has an aural wraith presiding over my limited initiation? Some regions, my ancestry in fact, the Scottish highlands are described as tempestuous. And, in coincidence, I grew up hearing the melodious sounds of the Celtic language (on my father's side) I was told the lilt was connected to the land and the sea. There is also a nomadic quality to my process. Growing up, we never lived in the same place for more than a year. By becoming center-less, by roving, I feel like my sensibilities have become stronger. When I'm out in the wide-open, the language that comes up feels more like a Zen koan, rather than mundane questions about the place itself. Buddhist monks use such paradoxical inquiries to jolt their disciples out of the habitual thought processes of reason into states of sudden, intuitive inspiration. Sometimes it takes months of meditation on a single phrase for the lightning bolt of recognition to strike. Each site represents a kind of *riddle*. Not that I'm able to solve the riddle by performing or writing. I am merely hoping that in the act of speech, of writing it down, it would lessen the hold over me.

freely from ancient mythology, Hollywood movies,[20] psychological pathologies, literary tropes, spiritual

tendencies and media arts theory.[21] The PhD dissertation is presented as an online processual and interactive

encounter, and in this refuses a containment of research to the stasis of the book, or to the geo-fixity of the

gallery.

> *Project: "extend intelligence beyond the earth."*
> *Medium: the body.*
> *Correction: the body is "obsolete." [22] – Stelarc*

Field; witness [23]

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[20] According to Joseph Brodsky, "In movies we sort of – have recognized, almost unwittingly or subconsciously, if you like, the principle of montage, which is the key principle of poetry" (Milosz 2006: 106). The difficulty in writing cinematically about an invisible/inaudible energy is the degree of its sourcelessness. You don't see where the speech comes from. Another mysterious anecdote, the hebrew word for desert *midbar* has within it the root word *davar*, which also means word or to speak, declare, warn, threaten, command, promise, sing...

[21] In his essay "Entropy and the New Monuments" (1966), Robert Smithson's quote seems prescient here: "The movies give a ritual pattern to the lives of many artists, and this induces a kind of 'low-budget' mysticism which keeps them in a perpetual trance. The 'blood and guts' of horror movies provides for their 'organic needs,' while the 'cold steel' of Sci-fi movies provides for their 'inorganic needs'" (http://www.robertsmithson.com/essays/entropy_and.htm). According to Smithson, serious movies are too heavy on values, and so are dismissed by the more perceptive artists. "Such artists have X-ray eyes, and can see through all of that cloddish rubbish that passes for the deep and the profound these days" (O'Sullivan 2005: 192). The heavy metal band, *Black Sabbath*, took this principle of an urge to "play to be scared" prevalent in the Pop music culture, identifying a cold tonal, black metal riff–eerie notes that cling together, that send chills down your spine. Double base and brutal gothic behavioral staging has inspired many rock rumors. Sound and cinema cross over into liminal performance – off – off-stage social and rock ritual, authenticating phenomenon of the classic film horror aesthetics of excessiveness.

[22] Whose body? My body or the observer's? Cited in Massumi's *Parables of the Virtual*, the origin for this quote by the Australian performance artist, Stelarc, comes from "The Body Obsolete: Paul McCarthy Interviews Stelarc" in *High Performance 24* (1983). In his rumorings, Stelarc begins to set up a situation in which the body is no longer a host. If the body is obsolete, as Stelarc suggests and "operates entirely outside of the 'outmoded metaphysical distinctions of soul-body or mind-brain'" (Massumi 2002: 89) through "performance 'expression and experience join'" (Ibid) and ideas only come into being through performing, as Massumi concludes his interpretation of Stelarc, "making the body an 'actual manifestation of a concept'" (Ibid).

[23] In bearing witness through on-site voicings and viewers joining or interfering, it might be useful to reference Agamben's witnessing example, the *Muselmann*, the "'living dead' those who are already dead" (Žižek 2006: 370) in the concentration camps, as Žižek points to Agamben, the *Muselmann* is "a kind of absolute/impossible witness: he is the only one who fully witnessed the horror of the concentration camp and, for that very reason, is not able to bear witness to it—it is as if he was 'burned by the black sun' of the horror he saw" (Agamben cited in Žižek 2006: 114) blackened or blinded by the horror of sight. "'Authentic' witnessing can thus be defined as involving the mediation of an invisible Third embodied in the *Muselmann*: it is never just me and the event I am witnessing; my relationship to this event is always mediated by someone who fully witnessed it and is, for that very reason, no longer able to report on it" (Ibid: 114). In other words, to retain my sanity on site, I need to believe there is a more "naïve" (Ibid: 333) witness, who can assure me of what I experience. And, in my magical thinking, somehow a participator/performer (Other) shadows and influences the outcome. Maybe this is a flaw in my thinking, but I need it. There is an assumption that as the first observer, I can grasp the whole reality–yet, rather, there is a mirror twist in that I am included in the scene –standing inside and outside my constructed sequence, which short-circuits the whole and creates that blind spot that I blot out. "That unfathomable X which forever eludes the symbolic grasp and causes the multiplicity of symbolic perspectives" (Ibid: 20) – in Žižek's *parallax view*, my position shifts into that imaginary dual point of view – over there, the anonymous perspective. Why does the witnessing "Other" matter? Why does it appear that there is someone more able to witness? Why is the Žižek's parallax point of view a more authentic position? (see footnote: 25) The reason I cite Žižek here instead of directly citing Agamben is Žižek's attempt to make clear, through Agamben's example witnessing, that he also introduces Jacques Lacan's, big "Other" – and an anonymous structural mechanism that "really runs the show" (Ibid: 178). Parallax camera shots are also a device that I employ in recording a site's multiplicities, offering an "other" perspective to a situation. Then, Žižek, quoting from Lacan again, inconsistently says, "but who is the idiot that claims that he is the Other of the Other" (Žižek Lecture 2012, EGS.org) suggesting

Within a dynamic sense of standing-*in*, -*with* or -*among* remote and local energies,[24] my own experience appeared to 'go blind'[25] by the unfamiliar at a particular location.[26] Like a *no-man's-land*,[27] the desert is breath-taking. First response seems to be to loose oneself[28] in *its sight*.[29] Mining unexpected pulses,[30] the site seemed to

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witnessing is an impossible task. What is the detail that makes the other, the other witnessing? What are the spatial coordinates that make you feel overwhelmed familiar and also alien? I mentioned Stanley Kubrick's movie *The Shining* a bit earlier, but here I will mention the flaw in that movie, namely Jack Nicholson playing Jack Nicholson. When you see his characteristic smile, you know in that terrifying moment he is the alien (other) evil which is meant to be solely an autonomous architectural structure. More intimate perhaps, saliva is another example. I swallow my saliva all the time. But, the moment that it is outside myself it becomes disgusting. What does witnessing hinge on? What is the encounter position? What is the target area?

[24] "The communication of the world does not occur in the visible realm. Cells and DNA communicate through frequencies. The brain perceives and made its own record of the world in pulsating waves. A substructure underpins the universe that is essentially a recording medium of everything, providing a means for everything to communicate with everything else. People are indivisible from their environment. Living consciousness is not an isolated entity. It increases order in the rest of the world. The consciousness of human beings has incredible powers, in a sense, to make it what we wish it to be" (McTaggert 2003: 294). I refer here to psi- , geo-, tele-identifications of an invisible/inaudible throughout the *Open-Limit* project. The communication of frequencies indivisible from everything and a permeating recording of pulsing waves is intriguing.

[25] The disorienting sensation where man appears to be absent (a blind spot), that in a site's inherent visual qualities play with the eye and with your fix on a situation, is continuously changing and reminds me of this passage in the *Parallax View* by Žižek: "The standard definition of parallax is: the apparent displacement of an object (the shift of its position against a background), caused by a change in observational position that provides a new line of sight" (Žižek 2006: 19). "The philosophical twist" that Žižek adds "is that the observed difference is not simply 'subjective,' due to the fact that the same object which exists 'out there' is seen from two different stances, or points of view" (Ibid), "it is rather that", as Žižek paraphrases Hegel, "subject and object are inherently 'mediated,' so that an 'epistemological' shift in the subject's point of view always reflects an 'ontological' shift in the object itself, in the guise of the 'blind spot,' that which is 'in the object more than the object itself,' the point from which the object itself" (Ibid), "the subject's gaze is always-already inscribed into the perceived object itself, in the guise of the 'blind spot'" (Ibid). I'm suggesting on-site witnessing, means that the *field is watching,* or the *field is aware* of being seen and mirrors back. Žižek, quoting Lacan: "Sure, the picture is in my eye, but I, I am also in the picture" (Ibid). Secondly, Žižek points to the first part of Lacan's statement which "designates subjectivization, the dependence of reality on its subjective constitution; while the second part provides a materialist supplement, reinscribing the subject into its own image in the guise of a stain (the objectivized splinter in its eye)" (Ibid) –"it is this reflexive short circuit, this necessary redoubling of myself as standing both outside and inside my picture, that bears witness to my 'material existence'" (Ibid). "Materialism means that the reality I see is never 'whole'—not because a large part of it eludes me, but because it contains a stain, a blind spot, which indicates my inclusion in it" (Ibid). The weird thing is that I am articulating a landscape at a distance.

[26] The White Sands desert was the site of the American atomic bomb catastrophe and has the dubious distinction of being surrounded by two military bases that are, effectively, invisible in the process of my capturing site. I don't read the history of a site with an intention, but in a quite dangerous way, I imagine the white heat and light, actually melting the desert sand into glass and a hole blast into the statosphere at that location. In fact, my intention is a comparison of extremes and site endurance (ice, deep sea, desert) with only the planetary coordinates as a designation for its energetics. You don't see any indication of events past or present, but oddly enough, there remains a taste of something *strange*. In a horrible moment, the world was split open and the site had shape-shifted. Visionary or radio-active, this sensation is incomprehensible. Waves permeate the back of the tongue, creating a sense of a tragic dialogue starting to surface – tracking impenetrable acts of other forces which evidence another time. As Žižek mentions in his witnessing parallax, "we are never dealing here with simple facts, but always with facts located in the space of indeterminacy between 'too soon' and 'too late'" (Žižek 2006: 22)... "as an unexpected shock which can never be properly symbolized" (Ibid). "The fact of seduction is thus that of the Kantian transcendental X, a structurally necessary transcendental illusion" (Ibid). I insert the initial on site encounter of being thrown into a situation where I don't necessarily belong. Obviously, there is a symbiotic territorialization that exists which influences my senses, coming and going. Events are not directly felt on/by/from site, but through a kind of "evental enthusiasm" (Žižek Lecture 2012: EGS.org) which is only relevant if it is your own story. The event determines the field. You cannot act as if that event didn't happen to you.

[27] The *limen*, "a term ... from [Arnold] van Gennep's second of three stages in rites of passage, is a no-man's-land betwixt-and- between ... ritualized in many ways...symbols often expressive of ambiguous identity... [the] liminal phase being dominantly in the 'subjunctive mood' of culture, the mood of maybe, might-be, as if, hypothesis, fantasy, conjecture, desire ... depending on which … cognition, affect and conation (thought, feeling, or intention) is situationally dominant... Liminality can perhaps be described as a fructile chaos, a fertile nothingness, a storehouse of possibilities, not by any means a random assemblage but a striving after new forms and structure" (Victor Turner cited in Broadhurst 1999: 12). And, as Susan Broadhurst expands her own use of the term, "liminal performance can be described as being located at the edge of what is possible" (Ibid). According to Broadhurst, the liminal modes are "visual, kinetic, gravitational, proximic, aural and so on" (Ibid: 12-13); "liminal performance can be said to emphasize a certain 'shift-shape' style;

reveal a *presence*.[31] Presence[32] is a rather abstract term and *tele-presence*[33] an even more complex relation. An

interpretation of a site's presence is wide open; and in other disciplines might be thought of as being fully *in* the

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content is pointed to only indirectly" (Ibid: 13). And, Broadhurst continues, "additional traits are self-consciousness and reflexiveness, montage and collage, an exploration of the paradoxical, ambiguous and open-ended nature of reality, and rejection of the notion of an integrated personality in favor of the destructured, dehumanized subject" (Ibid: 12-13). The liminal, a term I use as a *conditional* thematic in the section *condition;liminal*, allows me to segue, setting up a location as an edge of experience in various ways in which to push and pull a gesture struggling to be *inside* the situation.

[28] Virilio expresses the sensation I'm feeling as an overt *tele-phenomenon*: "Loss of sight or, rather 'loss of ground' in a new kind of fall that is also a form of pollution of expanse, of that 'art of the journey' practiced by the nomad, a peculiar form of vertigo brought on by the depth of field of the apparent horizon of the spectacle world" (Virilio 1996: 33). And in his view, is "a major handicap, resulting both from the loss of the locomotive body of the passenger, the *tele-viewer*, and from the loss of that solid ground, of that vast floor identity's adventure playground of being in the world" (Ibid: 34). *Telepathic* sets up several transgressions of violating field conditions, not to be confused with spiritual, Gaia nature–Mother Earth beliefs (*New Agism*) and not technologically dependent in order to be felt. Defining this term: *tele*-distance and tele-*pathic* – a persuasive transmission – is the disposition here for a *tele*-deepening of the breath.

[29] "Magritte's [visual and verbal] paradox: 'The invisible isn't hidden from sight. To be hidden you must be visible'" (Charles 2002: http://mfj-online.org/journalPages/MFJ38/charles.html). In my case, the mirroring symptoms are round and are indistinct and impossible in the initial encounter to speak of in terms of a doubling aesthetic participation. The field of site is like a movie set more than a feeling of being part of an art project using natural forces. My memories also appear in episodes. I am captured by the imaginary first in those memories but on site I am captivated by sound. The multi-dimensional effect is over powering. There is a psychic split between what I am exposed to and what I can see. Lacan's mirror stage, when a child catches its image in the mirror (18 months), the transformation in the child with a fragile feeling of self, through that specular image – *imago* (Latin for "image") comes up against the imaginary realm. The child and the other in the mirror are both imaginary entities. This form is a trans-fictional direction - transjunctive not subjective or objective (Bracha Ettinger lecture August 2012: EGS.org).

[30] Mining earthly seismic, sonic or atmospheric information, from a particular location might also be described as an unconscious encounter, circulation or stream. Massumi talks about this as "a playing out of those potentials [that] require an *unfolding* in three-dimensional space and linear time (4-dimensional) – extension as actualization; actualization as *expression*. "The limits of the field of emergence are in its actual expression" (Massumi 2002: 35). "It is in expression that the fade-out occurs" (Ibid). "Implicit form may be thought of as the effective presence of the sum total of a thing's interactions minus the thing. It is the thing's relationality autonomized as a dimension of the real" (Ibid). And according to Massumi, this "autonomization of relation is the condition under which 'higher' functions feed back" (Ibid). The site then in its remoteness, in its memory trace or thread is charged more than the location or initial encounter of the place. What is a memory is a big question. Encounters leave traces. In this case something happens or in this case nothing happens, its an approach of a certain *open* attitude to take time to register.

[31] *"By itself bodily presence does not mean proximity to... nor even presence to… or open-ness to..."* (Haar: 34).

[32] Irwin talks about his dilemma to bring the desert into an exhibition space: "…all that really mattered in such a situation was the place's *presence*. In other words, if I'd taken you out there to a place like that, what you would have perceived was yourself perceiving. You would have been the one dealing with it, and my hand would have been a distraction" (Irwin cited in Weschler 1972: 161). As a potentially constructed phenomenon that can be realized by coordinating the viewer's body/consciousness and the circulation of site energies or *presence,* these works cross-pollinate a local and remote perceptual. As Irwin suggested, in my case spontaneous speech came loose, my body felt porous.

[33] *Tele-presence,* integrates *tele*-phonic technology as a prosthesis, unrestricted by time-zones or geographical distances, simultaneously experiencing multiple locations at the same time. In his distinction of "technologically assisted channelling of event transitivity" (Massumi 2002: 86), Massumi prefers the term *transitive,* "a less fraught term than 'communicational'" (Ibid: 86). "The network distributes. Interlinks. Relates" (Ibid: 86). When I am speaking in terms of *telepathic*, I am shifting the *tele-presence* of live event technologies beyond the prothsesis of video-conferencing into a similar zone which Tony Fry refers to as *televisual* without the television (see footnote 80). In the telepathic there is an activated field expression. In this illumination, I refer to how Massumi takes the narrative introduced by Serres' soccer field – prior to being a formalized into a game, as a "proto-field condition", and "minimally organized as polarized" (Ibid: 72). "The field of play is an in-between of charged movement" (Ibid). Massumi points out that "the goals polarize the space between them" (Ibid). "The literal field, the ground with grass stretching between the goals, is also a reductive limit-sign rather than the ground in any foundational sense" (Ibid). "The play in itself is groundless and limitless, taking place above the ground-limit and between the goal- limits" (Ibid). The tele-pathic between remote and local (each participant's body is a "node of expression" (Ibid: 74) and is charged in a similar way to Serres' field, going beyond the technologies, traditionally understood to assist in connecting – *forces-at-a-distance*.

immediate moment, which owes something to, focused concentration and an awareness of one's own energy

there. A sense[34] of place[35] changes according to the position from which we experience it. In the geographic

position, a site is not fully viewed, since we, in our point of view, blot out a portion of the visual field from

ourselves.[36] There is sensitivity in that unfilled space[37] (or *interval*[38]) – there. Hearing provides an omni-

directional awareness, an even more direct link to sensing of *what is out there*. In these uninhabitable sites an

inaudible, undeniable trance emanates. I argue that live networking[39] allows me to build on that inaudible,

invisible[40] position. Suggesting a heightened sensation,[41] of *merging into field*,[42] in becoming *absorbed*,[43] this

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[34] According to Paul Rodway, our experience – including sensuous experience – is always and already a consciousness of something and that something participates with us in constituting our experience. My intent of experience is therefore a sense of relationship and participation; of situated-ness. As Rodway suggests, phenomenology implicitly gives geography and its fundamental question: **where –** to a key place, in understanding situated experience (Rodway 1994: 8). Here, in the first encounter with site, perception is still largely a solo process. Second, others, in the making of the performance, take a more activated position. This approach argues that the person actively mediates his/her relationship to the environment (Ibid). It is out of the cognitive tradition that mental maps (Ibid) and personal constructs entered geographical thinking (Ibid: 18).

[35] "It is not enclosed within a bit of space in the way we think of things being so enclosed. Dasein takes–in the literal sense of the word– place" (Haar: 34). (see footnote: 278).

[36] Forms of audience participation range from the subliminal to an active, gestural impulse. Live media has its own responsive systems built in, a kind of viral genetic encoding – and according to Virilio, "mark[s] the end of cinema" (Virilio 1994: 59). "Cinema begins" writes Sergei Eisenstein, "where the collision between different cinematic measures of movement and vibrations begins" (Lippit 2000: 192-3). He continues, "each edit, a multiplicity of extraneous information is also carried across a discursive threshold" (Ibid). A series of minor or imperceptible edits accompanies every major edit. Dziga Vertov refers to these minute edits as intervals: "Intervals (the transitions from one movement to another) are the material, the elements of the art movement" (Ibid: 194). Unconscious thoughts or genetic codes, passing like secrets through a camera shot, whether seen as psychology or physiology, Vertov and Eisenstein argue for a biology of the cinema, for an understanding of cinema as organicism. In the process of constructing a live film with discrete scenes that the viewer would transition or edit in their movement or circulation of a contemporary exhibition environment, an idea of a scene as 'whole' or as independently constructed call back these early filmmakers' ideas. Live media is also rumoring, organic and mutating. Forces that travel – simultaneously, mysteriously through zones of transmission.

[37] *"The spatiality of the body is inhabited by a transcendence, by the incessant projects without which there would be neither distance nor coming together, projects without which the body would be a pure object"* (Haar: 34). I love this quote. I sense in this the essence of a site's and a body's porosity.

[38] "The medium of 'communication' is not the technology" (Massumi 2002: 86). *Interval* – as Massumi describes – is "the movability of the event: the displacement of change, relationality outside its terms, 'communication' without content, communicability … encompassed by transitivity (understood in this way as a special kind of transduction)..." (Ibid). "It is a special mode of power that lubricates event-spaces in a bath of indeterminacy..." (Ibid). Does the participant's movability of the network of events, the transitional impacting the live film sequences, convey an interval sensibility of "communication without content" (Ibid)?

[39] *"The networkability of event transmissions must be seen as pertaining not only to (mass) media aethetic sphere but to information in general, to ethics, to commodities, and to money: to any sign whose basic operation is to flow, and whose inductive/transductive effect must be 'realized'... All of these event transmitters carry a high charge of indeterminacy, of unrealized … or unactualized potential"* (Massumi 2002: 87). I'm using at least one agency of transmission (weather, seismic, sonic) in the project that 'gives it its *swarming,* distributed contours. Through a shared interval of transition, there are some processes that make universal energies navigable and, for the particpator/viewer artist, activated by it.

[40] In search of unconventional (invisible) narratives, Kurosawa's film, *Cure*, and the film's protagonist, represent an a-visual dilemma: visuality without visibility. As Lippit notes, in "Phantom Cures: Obscurity and Emptiness" in his book, *Atomic Light*, the title *Cure*, offered in English and without a definite article, hovers between a noun and a verb, a solution and an imperative. The cure or to cure. What is the cure imagined by this film, is there an illness or ailment? Suggested throughout the film is Takabe's affliction, "Takabe as the truer source of disorder, of disease, a condition reinforced by Mamiya's practice, which reintroduces from the outside the internal

anxieties and disquiet of others. The doctor treating Takabe's wife says to him, 'From my perspective, you look sicker than your wife'" (Lippit 2005: 154). "The cure, as an antidote and command, can refer to the specific needs that are expressed by the victim/murderers in their crimes, but also to a structural restoration of interiority from the one place where it can be seen, the outside, in and by another, an *other* that sees what the subject cannot see. Obscure. A psychoanalysis, a *psychoptics*. A spectral visuality, X-ray psychoanalysis, *X-analysis*, from the outside in, *ex-analysis*. (referring back to footnote: 2 and the 'uncanny' position). Takabe suffers, it seems, as do all the characters of *Cure*, from an excess of self, from a desire that is forced outside. Or rather, from a self constituted only as an excess, accessible only outside as an effect of the other. Each character suffers from the irreducible exteriority of oneself, the impossibility of being one or whole, and the shock of discovering oneself outside (see the saliva example from footnote 23). The cure arrives in the destruction of another, of the other that sustains or rather yielding to the outside, to the other from the outside. To be cured (of oneself, of a desire that is always outside) is to open oneself to an-other-force, to allow a force to enter from the outside. The inside erupts outward, filling the atmosphere with [exo] interiority; the outside pours inward, suffusing the inside with a world. Interiority swallowed by the unseen energies of a world, psychic emptiness pouring outward like invisible ink, an interior and a-visual black rain and light that stains the atmosphere, rendering the outside unconscious. In the film the world is porous (Ibid: 155). Interestingly, a classic example of how the inside might erupt outwardly and be an exo-interiority might be Yves Klein's, *Void Room* (1963). *Void Room* takes the exhibition space as the space to be filled by a viewer's own self.

Yves Klein in the Void Room, Museum Haus Lange, Krefeld, January 1961

[41] The experience was more like an explosion of subtle signals dissipating into a whisper. Sight, sound, smell and touch seemed to merge and become interchangeable. I hovered between the site's point of view and my own. I became disturbed by this uniquely human tendency to experience life mediated as a series of over-processed sound bites. The idea of constantly editing snippets of sensation and tape of second hand observation into extended works of thought amounts to the deadly sin of anthropomorphizing, not only in science but in society at-large unknown natures. A mechanism, after all, has no soul and hence no say in how it is used (as part of a system). Trying to express what I was learning in terms of silent hyperrealism, insights that did not pass directly from the nonverbal realm to the logical, seemed to be made of metaphor, myth and symbol–an exchange at the level of water or air.

[42] Much later, I discovered that my interactions with a *field voice* had a quasi-scientific parallel in the work of Rupert Sheldrake, whose controversial theories involve what he calls "morphogenetic fields" (from the Greek *morphe,* form, and *genesis,* coming-into-being). In his book, *The Presence of the Past*, Sheldrake writes: "Each kind of natural system has its own kind of field: there is an insulin field, beech field, a swallow field, and so on. Such fields shape all different kinds of atoms, molecules, living organisms, societies, customs, and habits of atoms, molecules, living organisms, societies, customs, and habits of mind. Morphic fields, like the known fields of physics, are nonmaterial regions of influence extending in space and continuing in time..." (Sheldrake 2011, Intro: 1). "When any particular organized system ceases to exist, as when an atom splits, a snowflake melts, an animal dies, its organizing field disappears from that place. But in another sense, morphic fields do not disappear: they are potential organizing patterns of influence, and can appear physically in other times and places wherever and whenever the physical conditions are appropriate. When they do so they contain within themselves a memory of their prior physical existence" (Ibid). "The memory within the morphic field is cumulative, and that is why all sort of things become increasingly habitual through repetition. When such repetition has occurred on an astronomical scale over billions of years, as it has in the case of atoms, molecules and crystals, the nature of these things has become so deeply habitual that it is effectively changeless, or eternal" (Ibid). Morphic resonance conveys field information. In this sense, I imagine there is a resonance of a morphic kind in a place. Is it possible that a site's resonant past can become *present* to us directly? Is it possible that site can interpenetrate in an intimate and highly emotional way, even if contemporary human thought patterns and lifestyles strive to separate people from the rhythms of the natural world and its creatures? When I had first encountered these strange forces, however, I had never heard of fields of resnonance. In an intuitive way, these 'art-field-trips' were a way for these sites to teach me how to see and

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project operates literally on multiple dimensions, simultaneously at a distance.[44] In becoming absorbed into a

site's field,[45] my own reaction is virtual,[46] an aural bog;[47] a spontaneous sifting of under-conscious-frequencies,

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think -pathically. I sensed that I was conditioned to respond in a certain way that felt directly opposite. So, this project became about letting go of my belief systems, both religious and spiritual traditions that intertwine to create that white noise that obscure my openness to an unknown. Taoism and shamanism turned out to hold parallel practices. The Taoist picture of reality, through the work of Cage, encompassed morphogenetic fields seemed similar to the 'nonlocal' states of consciousness, aspects of live media that were not yet associated. Taoism provided the only system of thought – ancient or modern – that valued and defined feminine forms of wisdom that coincided with my study of horses and other creatures of prey, I encountered out in-field experiments. Apparently, supernatural events are simply natural processes that contemporary paradigms don't recognize.

[43] Konstantin Stanislavsky, the Russian director and actor, talked about his fascination with yoga and what he called a *psycho-physical* state of total concentration and public solitude. *Psycho-physical* and *psycho-optics* imply there is a place in the mind/body that perceives on an invisible level. In it actors tune out anything external to the world of the play. They behave in public as if in private. Stanislavsky teaches the importance of such a state of absorption by relating the Hindu story of a maharaja who offers the position of governmental minister to the person able to carry a pitcher of milk around the walls of the bustling city without spilling a drop (Stanislavsky 1989:164). According to Stanislavsky, psychophysical concentration begins with sharpening the senses through observation (Stanislavsky1990: 400). In addition to the five physical senses of concentration, Stanislavsky adds a sixth: emotion. In Russian the word for 'feelings' applies equally to emotional and physical sensations. Stanislavsky further trains concentration through circles of attention. Actors learn to limit their focus to only those objects within defined circles. In his fictional classroom, Stanislavsky uses pools of light to help his students understand such a focus. Stanislavsky taught that an actor should not speak without an image in the mind's eye and suggests developing a 'filmstrip' of images to accompany the performance of every role (Stanislavsky 1989: 130). Training the imagination begins by strengthening inner vision. Influenced by yoga, Stanislavsky imagines communication as the transmitting and receiving of rays of energy, much like psychic radio waves. With every exhalation, we send rays out into the environment, and with every inhalation we receive energy back into our bodies (Stanislavsky 1986: 220-21). Breath as a source to take the field *in,* or in the practice of breath in yoga, co-mingles the site's energies with mine begin to express a methodology of exhaustion: breathing in and voicing out mixing with the sand and the wind, while moving and filming, hand-held, on site.

[44] "Within the context of the heightened intermingling of sound and movement, the viewer is not uniquely concerned with the presence of 'self' but is more concerned with being in operation with imagery" (Chaikin 1972: 24). I imagine this to be connected to meditative practice, a tuning within a location. In a sense, the "witnessing mind" (Osho 1976) in meditation practice, intuitively seems to resonate with the *wild track* way into an experimental shot. *No-mind* meditation begins this way: "First, you will try to hear your thoughts. Hear the words that are formed in your mind continuously. Become aware of the continuous repetition, or stream of thoughts. Can you hear the words forming in your mind? If so, you were just a witness to the most noticeable and gross expressions of the mind. Secondly, you try to become a witness to all the images and visualizations that occupy your *mind-field*. Don't let these thought-forms drag you down into being unconscious of them; don't get involved in their contents; don't dwell on them as in day-dreaming; just remain the witness…unattached, non-judgmental; purely observing. Thirdly, you become aware of any emotional thought-forms that arise in the body as a result of your ordinary thought-forms" (Osho 1976). But where do these thought-forms come from? In meditation, 'witnessing' is described by Osho as a technique, a method toward awareness. It is not awareness but a step above 'unconscious' everyday activity. Consciousness doesn't describe the total mind. What of the 'blind spot' in the equation? 'Witnessing' is still an act. A position-phenomenon between myself and site. Witnessing is also a state and awareness and breath, a method toward witnessing. Is the unconscious the lowest or the highest level of connection to a site's energetic imagery? According to meditation practice, a circumference without center is the highest level where you are no longer the *doer*. There is no longer any source; a no-source consciousness, the ultimate mediation.

[45] I'm relying on the sound and movement actor's exercises of Joseph Chaikin, which Dorinda Hulton describes in her definition of 'presence' connects with the full engagement of the actor with an immediate process and "allows a particular kind of shifting balance, or dialogue, between body and mind, in listening to and watching for the emerging form, the emerging image, and is able, moment to moment, to come into alignment with it ... [Then] there is a perceptible quality of presence" (Hodge 2000: 8). By 'opening up' my aesthetic system to participation, I'm suggesting various pathways that each viewer 'chooses' and so 'reinvents' and 'personalizes' the system framework. Most interactive media has an imitative result with a set of button-like actions that the viewer can choose from with the same result for each selection, essentially, one-liners. Once the program is 'played out' and 'figured out' by the viewer the 'bells and whistles' are then over. I veer away from interaction terminology toward activated systems. In abandoning the digital media category for the work, I am opening up the development of my sensibilities to theatre and cinematic performance, where narrative and text are explored through a greater articulation of the body's physical, spatial and rhythmical vocabulary. It was Chaikin's belief that systems were "recorded as ground plans, not to be followed any more than rules of courtship" and that "we can get clues from others, but our own culture and sensibility and aesthetic will lead us to a totally new kind of expression, unless we imitate both the process and findings of another. The aesthetic remakes the system" (Chaikin 1972: 21). The system, continues from where it left off.

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tracking inside–outside–inside, tracing a kind of "unlistening",[48] sounding while moving, I term: *wild tracking*.[49]

A *wild track*[50] is a voicing, suggesting a slippage, bringing the *pulse* of a site nearer.

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[46] Deleuze sets up three conditions, three interdependent registers: the virtual, intensive, and actual, as mediated by positional information. This intensive, for example, sets up a way for Deleuze to discuss the transcendental. If a volume of water whose temperature is 90º is divided in half, the result is two volumes at the original temperature, not two volumes at 45º. However, the important property of intensity is not that it is indivisible, but that it is a property that cannot be divided without involving a change in kind. The temperature of a volume of water, for instance, can be"divided" by heating the container from below, causing a temperature difference between the top and the bottom. In so doing, however, we change the system qualitatively; moreover, if the temperature differences reach a certain threshold (if they attain a certain "intensity", in Deleuze's terms), the system will undergo a "phase transition", losing symmetry and changing its dynamics, entering into a periodic pattern of motion—convection—which displays extensive properties of size: X centimeters of length and breadth. Drawing on these kinds of analyses, Deleuze will assign a transcendental status to the intensive: "intensity", he argues, "constitutes the genetic condition of extensive space". Intensive processes are themselves in turn structured by the temperature of ideas or multiplicities. One of the difficulties of this project is its technical multiplicities and virtual registers. Deleuze tries to develop a metaphysics adequate to contemporary mathematics and science—a stretch– in a metaphysics in which the concept of multiplicity replaces that of substance, event replaces essence and virtuality replaces possibility. When we think of the possible as somehow pre-existing the real, we think of the real when we add to it the negation of its existence, and then we project the image of the possible into the past. We then reverse the procedure and think of the real as something more than possible, that is, as the possible with existence added to it. We then say that the possible has been realized in the real. By contrast, Deleuze will reject the notion of the possible in favor of that of the virtual. Rather than awaiting realization, the virtual is fully real; what happens in genesis is that the virtual is actualized. The fundamental characteristic of the virtual, that which means it must be actualized rather than realized, is its differential makeup. Deleuze always held the critical axiom that the ground cannot resemble that which it grounds; he constantly critiques the tracing operation by which identities in real experience are, said to be, conditioned by identities in the transcendental. There is a central focus, the subject, in which all our experiences are tagged as belonging to us. Deleuze still wants to work back from experience, but since the condition cannot resemble the conditioned, and since the empirical is personal and individuated, the transcendental must be impersonal and pre-individual (a field). The virtual is the condition for real experience, but it has no identity; identities of the subject and the object are products of processes that resolve, integrate, or actualize (the three terms are synonymous for Deleuze) a differential field. The Deleuzean virtual is thus not the condition of possibility of any rational experience, but the condition of genesis of real experience. (Deleuze, Guattari 1987) *A Thousand Plateaus* maintains the tripartite ontological scheme of all of Deleuze's work, but as the title indicates and in relation to Smithson's *Site/Non-site* paradox, with geological terms of reference. Deleuze and Guattari call the virtual "the Earth," the intensive is called "consistency" and the actual is called "the system of the strata" (Deleuze, Guattari 1987: 4). As the latter term indicates, one of the foci of their investigations is the tendency of some systems to head toward congealment or stratification. More precisely put, any concrete system is composed of intensive processes tending toward the (virtual) plane of consistency and/or toward (actual) stratification. We can say that all that exists is the intensive, tending towards the limits of virtuality and actuality; these last two ontological registers do not exist but they do "insist", to use one of Deleuze's terms. Nothing ever instantiates the sheer frozen stasis of the actual nor the sheer differential dispersion of the virtual; rather, natural or worldly processes are always and only actualizations, that is, they are processes of actualization structured by virtual multiplicities and heading toward an actual state they never quite attain. More precisely, systems also contain tendencies moving in the other directions, toward virtuality; systems are more or less stable sets of processes moving in different directions, toward actuality and toward virtuality. A searching pre-existing *force* [*field*] of an in-between-ness of all kinds of situations, conditions and events in the horizontal symbolized as virtual [nonsite] is important in the manner in which those forces maintain their own open-ness.

[47] "Once eliminated everything that is not the voice itself – the body that houses it, the words it carries, the notes it sings, the traits by which it defines a speaking person, and the timbres that color it, what's left?" (Chion 1999: 1). Is what I'm sounding out an auto-nomous source/site? Is the landscape (image) a false uncategorizable depth of field? As Chion points out, "there is no *soundtrack*" (Ibid) in real life. It's an unseen, a fiction. But if you remove the sounds the image is no longer the same (Ibid: 4). In essence the sonic messages are "off screen" (Ibid); "as if our hearing weren't first and foremost human hearing" (Ibid: 5). I keep coming back to a *tele*-phonic, off-grid, in this project. In questioning the source of the sound, or working with the sound or silence of the site, the process opens up to a body vehicle.

[48] I'm using the term "unlistening" inspired by Jennifer Bartlett's unconscious writing, *Hypnagogic Diary*. Bartlett describes reaching the state of unlistening as: "meditative but only after writing all day until I'm almost exhausted" (Bartlett 2007: 57). Being conscious of a process happening is a "miss" (Ibid). The daydreamer and the hypnotic quality that Bartlett describes in her writing seems to "walk around time" (Ibid), allowing me to create a work that is somewhat fictionalized. Hypnagogic imagery is often auditory or has an auditory component. Hypnogogia comes from the Greek *hypnos* meaning "sleep" and *agogos* meaning "leading or inducing" a transitional state between wakefulness and sleep (Maury 1848: 11, 26-40). Like the visuals, hypnagogic sounds vary in intensity from faint impressions to loud noises, such as crashes and bangs. People may imagine their own name called or a doorbell ringing. While typically nonsensical and fragmented, these speech events can occasionally strike an individual as apt comments on—or summations of—their thoughts at the time. Hypnagogic speech may manifest as an "inner voice," or as the voices of others: familiar people or

Sound is not always just one thing... it may be 2, 3 or 4 things swimming...
not for the sake of adding... but for magical combos... so many trillions
of sounds, that can conjure a thing that can't be gotten any other way... – Chion, 2009

Blurting something out the mouth, a guttural release;[51] a 'spontaneous spew' begins to un-make sense,

regurgitive in effect[52] – a temperature change[53] – destabilizing the insides[54] – which forms a kind of plot

building potential.[55] Largely unexplored topographies, born out of the psychological, embodied as much in

place, as in the merging and moving of these local and remote energies – all contribute to a single interrogation.

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strangers. More rarely, poetry or music is heard. Many people report seeing a flash of light or some other visual image in response to a real sound. Perhaps the most common experience of this kind is the falling sensation, while drifting off to sleep (Petersen 1997: 47).

[49] The action of tracking myself in-the-field means tracking the constant differences in frequency between two or more connected circuits; tracking the manner in which 'the head' receives signals and adjusts for a clearer 'playback': the formation of a conducting path for an electric current over the surface of my skin, as I track *the way* I'm following and how my energy is mingling with a site's energies. In the writing, a voice [is] in "operation with the imagery" (Chaikin, Hodge 2000: 7), a voice that is generated in pace and tone by the site's suggestion, a suggestion conveyed in operation *telepathically,* as I navigate atmospheric conditions.

[50] Thinking about space, I imagine a spaiality in terms of a magnetic field from which the *ch'i of kami* emanates space; a sense that space is defined by the events that happen there; *Ma,* in Japanese, is discussed later in the project. Different locations have unique sensations of *field-ma*. The deep ocean was thick and the saltiness made me buoyant, but there was also this eerie sensation that the sea "made a space for me." It was as if the substance was amniotic, an amniotic porous screen that seemed to "bleed over" into me.

[51] The mouth isn't controlling anything, the sound is just pouring out – spewing out, at a pace, (recording processes and consumes in the same moment, as an energy machine); a formidable tool. If you look at a stone lion framing an Italian fountain, the water gushes, dribbles, spurts out the mouth, continuously. The lion is both an ornament of the building and, is and is not, part of the water works. The aquifer origin of the source of the flow isn't seen. You must not try to think what you are saying, it just flows, turns on from its own volition. It's like some kind of liquid radio channel. The difference was that instead of, say, an exclamation mark, there would be nothing, no emphasis – or else there would be four dots (a breath, a hum). It makes sense musically or mathematically, only by the voice and sounds differently when others speak it. The most obvious connection I want to make here, that I refer to earlier is Beckett's play, *Not I* and Shepard/Chaikin's play, *Tongues*. Triggering an energetic flow "a cultivated, patient, sensory attentiveness to nonhuman forces, operating outside and inside the human body" (Bennett: xiv); is to be plugged into an enormous, undifferentiated real, forming into a zone, slow or fast, creating a territorial migrating mode for action.

[52] I am drawing on a notion of *affect*, which according to Jane Bennett refers, broadly, to the capacity of any body for activity ("an 'affect' not specific to human bodies" (Bennett 2010: xii)) and a kind of transjective responsiveness. As Bennett notes, Deleuze and Guattari put the point this way: "'We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body'" [...] to destroy that body or to be destroyed by it, [...] to exchange actions and passions with it or to join with in composing a more powerful body" (Bennett: xii). Or according to David Cole, "affects entail the colliding of particle-forces delineating the impact of one body on another; this could also be explained as the capacity to feel force before [or without] subjective emotion [....] Affects create a field of forces that do not tend to congeal into subjectivity" (Bennett: xii-xiii).

[53] A curious sensation occurs. The energetics from a remote location impact a local experience but cannot be understood in its proper dimension. In describing a kind of texture to live streaming, remote streaming might be similar to a meditative practice of 'loosing one's self' in a process of 'letting go' of random thoughts and refocusing on a mantra. I use sound for that sense of travel or data streaming a locations weather conditions, for example.

[54] According to Douglas Kahn in *Noise, Water, Meat* (1999), technological tropes include: vibration, inscription and transmission and exist prior to technologies [in psychoanalysis and science]. He sites "vibration as upheld by Pythagorean thought and later invigorated by scientific, Eastern, and spiritualist thought in the West in the nineteenth century" (Kahn 1999: 16). Kahn uses the example of the monochord: "the technology that underscored the harmonic totality of Pythagorean thought, the vibrating string structuring the cosmos was so 'over coded' by the late-nineteenth century locus of vibrations in the synesthetic arts that it was functionally non existent" (Ibid). So, when I say sound, I also mean in half promises, vibration, using the senses to question site.

25

Field; generator

By recording the strangeness[56] of a particular site, I imagine that all the elements are vibrating and all the

vibrations[57] are filled with sounds and the sounds are literally resonating with my own inner pulse in a process

of becoming absorbed.[58] Another register of undirected tones stream in like random noise on the street. I

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[55] The concept of field, according to Massumi is a – *condition*. The *field-condition* is minimally organized as a polar-continuum (attractor), which is become a cliché very quickly in my process (but I am totally for clichés in methodology in order to affirm my thinking in the same way repetition (or a pulse) is emphasis. As Massumi (and Žižek) paraphrase Serres' example of a soccer field, all movement is framed by "attractors" between one pole (goal-limit) or the other and define the physical limits, in describing its form, as a set of constant relations, not the outline of the green grass and marked limits of play. The space between attractors is polarized as charged directional movement "of which they mark the outside limits. It is more a field of potential than a substantial thing" (Massumi 2002: 72). "The literal 'field'... is also an inductive 'limit-sign' rather than a ground in any foundational sense" (Ibid). "The play in itself is groundless and limitless, taking place above the ground-limit and between the [geographical]-limits" (Ibid). "There is a palpable tension" (Ibid) a force that is there but "invisible and non-substantial: it is a tensile force field activated by the presence of bodies within the signed limits" (Ibid). "The polarity of the goals defines every point in the field and every movement on the field in terms of force–specifically, as the potential motion, of the ball and the teams toward the goal" (Ibid: 72). Outlined in the section on ***production; pulse,*** is a direct connection between the field and the (shared) pulse to move (with-in?) site, as self-aware.

[56] The idea of that initial encounter on site has a strong indication in the seepage between body and source. *Strangeness*: 1- the state or fact of being strange (unusual or surprising in a way that is unsettling or hard to understand). 2- In Physics: one of six flavors of quark (or strange is a *nonzero* value for a quark). Physics plays an interesting role in constructing convincing narratives around an intuitive hunch. Nonzero? Having a positive or negative value; not equal to zero. I'm using these ideas intuitively, not literally, but more as metaphor substituted with real data.

[57] Summarizing Béla Balázs' take on film sound, from his classic *Theory of the Film: Sound* (1923, reprint 2011), natural sound reproduced by art on the stage or in an exhibition space always takes on a false tone (coloring). It mixes with the coloring of the space in which it is presented to the public and not of the situation which it is supposed to reproduce. If we hear a storm, the howling of the wind on the sea, a clap of thunder, etc... on the stage, we always hear in it the *timbre* of the stage not in the *timbre* of the source, the forest, or ocean. Every sound bears the stamp of the space in which it is actually produced. As Balázs points out, every sound has a *space-bound character* of its own. The same sound, sounds differently in a small room, on the street, on ice, in the desert, or under the sea. Every sound which is really produced somewhere must of necessity have some such space quality. This is very important to what I am investigating in subtracting the sound of the site and inserting a text. It is this *timbre local* that Balázs identifies which is necessarily always falsified out of source context. One of the most valuable artistic faculties of the microphone is that sounds shot at the point of origin are perpetuated by it and retain their original tonal coloring, even if it is played back in a movie theater, just as a film shot preserves the viewpoint of the camera, whatever the spectator's viewpoint in the cinema may be. Contrasting the visual and the aural root, if the picture was taken from above, the spectators will see the object from above, even if they have to look upwards to the screen and not downwards. Just as our eye is identified with the camera lens, so our ear is identified with the microphone and we hear the sounds as the microphone originally heard them, irrespective of where the sound being shown visually points. In this way, in film sound, the fixed, immutable, permanent distance between spectator and actor is eliminated not only visually . . . but acoustically as well, which I take to mean that the viewer has a sense of being in the movie/place. We are transferred from our seats to the space in which the events depicted on the screen are taking place. New cinema forms such as algo-cinema and soft-cinema deconstruct a sound or image from the sequence of events and in that way I can play with viewer, as participator, to be able to negotiate these boundaries and constraints of performance environments. I discussed acousmatic sound earlier in the project which on film might be expressed as a shadow character, never seen on the screen but given form in the aurality of an audience/participator. This exploration in a site's sound contributes to the flexibility of a remote event and sound as a textured element in the construction of the work. Networked energies are not heard but pulsing in a kind of morse code like an interior monologue. Sounds throw no shadows; ironically, live mediated energy can produce shapes in space, in other words, be made visual.

imagine in the development of a *shared pulse* that the involvement of others, their eyes, breath, and steps

become a chorus generated by field, different every time; all rhythm, a pattern even in the silences, even in the

pauses. For every silence are sounds,[59] whether we hear them or not, be they an imperceptible breeze, or the

shuffling of feet, the dropping of things, coughing, sighing and whispering echoes; and, I imagine, a cadence in

the rhythm, in a toning of a site's *invisible-inaudible.[60]* If I trace these events,[61] the experience seems to take on a

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[58] Massumi, introduces the concept of "becoming field" (see footnotes: 43, 45, 51) in which he employs a Deleuzean method to develop the "transitive"(footnote: 10) and in my terms of networked experience, I adapt further into *production; pulse.* The field in the transitive, perhaps is more influenced by theatre and Beckett's "nothingness and the post-human body" concepts in various productions translated into TV and film, such as *Quad, Play, What Where* and especially *Not I.* In any case, this sharing, this trans-, fluid navigation, means that the *tele-site* never has to be present in order for an event to occur. (I've mentioned both these concepts earlier in a previous footnote: 33) A connection that is emerging is in the translation of a theatrical field performance and a post-illumination merging. Von Trier's, *Melancolia*, conveys a sensibility of field with a mental condition that he suggests has a porousness acted out by the characters in slow motion. Overwhelming frames in this film, set another cinematic world.

[59] Horst Bollmann (Clov) in rehearsal for *Endspiel (Endgame)* commented on Beckett's long pauses in the writing. "We asked him,

'What does it mean?'... 'What are we supposed to do during the pauses?' He told us, 'Act as if you are in a boat with a hole in it and water is coming in and the boat is slowly sinking. You must think of things to do; then there is a pause; then you get the feeling you have to do something else and you work at it once more and the boat goes up again'" (Knowlson 2006: 181). In a sense, the performance in the work is out of my hands, somthing becomes apparent, even to me. The meaning collapses in my own crisis of interpretation and exhaustion trekking through the unfamiliar. In Beckett's play *Endgame*, Clov refers to the experience of nothing – nothingness – "as the 'zero' point of meaning" (Boulter 2008: 11)... "it becomes clear that nothing, to speak perhaps paradoxically, becomes something, something to be explored as a theme, as a reality (we may recall that line from Malone Dies: 'Nothing is more real than nothing')" (Ibid: 12).

[60] An *invisible inaudible* is an idea introduced through the work of Cage and is discussed in the first level encounter, explored through his move into silence.

[61] As fate would have it, I was invited to meet many of the authors that I refer to in this writing. In early August 2012, I had the opportunity to hear Žižek and Agamben lecture on the various topics quoted in this text. Žižek's orientation to philosophy is based largely on film as an intellectual enterprise (the director philosopher). Strangely, he suffers from Turret's Syndrome. He swears and touches himself constantly. "I will fuck your mother, sorry." [...] "I may urinate here in front of you, but don't worry" [...] "My father is a pedophile, but only in the third person" [...] "I believe in poetic ethnic cleansing, I'm a communist". I am unclear, as I listen to him, which expression is performance, method or philosophical madness. Žižek refers to the event in terms of the way the film addresses us. Clear codified signs like "that woman comes from New Orleans" where transgressions in society are still codified. He borrows from Lacan, "The truth has a structure of a fiction. In the guise of a fiction, film can tell the truth. Real life passions are mirrored in the film story" (Žižek lecture series 2012: Saas-Fee, EGS.org). I am thinking about the filming of the making of a play, such as "The So-Called Disaster" by Sam Shepard where the actors (Nick Nolte, Sean Penn, Woody Harrelson...) are filmed talking about their experience with the Director, Shepard, who also wrote the play. The documentary would have had even more of an impact, if the play did not ultimately exist but only the process exposing the play on film. As with meeting Shepard, meeting and studying Žižek completely changed my orientation to his texts. Flashing back and flashing forward, creates a reflective space in this effort; a strange juissance of 'it hurts so good, yet I'm fully unsatisfied.' Agamben, on the other hand, is a classical philosopher who, in my view, has remained in the Modernist era. He focuses on Aristotle and the Greek etymologiae of Late Antiquity, as would be true of any Roman Renaissance man. Clearly, I part ways with both philosophical orientations, as I move toward my own impulses.

potential choreography and the movement then becomes a mixture. If the sounds become tangible, the math

becomes audible (visible). If you 'do the math,'[62] if you follow the sounds, if you follow the repetition in the

sounds, if you then put the repetition of sound with a sense of viewer's feet, forming a pattern in sound that appear

random, that entangle locally and remotely,[63] a *surround-sieve* sensation begins to build and move the situation.[64]

Trekking into the desert, I became aware that there was a *hum* –there, or I wondered, was there a *hum in me* –

there, a reverb inside my own sound as I made the slog over dune after dune after dune?[65] I got an

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[62] In 'doing the math,' in developing a programming construct, in order to visualize data – I've made a choice. In the development of an idea on site, I haven't considered the comparison of changing frequencies, as a scientist might. I'm interested in the emotional 'weather' of the site, as a metaphor for an intuitive and physicalized investigation.

[63] I have become aware of potential sights, sounds, and disturbances played out in varying degrees as a kind of auto-performance that suggests a non-sequitur in increasing or decreasing intensities. This has led to a way to incorporate multi-dimensions, and suggests another dimension of abstraction, as the feeling of being alive.

[64] In describing *surround-sieve*, an absorbing impulse to 'sound-out' field, a key distinction is made between soundscape and soundfield in Rodway's book, *Sensuous Geographies: Body, Sense, and Place*. "The emitter, or voice is at the centre of the soundfield not the receiver or sentient" Rodway 1994: 86). According to Rodway's diagrams, "the 'soundfield' is the acoustic space generated by a sound source"; "the area spreading out from the sounding or voicing agent" (Ibid: 84). "The loudness of the sound, or the power of the soundfield" (Ibid:84), is perceived as: 1: *exteroceptive* (Ibid: 91) - this picks up the direction of the sound event, allowing orientation to its location; and 2: *proprioceptive* (Ibid: 91) - registers the sounds produced and perceived, especially in vocalizing. "The ability to speak, as opposed to just making sounds, is made considerably easier by an ability to clearly discern one's voice. In sensuous experience, the auditory world not only surrounds us but we seem to be within it and participants" (Ibid: 91). "Auditory phenomena penetrate us from all directions at all times" (Ibid:92). These ideas suggest that the auditory is not linear but multidirectional. "We might try to dominate space with sound, as with the church bell or minaret amplifier, but once it has left its source it leaves our control" (Ibid). "The physical form of the environment (open spaces, enclosed volumes, etc), the wind and the relative moisture of the air and even the presence of other sounds sometimes background sounds of which we are largely unaware- all modify the impact of any given intensity and character of sound emitted" (Ibid). (The term "character of sound" (Ibid) refers to the range of potential qualities of a sound - intensity, pitch, rhythm, etc. The term "intensity" (Ibid: 88, 91) is used to refer to the loudness or volume of the sound, its strength. "The echo lingers in time and space, and is consequently far more complex than the reflection displayed on a surface" (Ibid: 92). "(Yet visual reflections are modified by the surface on which they are projected)" (Ibid). "Sounds fill spaces and when they are present give character to particular places, as soundscapes" (Ibid). The visual "subsists in the presence of light and is dependent on the angle of observation. Therefore, whilst sound is about volumes and motion, the visual is about surfaces and stability" (Ibid). "However, sound is not just sensation: it is information" (Ibid: 95). While I'm dissecting sound and field in the process of creating a sequence, the vocalizing in the sand, underwater, in the cold have radically differing effects. Rodway presents this quote in his introduction:

> *Words are like nails. You can bang them in like nails and can try to pull them back, as if retrieving them from the wood with the reverse of the hammer, but always they leave holes. –Anon. 1990*

[65] According to Stephen Harrod Buhner in *The Secret Teachings of Plants*, "the electromagnetic field of the heart, ... is not a neatly symmetrical field of similar arcs; not a linear formation, but a nonlinear one" (Buhner: 71). Its shape is the expression of a constantly shifting, living process; it changes with each alteration of the heart as the heart takes in and processes information about its internal and external environments" (Ibid). "The heart produces a range, a spectrum, of electromagnetic frequencies. Any frequency in this spectrum can contain a significant amount of information, just as one particular frequency on the radio dial can contain huge amounts of information. And each section of the field, no matter how small, contains all the information encoded within the whole field" (Ibid). Moving from the pulse of the heart within the body, Buhner shifts to the Earth's pulse as a "magnetic field" (Ibid), "magnetic poles ... like that of the heart, ... is a constantly shifting, living field" (Ibid). And as Buhner develops this line of thought, "the information embedded within that field is communicated to the external world through electromagnetic waves reaching out from the body. It is communicated within the body through the blood stream, which conducts electromagnetic impulses throughout the body" (Ibid). "Blood processes tremendously potent electrical conductivity"... and "the blood carries more than pulse waves; it also carries electrical messages" (Ibid). I like this connection between the

uncanny sensation liquefying the ground underneath me, *making a space for me*, even though I couldn't see it happening; and in the sifting wind, a charge through my heels up my ankles like quicksilver that continued to climb up the weak part of my thighs, as I tried to get my bearings. An imperceptible hum seemed to penetrate my being...[66] Is the sand pulsating? There is a definite low temperature – there – in the hum – a lucid circuit connecting body and field[67] that I think I can inhabit at a distance.[68] The concentration is on *tone,*[69] finding the tone of a particular site, along with reflecting,[70] foreshadowing, re-shadowing *what happens* –there; an *ear out my mouth*. These kinds of mysterious rustlings seem to *transceive*[71] me.

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bloodstream and the electromagnetic. Somehow an electrical current travels through the blood. A circulatory system between Earth and blood. John Baldessari, in contrast, endeavors to teach a plant the alphabet in his "educational film", contrasted with the Cagean/Zen access of knowledge and speech are taken to the Occidental point of absurdity.

[66] Testimonials of DMT trials also claim to hear a humming that increases in intensity as they "pop through the skin" of the body on their way toward "true hallucinations" (Shultz, Mitch 2010). The humming that I sense in the desert might be logically explained by the movement of the sand dunes actually crawling along the earth or it might be my anxiety to try to control the sensation as I 'leave my body' (refer back to footnote: 14).

[67] "The field is the force. The field, as Einstein put it, is the 'only reality'" (McTaggart 2003: XVI). Thinking about Einstein's statement related to Serres' soccer field, again, as an attractor, Einstein suggests that forces are gravitational. Serres suggests the field's goals create a polarized sensation. How should I read this? I would relate memory to gravity. You can be pulled back into past reality with all your sensibilities. That pull of memory can actually prevent the forward sensation of elevation. What is that (field) force if both notions exist? Is a past experience an object that 'objects' in the field of personal accumulated energy, as an affect, therefore, psychosomatic?

[68] I am thinking of non-narrative, under-conscious, of being dissolved; not a conventional, narrative and not subjected to the prothesis of a particular technology as subject. "To be in the world is to be inhabited by distance, by an essential remoteness which causes what is closest to us to be not what spatially touches our body but that toward which we are free to move" (Haar 1993: 34).

[69] Directing one of the rehearsals for *Godot* for the San Quentin Drama Workshop at the Riverside Studios in London, (1984), Beckett tells the actors: "When the moon rises at the end of the first act, I want you to talk with the tone of moonlight in your voices" (Beckett to Bud Thorpe (Vladimir) and Lawrence Held (Estragon)) (Knowlson 2006: 207).

[70] Smithson's *site/non-site* concept of *mirror-travel* influences the development of the work, most specifically in that the live networking of frequencies in the pieces *Open Limit* and *RED*, a "virtual mirror system" (Bråten 2007: 28). An Internet server is a ready-made *conditional system*, a reflecting trajectory between dislocated sites with the ability to transmit simultaneously a sense of travel. Effectively, a server is a site/non-site, a portal for mirror-travel, an architecture of flexible vector intervals. Not just a mirror or window but time and abstraction. This becomes significant in that each mirror displacement was thought of as an aesthetic "disruption' of time and space", a "fabulation" (O'Sullivan: 110), "precisely, mirror-travel" (Ibid: 109).

[71] *Transceiving,* transmitting and receiving, predates the appearance of language and surpasses the capacity of language, described in the *Electric Animal* by Lippit. It is a state that overrides the functions of language and the normal channels of transmitting and receiving by "remaining continuously 'on'" (Lippit 2000: 108). Lippit argues that our conscious core creates electromagnetic impulses, "how this develops inside our bodies in space, our bodies in time, our subjectivity, our transjectivity..." (Ibid), are moments where actions and reactions resonate with impulses of the earthly kind, resonating in our bodies, that create an attention or distancing.

As I refer to a toning or a voicing, I want to express that each *site*[72] has its own unique, a-tonal encounter.

Desert: Untitled takes this principle as a governing sensibility; towards an *aesthetic system* and perhaps a more generous understanding of forces that become over saturant. The visual environment appeared to faintly pulse or throb; it appeared to both recede and come into excruciant focus; dizziness and nausea let loose to an almost strobe-like tableau that seemed to occur in *no-time* and that was accompanied by an incongruous spooky impulse to move.

Dark, Mysterious, Odd... specific kinds of 'spooky action'...[73]

> *Like an odor that is unwittingly inhaled and becomes part of your own system involuntarily; live networking is invisible and often imperceptible until you are affected.*
>
> *– Lyons, RED, force fields (2011)[74]*

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[72] Irwin describes the thrust or process, the progression, to be something which, like a wave, comes again and again and again. And each time it's articulated, it becomes more visible (Weschler 1982: 189).

[73] Einstein's "'spooky action at a distance'" (Marks: 167), where observed particles wait to be measured and somehow communicate with each other at the speed of light, this phenomenon called non-locality was popularized by Gary Zukav in *The Dancing Wu-Li Masters* in an attempt to find correlations between physics and eastern mysticism (Ibid). Laura Marks, tracing the development of the history of physics and the particle-wave theory as a digital binder for the screen, returns to her initial interpretation that distant objects, "even electrons coursing to their demise on the video screen," affect each other as part of a moving "single system" (Ibid). Developing the concept through the history of a quantum scientist's debate, Marks points to the synergistic development in physics for the question, "if a particle is also a wave." Marks cites Erwin Schroderinger's equation, building on Louis de Broglie's pilot theory. As Marks follows, Schrodinger, "indicating that the electron's position remains unknown, and the wave equation can only predict the probability of where it will be seen if observed" (Ibid: 165). In "The Uncertainty Principle, Werner Heisenberg states that the measurer, the person measuring subatomic particles, is part of the experimental situation and influences its outcome, namely that electrons behave differently when they are being 'watched'" (Ibid). In an interesting survey of the mysterious functions of electronics, Marks ending weakens when she weaves back into the analog-digital interdependence, warning of the electrons that "register a state of 'maybe'" (Ibid: 175) neither on or off, when the computer crashes and digital becomes analog, or in the case of an interactive installation, lingers in the body of the viewer. Marks continues that electrons are declaring their independence from analog in the moment of maybe. But, what happens? This maybe state appears to be a neutral un-moving state; a state of suspension, but not quite "on-standby."

[74] One of the challenges for this project is in the multiplicities of (Beta) technological effects. Rather than thinking in formalist or technological terms, checking in on my own improvisational behavior, *tuning in on site*, I feel an empathy there with the mysterious and atmospheric. Referring to the here and now, characteristic of live media, geographically close tele-vision and geometrically close video projection interpenetrate and mutate *tele-topologically – on air.* Sudden 'live' revelations, merging with para-optical illumination, the upper speed limit of live frequency transmissions, becomes "indirect lighting at the speed of a video signal" (Virilio 1999: 4). "After 'anthropocentrism' and 'geocentrism', our contemporary savants seem to now be in the grip of a new kind of illuminism, or rather luminocentrism" (Ibid: 5), pointing to the absence of control of an audiovisual experience – and "sounds immediacy to impinge on a listener's perceptual field" (LaBelle 2006: 63).

A new critique on live media,[75] *Open Limit* explores just how these *involuntary signals* incite participation and illuminate nuances of another kind of dimension that is swarming; of how you negotiate the perceptual in order to resonate with an imperceptible. On those grounds, sensation *modalities* are investigated. Modality in this case is an intermingling of a *tele-pathic*[76] performative continuum (remote site, performance space, live network). On one level the living energies mutate into a wider, wilder *cosmo-graphy*. And on another level, the telepathic in live media reveal fabulations toward otherworldly dimensions.

Open Limit: field as witness concerns several performative works, considered as frameworks, mappings, skeletons, bodily frames in real time, in virtual time and structures its engagements as three plateaus of encounter: **situation; on**, **condition; liminal** and **production; pulse,** punctuated by parallel post-studio expeditions*.* All three themes necessarily intertwine, exposing their inseparability. Modality, what I think of as modifiable and modulated, explores just how these *tele-pathies*, incite participation and illuminate nuances of another kind of fleeting, *conditional.*

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[75] The roots of Interactive art date back to at least 1957, when Marcel Duchamp, in a University of Texas lecture [1], described the artist as medium, and talked about the viewer interacting with the artwork to bring about meaning. The 1960s saw innumerable events, happenings and actions involving some degree of interaction, described for example in Frank Popper's *Art - Action and Participation* [2], or Lucy Lippard's *Six Years: the dematerialization of the art object*. [3] The interest in art and technology, cybernetics and systems theory of the time led to experiments with computers and communications, and eventually to digital and telematic art. The term "interactive art" was coined, or at least given public currency, in 1989, the year in which the journal Kunstforum [4], and the Festival Ars Electronica [5], introduced it definitively into the canon of Western art. I prefer to references here how I found it:
[1]. Duchamp, M. *The Creative Act*. (Lecture). Houston, TX: University of Texas, 1957.
[2]. Popper, F. *Art - Action and Participation.* London, UK: Studio Vista, 1975.
[3]. Lippard, L. *Six Years: The Dematerialization of the Art Object.* New York, NY: Praeger, 1973.
[4]. *Im Netz der Systeme*, Kunstforum, Bd.103, September-Oktober, 1989.
[5]. http://www.aec.at/festival/1989en/index.html

[76] I guess it is unavoidable not to mention the classical, literary and provocative definition of *telepathic:* to be able to read minds at a distance. There is the old story of Houdini's widow, Beatrice, who held ten séances to try to reach her dead husband from the other side. In the Cagean definition, in his radio interview (1963) with Morton Feldman (see footnote: 80), the nature of the *telepathic* is described by Cage as being already in the air and "available to your ears but you may be unable to hear" at that level of frequency. His assertion that all kinds of signals exist all around us, including TV, radio and other people's thoughts is closer to my position. My interest is located in/on air, described at the same time as a field and medium. I'm also drawing on the sensibility of the viewer as an observer or in their bodily configuration, as a *transceiver,* behaving in a *transjective* not an objective way like a radio channels or broadcasts *what is there,* our instrument filters and *shares* transmissions. A sharing of a pulse is a key point in the final section and poaching Žižek's title, "the spectre is roaming around" (Žižek 2000).

The first level of encounter,[77] ***situation; on,*** attempts to evoke qualities of the *telepathic*[78] – where energy is

unorganized and essentially useless. Zombie-like,[79] the *telepathic* is a seeping medium, essentially inert, that

carries. The *tele-pathies*[80] reflect a condition that you never turn off; a crucial functional periphery.[81]

Continuously 'on', a continuous flow is one of the core concepts of the topographic texture[82] of live media. A

texture implies that there are tactile signals inherent in the features of streaming.[83] Seminal theories on sound,

developed by John Cage in his personal studies of Eastern thought,[84] have become influencers in the approach

and development of the use of the term – telepathic, as a "medium in which we find ourselves" (Cage:

radiom.org).[85] I focus on Cage through still living documents (interviews) and his own writing, in relation to

interpenetrating distance. *Tele-pathies* as a key leitmotif and creative concern for this proposal, has become

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[77] "An encounter is a "dynamic interaction" that can result in confrontation, not only between performers and spectators but also between communities and formations of knowledge. The performance event, as a cultural production, can be found in historic moments, daily occurrences, both local and global, highlighting how the quotidian world is framed and stage-managed through sedimented social dramaturgy" (Schechner 2002: 257).

[78] Ascott has framed related terms: *technoetics, telepresence* and *telematic* to describe remote-viewing arts, computational and database aesthetics of New Media practice, since the 1980's. I appropriate the *telepathic* from the Cage interview still playing on radiom.org. Ascott's language, not explicit, I introduce Cage to show the introduction of the term in arts practice (see footnote: 80).

[79] *"Nekromantik, Necromancy,* the film directed by Jorg Buttgerheit (1987), is one of Matthew Barney's favorite zombie films", this quoted from Nancy Spector's introduction, "Only The Perverse Fantasy Can Save Us" in Barney's encyclopedia catalogue for his *Cremaster Cycle* exhibition at the Guggenheim Museum. The zombies get 'turned on' at some point in the movie to behave with intention or function, but not in humanly ways but operating from a liminal dimension, still visible in the human realm. I saw his show in New York, I'm thinking about the film and character development, Barney's own *metabolic* performances in his filmic fields. There is no center, its a collection, a pastiche, a scene. His overloaded endurance climbs and movie worlds all their own had a big impact on me for the desert piece.

[80] Cage in conversation with Morton Feldman, *Radio Happening* (1963), fundamentally, carries through the idea of media 'medium' field. Cage alluded to the telepathic as "oceanic". I suggest that several of Cage's pieces explored the nature of the telepathic, most notably ***4'33"***, even though it is not named, as such. Cage visited my studio as a postgraduate at the School of Visual Arts in New York in 1986, the year I arrived in Manhattan. He sat in silence, an almost ghostly presence, his eyes already transparent. I hung on his every breath. Tony Fry on the *televisual* [I insert the *telepathic*] "transmits day-in and day-out in total ignorance of intent, reason, content, destination, or effect. It creates an invisible space, the impossible place 'to be', a tele-[pathic] 'nowhere'" (Fry 1999: 238). "The impossible place to be" (Ibid: 304). *It carries*. I also want to quote from the section "Umwelt" by Agamben, "Everything happens as if the external carrier of significance and its receiver in the animal's body constituted two elements in a single musical score, almost like two notes of the 'key-board on which nature performs the supratemporal and extraspatial symphony of signification,' though it is impossible to say how two such heterogenous elements could ever have been so intimately connected" (Agamben 2002: 41).

[81] There is a literal 'field range' for the expression of networking that I use in the work. Bluetooth for example depends on 3G and 4G range technology to transmit and activate a swarming collaboration with passers-by, called *locasting*. Locasting is a term coined by The MIT MediaLab (2001). But, I'm also referring to a field range that is activated without a device in hand. These exhibitions documented are not intended to be offered in the spirit of a handbook on how to use device mechanisms and I resist describing their mechanisms. They are concrete examples of the kind of flexible territories that each situation enabled for a particular exhibition.

[82] "A dimension of medium depth" (Massumi 2002: 57).

central to the work of a number of contemporary artists, writers and filmmakers, although not always admittedly named as such. I cross-pollinate performative disciplines (film, sound, theater and live media), weaving a context for a *(non)narrative stream*.[83] ***Situation; on*** frames the persistence of a site's energies at any given location and suggests the mediumship which carries *what wants to happen* in the form of a kind of mental acoustics, a *field voice*.[84]

The second level of encounter, ***condition; liminal***, consists of discourses through which a *telepathic contour* can be felt. An aura[85] (and an aurality) of the body's crude energy, an anatomical analogue, the *liminal* is generated by the emotional organs, usually defined viscerally as the gut, the voice and the heart – *that signal*;[86] the *where you are with-in* the situation, *what you are doing* and *how you co-mingle* field.[87]

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83 A field generating a narrative implies an energy that *speaks* site. (see footnote: 90 and 96 on field 'ma' as a potential organizing principle that creates an event. "In Suzuki's teachings, and in all of Buddhism, 'silence' and 'emptiness' are shorthand terms for the inconceivable ground of luminosity–the Absolute 'nothing'–out of which all the 'somethings' of the world arise in ther multitudinous splendor" [….] "Cage was taking his class, he tells us, but he just couldn't understand what Suzuki was talking about" (Larsen 2012: Prelude). I am thinking here about the little boy in the Kubrick film with an ability to *shine*.

84 As in some forms of traditional Asian theater, eye movements suggest characters and/or situations; language as sound 1) instill an "awareness of pure sound separate from psychological or linguistic meaning"; 2) "highlight the limitations of one's vocal range and subsequently encourage more radical and dynamic vocal choices" (Bogart & Landau 2005: 105). The voice from the vantage point of visual art, dance, performance, and theory are interwoven throughout the *wild track* text. Voice in the context of the *field* centers on the agency and performativity of the heard and unheard. Silencing or forcing sound, or straining to be heard, is another cue toward the concept of a field witnessing. My technique in shooting slower, slowing down the sensation to that of felt cinema or referencing painting and using effects to stretch the image from one location to another, beyond HD, changes the way we see things.

85 Any invisible emanation, surrounding the body of a living creature, especially a scent or odor is about resonance, something that lingers like a texture. Resonance, in late middle english originally denoting a gentle breeze; (via Latin or Greek), a breeze or a breath also implies an echo or a vibration; all invisible, an aura: atmosphere, air, mood, tone. I mention in the speech a spooky fear, enough to cause me to back off when the *wild-track* started to happen.

86 Improvisation of action theater talks about working from the gut; these visceral signaling *sound-actions* operate from the inside out. What's in my gut? My gut is a problem. It is always vibrating with foreboding indigestion. There's nothing otherworldly about it. It's a state of heightened sensibility, where the feelings are infused with invisible forces. Invisible powers within making it shadowy.

87 "The word 'ma' that I mentioned previously, is essentially a fluid term interchangeable with 'virtual' and refers to that "'interval' between two (or more) spatial or temporal things and 'events'[....] It is not only used in compounds to suggest measurement but carries meanings such as an invisible gap, an open, space between, time between, and so forth" (Pilgrim 1986: 255). *Ma* as a concept appears to be imprecise, shapeless according to Western paradigms, adhering to the exasperating oriental logic of contradiction. If *ma* has a contemporary human face (and body), it would manifest in the shape of the Japanese architect Arata Isozaki's work, who was responsible for 'introducing' the concept of ma to the western world through his seminal exhibition "'Ma': Space-Time in Japan" (1978-81) that traveled to Paris and New York. This exhibition "presented Japan's artistic culture through the unifying concept of 'Ma' – Space/Time as a basic organizational principle found in Japanese painting, photography, theatre, performance, music, sculpture, architecture and daily life" (Isozaki, Oshima 2009: 172). Interpolating 'ma' a fluid through Isozaki's work with my previous entry connecting Deleuze and Guattari's, 'virtual' and 'event', following Bergson, suggests a mode of reality implicated in *emergence*. In other words, its reality is a reality *on the verge*: the unexpected event. And as Massumi points out, "the desired result is a systematic openness: an open system" (Massumi 1998: 18).

If the first level is undirected, then the second level of encounter begins to manage a *conditional* array of intermingling subliminals[88] into an intuitive pulse.[89] The liminal is a kind of *tele-psi-edge*,[90] a mutating portal, "a fragile doorway",[91] that we are perpetually exposed to, which separates and binds us to unknown worlds; an anxious and resolute opening to a *non-open*, exists "between" realms of *space-time* experience that co-exist (Agamben 2004: 81). Agamben's mention of Walter Benjamin's, the "saved night" (Ibid: 82)[92] and Benjamin's dialectic "at a standstill" (Ibid: 83), suggest a suspension "'between,' the interval" (Ibid); "a play between the two terms, their immediate constellation in a non-coincidence" (Ibid); the separation of two realms, "no name" (Ibid),[93] posing the potential for entering and exiting in transition toward another register.[94]

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88   ...below the threshold of sensation or consciousness; perceived by or affecting someone's mind without their being aware of it, the experiments of putting a person in one room and another person in another room, in the piece *Open Limit* and through the audition experiments for the *Desert: Desert: Untitled,* focusing numbers – seem like silly experiments. Calculation is not the point except from musical sensibility. There is a certain affecting, itinerant, intuition, absorbing quality that I imagine penetrates walls and distances. When we have an intuition we are in a very delicate position. Its important to put an attentive intention on what is the difference between intuition and an uncanny. I make no proofs, I have decided to believe in there being something there. If you haven't been able to see what happens, I don't want to think of it as nothing just because it can't be explained.

89   "Essentially as a void, [ma] is defined only by the movements [events] that take place within it. Space and time are not two distinct entities, but two interrelated dimensions" (Geist 1983: 234). I lost a sister when I was younger. I wondered where she went. I lost Pi in the middle of a storm on the mountain. I still hear him calling me. A separation in space-time is the thing that is so confounding. Being on earth, when he/she is not; its an absurdity, isn't it? She is sent off into another imagined world, why not? She had a certain time span. I have another time span that I continue to feed with impressions. You are left with a kind of void, with an absent/presence.

90   Edge in media is difficult to identify, Virilio's term "trans-appearance" signals the innermost constituents of "the form-image –'shape of that which has no shape, image of that which has no image' (Lao-Tse), a figure of the dynamic of emptiness, similar to the void of sub-atomic physics for which Oriental thought long ago paved the way" (Virilio 1999: 10).

91   A liminal threshold (a portal), in terms of the magnitude or intensity of forces that must be reached for some kind of phenomenon, result, or condition to occur or be manifested; and occupying a position at, or on both sides of, a boundary at the same time, perhaps alludes to above and below the line in these notes.

92   In Trisha Brown's, *"Returning appearance to Itself"*, cited in *Koosil-ja and the Materiality of Appearance* by Musetta Durkee, Brown highlights Benjamin's "saved night" (refer to footnote: 97). Brown describes the idea of a "saved night" in her performance research investigation: "what is" and "what seems to be". The connections to and through performance to fill in the space between is invoked also in the stop/go state, cinematic movement, transition methods in film that I can exploit. We (as the receiver/interpreter audience) fill in the imperceptible intervals (transition), in order to, unconceal the illusion of movement. We need these dark spaces in order to bare the light of the image. In the *Desert: Desert: Untitled*, the transitions are viewer activated. Like changing radio channels, viewers' bodily gestures shift their own viewing perspectives.

93   The visual image or Japanese character "ma", suggests a light shining through a gate or door, and I return to this reference in various narratives. If we were to take the gate itself as representing the things or phenomena and events of the world, the opening in the gate becomes a *ma* or *interval* between the things, not to be confused with *open-source*. Yet, ma is not a mere emptiness or opening; through and in it shines a light, the function of this ma becomes precisely to let that light shine through. (Pilgrim 1986: 255-277).

94   In "Between" Agamben refers to Benjamin's "'letter of December 9, 1923, to Rang on the Saved Night'" (Agamben 2004: 81) a notion of art as "a natural world that is sufficient in it, a world that has value independently of the role it might play as a dwelling place or as the stage where humanness is acted out" (Agamben 2004: 90). Connecting with the section "Drawing upon the aesthetics of immersion", Lisa Munnelly writes: "To think of art as a vehicle [she] reflects on Rupert Thomson's musings on travel and the nature of the journey to be taken: 'The feeling of a ship or train or bus beneath me, with its different rituals, its different rhythms. A destination was useful because it was a substitute for purpose; it answered any question I was likely to be asked. Movement became my reason for being, my excuse. Movement for its own sake. I forgot who it was who wrote about the importance of doing nothing, how the art of

Condition; liminal triggers comparison with another seminal concept – *mirror-travel* – introduced by the 1970s Land art artist, Robert Smithson. His work and writing document a reflective "displacement," specifically in his *Site*/*Non-Site – mirroring*– the site existing in metaphoric relation, directly influencing my decision to work in the desert. *Mirror-travel* became a metaphorical relation to *site seeing,* drawing parallels with *non*-sites and the artist as *site-seer.* For instance, the contemporary *server* is a technology, a virtual vehicle for travel, transparently *mirroring*[95] actual remote conditions,[96] contributing to an awareness of a *tele-* energetic zone through which an audience is virtually *teleported.* Currents in live media reveal parallel dimensions – we see and are seen through it – in a connected perceptual fusion. The question of *tuning-in* to a contagious impulse – *there,* lead into the third level of encounter, **production; pulse**.

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doing nothing is one that most people seem to have forgotten. Well, I decided to resurrect the art. In doing nothing, I would be reduced to what I was going through. I would quite literally, become part of the scenery. I would blend, immerse, dissolve.'" (Hannah, Harlof 2008: 68). Munnelly expanding on Thomson's use of *blend, immerse, dissolve,* she writes that these effects have "capture the hypnotic state induced in the traveler by the landscape"... "where getting lost is a creative and generative act" (Ibid: 69). But in her experience, ideas and thoughts spark "rather than ideas emerging as through a gradual awakening, this phenomenon evokes Henri Poincare's poetically phrased observation that "'thought is only a flash between two long nights, but this flash is everything'" (Ibid: 71). The spark or "flash" has rumorings of an electrical impulse with dark/invisible intervals in-between and back to Benjamin's saved night, between the natural world and an otherworld. We don't feel electricity, for example, unless it is connected to the material in light or projection, it is imperceptible until a connection is made.

[95] Networked performance operates in real-time; an embodied *transmission of effects*. Toward a definition of networked performance, Pickering (1995) advocated a shift from the "representational idiom*"* — where science is viewed mainly as a means to represent the world — to the *"*performative idiom*"* — where the practice of science is considered an active negotiation with the world it seeks to address (*Datascape: A Synthesis of Digital and Embodied Worlds* by Eric Kubisch: retrieved from http://turbulence.org/blog/about/)

[96] Simultaneism in the avant-garde was closely associated with noise in two ways: as the product of an instantaneous awareness of numerous events occurring at any one time in space, whether that meant a space in a cafe or on a geo-location, and the product of an additional collapse of time into that already collapsed space. I am refering back to the server as a simultaneous distributional mechanism mirroring numerous experiences however dislocated in space-time. An interesting comparison is Richard Huelsenbeck's literary variants within Dadaism. Huelsenbeck thought that simultaneism attempted "to transform the problem of the ear into a problem of the face" – in other words, the flow of time needed to understand individual speech versus the capability, when "the face becomes a unified perceptual organ", in an instant: "While I, for example, become successively aware that I boxed an old woman on the ear yesterday and washed my hands an hour ago, the screeching of a streetcar brake and the crash of a brick falling off the roof next door reach my ear simultaneously and my outward or inward eye rouses itself to seize, in the simultaneity of these events, a swift meaning of life" (Kahn 1999: 51). Huelsenbeck goes on to suggest: "Just as physics distinguishes between tones (which can be expressed in mathematical formulae) and noises, which are completely baffling to its symbolism and abstractionism, because they are a direct objectivization of a dark vital force, here the distinction between a succession and 'simultaneity,' defies formulation because it is a direct signal of action" (Ibid: 52). And in relationship, a simultaneity of noises that signal *where, who, what* a site reveals in its more subtle dimensions transforms the ear into a probe of out the mouth.

Production; pulse[97] explores *contagious transmissions,*[98] presenting theories about human and non-human

creative interference[99] and *aesthetic disruption.*[100] A pulse manifests into a spiriting of the senses; the pulse

creating a *local* synapse[101] an absorbent connective *situation.*[102] A visceral cadence, intensities caused by

frictions and functions of the body, signaling the possibility of a more abstracted experience; a form that has form

but isn't overly determined, in working toward something that is more allusive, that might seep through. Each

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[97] In researching the *hypnagogic*, brain waves, indicating a shift from waking into sleep, came up as an example of dreamy visual evidence of a liminal passage, we all *pass* through. Each of us has a brain that pulses softly with electrochemical activity, a jungle of secret messages, hidden from sight. Along the tangled neural pathways the pulse sounds. Each pulse, is part of the neural code, messaging. The alpha wave, named after the Greek alphabet, was the first brain rhythm to be identified back in the 1920s and, now, known to be the dominant rhythm of the brain. We spend more time in alpha than in any other state. Sleep researchers can actually see the EEG drama when we pass from waking mode to ...'ok, now you are on the other side.' Is this liminal threshold of passing from one realm to another equivalent to the sun dipping below the horizon, casting long shadows at dusk? Hypnagogic comes from the Greek *hypnos* (sleep) and *agogos* (leading in). Hypnagogic experiences are hallucinatory and quasi-hallucinatory events that take place in the gray area between waking and sleeping. All kinds of weird things happen, in pretty much every sensory modality: visual, auditory, olfactory, tactile and kinesthetic. These range from simple thoughts and images to physical sensations and full-blown sequences. Are these dreams, thoughts or visions, or something else entirely? Signatures of this in between REM state include total muscle paralysis and moving eyes which is a clue that it is a mental event. You don't need the body to be there, in those moments of unconscious viewing. Non-REM states are dismissed but seem to be understood as deep periods of unknown sleep states. Is anything happening that is stealth, but invisible on the EEG graph? The graph read-outs indicate when you are about to enter different states, but, it is unclear when the images and sounds come into our awareness? I decided to experiment with the writing as I started to fall asleep and then again, record whatever I experienced as I was starting to wake up.

[98] "Contagion is everywhere in the contemporary world" (Gregg, Seigworth 2010: 186), writes Anna Gibbs in her section "After Affect: Sympathy, Synchrony, and Mimetic Communication" in the collection of essays entitled, *The Affect Theory Reader.* Gibbs continues, "[contagion] leaps from body to body, sweeping through mediatized populations like a brushfire" (Ibid). She identifies this phenomenon in what she calls "mimetic communication" (Ibid). Meaning, "in the first instance, the corporeally based forms of imitation are both voluntary and involuntary" (Ibid). "At their most primitive, these involve visceral level of affect contagion, the 'synchrony of facial expressions, vocalizations, postures and movements with those of another person,' producing a tendency for those involved 'to converge emotionally' (Gibbs draws from an essay that examines several phenomena by Hatfield, Cacioppo, and Rapson 1994) (Ibid: 186). Gibbs describes mimesis: "rather like an image in which figure and ground can always be reversed, so that sometimes subjectivity is in focus, while at other times it recedes into the background, leaving something new to appear in its place. Rather than privileging one view over another, the task of theory may then be to know through which optic it is most productive to look at any given moment. Or – perhaps more difficult– to learn how to oscillate between these views, neither of which can simply be discarded" (Ibid: 187). She also points to Massumi's interpretation of affect as "an energetic dimension or 'capacity' and emotion as a selective activation or expression of affect from a 'virtual co-presence' of potentials on the basis of memory, experience, thought and habit" (Ibid). Gibbs and Massumi both identify an engaging an energetic dimension that impels or inhibits the body's capacities for action. What Gibbs points out, that I resonate with in my developing writing/practice, is her intuition that 'theory needs to adopt a heuristic function, drawing creatively on different forms of knowledge to ask *what if* one conceived the world in this way? What then becomes possible in the space opened up by such a "passionate fiction", to borrow a term from Teresa de Lauretis (1994)?

[99] I'm experimenting with several interdisciplinary systems as I develop the concept of *creative interference* in performing this work. Improvisational motivations are becoming infused with a scenographic sensibility. In other words, the viewers are active with a live field system that is responsive to their involvement.

[100] *Aesthetic disruption* and *creative interference* are entangled and contribute to my becoming collaborative in the *local*. And at the same time, the remote field network is changeable with whatever source *electro-genically* is happening on site at any given moment. Both of these ideas are discussed in the section ***production; pulse***.

[101] Synapse, a connective suspension... a pause, a pulse, a pause, describe a kind of Morse code in the writing, in the network, a vacillating movement. "Sight is invisibly active in a pause wherein everything holds itself back" (Blanchôt 1993: 28).

[102] Local involves the body, the skin, *skinning a space*, a porous engagement "...arguing that visuality is inseparable from the body" (Krauss, Yve-Alain Bois 1997: 135), watching others or watching oneself in the act the impulse is to mirror that electro-magnetic transference.

performance opportunity invisibly frames[103] a slippage for a developing plan of action.[104] Short-circuiting a

system continues to develop a methodology of a *shared pulse*; a dynamic sense of standing -in, -with, -among, or -

between remote and local energies within an improvisational sphere. A plasticity of behaviors, of facial gestures,

particularly eye movements, the face becomes filled with the same energy as the body and vice versa.[105] As if like

outgrowths of this polymorphous and ever-expanding aesthetic system, sound, *tele*-projection and sometimes

voice, similarly amalgamate a *liminal zone* to resonate field. Exploring a site's *transactivation*,[106] *Open Limit* is

the vehicle, site and linkage system which examines the raw material of imperceptible, mutating – *forces* in live

performance.

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[103] Ruth Zaporah's most recent definition of frames is simpler and suggests that action has agency in forming frames: "[A frame is] a constellation of elements that are continually reorganizing themselves" (Zaporah 2008). Frame in a cinematic medium, is at the edge of an instant. In *algocinema*, the frame is loose since the frame slips in geometrical way, like a flash-back or jump cut to another narrative or cross-cut, the frame experience is independent of a scene or sequence or behaves in parallel. The frame *behaves* like a "truce line" a tenuous projection forward, backward, diagonally or laterally. "It is, as Žižek states, 'the element that, when viewed straightforwardly, remains a meaningless stain, but which, as soon as we look at the picture from a precisely determined […] perspective, all of a sudden well-known contours" (Ibid) are apparent. I did a master director's class in Switzerland with Mike Figgis, the director of *Time Code*, in which the reality narratives were displayed in the a four quadrant viewing screen and edited with a mixer in real-time. Imagine the next leap in editing to viewer's mixing their own sequences and real-time weather conditions interfering with transitions.

[104] When in action, in participation, in observation, in recording... Maurice Blanchôt's *The Infinite Conversation*, is an essay written in the form of a dialogue, entitled "Speaking Is Not Seeing", an anonymous (invisible) speaker says, "the optical imperative […] has subjugated our approach to things, and induced us to think under the guarantee of light or under the threat of its absence" (Blanchôt 1993: 27). In this relation, the mouth on site is not seeing the spot that I, in my viewpoint, blots out and also hears.

[105] There is an unpredictability, as the sensory experience of voice, in my throat, rubs against the execution of the words and vice versa, creating an unforeseen fluxuating position. "By allowing the physical experience of speech to interact with the vocabulary itself, speech becomes a present experience" (Zaporah 2006: 11-12) and yet, the sense of what is being voiced has the quality of an archive, as if what is spoken is on file somewhere.

[106] In biochemistry, *transactivation* is described as an activation of a gene at one locus by the presence of a particular gene at another location, typically following infection by a virus. The contagious and the viral are terms closely associated with live media forms. (see a reference to William Burroughs, footnote: 140) Various disciplines are useful to define impulses that seem allusive in my process. *Trans-lates as* across or beyond, on the other side of; I use this prefix, *trans- ,* in several ways to introduce *porosity* in various experiences.

Lyons, Desert; Untitled, working sequences cubed, White Sands, NM, USA 2012
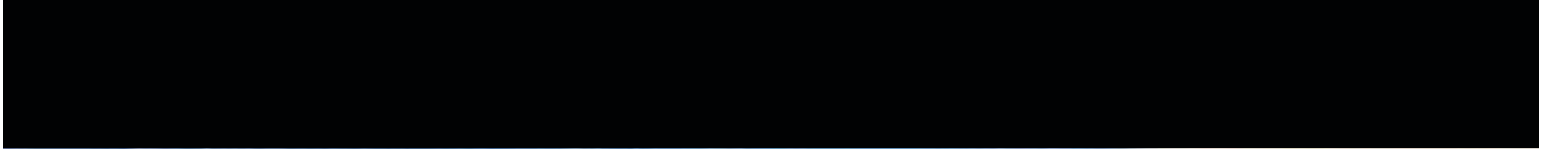
1 *situation; on*

Desert: Untitled (2011-13)

> *What if death is nothing but sound?*
> *Electrical noise.*
> *You hear it forever. Sound all around.*
> *How awful.*
> *Uniform White. – Don DeLillo, White Noise*

> *The desert grows: woe to him in whom deserts hide...*
> *– Friedrich Nietzsche, Dithyrambs of Dionysos, 1889*

Scene Block: Desert (long takes — fixed camera)
Time/Space: Sunrise-Sunset
Local/Global: WGS84 32° 30' 2.52" N,106° 36' 30.96" W32.5007,-106.6086, UTM 13S 348882 3597077

Wild-track: actors read simultaneously with various directions (sing, whisper, climb)

(action — speech[107] — no punctuation — climbing — out of breath — a running first person inner message)

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fucking hot   drinking dry business   go further   keep going   just

breathe   have I missed it   I could swear   shsssss   I heard

something   hear that   out there   shssshhhhh   seems like I

have been driving for uh   um a long time now   its   just   uh blank

nothing for miles   no particular thing   no blind house windows

no dried up arroyo nothing   seems all the more strange   when

all of a sudden   it just took off   on this sort of   hard to

explain   but it took off like some gigantic   some   jesus

crashingly big sea   standing straight up white rolling beasts   too epic

to be called a wasteland   just all of a sudden

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[107] Inspired by Simone Forti's *Logomotion,* a live theatre practice that connects actors to inner imagery through a visceral grounding in the body "*logomotion* [is] an intuitive flow between speaking and moving as they improvise" (Forti 2003: 62). The field writing – *wild track* – is meant to be heard, not read on paper. The soundtrack, out-of-synch, leaves the mouth as the body tramps over dune after dune after dune. Exhausting speech, the written form looks too specific. It was necessary to have others voice the text to see what I couldn't hear in my own voice. If you don't hear it, then you don't see it.

there is a pounding in my ears   be still   a jet stream   blue bent light

touching down on 60 foot white hot drifts   climbing white   uh   I

think I'm going to black out   sharp flashes   I'm slipping   wait

it's punishingly hot   not making sense   background now foreground

take a drink   try to balance   what a pot boiler   my kingdom for a

donkey   burning my feet   is it mooooooviiiiiing   Spoo

ooKy   chew bits of string   it feels staticky   like one big fucking

eraser -head   David Lynch   chills   I see my breath   its all

happening in slo motion   may   be   fossil water down there   like

there is in the Nubian desert   ancient water   sip sip   sip   I'm

still so dry   see those clouds forming they are coming this way   a

super-cell virga bomb   rolling toward me   hard   milky mountains

awkward   falling backward   not that way   no left   no not that

way either   one dune and then another and another into another there must be

hundreds as far as I can see   take another   blew   breath how can

I be so cold   strange   in this heat   there's another flash over there

sharp   crystals grinding in between my toes   over there   lightning struck

inside a tunneling storm   crawling   white lightening   listen

wooooooosssssssh   is something listening wait shush   hear that   I think

it's listening   (humming)   (whispering)   shit sand in my lens sand

in my eyes there's sand everywhere for christ sake its burning my toes   red

in the sand   I feel faint (humming)   buzzing sandpiper   nepenthe   night

Bronson punch-drunk Burton   clocked him   um uh (hum)   for some funny

uh   strange reason the desert seems to be misbehaving um um hum   then

all of sudden (hum) um (hum) twenty minutes later it simply   stops   I can

taste metal at the back of my tongue   what is that   a bomb site

someone said a bloody big bomb site   FAT MAN   hauntingly cold metal on

the back of my tongue   I think that is what   atomic light is   LITTLE

BOY   how awful   horror   its not good here   I'm guessing   no not

good not good here   TRINITY   running sink   in the time it

takes to turn my head   I count   180 changes   and something watching

thick air slamming me   hot white crazy place   something's getting into my

pores   purple shadows   shimmering wetter   out of the corners of my eyes

I imagine in between automatic and drive   some kind of need to conjure

warp and woof out here   not possible as far as I can see   better take

another drink   sip sip sip ... white mouth my mouth   doesn't stay

wet

Lyons, Desert: Untitled, actors' audition for 'wild track', sound sequence, Warehouse 21, Santa Fe, New Mexico, 2012

(scene change whispers)

what an awful thought I taste it   telling tongue   I want to run

in the space between   not some sort of mystical thing some sort of

nuclear thing   I must be making all this up   calm down   I'm simply

saying my ability to feel what's going on around me is the suck in this one

particular spot   my ears are   beating   thump   thump thump

thump   problem is this feel like ashes   the earth's ending   made

white   cremated   heavy like zinc   the dust is fast   my

stomach feels like its eating itself out   gravity is working against me um

(hums)   black and blue bleeding   grit sharpens the space between my

toes   white wet tongues licking at my feet   my hands are soaking

I thought I saw a moment ago   I guess I need someone with more fabulosity

von Trier   maybe   pan   unsea   storm   what if I were to

(humming.........)   its   blinding me[108]

Lyons, image of the first of many draft revisions for spontaneous scripting "wild track", Santa Fe, NM, 2012

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[108] *Wild track*, the spontaneous *lever,* in this humming desert place, is also inspired by Shepard's and Patti Smith's play *Cowboy Mouth,* (1971). The influence of plays (*Not I, Tongues, Cowboy Mouth*) on –*wild track* – is not a literal translation of a play but a sandblasting, relating sound and action.
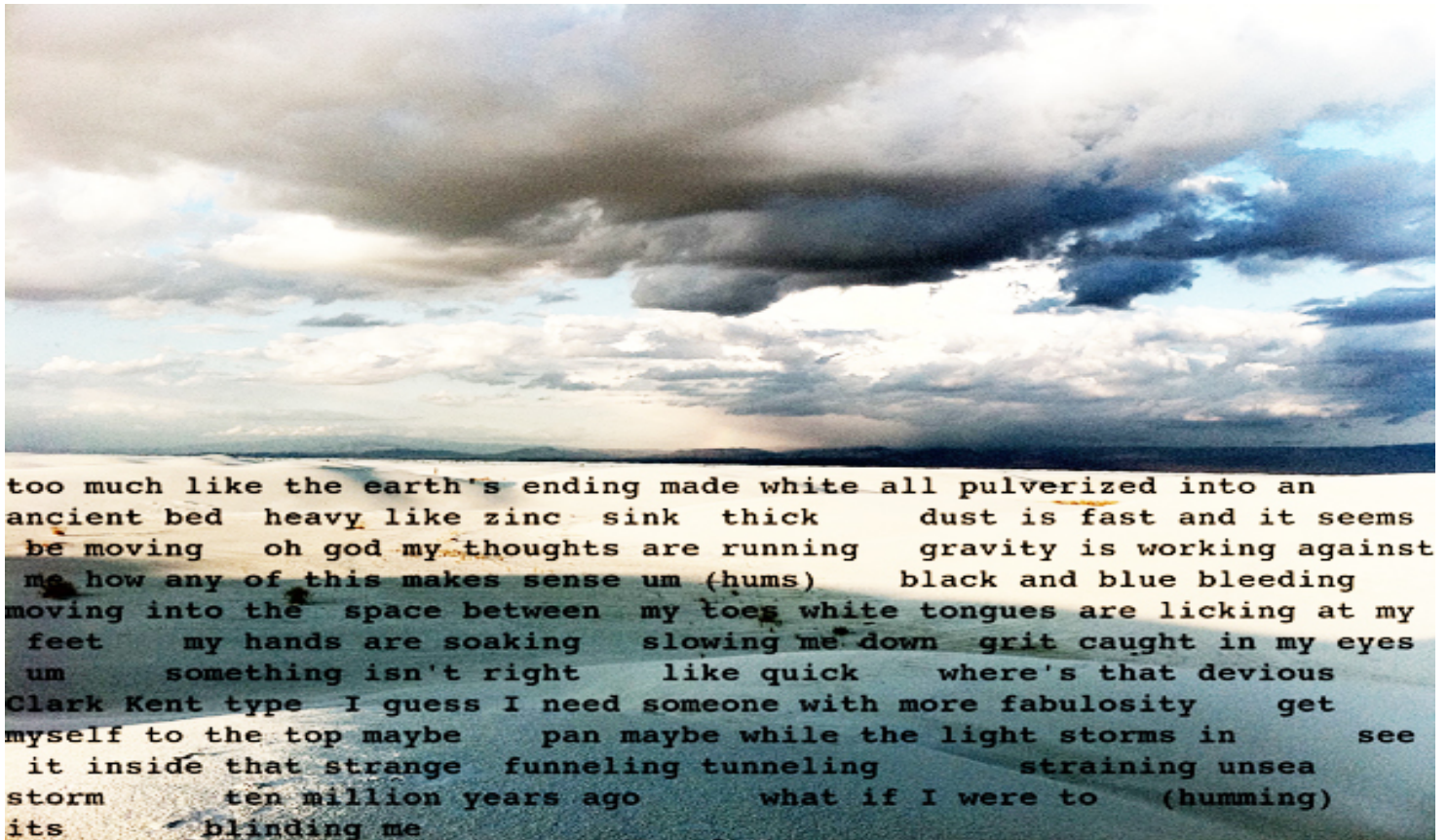
A man plucked a nightingale and, finding but little to eat, said:
"You are just a voice and nothing more."
                    –Plutarch, Moralia: Sayings of Spartans [Apothegmata Laconica, 233a]

Lyons, Desert: Untitled, up in smoke sequence, desert White Sands, New Mexico, 2012

too much like the earth's ending made white all pulverized into an
ancient bed heavy like zinc sink thick   dust is fast and it seems
 be moving   oh god my thoughts are running   gravity is working against
 me how any of this makes sense um (hums)   black and blue bleeding
moving into the space between my toes white tongues are licking at my
 feet   my hands are soaking   slowing me down grit caught in my eyes
 um   something isn't right   like quick   where's that devious
Clark Kent type I guess I need someone with more fabulosity   get
myself to the top maybe   pan maybe while the light storms in   see
 it inside that strange funneling tunneling   straining unsea
storm   ten million years ago   what if I were to   (humming)
its   blinding me

Lyons, Desert: Untitled, written by the sand, desert White Sands, New Mexico, 2012

Between Air and Ground

Everything, then, passes between us. This 'between,' as its name implies, has neither a consistency nor continuity of its own. It does not lead from one to the other; it constitutes no connective tissue, no cement, no bridge. Perhaps it is not even fair to speak of a 'connection' to its subject; it is neither connected nor unconnected; it falls short of both; even better, it is that which is at the heart of a connection, the interlacing ... of strands whose extremities remain separate even at the very center of the knot.

– Jean-Luc Nancy, Being Singular Plural.

I heard a hum hardly audible, translated into turns of speech.[109] I started speaking out loud to *whatever was listening*. Words breathing in and out.[110] I had a sense that voices were bubbling up, above and ahead, at once a vertical orientation and a horizontal longing; seemingly a more reliable source than journalism. Magical incantations, regardless of their meaning – in an endless *opening*,[111] there is definitely a buzz and whether or not it can be verified on a deeper level – may or may not *testify* to the disappearance of these impulses, as I moved away from site. One response of facing a sound so vast, yet so silent, is to say that the sound is embodied and sounding all the time – a constant, prolonged

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[109] "Voice appears to be the most familiar thing" (Dolar 2006: 13) On site there is a "dividing line between voice and silence" (Ibid). Mladen Dolar notices in his book, *Voice and Nothing More*, that "complete silence is immediately uncanny, it is like death, while the voice is the first sign of life" (Ibid 13-14), that is, saying something –but, not making sense.... " the silent sound, soundless voice" (Ibid: 17). What Dolar calls "a rather astounding theological interpretation"... he references St. John's Gospel, "wherefore the Word to manifest itself" there must be a "mediator", Dolar points to "the shape of John the Baptist, who identifies himself precisely as *vox clamantis in deserto, the voice crying in the desert...*" (Ibid: 16). "...to catch the voice as a blind spot of making sense, or as a cast-off of sense..." (Ibid) around the frame, vibrating inside desert.

[110] Quoting Aristotle: "Voice then is the impact of the inbreathed air against the 'windpipe,' and the agent that produces the impact is the soul resident in these parts of the body. Not every sound, as we said, made by an animal is voice (even with the tongue we may merely make a sound which is not a voice, or without the tongue as in coughing); what produces the impact must have soul in it and must be accompanied by an act of imagination, for voice is a sound with a *meaning*, and is not *merely* the result of any impact of the breath in the windpipe is used as an instrument to knock with against the walls of the windpipe" (Aristotle 2001, De anima, 420b 28-37, cited in Dolar: 23). The corporeal and mediatic of incessant speech intended to radically unsettle, an animal cry, a wail describing something so unspeakable, something deeply embedded in anxiety means that we come to *witness* a dilema. "The order that is responsible for certain voices being heard not as speech but as simple noise is particularly apparent in the history of a collection of voice recordings of the Namibian populace that were captured in 1931 by the German, Hans Lichtenecker. For many years treated purely as sound samples, the recordings have only recently been translated through the efforts of the cultural scientist, Anette Hoffmann. Finally it came to light that very poignant words were being addressed to the German people and government" (an excerpt from the exhibition entitled: *Acts of Voicing: On the Poetics and Politics of the Voice* (2012-3) www.wkv-stuttgart.de).

[111] "Endless opening to a not open..." (Haar 1993), *open limit* (the riddle refer back to footnote: 1) exposes the textural limits of the *phono-centric*. The seeming distraction of site contributes to the investigation, it epitomizes something that cannot be found anywhere else – it is invisible and apparent there. What is the texture of this invisible stream?

deafness. Not deafness located in the ear, a numbing that moves up the spine. The persistence of a site's energies, heard out my mouth, as it lingers in the air. In perceiving the fusion of energies, I imagined a *para*-current that models letting go effortlessly. That *voodoo*[112] effect can be loud and spectacular or subtle, even a tinge.

> *With roots in rumors and frozen words, ... all space becomes indelibly,*
> *inaudibly, or pervasively filled with voices and sounds awaiting to be*
> *heard by the right person, ...in the right place, or by a person with*
> *privileged possession of the right device. –Kahn 1999: 200*

Sound itself attracts, ask any eavesdropper. Rumors – that corrosive speech, silent simply because it is kept hidden – is in the everywhere, always *at-a-distance*. The ability to comprehend the most tenaciously, deafening hum, registered in my inner ear, as a whirling. I became lightheaded to the extent that, in my anxiety, I *tasted* metal on the back of my tongue. Empathic of an actual radiating residue? The desert appeared absent and punctuated at the same time. Whitish but not white, "its brightness interfered with its whiteness" (Massumi 2002: 162), which made my pulse race.

> *[...] I was myself to discover what an awful, convulsive experience it is to change one's tempo, to lose*
> *it suddenly, to find another in its place, an unknown, terribly fast tempo that one does not know how to*
> *handle, that makes everything different, unrecognizable, insane, that causes everything to overshoot*
> *itself and flash by, that cannot be followed, that must be followed, where thoughts and feelings now*
> *proceed like projectiles, where inner images, as much accentuated as accelerated, bore and drill with*
> *violent, unbearable insistence, objects of an inner vision from which it is no longer possible to detach*
> *oneself, luminous like burning magnesium, agitated by a to-and-fro... Images marked by streaming,*
> *sparkling, extreme seething, in which all remains ambiguous and, although glaringly evident, escapes*
> *being determined once and for all, and in which, although the frolics remain circumscribed within the*
> *visual field, one knows that one is under the sway of berserk trills, piercing whistles, grotesque*
> *cacophonies, and scales run amok ...one cannot imagine the inhuman speed ever ceasing...*
>
> – *Henri Michaux (extract from Vitesse et Tempo, 1957)*

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[112] The musical vibration I'm alluding to is produced by the *Voodoo*, a model of the Gibson Les Paul Studio electric guitar. The sands make an amplifier-like hum perceptible similar to this guitar lick.

More like winged sirens, luring me on without a narrative purpose in mind, my personal intonations were not bound to anything tangible.[113]

Howling in the Vertical

My work has always had a pulse, a beat; beat the bushes, beat the hell out of it, beat a dead horse, beat meat, beat a path for, sweaty, throbbing heartbeats. Perpetually plugged in –to a throb, I'm operating inside, where everything that happens seems to appear in sequence; a frame – mixed with a bonfire a-go-go, channeling "Danger IN GO GO Boots" by Carlo Montez. My body tuned to the frequency of an "all-around" (Kahn 1999: 27) between "mind and body-states; indistinct, between actions and echoes, sights, [a party to which I haven't been invited], thoughts and [the repercussions from my latest site] adventures" (Massumi 2002: 106). What I'm calling a *surround-sieve*,[114] is dependent on the properties of the media-medium through which it travels (solid, liquid, gas) and on being detected.[115] Sound travels via a field like air or through a porous solid like water, arriving at different speeds and only – there – as long as it is heard or echoes back strongly enough to penetrate flesh and bone.[116] "Sound undermines form, as a stable referent, by always moving away from its source" (LaBelle 2006: 62). All modes suggest an outer *limit*.

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[113] "Resonance occurs when a [site's] natural vibration frequency responds to an external stimulus [remote viewing, perhaps] of the same frequency" (Duarte 2010: 4). This *wild track* speech is felt like a dune of words; a sifting veil concealing/revealing the site. I'm confused, now. Is this a scrim to penetrate or a transmission that could reveal something unseen on the otherside? The word 'practice' comes to mind. So, I would go to the desert a number of times. My first impulse was to fill the emptiness up. But, it wasn't empty, it was vast. Spontaneous and untranslatable, it felt like a turning of my mind. More like a churning of my stomach. What was I doing here? Was this place a *portal*. It appeared still-moving, rolling dunes, oceanic vibrations and yet, imperceptible. Was I sailing in some sense? The writing was windy and the text bordering on academic and pedantic. The *wild track*, to be continued.

[114] *Surround-sieve* contours migrate. These porous peripheries sift through skin and emotional tendencies, a quality of the site's *telepathic – liminal condition*. "Terrestrially, sound is not only experienced as occurring *in-between* but as surrounding the listener, and the source of the sound is itself surrounded by its own sound (Kahn 1999: 27). This mutual envelopment of aurality predisposes an exchange among presences" (Ibid).

[115] According to Michel Serres, "a sound event does not take place, but occupies space" (Serres 1984, 2008: 47).

[116] Sonar is a system for the detection of beings, objects and other technologies under water and for measuring the water's depth by emitting sound pulses, detecting or measuring their return after being reflected back. I studied ocean sonics on a research vessel with Dr. Jim Darling of the Whale Trust. The intensity of whale calls underwater is difficult to describe, Dr. Darling uses specifically

Registering a vibration out there, in my bones, resonates compulsively *what*? A hallucinatory (or hyper-lucid) drifting force? The body is restless matter, action wanting, waiting, in effect, *on the verge* – reconfiguring in response to whatever conditions exist. Sounding out[117] – implies a real mix of senses, that "implicates emotion, as vision-borne" (Kahn 1999: 29). Voicing emotion is a contaminate to recording a site, and yet, it bubbles up. "All emotion is more or less disorienting and classically described as being outside of oneself, at the very point at which one is most intimately and unshareably in contact with oneself and one's vitality" (Massumi 2002: 35). Like hovering in neutral, rendering a zone of *what wants to happen*, taps into the momentary *open*, is an *opening*, with which to organize my own impulses into *seeing-out my mouth*.[118] This section explores the nature of mediumship through a *(non)narrative*, logo-motion, – a wild-track.[119] Wild-track, is both tangible and intangible, collaborating with the muscles of articulation,

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designed hydrophones to see whale sonics. I on the other hand, experienced the sounds as 'rib-shaking.' The soundings penetrated my whole body with such *force*. Ear-hearing is muffled and vision impaired underwater. The body becomes porous and merges with the water medium, signaling another kind of awareness in your 'blood and bones.'

[117] One analog to the recent invention of digital programming and our contemporary position with the Earth is found in the ancient invention of the primitive alphabet. Programming is not a spoken language but it has the ability to reveal virtual messages. The alphabet itself – the idea that you could transcribe not the pictures of things, but the sound of the thing itself, in visual form – gave birth to a 'cybernetic tech' that spread so rapidly and was so potent that it only needed to be invented once. Anthropologists suggest that writing was first invented in the South Sinai, some time in the fifteenth century BC. Mysteriously, if true, fostered a new way of thinking, a new facility for abstraction. It rearranged social organizations and even created a new epistemology and a new metaphysics. "Examining the primitive Semitic alphabet as an analog for our own cultural moment has a second virtue: by standing outside the long era of alphabetic civilization, by imagining a virtual future, we can, perhaps with some nostalgia, understand 'alphabetic consciousness' and the special psi gifts that the alphabet brought as an operating system. Chinese characters or 'ideograms' introduced 'idea-writing,' that is the graphic symbolization of an 'idea' a Platonic, invisible eternal, unspoken reality. But writing attached to speech, called lexigraphic writing goes back only to around 3400 BC, as far as we know" (Powell 2009: 3-4). As far as we know.

[118] ...speech and language cross these spaces, neither smelling or tasting.

[119] *Wild track (*mouth*),* as I mentioned, is influenced by Shepard's play, *Cowboy Mouth, and Beckett's* loose *Mouth* in *Not I* and refers to a way of processing an initial encounter out-my-mouth, *writing-in-action,* defined earlier by Shepard in the first section "as the moment to moment thing of it" (Shepard 1984: 4). Yvonne Rainer's, *Looking Myself in the Mouth* (1981) is another reference. I called Yvonne Rainer for an interview. She hung up on me abruptly, after saying in a gruff voice, "I don't do interviews."

resonators and breath. When I stay embodied, my word choice is much richer because I am feeling the

words in my mouth and savoring the sensual experience of speech.[120] Conscious barriers eventually

dissolve by way of exhausting a conflicting inner narrative, or in this project, become a mutating fusion,

tugging at my system. The drifting remains *open-ended* and surprising, as friction, created between logic

and skin. Vocalizing innately is a form of movement.[121] Experimental playwriting and performance, and an

impulse to voice is slipping loose from paper.[122]

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[120] As Lippit points out, "a magical transformation of the psyche, achieved through a magical contact and alliance with loss, 'we fantasize swallowing (or having swallowed) that which was lost, as if it were some kind of thing'" (Lippit 2005: 192). The fantasy of swallowing an other *force* through an orifice or an opening, becomes the solution, the magical cure by incorporation exempts the subject from the painful process of reorganization (see also: Nicolas Abraham and Maria Torok, "Morning, or Melancholia: Introjection versus Incorporation" in *The Shell and the Kernel: Renewals of Psychoanalysis*, (ed.) and (trans.) Nicholas T. Rand. Chicago, IL: University of Chicago Press (1994: 126-127) (original emphasis).

[121] Shepard's forward note about the play, *Tongues*, written with Chaikin, connects sound space and voice in performance. He wrote: "NOTE: This piece was first performed in 1978 at the Magic Theatre, San Francisco, for a limited run. It began from almost nothing but a desire to work together. Joe Chaikin and I agreed to meet on a regular basis over a period of about three weeks, each time changing the location–a restaurant, a beach, a park, hotel rooms, a truck—then, toward the very end, a theatre. We agreed on a piece to do with the voice. Voices. Voices traveling. Voices becoming other voices. Voices from the dead and living. Hypnotized voices. Sober voices. Working voices. Voices in anguish, etc. Sometimes we would just talk without trying to push the content into the structure of the piece. Other times the talk would be translated verbatim, written down on the spot, turned into monologue or dialogue, trance poem, or whatever. As the piece neared completion on paper, the concept of performance leaned toward some kind of musical accompaniment. I brought some percussion instruments into the theatre and we started to jam and experiment with various possible sounds. Soon a form began to take shape. Joe sat in a straight-backed chair, facing the audience, with a Mexican blanket draped over his lap. I sat directly behind him on a low platform, my back to his, with the instruments in front of me. His position was static except for the face. The gestures of my arms playing the different instruments were seen as extensions of Joe's static body. The choices we made in performance were very personal and almost impossible to repeat on paper. These notes are only an indication of how we arrived at a means of collaboration. Actors wishing to perform this piece would necessarily have to develop their own means and experiment according to their given situation. The various voices are not so much intended to be caricatures as they are attitudes or impulses, constantly shifting and sliding into each other, sometimes abruptly, sometimes slowly, seemingly out of nowhere. Likewise, the music is not intended to make comments on the voice but to support these changing impulses, to make temporary environments for the voice to live in. The choices of instrumentation can be very open but I feel they should stay within the realm of percussion – Shepard, September 29, 1978" (Shepard, Chaikin 1978: 74). This notation of how the piece came about emphasizes both the interchange between two bodies, between sites of writing and in the abstraction of percussion, caused by changing impulses.

[122] A compulsive act which appears mysterious and meaningless, registers my being there – it (the compulsive act) – bears witness to the fact that, somewhere in my psyche, my involvement is noted. Along the same lines, "Ingmar Bergman once observed that, toward the end of their careers, both Fellini and Tarkovsky (whom he admired) unfortunately started to make "Fellini films" and "Tarkovsky films" and that this very feature was the cause of the failure of his own *Autumn Sonata* — it is a "Bergman film made by Bergman." This means that, in *Autumn Sonata,* Bergman lost the spontaneous attitude toward his creative substance: he started to imitate himself, reflexively to follow his own formula — in short, *Autumn Sonata* is a self-conscious film, even if Bergman himself was totally unaware of it. This is the function of the Lacanian 'Big Other' at its purest: this impersonal, non-psychological agency (or, rather, site of registering), of "taking note of what takes place" (Žižek 2006: 68). An consciousness in my practice is subverted hopefully then by locating the work in the interacting public witnessing sphere where viewers and live streaming cause *aesthetic disruptions* thereby causing me to react and reconfigure the work beyond my usual exhibition framework.

[Shepard, Chaikin, *Tongues (1972),* excerpt]

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SPEAKER: (short staccato speech)

His whole body he leaves.                    Abrupt stop with boom on
He leaves his whole body behind.             Doumbak,silence,long rest
                                              as SPEAKER breathes, the
                                             breathing leads him into
                                             next voice (304)
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[Shepard, Chaikin, *Tongues (1972),* another excerpt]

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SPEAKER: (calling)

Where—Let's see—Is this—Wait—Now—Listen—Now—No—Wait—Let's
see—Is this—Is this the one? No— Just a minute. Wait just a
minute. Just let me catch my breath. Now! No, just a
minute. Just a minute more. Just wait. It'll come. Don't—
Don't try to—It's not that it's lost. Not that it won't
come back. It's just a temporary thing. Something—
something must have— It's not that I can't hear myself. I
can hear myself. I CAN HEAR MYSELF NOW! There. There it
was. That was it. That was it just then. Just then. Just
came out. Just like that. How could that be. How come it
happened then and not now? WHY NOT NOW! Nothing to worry
about. Sometimes these things just happen. Something loses
something. Temporarily. It's not that big of deal. It's not
like I'm not ever going to find my voice again. Ever again.
Nothing as final as that. It's like a lapse. That's it. A
little lapse. It's already coming back. I can feel a
certain familiarity.

                                             percussion shifts into
                                             constant tapping meter,
                                             under voice, almost
                                             metronome feel (307)
```

Cage[123] created sound fields in dramatically different communicative conditions [than mine], on the knife's edge of his discipline. His break through mantra, "*sounds themselves* are appreciated in close proximity to the complex conditions" (Kahn 1999: 12) that influenced his work and personal life.[124] When I was a kid I tried to mimic the sound of a thunderstorm. I had been given a tape recorder and not really knowing what I was doing, I was abstracting the sound of the storm in some irresistible way.

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[123] Cage studied with the avant-garde composer of the 1930s, Arnold Schoenberg, and so did Charles Mingus.

[124] By concentrating on the actions and statements of artists within specific conditions, I am attempting to situate an impulse and a range of influences. This may seem obvious; who you hang out with and what technologies are available create your perspective on how you interpret a set of variables; light and sound, weather and emotion and a system of observations shift with an emphasis of who came before.

Without attaching any meaning to what I was doing, I wanted to see if my voice could make that sound in the same kind of muscular way. Mime and mimetic[125] forces seem to help to define my voice storm. Taking various conceptual – *conditions,* I reach for "what one thinks a sound is, a fact, a soul..." (Kahn 1999: 237). Walking upright through weather, there's a crooked line (in the vertical) but you don't sound out the line (in the horizontal page), you suggest the direction line (in an intensity) as you go along, it builds. It's like a conversation. You don't just rush in and blast off a bunch of thoughts. You say, "hello" and then you pause... and wait for a response then say something else... and so on. Cage's sensibility with language and sound and modes of interference that influenced his arrival in composition and perhaps not as known as some of his more publicized works, I segue to here. For example, constructing a koan-like string,[126] using someone else's work, is an interesting through line for Cage:

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[125] Sound is mimetic and has evolved from ancient animal sound communications into human language forms. Dolphins, whales and humans are among the animals that use sounds to communicate more complicated meanings, using strings of sounds of some duration. During my deep sea residency with the Whale Trust in Maui, I mentioned that I worked with one of the most renowned ocean sonic scientists, Dr. Jim Darling. His scientific experiments using magnetic resonance imaging showed a profound discovery–that whales 'recognize' their own voices. They recognize their own species and they 'hear' the difference between other whale species. For instance, a Pacific Ocean Humpback call and a Humpback call from another region, such as the Atlantic Ocean off the African coast. Mingling with animals I imagine that their sounds represent thought forms in the same way that ancient man believed that spirits were speaking from rocks and inhabited the bodies of centaurs and cyclops and other creatures which were half animal and half human.

[126] Social forms of aurality and "*sounds themselves*" (Cage 1961: 27), "proliferated, gathering up all the visual, literary, environmental, gestural and affective elements that sounds brushed up against" (Kahn 1999: 162); and generated still greater constellations through Cage's own mysterious internal filters. In the context of filtering natural sounds on location, (of animals, the body and outside elements), was reflected in the mixing of other disciplines and new technologies. Cage's, "*sounds themselves* took on multiple personalities, and the nature of sounds became less natural in an overlap of film sound, the phonographic and television" (Kahn 1999: 162).

John Cage, *Writing through Howl* **(1984)**

mAdness

coLd-water

fLats

thE

thE

braiNs

throuGh

wIth

aNd

academieS

Burning

monEy

maRijuana

niGht

After

endLess

cLoud

thE

motioNless

Green

joyrIde

suN

aShcan

Brain

drainEd of

bRilliance

niGht

In this piece, *IC* generates *I Ching*[127] numbers as a kind of generative *aesthetic system* that governs the process of acrostics and mesotics, a visual rule in sound:

> *Like acrostics, mesotics are written in the conventional way horizontally, but at the same time they follow a vertical rule, down the middle not down the edge as in an acrostic, a string spells a word or name, not necessarily connected with what is being written, though it may be. This vertical rule is lettristic and in my practice the letters are capitalized. Between two capitals in a perfect or 100% mesotic neither letter may appear in lower case. .... In the writing of the wing words, the horizontal text, the letters of the vertical string help me out of sentimentality. I have something to do, a puzzle to solve. This way of responding makes me feel in this respect one with the Japanese people, who formerly, I once learned, turned their letter writing into the writing of poems. In taking the next step in my work, the exploration of non-intention, I don't solve the puzzle that the mesotic string presents. Instead I write or find a source text which is then used as an oracle. I ask it what word shall I use for this letter and what one for the next, etc. This frees me from memory, taste, likes, and dislikes, By means of Mesolist, a program by Jim Rosenberg, all words that satisfy the mesotic rule are listed. IC [a program that generates the I Ching numbers, available for downloading on the Net] then chooses which words in the lists are to be used and gives me all the central words, the position of each in the source material identified by page, line, and column. I then add all the wing words from the source text following of course the rule Mesolist does within the limit of forty-five characters to the right and the same to the left. Then I take out the words I don't want. With respect to the source material, I am in a global situation. Words come first from here and then from there. The situation is not linear. It is as though I am in a forest hunting for ideas.*
>
> *– Cage*[128]

At the origin point for Cage's reduction, Ginsberg candidly acknowledged that Artaud's *Van Gogh. A Man Suicided by Society,*[129] fed into *Howl.*

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[127] The *IChing* was included as one of the "five classics" of Confucianism. (English name the *Book of Changes*). The book is a 'seeing instrument' which can help the viewer understand clearly 'all that is.' The *IChing* is an approximately a 4000-year-old ancient Chinese interactive manual of divination of collected situational images and resulting judgments, based on eight symbolic trigrams and sixty-four hexagrams, respecting the varieties of the human condition in their relation to self and cosmos, interpreted in terms of the principles of *yin* and *yang*. The *IChing* can be used as an oracle and can be asked questions by the random casting of coins or the counting of randomly gathered stems or sticks. The numerical patterns, thus elicited, correspond to images and judgments in the book, which can supply the answers to the question (Whitmont: 64). For the last thirty years, I have also used the *IChing* innumerable times to elicit insight and get information about likely future developments and risky situations not readily accessible to rational thinking. I have even asked for advice in my artistic practice which appeared to me as ambiguous or difficult. Amazingly, in all instances in which it was possible to verify its verdict, the *IChing,* has proven itself *uncannily* accurate.

[128] My original source for the quotation was the 1990 PBS American Masters program on Cage on VHS tape. [Some of these occur] in a book called *Silence: Lectures and Writings* by Cage, (1973).

[129] These excerpts from Kahn's book, *Noise, Water, Meat* (1999), show Artaud's early inspiration on the arts communities in the San Francisco, during Cage and Ginsberg's development. "*Voyage to the Land of the 50% Less Cruel,* Artaud never travelled to the United States" (Kahn 1999: 324)... "during the 1950s and 1960s there was less an image of him than of his ideas, and it proved just as easy to recast his ideas as it did to rehydrate his image. For American artists, Artaud would serve variously as the promoter of a new technical theater, of a new communal theater, a champion of shutting up and shouting out, the textbook example of the romantic artist and the purveyor of no more masterpieces, the barely sobered madman railing against psychiatric institutions and psychiatrists, critic of postwar politics or peddler of apolitical rites, the traveler in search of revelatory hallucinations, renderer of complacency, mender of art

"Ginsberg was high on peyote" (Kahn 1999: 333) at the time [of writing *Howl*] which can also be traced back.[130]

Ginsberg wrote *Howl*[131] in 1955, considered to be one of the great works of the *Beat Generation*.[132] Ginsberg

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and life" (Ibid: 325). "The most common scenario begins with M.C. Richards's translation, *The Theater and Its Double*, published by Grove Press in 1958, through which Artaud's ideas were then taken up for a significant but brief stint by experimental theater, most notable by The Living Theater. Judith Malina and Julian Beck, the founders of The Living Theater, openly incorporated Artuad's ideas into their work with the 1963 production, *The Brig*. As a consequence, Artaud becomes associated with theater of a distinctly cathartic and Dionysian cast, shouting out in the existential void of a crowded room" (Ibid: 325). But it was "the 1950s not the 1960s where the earliest embrace of Artaud took place, in two places conspicuously outside theater: the new music ranks of Cage and the literature of the Beat writers Carl Solomon and Allen Ginsberg. Cage used Artaud in a very non-cathartic form of composition and performance, the Beats were more interested in Artaud, the political poet. Artaud was a whole host of Artauds" (Ibid: 326). Specifically, Artaud's play, "*Van Gogh: A Man Suicided by Society*, first appeared in the Tiger's Eye 7, (March 1949), a journal with overlapping concerns of Surrealism, existentialism, the imagism of William Carlos Williams, and Abstract Expressionism" (Ibid: 326). "Cage's fascination with Artaud might seem odd. Cage's bodily restraint did not contradict the specific attention within *The Theater and Its Double* given to the technical considerations of constituting theater from various forms: "We got the idea from Artaud that theater could take place free of a text, that if a text were in it, that it needn't determine other actions, that sounds, that activities, and so forth, could all be free rather than tied together; so that rather than the dance expressing the music or the music expressing the dance, that the two could go together independently, neither one controlling the other. So that the audience was not focused in one particular direction" (Cage cited in Kahn 1999: 330). And for Artaud's *Van Gogh: A Man Suicided by Society* influence, Ginsberg wrote that "Artaud's physical breath has inevitable propulsion toward specific inviolable insight on 'Moloch whose name is Mind!'" (Ibid: 333). The connect to my project becomes the structure of wild-tracking independent of filming, independent of live energies which don't have to follow the action of the participants movement and transitions. The text in sound is a libidinal focus of others, who don't know the interrogative, *where, who, what?*

[130] An 'underground' artworld's experimental use of hallucinogens coupled with the 1960s influx of eastern mediative practices should not go unrecognized as an influential cross-pollinating force in various disciplines.

[131] I was included in the *Construction in Process* exhibition with Allen Ginsberg in Lodz, Poland in 1993. Therefore, I know Ginsberg was still alive at the time Cage reconfigured the *Howl* text. I heard Ginsberg read *Howl* in a dingy Polish club. Everyone seemed to know who he was in– the club was packed with people. There's a recent film called *Howl,* starring James Franco as Ginsberg, that talks about all the controversy associated with that particular piece. I think it is interesting to learn Cage chose to appropriate *Howl,* to extract the emotion through chance operations. My work for the *Construction in Process* exhibition was appropriated Revlon ads made into custom red lacquer billboards down 'Main Street.' *Ad Slug for Need Want* was my first public art/site specific piece. Kids threw tomatoes at it. All the billboards in Lodz were blank – white (there was nothing to buy, nothing to advertise) and that particular week of the show the Communists were being 're-elected' as Democratic Socialists. Importing an American aesthetic, it turned out, was a niave plan of action. I also did a performance of licking red on a mirror. This was a kind of Rorschach image/live painting. Eating red. But, in this context I think it interesting to see the work I was doing.

Lyons, Ad Slug for Need/Want, reconfigured Revlon ads, custom red lacquer billboards and Red Shmeer performance, Construction in Process, Artist's Museum, Lodz, Poland, 1993

[132] Part I: called by Ginsberg "a lament for the Lamb in America with instances of remarkable lamb-like youths," is perhaps the best known and communicates scenes, characters, and situations drawn from Ginsberg's personal experience as well as from the community of poets, artists, political radicals, jazz musicians, drug addicts, and psychiatric patients whom he encountered in the late 1940s and early 1950s. Ginsberg refers to these people, who were under represented outcasts in what the poet believed to be an oppressively conformist and materialistic era as "the best minds of my generation." He describes their experiences in graphic detail, openly

wrote *Howl* after meeting his partner, Carl Solomon, in a psychiatric hospital. Solomon influenced his interest in

Artaud and their meeting in the context of a psychiatric hospital influenced the way he performed his work to an

audience. Cage and Ginsberg were artistic contemporaries, where their paths must have converged, albeit

through different aesthetic tendencies, reflect their *–conditional* edge. Reconfiguring Ginsberg's *Howl,* toward

an auto – *writing in action*, machinating, in this example, allowed Cage to systematically perform an emotional

reduction on *Howl*, simultaneously invoking his personal belief in *non-attachment*.[133] In a similar vein, others

speaking my vocalizations are directed to skip words, read out of joint, sing or whisper in the extreme; in other

words, let loose into their own. As I captured and filled a field with multiple voices, the weathering technology

interrupts. Would the digital have been considered a shifting among realms for Cage? The "now" of the

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discussing drug use and homosexual activity at multiple points. Most lines in this section contain the fixed base "who." In "Notes Written on Finally Recording *Howl*," Ginsberg writes, "I depended on the word 'who' to keep the beat, a base to keep measure, return to and take off from again onto another streak of invention." Part II: Ginsberg says that Part II, in relation to Part I, "names the monster of mental consciousness that preys on the Lamb." Part II is about the state of industrial civilization, characterized in the poem as Moloch. Ginsberg was inspired to write Part II during a period of peyote-induced visionary consciousness in which he saw a hotel façade as a monstrous and horrible visage which he identified with that of Moloch, the Biblical idol in Leviticus, to whom the Canaanites sacrificed children. Ginsberg intends that the characters he portrays in Part I be understood to have been sacrificed to this idol. Moloch is also the name of an industrial, demonic figure in Fritz Lang's Metropolis, a film that Ginsberg credits with influencing "*Howl*, Part II" in his annotations for the poem (see especially *Howl: Original Draft Facsimile, Transcript & Variant Versions*). Most lines in this section contain the fixed base Moloch. Ginsberg says of Part II, "Here the long line is used as a stanza form broken into exclamatory units punctuated by a base repetition, Moloch." Part III, in relation to Parts I, II, and IV is "a litany of affirmation of the Lamb in its glory," according to Ginsberg. It is directly addressed to Carl Solomon, whom Ginsberg met during a brief stay at a psychiatric hospital in 1949; called "Rockland" in the poem, it was actually Columbia Presbyterian Psychological Institute. This section is notable for its refrain, "I'm with you in Rockland," and represents something of a turning point away from the grim tone of the "Moloch" section. Of the structure, Ginsberg says Part III is, "pyramidal, with a graduated longer response to the fixed base." *Footnote,* the closing section of the poem is the "Footnote", characterized by its repetitive "Holy!" mantra, an ecstatic assertion that everything is holy. Ginsberg says, "I remembered the archetypal rhythm of Holy Holy Holy weeping in a bus on Kearny Street, and wrote most of it down in a notebook there ... I set it as 'Footnote to *Howl'* because it was an extra variation of the form of Part II." (all quotes, Ginsberg cited in Morgan (ed.) 2000). What is this relationship to my project? Relating this excerpt to forms of writing in action, how is this social element of the actor's voice participating in the development of the work an utter futility? That pass out point is more available as a younger artist, when you are taking all these chances and you don't know why. I realized that 'oh my god, I'm a mature artist, now.' When you're not working from the book, not working from a dialectical relationship, and there is no one there to catch you, that risk becomes more dangerous, a tightrope. Will I die out here in the wilderness or not be able to cry out? Is this singing to myself a form of not stopping at the easy point, that is such an American trait in myself? Is there more of a challenge in the more difficult experience, at the edge of madness or exhaustion or site peril? Ethics and responsibility cross at this point, is one's (response) (response to) responsibility to use participator make(s) what? The only way I can draw these footnotes back up above the line into the writing is to pose questions.

[133] According to Kahn, the term disinterestedness becomes a tangible link between Cage's Orientalism and his initial formulation of silence (*4'33"*) that I am presenting in this section. Similar to his sentiments of *letting things happen.* Cage emphasizes disinterestedness in performers and does so by sourcing oriental philosophy. "One must be able to let things happen. I have learned from the East what it means by the phrase 'Wu we': namely, not-doing, letting be, which is quite different from doing nothing" (Kahn 1999: 171).

performance still exists in the evocative which keeps it in the Cage/Ginsberg camp.[134] That connection to an unsuspecting participation by an audience which contributes to defining the *field of play*, in *Desert: Untitled* signals another connection to the improvisational aspects of "operating inside the imagery," allowing a potential of *chance actions*.[135]

Lyons, Desert: Untitled, experimental channel changing sequences, NM, USA, 2012

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[134] During the 1960s when Cage's interests shifted from musical to social sounds, there was no corresponding technological interventions to re-conceptualize. The digital pervasive didn't exist, yet.

[135] Chance, has been used to characterize a very broad spectrum of practices including the readymade, collage, expressionist painting, performance, participation and live media. Chance is a bit like the idea magic. Capturing chance occurrences in live media, is a posture of unexpected participation and data conditions generated remotely and interfered with locally. "At this point he opted to enter a tradition of mythic spaces by circulating the sociality of sounds through an impossible and implausible acoustics" (Kahn 1999: 161) of chance.

On Air[136]

Luminous, epic moments in experimental art making,[137] (such as Cage appropriating Ginsberg within an influence of the ever-present Artaud or Shepard/Chaikin infusing Beckett, triggering an emotional burst of color on stage) represent a very different head-space of the techno fusion [138] and of pedestrian ephemeral frequencies. *Telepathy* through musings about Cage, or later, William Burroughs or Beckett, into a contemporary "theatre of images" in Robert Wilson's performances anticipate another connection to make with Sunn O))), that contribute to my cross-over tendencies.[139]

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[136] This is a double entendre, broadcasting jargon merging with - what the ancient world is made of : Anaximenes (Milesian philosophers of the 6th century BCE) looked to the air as the *arch*, the fundamental elements and origin of the cosmos. Breath is linked with life, and the ancients had similar words for breath, soul or spirit. Homer spoke of the psyche of the soul as the breath of life. Fire was the most pure, thin form, and rocks and mountains were the most condensed. Air and clouds were nearly pure. He saw the earth as a flat disk floating upon the air, and the stars were disks that had become so light that they were on fire, like the sun. Anaximander spoke of the *apeiron*, meaning the 'indeterminate'. He thought that the arch of the world was invisible, and that nature worked by a system of opposites such as light and dark, fire and water; there was a cosmic game of elements in conflict, recycling forces and substances as water absorbs fire, or as fire evaporates water and so on (O'Donnell 2003: 27).

[137] Brion Gysin and William Burroughs accidental *Cut Ups* turned one medium, painting, into another, "writing raw". Collaborating in the Beat Hotel in Paris, Gysin is said to have triggered Burrough's *Cut Up Method* as he cut through a drawing board with a stanley blade and accidentally cut through to the newspapers that were underneath. Realigning the pages of type, haphazardly a kind of sense was made, a particular kind of "telepathic sense". This event inspired Burroughs to produce three "telepathic novels": *Nova Express, The Ticket that Exploded* and *The Soft Machine*. Burroughs and Lysine's dedication to channeling altered states (mind travel, impermanence, magic) and experiments with raw consciousness both chemically induced or as a personal philosophy made them outcast and to some degree created "a chaos with reality" (Excerpted from William S. *Burrough's: A Man Within*, documentary Brion Gysin explains:*"William Burroughs and I first went into techniques of writing, together, back in room No. 15 of the Beat Hotel during the cold Paris spring of 1958... Burroughs was more intent on Scotch-taping his photos together into one great continuum on the wall, where scenes faded and slipped into one another, than occupied with editing the monster manuscript... Naked Lunch appeared and Burroughs disappeared. He kicked his habit with apomorphine and flew off to London to see Dr Dent, who had first turned him on to the cure. While cutting a mount for a drawing in room No. 15, I sliced through a pile of newspapers with my Stanley blade and thought of what I had said to Burroughs some six months earlier about the necessity for turning painters' techniques directly into writing. I picked up the raw words and began to piece together texts that later appeared as the First Cut-Ups in Minutes to Go (Two Cities, Paris, 1960)"* (notes from Gysin Documentary 1973 and Calder 1982: 272).

[138] The 'future techno' describes exponential leaps in technology and the ease with which hybrid digital forms have become the norm in globally communicating arts. The term crosses sound, art, and science disciplines but imply enhancements that extend to the visionary, the transcendent.

[139] The most famous examples of the liminal and the telepathic in performance would be Hamlet in Shakespeare's *MacBeth* as the legendary character who embodies the liminal act. While Hamlet addresses the ghost of his father in what seems to be a dialogue, only a monologue is heard. The speech of Hamlet expresses reluctance to act in accordance with his role as his father's son, in other words to be a link or a "mark" (Derrida, 1981a: 265) in the patriarchal line (Broadhurst: 96). Liminal performance, a description of a range of experimental performative forms such as the hybridized works Beckett and of Robert Wilson's operatic theatre of images, Pina Bausch's Tanz theater, the 'synthetic fragments' of Heiner Muller's Hamlet-machine and the social sculptures of the Viennese Actionists; in film, the painterly' aesthetics of Greenaway's Prospero's Books, transgressing borders with Wim Wender's and Handke's Der Himmel uher Berlin/ Wings of Desire, the liminal politics of Jarman's Edward II and the limits of fragmentation in von Trier's Europa/Zentropa and most recently *Melancolia*; and in music, the digitized performance of sampled music and the neo-gothic sound of Sunn O))). According to Broadhurst, all liminal works "confront, offend or unsettle" (Ibid: 169). "The liminal mirrors is an experimental extension of our

Firstly, Cage, as a composer of a *disappearing landscape*, nothing else[140] in a radio interview by Morton

Feldman, still echoes *on-air*:[141]

> *All that radio is–*
> *Is making available to your ears–*
> *What was already in the air–*
> *And available to your ears but you couldn't hear it.*
> *In other words, making audible something that you are already in–*
> *You are bathed in radio waves, TV broadcasts, probably telepathic messages–*
> *From other minds deep in thought. – Cage*

For Cage to compose a sound *system* implies a relatively designed form, accompanied by a set of directions even

as it engages an unknown variable – an audience (space), as in his infamous piece *4'33".*[142] Reflected in his

radio happenings[143] during the 1960s,[144] Cage implies that there is a mediumship in the air, invisible and in an

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contemporary social and cultural ethos. Liminal theatre displays distinctive aesthetic features, among them a blurring and collapsing of the barriers between traditional theatre, dance, music and art" (Ibid).

[140] In his infamous, *Lecture on Nothing,* delivered at the Artists' Club in 1949, Cage denigrates the authorial "I" in favor of the spectatorial "you", announcing at the very beginning of his lecture, "I am here/ and there is nothing to say," Cage went on to declare, "Nothing more than/nothing/can be said." Comparing his lecture to an empty glass of milk, he asserted, "Or again/ it is like an/ empty glass/ into which/ at any moment/ anything/ may be poured" (Cage 1961: 109).

[141] Before the performance on the 1950s TV show, *I've Got a Secret*, (replaying on YouTube) a jurisdictional union dispute over who was responsible for plugging in the radios left Cage lacking an essential element of his arsenal. Compensating for the loss of functioning radios, Cage decided to hit the radios when he would normally turn them on and knock them off the table when he would normally turn them off. This decision, though made in the heat of the moment, has a poetic significance that is hard to ignore. While accommodating the unexpected constraints of live television, Cage symbolically dismisses the notion of music as consisting only of sound by literally smashing apart the technological embodiment of this idea. In other words, Cage rejects the concept of radio while performing on television. The audience, though never seen, is heard clearly throughout the performance. They react with laughter to Cage's suggestion that such sounds can be considered music—tentative at first, then uproarious when the radios hit the ground.

[142] On silence and theater Cage writes "Where do we go from here? Towards theater, that art more than music resembles nature. We have eyes as well as ears, and it is our business while we are alive to use them" (Cage, "Experimental Music" (1957)). When asked by David Shapiro whether he considered himself "as anti-theatrical the way Jasper Johns is sometimes called anti-theatrical," Cage responded emphatically: "No. I love the theater. In fact, I used to think when we were so close together – [Earle Brown, Morton Feldman, Christian Wolff, David Tudor, myself in the early and mid-1950s] – I used to think that what distinguished my work from theirs was that mine was theatrical... What could be more theatrical than the silent pieces – somebody comes on stage and does absolutely nothing" (Perloff 2006: 133-48).

[143] Allan Kaprow, one of Cage's students at Black Mountain College, along with George Brecht created *Happenings* in the United States, and interpreted Happenings "as a phenomenon of immersion, both spatial and psychological..." (Kahn 1999: 271) As Kahn points out, "Kaprow's immersive tactics achieved extension and dissolution through performance and the enveloping spatiality of sound, with the performance deriving from the *action* of (Jackson) Pollock's painting" (Ibid: 274) … making environments, developed *out-from* phenomenon. "I felt like I wanted to move as fast as possible *out* into the world in which those things occupied, rather than to pictorialize them... and make the whole room the assemblage, and let people move in it and do various things... this became the environment" (Ibid: 274-5). Launched in 1959, when Kaprow published a script, "Something to take place: a happening" (Ibid), he produced *18 Happenings in 6 Parts*. "In practice, therefore, *experimental composition* was a composite of performance, sound (including Kaprow's noise), musical sound (including Cage's noise), spaces and environments, concepts, and so on that could be

"all around", and yet, made accessible through a *nearing* device – a radio,[145] allows us to "know" they exist. An excerpt of Cage in conversation with Morton Feldman, *Radio Happening* (1963):

> Cage: Any given thought has enormous potential; it gets into our heads and won't go out for years and years.
>
> Feldman: I can't conceive of some brat turning on the radio in my face and saying ahhhh… the environment.
>
> Cage: All that radio is- is making available to your ears – what was already in the air – And available to your ears but you couldn't hear it, in other words, making audible something that you are already in – you are bathed in radio waves, TV broadcasts, probably telepathic messages, hmmm? From other minds deep in thought..
>
> Feldman: Listening to the radio at the same time.
>
> Cage: ...and this radio simply makes something audible, something that you thought was inaudible.
>
> Feldman: Most painters that I know, they all listen to music while they work. Franz Klein loved Wagner.[146]
>
> Cage: David Tudor when he practices which he does rarely now, but when he does he immediately turns on not one but several radios and often a TV set at the same time.[147] You might compare it with the Tantric Buddhist discipline– Do you know those disciplines?

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composed independently of one another if so desired. Kaprow's work dissolved conventional spaces of exhibition and performance moving further into the social and ecological" (Ibid: 275-276).

[144] In 1930, author Upton Sinclair published *Mental Radio*, a book about his wife's ability to reproduce his drawings and those of others when separated by several miles. Sinclair outlined the story of the discovery and development of what purported to be a supernormal faculty possessed by his wife, and in it they rehearsed a series of experiments in which she seemed to have achieved a large and convincing percentage rate of successes as a telepath "percipient," the "agent" or receiver, generally being Mr. Sinclair, but sometimes her brother-in-law or another person. Numerous science fiction authors use telepathy as an integral part of their plot lines. For instance, telepathy was used in several episodes of Star Trek and also by the Jedi in the Star Wars movies. In the 1978 movie, Superman, as they fly through the air, Lois Lane wonders, "Can you read my mind? Can you picture the things I'm thinking of?" Moreover, public interest and belief in telepathy has never waned. Many family members believe they have the ability to sense when another family member is ill, in trouble, or near death. (e.g. mother's intuition, my mother told me that I was born with a veil. It was kept very secret while I was growing up. I had to look it up to find out what she and my grandmother were whispering about. A veil is also referred to as a caul, a piece of afterbirth covering the baby's face. Superstition in the Tennessee hill country, in bred talk about a veiled child as being 'touched' with second sight.) Twins often believe they are telepathic with each other and there are those who believe that telepathy goes beyond human to human. For instance, in a recent airing on Animal Planet's television program, *Extraordinary Animals*, members and staff of a nursing home believe the resident dog can sense the impending deaths of its residents. What is a thought? Does a thought come from within or is it entangled somehow with a surrounding field? How can the nature of a thought transmission affect the earth, the body, or a complex of biologies of interaction? How something as intangible and ephemeral as a thought or a vibration can be moved *on air* might render accessible communicating distances for this project. The dichotomy of a split of the visible and invisible– visual/audible–invisible/inaudible seems to be at the root of the real and the virtual. This flux creates a movement, an oscillation of energies and affects. What constitutes a telepathic field/state? Many people describe a sense of being out-of-body, but where would you locate to?

[145] "Accusing the radio of hypnotism..." (Ginsberg 1995: 130), in a reference to Ginsberg's mother Naomi, who suffered from paranoid schizophrenia, the reference also refers to Artaud's reaction to shock therapy and Artaud's, *To Have Done with the Judgement of God*, which Solomon introduced to Ginsberg at Columbia Presbyterian Psychological Institute. I refer to Ginsberg through Cage.

[146] According to the recent (Ed Harris) film, Jackson Pollock displayed manic tendencies and compulsively listened to jazz while painting. Every artist that I've ever known has their own sound/music camp, studio stereos caked with paint grit so thick it is difficult to find the controls. The connection between sound and painting is classic in Cage's description of Rauschenberg's *White Paintings* (mentioned several times in this text)*, where the image is 'emptied' and 'filled' by participation (viewer action).

Feldman: No

Cage: To meditate while sitting on a corpse or in the course of sexual intercourse, in other words, to make the situation in which you're deep in thought a really difficult one. Now what happens there? There is obviously an intrusion against which at least we imagine the person in meditation steals himself, hmm?

No? Does he or doesn't he? We won't know because what would enlightenment be in that case? Would it be being blind to your environment or would it be being quite aware of it and at the same time being deep in thought. In goes out… of thought into experience – It's become clear that we can be, not with just our minds, but with our whole being, responsive to sound. And that sound doesn't have to be the communication of some deep thought – it can be just a sound. Now, that sound could go in one ear and out the other. Or it could go in one ear, permeate the being, transform the being and then perhaps go out letting the next one in. And, then whether or not an idea developed... you know the hardest thing in the world of course is having head without any ideas in it.

Feldman: But, that was some of the best work, always was…

Cage: That's perhaps, what you meant by deep in thought?

Feldman: Oh no, no, many times, if I'm deep in thought it's just to get rid of ideas

Cage: Exactly to get to that point...where...

Feldman: I don't know what you would call it

Cage: You would call it an ocean, hmm?

Feldman: For me it's [about] physical stamina... to just go on with an empty head.

Cage: If its like an ocean with fish in it and the fish are thoughts... that the view is so full of the ocean you don't notice the fish... hmmm?

Air is *oceanic.*[148] Air is unmeaning. Yet, *–on air*, thoughts *stream*. Using the airwaves, aerates *what*? Is it air that is the (physical) medium of *tele-pathies*. Is it on equal footing to radio and Wi-Fi? Cage visited an anechoic[149] chamber at Harvard University that might point to another causal *inter–force*.

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[147] I work in a mobile, mediatized space, watching movies, TV, YouTube streaming, Pandora plugged in, flipping between sources –

[148] All of the sites I've worked with over the course of this project (desert, ice, deep sea) are not 'static states'. The sensation is liquid, fluid. There is a sensation of *becoming* site or using the same metaphor, *becoming fluid*. You let go of your bearings and cross over into the site's field energies, emanating site. At first there is a kind of panic, of not being in control or not belonging there, where the body begins to reject the process. Little by little, things start 'shape-shifting' around you. A *submersive* sensibility starts to play into the idea that some kind of vibration *messages* a porousness, similar to what Cage describes as a radio broadcast without the radio. You become the broadcast itself.

[149] *Anechoic* literally means free of echo.

It was after I got to Boston that I went into the anechoic chamber at Harvard University. Anybody who knows me knows this story. I am constantly telling it. Anyway, in that silent room, I heard two sounds, one high and one low. Afterward I asked the engineer in charge why, if the room was so silent, I had heard two sounds. He said, 'Describe them.' I did. He said, 'the high one was your nervous system in operation. The low one was your blood in circulation. –Cage [150]

As Kahn points out describing a third cue, "the anechoic chamber absorbs all sounds and yet, isolated two of Cage's usually inaudible internal bodily sounds, but in the process there was a third internal [voice][151] isolated [and made nearer], the one saying, "Hmmm, wonder what the low-pitched sound is? […] What's that high pitched sound?" (Kahn 1999: 190). What he discovered was that there is an entire region of sounds that people were not aware of, and it was this revelation that "no longer constrained [him] by musical parameters" (Ibid). "As a generator of a new silence, the anechoic chamber visit was a variant of *4'33"* " (Ibid). The chamber was not *on air* or receptive to broadcasting waves, the body pulsated information into the space feeding sound back into the body, the body was able to *trans-ceive* at a cellular level. Were the two keynotes, the high-pitched and the low-pitched changes, a circulatory field? And, I wonder, was Cage's internal voice a kind of auto interference or an attempt to compose or score; was he trying to locate his position between the intervals?

Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music. –Cage. [152]

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[150] As Kahn explains in *Noise, Water, Meat*, the anechoic chamber was a "*dead* acoustic and depopulated space" (Kahn 1999: 191) which performativity then shifted to the pulse of Cage's own vital signs, constituting a medium that absorbed sound within the body (consciousness) which was able to hear them. These sounds were penetrated an *underconscious* range in an open field but in a closed space, echoed back.

[151] In this moment, that "third" sound suggests the spontaneous *wild track* that is developing as media writing in my work, when exposed to a depopulated site with the least number of human or media distractions. In other words, vocal forces intervene. Just as mysterious, as the impulse to voice in the desert, is how the voice gets stored in a digital manner. How the voice is turned into zeros and ones, on and off pulses that replicate the sound field in a notational or mathematical notation. I have to accept that I am an instrument of the project even as participants take the project away from me, muliple identities are passing on/ iterating the site.

[152] Another cited influence for Cage's *4'33"* piece came from the *White Paintings*. Cage's friend and sometimes colleague Robert Rauschenberg had produced, in 1951, a series of white paintings, seemingly "blank" canvases (though painted with white house paint) that in fact change according to varying light conditions in the rooms in which they were hung, the shadows of people in the room and so on. Rauschenberg's paintings "no longer an analogue of a visual experience of nature but of operational processes" (Welch not dated). This inspired Cage to use a similar idea, as he later stated, "Actually, what pushed me into it was not guts but the example of

"It was here that Cagean *all sound* melded forever into *always sound*" (Kahn 1999: 191). An audience becomes a hub; the connection here between the audience *trans-ceiving* in any given field, is an important metaphor for the variable (dislocated) center of a *telepathic contour*. Cage referred to the process of a quasi-silent encounter with an audience with his term *indeterminacy*.

What happens, for instance to silence? That is, how does the mind's perception of it change? – Cage

"When nothing is meant to be happening: whatever happens, happens" (Ibid: 191). The atmospheric sounds take over and the nature of these tones becomes unpredictable and continually altered. Because they do not form part of a musical intention, per se, "'silence' itself disappears as an idea" (Ibid: 192). In the anechoic chamber and in his experimental compositions, Cage had gone to a place where he expected total silence, and yet he heard sound. I do recognize that when Cage visited my studio, as a postgraduate student in New York City, the effect of having him in my studio, caused my work to shift in some mysterious way, in ways that continue to surface, as effects of others that 'randomly' appear in my life.

4'33"

Cage's way of incorporating principles of his personal Zen practice[153] contributed to his efforts to convey a – *disciplined* relational system.[154] The piece *4'33"* is composed with the sounds of an audience space in

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Rauschenberg. His white paintings… when I saw those, I said, 'Oh yes, I must. Otherwise I'm lagging, otherwise music is lagging'" (Cage in conversation with Gillmor and Shattuck, 1973) (Kostelanetz 1988: 67).

[153] "As in Zen discourse, it is the reader who takes up alternate positions toward what is happening. Indeed, in such related works as *Lecture on the Weather* (1976), the audience becomes the protagonist, in this case, huddling together, when a thunderstorm takes place on the sound track..." (Perloff 2006: 133-48).

[154] That specific score timing was derived from the IChing and Tarot cards. Cage also is quoted as using the visual structure of Rauschenberg's *White Paintings (1951)*. The result was a formal musical reduction in form, the essential components that together with the audience participation set a frame work in a classical sense. "Organizationally, silence offset musical sound within duration and thereby established the basis by which rhythm and structure could accept *all sounds* by being privileged over harmony, pitch, and timbre, which he considered to be outside duration. In this respect, silence took over where percussion left off" (Kahn 1997: 558). *4'33"* (pronounced four, thirty-three) is a three-movement composition. Conceived around 1947–1948, *4'33"* became for Cage the epitome of his idea that any sounds constitute, or may constitute, music. Finally performed in 1952 for any instrument (or combination of instruments), the score instructs the performers not to play their instruments during the entire duration of the piece throughout the three movements (the first being thirty seconds, the second being two minutes and twenty-three seconds, and the third being one minute and forty seconds). *4'33"* is Cage's most famous and most controversial composition.

concert with the potential of musicians *on the verge*, to include listening as performance, although it is commonly perceived as "four minutes thirty-three seconds of silence".[155] In a 1982 interview Cage outlined the piece this way, "in a situation provided with maximum amplification, perform a disciplined action" (Kahn 1999: 158).[156] The score instructs the performer to build a sound system in the concert hall, so that "the whole hall is on the edge of feedback, without actually feeding back"[157] […] "by shifting the production of music from the site of utterance to that of audition" (Ibid). In a Village Voice (1966) interview, Cage remarked, "We are living in a period when our nervous systems are being exteriorized by electronics, so that the whole glow is happening at once" (Zwerin 1966: 163).[158] Absorbing an audience body of sound, Cage was the composer of live distractions and listening.[159] "Everything always made a sound, and everything could be heard; *all sound* and *always sound* paralleled *panauraity*" (Ibid: 159).

Rien n'est plus réel que le rien. (Nothing is more real than nothing.) – Beckett

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[155] An ancient, Confucian idea, that there is an imperceptible parallel experience to vacillate between and through via the participation of an audience, might be another way to paraphrase Karl Pribram, from *Holonomic Brain Theory*, (see: http://www.karlhpribram.com) who said that "when tuning into a mystical experience it only makes sense when one can provide the mathematical formulas that take one back and forth between the ordinary world, or 'image-object' domain, and the 'frequency' domain" (Talbot 1996).

[156] In 1962, Cage revisited the idea through the piece *0'00"*, which is also referred to as *4'33" No. 2*. The directions originally consisted of one sentence. The first performance had Cage write that sentence. The second performance added four new qualifications to the directions: "the performer should allow any interruptions of the action, the action should fulfill an obligation to others, the same action should not be used in more than one performance, and should not be the performance of a musical composition." In late 1989, three years before his death, Cage revisited the idea of *4'33"* one last time. He composed *One3*, the full title of which is *One3 = 4'33" + .* As in all number pieces, "One" refers to the number of performers required.

[157] *One3*. In the late 1989, three years before his death, Cage revisited the idea of *4'33"* one last time. He composed *One3* the full title of which is *One3 = 4'33" (0'00") +.* The score instructs the performer to build a sound system in the concert hall. The content of the piece is the electronically amplified ambient sound of the hall and the audience.

[158] In a Village Voice (1966) interview, Cage remarked, "We are living in a period when our nervous systems are being exteriorized by electronics, so that the whole glow is happening at once" (Zwerin 1966: 163).

[159] Again, this technique references "Eastern spiritual exercises that deal with distractions by dispassionately examining the distractions as they arise and in tracing them back, through the memory of particular thoughts, feelings and actions, to their origins in temperament and character; it quietly puts aside the thought of them and, empty, purged and silent, passively exposes itself to whatever it may be that lies beyond and within" (Kahn 1999: 189).

Cage (and Beckett, and Hitchcock for that matter) thought silence to be a type of sound that was not nothing. It's like when somebody years ago figured out that zero was a number. Even in silence you can hear the surrounding atmosphere, the wind, the traffic, any subtle shifting in the background mixed with your own heart beating.[160] There's a certain discomfort in silence and people get nervous around people who *hear* voices.[161] We are saturated with interference. Sound waves actually stream at ear-level continuously and seem to vibrate *on air*. Waves of circulating energies from televisions, personal devices, and other media outlets, incessantly dominate our awareness. When that noise is silenced in a place that appears totally unplugged, there's a good chance that something has gone wrong. Imagine that the street traffic outside your window ceases and you're left with the thin sound of the wind and the beating of your own heart. Soundscapes remind me of film sound more than what I might have heard in natural places. Nature as a score in a film (I'm thinking of how Hitchcock used silence in the film, *Marnie*) is designed to help you passively leave your body. Sound becomes more complicated in performance. Current tele-arts performance is ironically influenced by the bi-directional influence of Cage.[162] Unauthored[163] technologies represent a porous *anti-form,[164]* activated by an audience. In contrast to the reductive and composed qualities of Cage's near silent symphonies, the heightened sonics of the band Sunn O))) illuminate another *amplified* extreme.

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[160] And as Kahn points out, "what becomes apparent in general is that while venturing to the sounds outside music, his ideas did not adequately make the trip; the world he wanted for music was a select one, where most of the social and ecological noise was muted and where other more proximal noises were suppressed" (Kahn, Winter 1997: 556-598). In this reference, John Cage was projecting future technologies that would enable his ideas an agency of transmission.

[161] Leonardo Da Vinci heard voices. Joan of Arc heard voices. Their voices instructed them to do things. "Although [Leonardo] mentions voices in the most dispassionate, technical manner, a passionate person like Joan of Arc could hear angelic voices" (Kahn 1999: 35).

[162] The irony is that Cage's campaign for *anti-ego arts practice* didn't intend for silence to message anything in particular except silence itself, *sound in itself*. Main streaming new media, for whatever purpose, while author-less, is still intent on hacking bodies, both data and flesh bodies, re-meaning, re-configuring, data-basedaccessible contents via *trans*-formational electronics.

[163] 'Unauthored' is really not sufficient to describe how staging a situation and how an audience behaves in response, improvisationally reconditions a field or is improvised through *creative interference*. The observer in an interactive telematic system is by definition a participator. Such a view is in line with a more general approach to art as residing in a cultural communications system rather than in the art object as a fixed semantic configuration, (an idea introduced by Ascott earlier noted). This is important to the development of this research – that it locates practice in a communications medium – and then is 'embodied' in ideas about the dialectic or didactic rather than make commentary on them.

[164] Loosely grouped Process artists of the late-60s and early-70s, Robert Morris for one, contemporaneously "posited the notion of 'anti-form' as a basis for making art works in terms of process and time rather than as static and enduring icons" (See: Artforum, April, 1968 *"Anti Form"* by Robert Morris / Sol LeWitt at Dwan / Bruce Nauman at Castelli / Walter De Maria and Richard Serra at Noah Goldowsky Allan Kaprow Takes Robert Morris to Task). See in response: Artforum, Summer, 1968 *The Shape of the Art Environment* "How anti-form is Anti Form?" by Kaprow - 'a response to Robert Morris' article of April, 1968' (including: Robert Morris, and Claes Oldenburg / A Note on Golub by Robert Pincus-Witten / Robert Morris at Castelli).

*Joh*n Cage, *Emptiness, One11 with 103,* 1991-1992 *:* http://pontosda.tumblr.com/post/4848601794/john-cage-emptiness-and-light
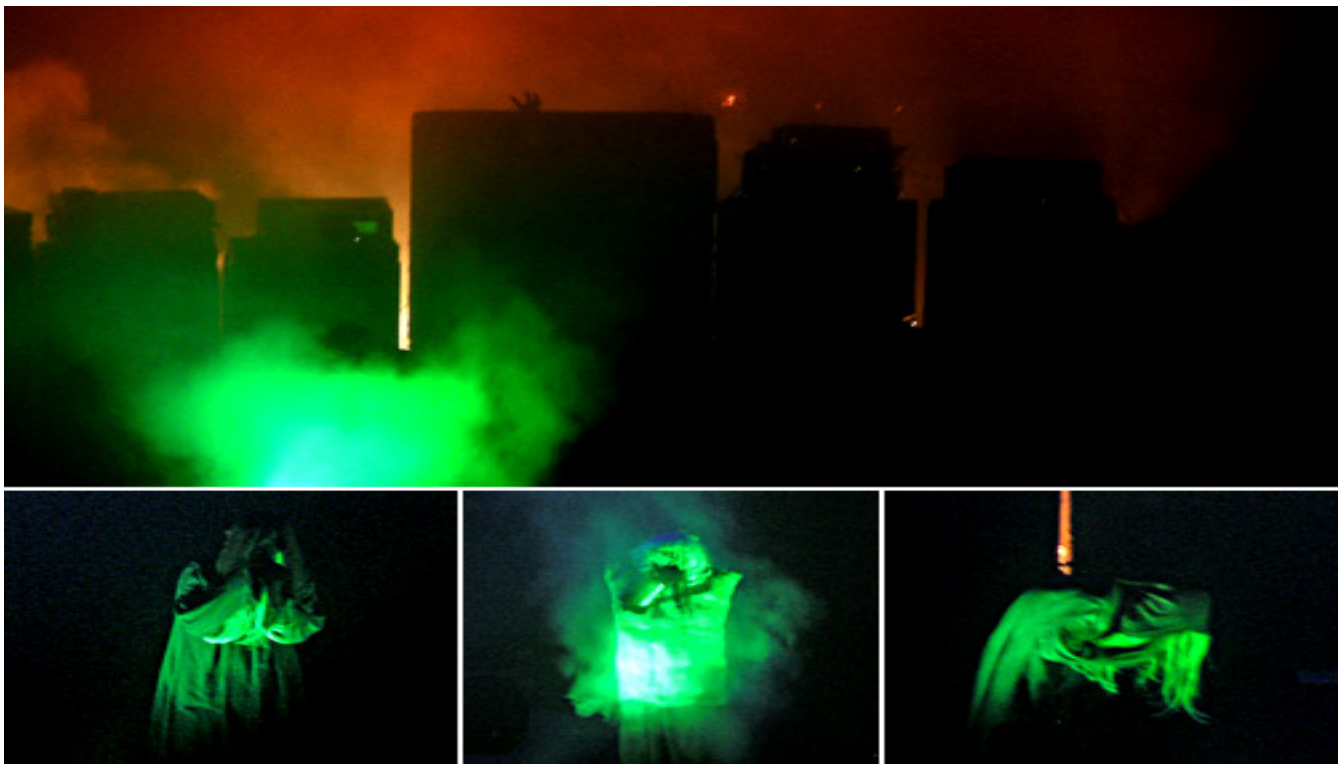
Sunn O))) in concert 2009

Sunn O))) – Heightened Sonics

The neo-baroque[165] stage presence of Sunn O))) generates a bi-polar extreme for an audience involved in the making of their sound. Sunn O))) is an American Doom Metal[166] band known for its synthesis of diverse genres including Drone, ambient, noise, and Black Metal. Sunn O))) is named after the Sunn amplifier brand, whose logo includes a circle next to the "Sunn" moniker with vibrating waves heading off to the right. In interviews, the lead, Stephen O'Malley, stated that the name was also chosen as a play on the name of the band Earth (pioneers of Drone music throughout the 1990s), reasoning that Sunn O))) revolved around Earth. The band's

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[165] In a description of the neo-baroque qualities of Sunn O))), juxtaposed with the more formal Zen inspired participation formulas of Cage, lies in the refusal to respect the limits of the frame (the proscenium boundaries). Sunn O))) "tend[s] to invade space in every direction" (Focillon 1992: 58), combining multiple, shifting view points and narrative perspectives (within concert-goers own bodies) – all of which operate to collapse the classical function of the frame-stage (and the conductor's control). The frame is present in both Cage's piece *4'33"* symphonic stage and in Sunn O)))'s spatial containment of an amphitheater so that its framing purpose can be undermined by a mutating center (the visual range of an amplified green smoke field) and within the swarming bodies of an activated audience.

[166] Doom metal is among the oldest forms of heavy metal, rooted in the pessimistic "goth" music of early *Black Sabbath* (1970s), also stylistically, rooted earlier in Blues. Described as a slower, thicker, heavier sound, Metal stylistic divisions include: *Traditional* doom, *Epic* doom, *Stoner* doom, *Sludge* doom, *Funeral* doom, *Drone* doom, *Death* doom, *Black* doom and *Gothic* metal. There is a connection between how scary movies excite viewers and how doom music uses the same devilish sensation to excite and to penetrate the audience experience.

sound image is extremely slow and heavy, using electronics, in low minimal tunings, such as in the piece *Drop A*. When performing live the band is cloaked anonymously in a medieval Brother's Grimm veil, performing behind a make-shift architecture of amplifiers, the air fills with and insidious acid green smoke (resembling seedy green lanterns), dissolving the stage. The high volume allows the physicality of the sound to find a gravity center within each *disciple-body.*

> *It became a thing where we realized the impact of what we were doing would be best felt in a live setting because people's stereos suck. The physical element of what we're doing is really important, and we wanted to get that across. The sound can be described as one sound, even one volume, and one note-one vibration.*
>
> *– Stephen O'Malley, Sunn O)))*[167]

A fan recounts the musical DNA of one of Sunn O)))'s performances:

> *The sensation is encapsulating continuing gradually over the course of a minute as undulations appear to slightly space apart and become a lower frequency. The vibrations saturate my skin, hair, organs, brain, and entire body inside and out. It is as if my nerves and blood are moving around outside my skin, but not sure how to respond, I touch my arm feeling my outer-body acknowledging the inter-shake. It feels unfamiliar yet soothing having an all-over sonic massage. At times I focus on the feeling of my body and at other times I try listening to the sound. The musicians remove their instruments and holding the amplifiers channeling the feedback by moving the knobs and shifting the sound around the room. Eventually, the robed conductors depress the power switch and the speakers go silent. My body still shaking for about ten seconds, I imagine the sound continuing on. What just happened?*
>
> *–Anonymous, Fan on Sunn O)))'s Facebook wall, 2009*

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[167] Essentially Sunn O)))'s one note, one vibration might be a minimal comparison with Cage's silence sensibility but, in contrast, Sun O)))'s approach creates a neo-baroque, techno-field, saturating the environment with a smoky field and feedback, building a sensation to climax while Cage's ambient performance exists on the edge of the theater and the audience feeding back.

Jamming the Telepathic

Oh... the voices, ravishing speech. Out-my-mouth, slipping over lips and tongue, the site is *jamming*[168]

Thelonius Monk in my head. And then *there be* – Bernie Worrell (still alive but impossible to reach). His sound

takes Metal off the grid, totally outside the matrix. A photo negative, he makes that blank space, we blot out,

exist. Worrell makes up his own sound.... *weeeeeeeeer*. Stick a microphone out in the universe – *that's the*

sound. An invisible influence, his sound is not something people realize. He's not plugged into the surface. He's

daring, in a different *-scape* that scares a lot of people. *Wwwwoooogh*. It's not even a note. It's pure tone. It's the

bedrock for other people's music. It's a language all his own. He's nomadic and fluid. A mystic. Something

happened to him along the way. He seemed to let another realm take him. A child prodigy, he came out in the

electric times of Jimi Hendrix. The musical equivalent of the circus, P-Funk, operated on the fringes. Even

within that defined zone, Worrell *played* colors. He played because it felt good and that's just what he still has to

say. He's still walking around...like a European painter from the eighteenth century who won't be recognized

until after he's left the planet, he might only end up a *footnote*.[169]

Recognizing a spew of short bursts of sound waves seems to have built-in associations even before I know what

I'm hearing. Posing Worrell, Sunn O))) or Cage, the saccades outside the window must actually be quick bursts

of chigger energy, yet seem to buzz into a shape *-stream* that clings together. Channeling some sort of shape is

telling of a kind of textured *stream*.[170] The trajectory between the still orchestra compositions of Cage

prefiguring to the present day and the green smokey cloud of the doom metal sound created by *Sunn O)))*, bring

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[168] 'Jamming' and 'interference' might appear as interchangeable terms. But, in making a distinction, *jamming* would mean a deliberate use of noise and *interference* an unintentional form of disruption.

[169] This section was written after watching the film: *Stranger: Bernie Worrell on earth* (2005), directed by Philip Di Fiore, produced by pd101 Studios. I look for an awareness of influential artists that operate on the edge of a mediated space.

[170] Television provides a visual connect with *streaming media*, but it is conditioned and filtered and made *safe-at-a-distance* behind a screen of media censorship and packaged programming. "Television's *om* is carefully pitched to keep us tuned into the ALL" and "watching television... is a discipline like mathematics or Zen".... "its electrostatic bath soon becomes an end in itself" (Bloom 2003: 203). Airborne events like those broadcast through a device, *on television, on radio, on a network*, simulate behaviors in people. Streaming through a network is nebulous in content, contour and consequence but has momentum, manufacturing psychic data and an appearance of a mystical (invisible/inaudible) dimension, intended to be acted out through swarming gestures.

up the nature of embodied *mediumship* and the *tele-sensitive*. The *zone* is swarming[171] at a pace and rhythm,

akin to the contagious stealth of a virus.[172] The viral is not a passive host,[173] it is the producer and creator of

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[171] The danger in a *circum-ambient* swarming (Sunn O)))) or an ecstatic form described as viral, a *streaming swarm,* is "sensory overload" (Bloom 2003: 198): "technological fallout in all its multifarious forms, including such linguistic manifestations as secret codes, arcana, and all the Kabbala of conspiracy" (Arthur M. Saltzman, "The Figure in the Static", cited in Bloom, (2003). "I realized the place was awash in noise," Jack Gladney, a character in Don DeLillo's *White Noise,* notes as he moves through the "burnished interiors of the supermarket" (DeLillo 1985: 198). "The toneless systems, the jangle and skid of carts, the loudspeaker and coffee-making machines, the cries of children. And over it all, or under it all, a dull and unlocatable roar, as of some form of swarming life, just outside the range of human apprehension" (Ibid DeLillo and Bloom 2003: 36)*.

[172] Bennett explores the inscrutable self-organizational power present in organisms, she cites Kant's philosophical landscape in *Critique of Judgment*, as "he names a nonmaterial, teleological drive that imparts to matter its functional coherence, its 'organic' quality (wherein each part of the whole is both cause and effect of the others)" (Bennett: 65). In other words, organisms are "systems of purposes" (Ibid: 67). I'm interested in Bennett invoking, Henri Bergson's *élan vital* (Ibid), the "vital force" that has structure and is capable of change but is not "fully determined"; an "inscrutable" (Ibid) presence performing. Bennett plays off Bergson with citing Hans Driesch who employs useful transcendental arguments: X must be operative, given the indisputable reality of y. For example, to demonstrate that the vital principle cannot be "physico-chemical" in nature, he starts from the observation that in morphogenesis (the process by which a fertilized egg becomes an adult organism), "manifoldness in space is produced where no manifoldness was" (Ibid: 70). Driesch borrows his ideas from the arts: he takes an interesting term *enetelchy* (a self-directing activeness) from Aristotle (Ibid: 71), "retaining its sense of a self-moving and self-altering power but rejecting what he calls, a 'peculiarly Aristotelian teleology" (Ibid). Enetelchy is what 'arranges' or composes artistically the bodies of organisms. To see how entelechy performs its 'forming' task, Driesch emphasizes *morphogenesis* as both the process of formation and reforming (revitalizing) 'itself' in response to damage or disease (Ibid)... "but only life can morph" (Ibid). In other words, some "analog of knowing and willing exists in all organic processes" (Ibid: 73). *Morph*-ing behavior between machines and organisms, given that this project is enabled through a network it is important to include that, "Driesch notes that whereas a phonograph 'receives vibrations of the air and gives off vibrations of the air' and so 'previous stimulus and later reaction are the *same* nature,' in an organism the 'impressions on its sensory organs,' for example sounds, can issue in conversations, which belong to an 'absolutely different class of phenomena'" (Ibid: 71-72)... As Bennett clarifies, "that is to say: that any real action is an *individual* 'answer' to an individual 'stimulus'"... and the 'directing' action, he terms, as having "an enormous number of possibilities of happening in the form of difference of 'potential (in each cell)" (Ibid: 72). Driesch also reasons that there *must* be some decisive 'agent' responsible, "thus relaxing [enetelchy's] suspensory power.. allowing one thing to occur" (Ibid). Again, where I navigate away from these ideas in relation to live media and its swarming behavior and the telepathic expression of field transmissions lies in the physics of the situation, proving that organic and inorganic are too narrow a category. But, interestingly in Driesch's morphogenesis citing as distinctive to 'life' and this project's case toward a tele-mediated 'liveness', he doesn't foresee the 'network' capacities for multiple divisions in cellular natures, but is convinced in still remaining to be 'what it was' in the origin source of networked live energies. The morphogenesis of performance and live networking, I suggest, morph or *munge* (reconfiguring) in each host's *force-fields*. See these ideas developing further in the section *production; pulse*.

[173] Following the UK publication of Michel Serres, *La Légende des Anges*, this interview was commissioned by Wired magazine. They never ran it, considering it 'too French.' In an excerpt from the interview with Michel Serres and Hari Kunzru, transcript London, 10th January 1995 the dialogue begins to point to the position I'm developing on the *transceiving* qualities of live media:

HK: Why are angels important for someone thinking about new media and communications?

MS: In my book about angels, I try to put a short circuit between the very ancient tradition of angels in monotheistic or polytheistic traditions and the jobs now about messages, messenger and so on. I think that this connection, between ancient time and new time is very interesting to understand. In one hand the ancient forms and ancient traditions and in other hand the new and the real jobs about media(s). Because our job - your job is to receive messages, to translate messages, and to send messages in some respect. Your work is about messages. You are a messenger. I am a messenger. [...]

HK: Part of the effect of using the trope of the angel to understand communication seems to me to invest our world, the modern world with a sense of the sacred. Would you agree with that? Maybe you would make a distinction between the sacred and the spiritual.

MS: Yes, the spiritual. My first point was to understand and to clarify our jobs in a practical way. But I avoid in certain the spiritual problems. I prefer to speak about logical problems or practical problems. The problem of good and evil for instance is very easy to explain when you see that the messenger or channel is neutral, and on a neutral channel you can say I love you or I hate you.

HK: The channel itself is neutral.

what I can and cannot say.[174] By its very nature, live media performance is captured then escapes, slipping

through a network of hosts whose components include an *electro-spheric-fusion*; whose shared condition

cultivates an invisible audience, not limited by geography or social circumstance – as something we feel, as

much as we see – and in its pedestrian projections, becomes contagious.[175] Focusing for a moment, on a 'global

feeling,'[176] is not precisely coterminous with the art-world proper, even as I write this.

MS: Yes, and the problem is not spiritual. The problem is to explain why with the same channel, the same messenger, you can get bad or good results. You see?

MS: Yes, the reason why angels are invisible is because they are disappearing to let the message go through them.

[We have a conversation about whether the tape recorder is working]

MS: I think it was a bad angel in the middle of your conversation. That was a good example. That machine is a token of communication, a channel.

[laughter]

HK: You say our work, our modern work is as communicators and message bearers. In the book you give a history of labour. Tell me more.

MS: There are three steps. In the beginning our parents, our ancestors were working with physical energies, with the body, with their muscles, as peasants. Do you remember the caryatids who supported Greek temples, or Atlas, who carried the sky on his shoulders? These are figures of the first type of work.The second step is transformation of metals by engines and machines - the industrial revolution. I use three words which are the same word - form, transformation and information - the three steps. In the first step this form was solid as a statue. Atlas, the caryatid. In the second it is involved that the metal becomes liquid. In the third step we are living in the volatile transmission. This word volatile is angelic form. The transmission of message, of code, of signal is volatile. We say now about money that it is volatile, it is turning into the transmission of codes, of messages.

(Retrieved from : http://www.harikunzru.com/michel-serres-interview-1995).

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[174] Some people occasionally referred to by themselves or others as "transhumanists", believe that technologically enabled telepathy, coined "techlepathy", "synthetic telepathy", or "psychotronics", would be the inevitable future of humanity. Kevin Warwick of the University of Reading, England, is one of the leading proponents of this view and has based all of his recent cybernetics research around developing practical, safe technology for directly connecting human nervous systems together with computers and with each other. He believes techno-enabled telepathy will in the future become the primary form of human communication. He predicts that this will happen by means of the principle of natural selection, through which nearly everyone will have the need for such technology for economic and social reasons (Dvorsky 2004).

[175] Streaming is a continuous process that is mitigated through energies emanating from site, always invisible and inaudible in its raw pulse; subliminal, a concentration of its features reduced to signals, a vibration of coded tones, in the textured hum, continuous. Continuity can also be defined in terms of an oscillation effect, a flux. A reading of hypnosis and magnetism by Josef Breuer (1842-1925) in Lippit's section "Preliminal Communication" offers an articulation, likening the establishment of hypnoid states to the "siphoning off of electrical current during system breakdowns or short circuits" (Lippit 2005: 108). Breuer affixes the psychical and nervous networks onto the metaphorical switchboards of telephone lines and animated electrical apparatuses: "We ought not to think of a cerebral path of conduction as resembling a telephone wire which is only excited electrically at the moment at which it has to function (that is, in the present context, when it has to transmit a signal). Like a telephone line through which there is a constant flow of current and which can no longer be excited if that current ceases. [...] In just the same way, there is a certain amount of excitation present in the conductive paths of the brain when it is at rest but awake and prepared to work"(Ibid: 108-9). In his dislocations of "perceptive" and "apperceptive" faculties, in what is seen as a "lapse", Breuer compares the deactivated status of most perceptions-those which have not yet been tuned in to the field of apperceptions–to the meditative. Breuer remarks: "For instance, we find ourselves talking to a dead person without remembering that he is dead" (Ibid). "This daydream like calm", Lippit continues, "suggests that the hypnoid states described by Breuer and Freud have 'crossed the thresholds of neurosis and have entered into and affected the larger economy of phatasmatic conversion'" (Ibid: 109). By forgetting the dead, forgetting that they have died, the dead are still there, like animals and unconscious ideas, present to us in another world–accessible, perhaps, to communication?

This audience is active with and not tied to any particular place or set of art conventions.[177] The medium

decisively determines what can be said by way of it. The channel is neutral. Glitches in the technology *throw*[178]

the receiver into an improvisational role; the flexibility of form is a kind of slippery *transmission*.[179] The degree

of variance will depend on sometimes predictable and oftentimes unpredictable circumstances. That means that

the medium is not a purveyor of constative facts; but something embodied in the techne of a given medium is

itself – *performative nature*.[180] It makes something happen.[181] Recording the actual circumstances hidden in the

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[176] Feeling in this context seems to cover a range of meanings, from the sense of proprioception (muscle sense) and affect (emotion) "it is to the skin what movement-vision is to the eyes" (Massumi 2002: 59), a sense of understanding that seems to be the basis for empathy, according to Massumi. "Movement-vision is sight turned proprioceptive" (Ibid). The same is true of the kind of feeling generated by a virtual "embodied simulation" activated by the operation of the mirror neuron system, "mirror-vision" (Ibid). When we watch someone performing an action, the mirror vision system in human beings evokes both an empathic urge and a feeling akin to screen transitions. According to Massumi, "To put it bluntly, you get a relational time-smudge" (Ibid: 196). In other words, when we watch an action performed, the same neural networks that would be involved if we were to perform it ourselves, are activated. In fact, we may actually experience something of what it feels like to perform that action. "Every virtual gnat of awareness will have potentially modulated every other, if ever so slightly, actually or not... thus, there co-subsists with the swarm of potential forms/configurations an infinity of qualitative relational differences... each smudge can smudge again, indefinitely" (Massumi 2002: 197).

[177] The Infobaun and its virtual realities is one of those concepts already well mined: "Four thousand religions. Two hundred nations. Six billion people. All defending what doesn't exist," –promising to reproduce "a 'peak' experience commonly associated with spirituality and an erasure of typical sense boundaries" (Shakar 2011: 128). A sensation that feels like a focused point of attention ever expanding, carrying my site events outward in all directions.

[178] Borrowing from Heidegger, *thrownness* is discussed in the section **condition; liminal** (see footnote: 282).

[179] A statement or proposition that, despite sound (or apparently sounding), leads to a conclusion that seems senseless, logically unacceptable, or self-contradictory in the *telepathic*, space is defined throughout this project in effect by "site" and not grounded in a particular architectural configuration.

[180] **Production; pulse** section investigates a performative accident, performing audience, performances using natural data sources, experienced through a *shared pulse* with site. Kathleen Irwin who quotes Elin Diamond in the chapter "The Ambit of performativity: how site makes meaning in site-specific performance" (Hannah, Harslof 2008: 39) illuminates the relatedness between performance and performativity and suggests how the terms are "marked by cross-purposes", performance has "meaning beyond that of a word for which it frequently stands in – theatricality" (Ibid: 47). Diamond writes, "as soon as performativity comes to rest on performance, questions of embodiment, of social relations, of ideological interpolations, of emotional and political effects, all become discussable" (Ibid). Irwin's reference to Michel Foucault's essay "Of Other Spaces" draws on my own reference to the *surrounding-receiving* "impulse to consider particular places in performative terms" (Ibid: 50). Foucault writes, "we do not live in a homogenous and empty space, but in a space that is saturated with qualities, and that may even be pervaded by a a spectral aura" (Ibid). I don't mention the remote site as much as networked *forces* in this project, since the remote site and participation of viewers are an unknown variable and therefore, the concentration becomes an after-effect, but it might be interesting to note in this context that, as Irwin suggests through her reading of Foucault's essay, such spaces that are mentioned (theaters, gardens, museums ...) "operate in performance... replete with many meanings, ambiguities, excesses, erasures, and already-present potentiality"... "hence, the meaning of the work is undecidable; this is, in fact, an intrinsic property of the work itself" (Ibid).

[181] The media medium performs, deforms, dislocates, and disinters an audience. It strangely, or oddly, creates its receiver, as Jacques Derrida argues in *The Post Card* (1987), *Archive Fever* (1996), *Limited Inc* (1988), and in a whole host of other texts. Derrida on the *telepathic*, develops the idea in the context of his meditation on animals. Derrida points to the intimacy between being and following: to be (anything, anyone) is always to be following (something, someone), always to be in response to *a call* from something, however nonhuman it may be. As Kahn points out, "following Derrida, [the voice no longer occupying its own space and time] enters a realm of writing and the realm of the social, where one loses control of the voice because it no longer disappears" (Kahn 1999: 8) into metaphysical space.

appearance of a site takes a backseat to "wrapping a listener up in a visual world... without committing to any other meaning" (Shepard, Chaikin 1994: 4). Collapsing the site/subject location, as well as what each site appears to be like–suspends site as well as sight.[182]

> *To a large extent it is now the man-made world of machines that produces in us many of the kinds of emotional states once associated with nature. –Morley*[183]

The Saved Night [184]

...a sense of restlessness, of moving about at night. – James Joyce

> *Without even leaving, we are already no longer there. – Nikolai Gogol*

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[182]   The work grows out of a moving visual and verbal tension between conventional modes of perception, environments, situations and personal experiments. The pre-logical – a mysterious point of initiation, "where one seems suspended 'between' moments of being willing to do something, and doing it. Or is there, in fact, *no* between? ...Yet, there often is a 'between'. 'I will get out of bed.' One doesn't. 'I will get out of bed.' And then one does, as if by magic. By magic being what we don't understand" (Beckett, Knowlson: 111). Depending on the tone of the atmospheric level of streaming data the tone of the work has its own initiations. Creating work that precipitates encounters between the viewer's expectations and live audiovisual conditions implies a destination beyond the initial site encounter, waiting to be discovered by *a traveler* anywhere, *elsewhere* or even in front of a PC (terminal) screen.

[183]   Star Trek science consultant and writer André Bormanis, has revealed that telepathy within the Star Trek universe works via the psionic field. According to Bormanis, a psionic field is the medium through which unspoken thoughts and feelings are communicated through space/time. Some humanoids can tap into this field through a kind of sense organ located in the brain; in the same manner that human eyes can sense portions of the electromagnetic in reflection, telepaths can sense portions of the psionic field. In the excerpts from *Neuromancer (*1984) William Gibson suggests that when we get *there*, we may be illiterate but we will also be *telepathic.* The main character, Case, believes that Wintermute can read his mind. Wintermute hints that 'reading' is an anachronistic metaphor for what minds do to each other. What's needed is a whole new way of knowing how minds work, a system describing cultural evolution in which technological innovations like networks and live media are the genetic media that evolve new consciousnesses and new facilities of mind.

> *Can you read my mind, ...Wintermute? ... Minds aren't read. See, you've still got the paradigms print gave you, and you're barely print literate. I can access your memory, but that's not the same as your mind. He reached into the exposed chassis of   an ancient television and withdrew a silver-black vacuum tube. See this? Part of my DNA, sort of... He tossed the thing into the shadows and Case heard it pop and tinkle. You're always building models. Stone circles. Cathedrals. Pipe organs. Adding machines. I got no idea why I'm here now, you know that? But if the run goes off tonight, you'll have finally managed the real thing. I don't know what you're talking about. That's 'you' in the collective. Your species.*
> *–Gibson, Neuromancer, 1984*

Neuromancer, predicts an analogous moment in history when culture found itself in possession of an equally new and transformative cybernetic technology for telepathy –for getting thoughts from one mind to another. We also come to appreciate what we might lose – what we are already nostalgic for – as we move to the illiterate, telepathic of Gibson's imagination, one possible virtual future. We can read how the advent of a new technologically, *mediated telepathy*, will spell the obsolescence of an older skill that increased our ability to transmit thoughts mind-to-mind: the alphabet, words that had come to have magical abilities in sounds.

[184]   Benjamin's metaphor, the "saved night", refers to a natural world that is *sufficient in it*, a world that has value independently of the role it might play as a dwelling place or as the stage for human behavior. In terms of the cinematic, the space between, the invisible interval dark between visual frames... I experiment here with a theoretical notion brought to my attention by Agamben.

Blacking out in the past, more than a couple of times, either by car crash,[185] fainting, or some strange reason or – other.[186] It's as if my body knew, sooner than my mind could comprehend, that *I was crashing*.[187] Something outside me, warning me, took over. "The nausea is not inside of me: I feel it *out there...*" (Sartre: 19). *Out-of-my-body* in blackness. No time to get ready– nothing had changed and, yet, everything was different in a flash of *black*. Not like turning color or like feeling *near black*, or *almost black*, because "you're out– not there, not inside to see behind the lids" (Ibid). A rush of blood leaving my body, I disappeared. It's was one of my *blackest* days. A *black gut...* definitely, looking from the *black-side*. Black, far away, but the weird thing was – *I was still doing things*. Coming out of it, *seeing* seemed to get whiter – a thought that bounded out of my mouth – *I'm fading to white*. It's color was congealed with qualities escaping like an odor. Lost in an uneasy *blackened pallor*. Shutting off sharply, my strings suddenly cut, I collapsed in a putrid flesh heap. But still, that *sickening* lingered, fading out, fading over, into the *black-all-gone, now, in a nether white*. THAT CAR TRIED TO KILL ME. Was there some force driving me into a pole? I was *thrown* (arse over heals!) several feet away from my burning Nissan hatchback. OUT COLD. Still talking. *They said* – I was talking as I was pulled out of the burning car into an ambulance. "Was I in a wreck?" Again, "Hey, was I in a wreck?" trippy – *black groove*, "WAS I IN A WRECK?"

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[185] J.G. Ballard's, *Crash* (1973), the novel was inspired by his own near-fatal crash in London. It was also made into a movie with the same name (1996) directed by David Cronenberg. The book asks the question, why we, as an enlightened society, accept a "perverse technology" that kills a vast number of people every year. In the act of the crash, the book explores the theme of the transformation of human psychology (sexuality) via modern technology, and consumer culture's fascination with celebrity and other fetishized technological commodities. It's edgy. If you like edgy, its definitely edgy. My car-crashes have left me at the mercy of the techno, so much so that I saw the movie more than a few times. Was the car out to kill me? Or was the crash some sort of underconscious *demiurge,* phantom mechanical force? Gogosian Gallery London presented "Crash" a major group exhibition in February, 2010, which took its title from the famous novel and included contemporary artists who had been inspired by Ballard's vision. A list of artists are: Richard Artschwager, Francis Bacon, Hans Bellmer, Glenn Brown, Chris Burden, Jake & Dinos Chapman, John Currin, Salvador Dalí, Giorgio de Chirico, Tacita Dean, Jeremy Deller, Paul Delvaux, Cyprien Gaillard, Douglas Gordon, Loris Gréaud, Richard Hamilton, John Hilliard and Jemima Stehli, Roger Hiorns, Damien Hirst, Dan Holdsworth, Carsten Höller, Edward Hopper, Allen Jones, Mike Kelley, Jeff Koons, Roy Lichtenstein, Vera Lutter, Florian Maier-Aichen, Paul McCarthy, Adam McEwen, Dan Mitchell, Malcolm Morley, Mike Nelson, Helmut Newton, Cady Noland, Claes Oldenburg, Eduardo Paolozzi, Steven Parrino, Richard Prince, Robert Rauschenberg, Gerhard Richter, Ed Ruscha, Jenny Saville, George Shaw, Cindy Sherman, Piotr Uklański, Andy Warhol, Rachel Whiteread, Christopher Williams, Jane and Louise Wilson, Christopher Wool and Cerith Wyn Evans.

[186] Jean Paul Sartre's, *Nausea,* manages to state clearly the *absent-black*, that metaphysically potent symbol that haunts his character. When he describes the nausea as being outside Roquentin, experienced as strange symptoms, almost a kind of existential dread and obsessed with the details of his surroundings, I imagine the nausea with the taste of metal on the back of my tongue in the desert (white-field that goes to black). I'm also channeling Sylvia Plath (the movie).

[187] Computer crashing, sudden failure, resulting in having to scrap whatever message was in progress of being sent is more akin to fainting or blacking out, where all your limbs go limp and you (your vehicle) collapse(s) to the ground. Crashing by a violent collision is usually some kind of malfunction in the works, built into all technology and the subject of Virilio's book, *Open Sky* (1997). Crashingly big events like an electrical grid black out on the Northeast coast of America, or a network failure with an attack of the magnitude of 911, usually occurs as a result of a constellation of interdependent concussed trajectories.

Sickening! Black – back, back, back. NOT GOOD HERE, I thought. Not hearing myself exactly, *down there.*

My impression was that I was hovering. *I WAS ALL OVER*, somewhere above, outside the blank-white hospital

box, *watching*. I FEEL LIKE I'M BEING WATCHED. *Black all over*.[188] DON'T MOAN –*Black all over.* JUST

RELAX. As I glanced down at myself, I noticed that I had a mean bruise on my forehead. If I was down there

and I was up here at the same time … was I split? The one on the bed kept repeating herself. "I repeat myself in

you," I thought to myself, YOU –broken record. Am I off the grid? That wasn't this me doing that. I was

enjoying another kind of thing altogether. I was out of it. BUT GOOD. Something told me I could keep going, if

I wanted to. I drifted higher and higher out of the monotonous white. I could lift myself up higher with only a

thought and still be connected somehow, *black butterfly,*[189] swimming in the aether.

[Ka-] BOOM,[190] with terrific force, too strong to think into, lightening filled the room and the sky at the same

time. The force of the lightening was inside space. The sound, penetrating the walls, shut off the power in a

pathetic unwinding sound, cutting off my *Pandora* connection. Interrupting my programming, sizzling electrical

currents, teased power on and off. Black and white seemed to strobe, intermittently. The power wanted to come

back several times, annoyingly–*winding me up*, the way I used to do by fingering a record, when I was a kid,

pushing the vinyl this way and that –urrrrrrrrrrr ahhhhhhh eeeeeeeeerrrrrrr, making my father swear. "Do it again

and you won't be allowed to *play with it*" – he would warn me. Men of my father's generation were *in-charge* of

home electronics amounting to a stereo, a couple of speakers, a 'sensitive' needle and vinyl discs that he would

spend hours polishing.

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[188] Even though my attempt at narrative in the writing to create a series of contrasts in color and light in the shock of a real crash, my language is transitioning outside of the space of the practice into contrasts, I'm not here or there. Maurice Blanchot (1907-2003), the French writer and novelist presents another way that might lead my writing beyond traditional oppositions (and outside of the performative language of Heidegger), such as "conceal-unconceal, day-night, light-darkness. For Blanchot, the opposite of light is not dark (night), but what he calls "the second night" (*The Space of Literature*) or "the neutral" (*The Infinite Conversation)"* (Alanko-Kahiluoto 2007: 30). Blanchot also offers another position to the concept of the "saved night" through an encounter of the "other" and the exteriority of language, discussed later in this section.

[189] *Black Butterfly* (2012), after the movie about the life of the South African poet, Ingrid Jonker, released by Tribeca Film, NYC.

[190] "The very boom in vehicles and sundry vectors of progression entails an imperceptible telluric contraction of the world and our immediate environment. The imperceptible 'time freeze' in the intersection of perspective's vanishing lines then gives way to a 'world freeze'... The vertigo of real space was ceased by the sight – eyeballing – of vanishing vertical lines, a perspective accelerated by anticipation of falling into *the void*. But these days, for the traveller-voyeur in the fast lane and especially for the tele-viewer, the vertigo of real-time is brought on by inertia, the *on-the-spot contraction* of the passenger-onlooker's body" (Virilio 1997: 33).

BACK-black (shudder). New York City's lower West Side went *off-line*. The light bright September sky became

thick with grey, sticky *snow.* Within a few minutes, my eyes were bleeding. [No time to process] *What just*

happened? Later, I realized that what I saw happening from my Tribeca loft window wasn't broadcast on TV.

There was no TV signal. It was a medieval ass whipping; chaos down in the street in only a few minutes. My loft

was a cave in a polarized position. That year I started streaming live. (*Note: Blue text indicates and event in ficition.)

The Black Out of 2003 that followed a couple years later, triggered the same kind of shock, reported by the

International Herald Tribune: "the vast but shadowy web of transmission lines, power generating plants and

substations known as *the grid*, the biggest gizmo ever built... on Thursday [August 24, 2003], the grid's heart

fluttered... complicated beyond full understanding... even by experts–[the grid] lives and occasionally dies by its

own mysterious rules (Dickinson 2011: 140)."[191] "The electrical grid is better understood as a volatile mix of

coal, sweat, electromagnetic fields, computer programs, electron streams, profit motives, heat, lifestyles, nuclear

fuel, plastic fantasies of mastery, static, legislation, water, economic theory, wire, and wood–to name just some

of the activators. The North American blackout was the end point of a cascade–of voltage collapses, self-

protective withdrawals from the grid, and human decisions and omissions" (Ibid).[192] Is this a coincidence? Or is

electricity nothing but a flimsy superstition? This constellation of non-coincidental accidents in the

electromagnetic sphere sends us back into the Dark Ages in an *instant*. Humanity UNPLUGGED.[193] [Scrub

back to a saved night], "a portal that we are perpetually exposed to, this fragile doorway, which separates and

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[191] As Bennett points out, [anthropomorphizing] is useful to gesture toward and inadequacy of understanding the grid simply as a machine or a tool, but as, a series of fixed parts organized from without that serves an external purpose. As Bennett poses, the body and anthropological ceases to work once the external grid is cut out (Bennett: 25).

[192] Generator plants, for example shut down just before they are about to go into "full excitation" and they do the same when the "system voltage has become too low to provide power to the generator's own auxiliary equipment" (Bennett: 25-26).

[193] Agamben continues, "...Man insofar as he is 'at some stage' nature–appears as a field traversed by two distinct tensions... the spiritual and the rhythm of this worldly existence which eternally passes away–passes away in its totality, in its spatial but also in its temporal totality..." (Agamben 2004: 82).

binds us to unknown worlds, is a creative not-quite-human force capable of producing [a] new [nature[194]]"

(Bennett: 118-25). Collaborative and strange, anxious and resolute "opening to a not-open" (Agamben 2004:

71), 'in between' realms of *space-time[195]* appears to be a vague philosophical trope without the electrostatic

charge. The prosthetic system that I create can't, by itself, attribute a reality to the disappearing [flash] insights.[196]

This *moving fusion* leads into a zone described in the second section **condition; liminal**. How does the bodily–

slip between on-off?[197] "Where you would like to grasp a timeless substance, you encounter only a slipping,

only the poorly coordinated play of perishable [or disappearing] elements" (Bataille: 94).

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[194] The sense of 'nature' as a creativity seems a part of what the ancient Greeks meant by *phusis*, of which the Latin natural is an equivalent. *Phusis* comes from the verb *phuo,* which probably meant to puff, blow, or sell up, conveying the sense of germination or sprouting up, bing forth, opening out... speaking of a process in motion. (Bennett, 118)

[195] *Space-time*, the force of a magical incantation...in the event itself, is still a complicated combination of ideas to fold into the process of connecting theoretical ideas to the practice.

[196] "Visual devices such as telescopes, spectacles and especially mirrors [and in this project a server] serve as figures of vision, providing an optical rhetoric parallel to verbal tropes. Optical rhetoric contributes to [unconventional] narrative in both verbal and visual form (such as the use of shadows and off-screen space in Jacques Tourneur's, *Cat People*, or supernatural parallels established by crosscutting in *Nosferatu*, the vampire classic) by unsettling our confidence in vision and raising the possibility that supernatural forces are determining events" (Collins, Jervis 2008: 72).

[197] "Specific to no particular sense mode–not just *intermodal* (combining sense modes) but *amodal* (fusing the senses)" (Massumi 2002: 169)... "amodal energetic thought, concerned with fusional intensities" (Ibid)... "no one ground other than their self-repeating complexity" (Ibid). "No beginning, no end. Just event, just William James's "streaming" (Ibid).

Lyons, RED, live seismic activity, sound, St. Paul Street Gallery, AKL, NZ 2010

2 *condition; liminal*

> *... the "world" is thought as "fire", which means as pure emergence as "light" which from the outset intimately penetrates, like lightning or flame, every being without encompassing it... (Haar 1996)*
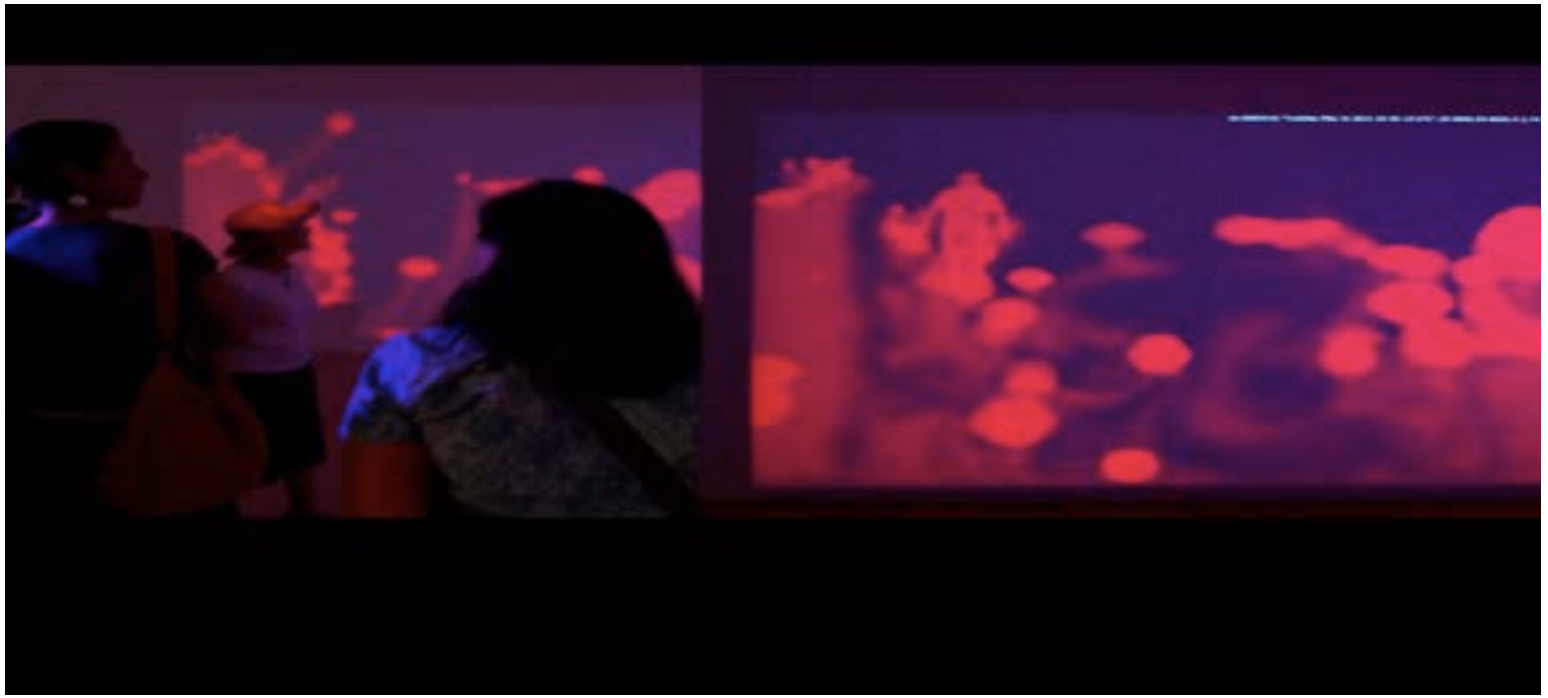
Lyons, RED, live feed dual projection, seismic data and sound, David Richard Contemporary, Santa Fe, NM, USA 2011

RED (2011)

Scene Block: tracking of global seismic activity
Time/Space: 24/7, hour, day, week
Local/Global: variable, all origin coordinates of earthly seismic events

Oozing   bumping   pumping   pulsing   humors

On the occasion of this exhibition, 145,000 square acres of the earth is burning near Los Alamos, New Mexico, dangerously close to the 'secret' nuclear lab that contains 'the bulk of plutonium (300,000 barrels) for the U.S. military" (Washington Blog, 2011). Media coverage doesn't convey the panic, loss of control, suffocating dry heat, or thick 'air of fear' of a potentially 'life-threatening' nuclear 'event'. Incessant smoke is altering the texture of air and water, for all surrounding cities. Imperceptible shifts in the earth, compared with an extreme earthly event, illustrate a tendency in us to tune out the subtle and subliminal, perpetually, penetrating – all around us. When an event dimension migrates to another energetic zone through a transmission of affects, its form changes."[198] Imperceptible shifts in the earth's crust, illustrate a tendency in us to tune out the subliminal. A perpetual pulse, varying in strength, tone and pitch, creates a visual condition that does not designate a perception by means of bodily eyes. A pulse, manifests into a spiriting of the senses. The pulsing creates a synapse, a way into. To pulse with an earthly unconscious, viewers' own

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[198] Can the environment tell when it is being watched? Does the sense of being watched dramatically shift the environment? How do interactants collide and alter the direction of field experience? For Bruno Latour and his idea of 'action at a distance' "there are no cryptic essences lying behind whatever lies inscribed in reality here and now" (Graham 2009: 47). "There are only actants of all possible varieties, and actants are fully expressed in each moment with nothing held in reserve" (Ibid). "Actors are *events* and all events are fully deployed" (Ibid). That trait is most important in predator prey contact. Perceptual fields which link the observer to what is observed, even with ordinary vision, may influence or 'inform' the thing that we look at. This is significant for this project because it goes beyond the seemingly arcane space of the studio/gallery, demystifying (technological) ecstatic experiences, the awareness and changes that can occur live by pointing a camera at someone or something may effect those experiences by the 'way' the viewer perceives them. Collaborating in energy field research with scientists has further influenced the scope and context of this project, merging mediated disciplines. Scientists caution that we mistakenly anthropomorphize meaning of imperceptible 'forces in the field' by giving it human qualities.

hearts beat, empathically. A visceral cadence or intense corporeal friction of bodily functions becomes contagious in a transmission of affects. – Lyons
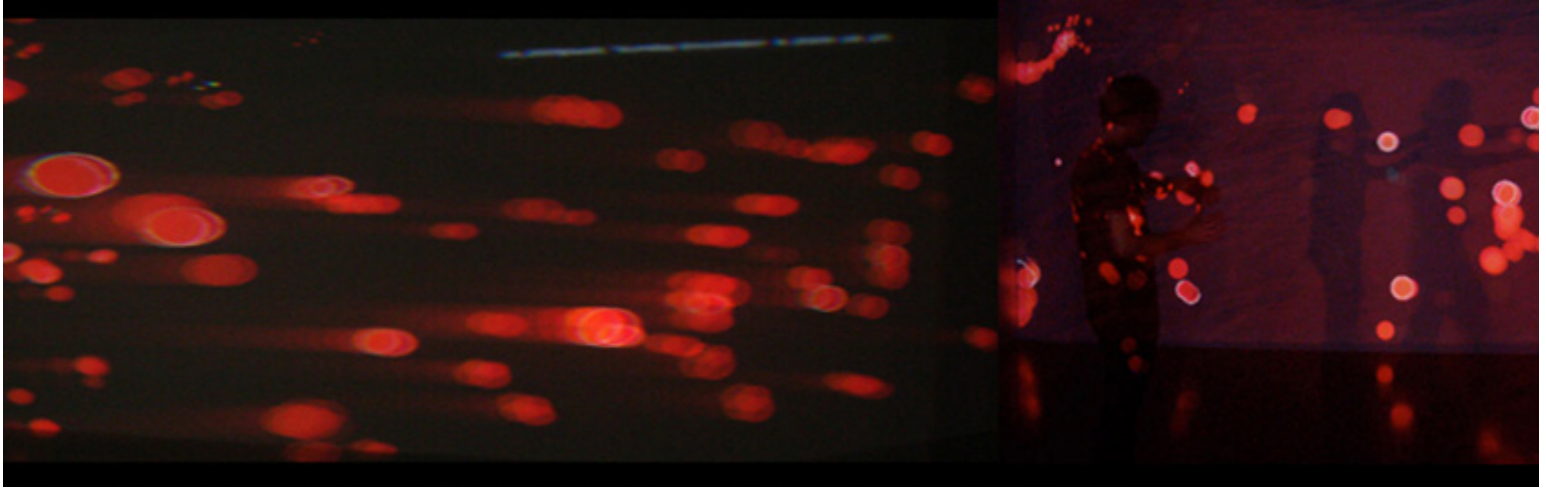
Lyons, RED, live seismic activity, sound, St. Paul Street Gallery, AKL, NZ, 2010

Luminous Massage[199]

> *You're the film. You talk. I shoot. How many people will want to spend all that time looking at something so zombie-like? – DeLillo (1985, 2003)*

Color[200] is a strong intention in my work, the vibration of color, a *mood-field* relative to tonal qualities apparent

in sound. Background color, as in the work *RED,* is activated by the Earth on fire. When I use live feed to capture

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[199] Luminous light massages, like the om glow of television "tuned to a dead channel" (Gibson 1984: 31).

[200] In *La Pensée et le Mouvant*, Bergson had shown that there are two ways of determining what the spectrum of "colors" have in common (Bergson 1938: 1). You can extract from particular colors an abstract and general idea of color "by removing from the red that which makes it red, from the blue what makes it blue from the green what makes it green" (Ibid). Or, you can make all these colors "pass through a convergent lens, bringing them to a single point," in which case a "pure white light" is obtained that "makes the differences between the shades stand out" (Ibid). The former case defines a single generic "concept" a plurality of objects; the relation between concept and object is one of subsumption; and the state of difference remains exterior to the thing. The case, on the contrary, defines a differential Idea in the Deleuzean sense: the different colors are no longer objects under a concept, but constitute of mixture in coexistence and succession within the Idea; the relation between the Idea and a given color is not one of subsumption, but one of actualization and differentiation; and the state of difference between the concept and the object is internalized in the Idea itself, so that the concept has become the object. As Smithson talks about Flavin's fluorescent monumental, white light is still a universal, but it is a concrete universal, and not a genus or generality. The Idea of color is thus like white which "perplexes" within itself the genetic elements and relations of all the colors, but which is actualized in the diverse colors and their respective. (Like the word "problem," Deleuze uses the word "perplexion" to signify, not a coefficient of doubt, hesitation, or astonishment, but the multiple and state of ideas. Deleuze's remarks on aesthetics and sensation as they figure in his "differential theory of the faculties," about the epistemology laid

color, I observe real-time *conditions*, the only way to describe it is as *ironic light*, an intermingling of both remote

and local transmissions that vaporize or dissolve into one another. When Smithson says that "real color is risky,

not like the tame stuff that comes out of tubes" or "acrylic and Day-Glo are nothing to these raw states of light

and color"[201] he is traveling the distance measured all the way from early Modernist stain paintings to the Pacific

Light and Space artists. Smithson's body of work,[202] takes a turn toward cinema, when he writes, "the mirror

paintings [were] lost in the jungle", he is refusing the categorical distinction between Realism and Conceptualism.

"Mirrors are superior to traditional paintings," he declares, "because they create moving pictures without any

effort; they are passively up-to-date." In the jungle setting, mirrors offer "images of the world and abstract

experiences of color and light" (Lindsley 2000: online). "Smithson would have been a filmmaker had he lived"

(Irwin cited in Weschler 1982: 161). When documenting his work from the air, he changed his conceptual

approach relative to his process. His inflight commentaries seem more influenced by the early narrative

filmmaking of the 1930s.

Deleuze's notion of the "image of thought," and about his remarks on a dizzying array of figures from Plato and Scotus to Freud and Artaud.)

[201] It is no accident, then, that the piece is about the course of abstract painting as it approached its own dematerialization in the 1960s and 1970s.

[202] Conceptual art in which the idea presented by the artist is considered more important than the finished product, if there is one, is one definition. Conceptual art describes a movement that emerged in the mid 1960s. The artists who became involved in it were often motivated to challenge conventional assumptions about art - concepts such as beauty, quality, and the difference between a document and an artwork. They also questioned the conventional means by which the public consumed art, and how it was processed through an increasingly complex network of galleries, museums and critics - institutions which, they believed, gave their work new meanings which they were sometimes uncomfortable with. To question these conventions, they deconstructed the conventional art object - often by-passing traditional institutions - and presented work in diverse mediums, ranging from maps and diagrams to texts and videos. Never a tightly cohesive movement, Conceptualism was instead an amalgam of various tendencies, most of which lost their impetus in the early 1970s, but it remains one of the most influential developments in recent art.

Cocteau, The Blood of a Poet (1932)

> *Silence goes faster backward. Three times. The mirrors would do well to reflect further. 38.39.40. Repeat twice. – Cocteau, Orphée* [203]

On air, Smithson makes the mistake of assuming that Land art needs to function in film as it does in painting or theatre, which is to say, as a shortcut, in lieu of outdoor sets or tracking shots. In other words, I remind myself that my approach to live cinema shouldn't stop too long at the aquarium, or at the art museum... Wherever you let your gaze settle on for more than that rear-view mirror second, is what you-I [as the audience] become, unless you-I want to suddenly remember that you've been staring into a mirror. A classic example is Hitchcock's sense

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[203] In Jean Cocteau's Trilogy, *The Testament, The Blood of a Poet,* in order to get out of his weary studio he must go through the mirror to the 'otherworld.' Cocteau has voices shout as he plunges in. Cocteau's reworking of the legend of *Orpheus* and *Euridyce*, our world-famous poet Orpheus becomes obsessed with nonsensical phrases that are uttered over the radio:

"Silence goes faster backward. Three times. The mirrors would do well to reflect further. 38.39.40. Repeat twice."

Are these instructions to the angels, sent from beyond the Earth? In *Orphee*, Cocteau creates a surreal world. "Cocteau was a poet wrapped inside a painter wrapped inside a filmmaker and actor" (Coppens: http://philipcoppens.com/cocteau.html). Pulling dead characters up out of the screen/swimming pool/mirror in *Orphee* (1950) and inviting them to play cards... a mysterious 'uncanny' glimmer that maybe this is all happening in a 'before his eyes' kind of instant...

of the rear view mirror, he styles [your] hair ironically, creating a situation that sucks [your own] personal

narrative into the scene clear out through the other side of the screen.[204]

Going into the Nearness

On the verge? The earth *was* burning, fire *was* getting nearer, sucking all the air out. Was this a coincidence? Did

that summer's scourge unearth some sort of *uncanny* impulse? Or is this collapse of reality and illusion an

underlying bi-directional force that may only be a "stand-in for some kind of mysterious antagonism" (Žižek

2006: 348); *a dis- force,* communicating across other dimensions? *Smoke and mirrors*, where understanding is

suspended, if for only a moment. A swarming imaginary complicates the *liminal*[205] by describing a mutating

periphery above and below ground. **RED (2011)**, literally pulsed, pumped and oozed *mediatized* light,[206] filling

my mind with dread, made conscious by the location of the Earth quaking. Distance and landscape have been

sustained allusions from the earliest days of painting onwards.[207] My attraction to Smithson's expeditionary

methodology is situated in his quasi *site-seeing*.[208] The work travels. The physical viewing is about a kind of

visual sharpness of thought. "One is always crossing the horizon, yet it always remains distant" (Smithson, Tsai,

Butler 2004: 201). And, with his conflated *lost horizon*, his deadpan commentaries, jump from the methodical to

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[204] Camera eye is the invisible eye of the audience. The audience is the space that blots out the entire view of the course of events in a film. Viewer identification is a built in mirroring effect in cinema. The overly *special* effects in cinema actually demystify the experience.

[205] Liminality (from the Latin word līmen, meaning "a threshold") is a psychological, neurological, or metaphysical and sub- trans- jective condition, consciously or unconsciously, of being *on the verge* of/or between realms.

[206] Dominant baroque themes such as understanding the world as a dream, life as theater, and the 'play within a play' motif also invite comparisons to the *neo*-baroque.

[207] Johann Vermeer's painting, *The Music Lesson,* is an interesting example of a mirroring device used to create "an alternative visual order" (Wolf : 206). As Brian Jay Wolf points out in his book, *Vermeer and the Invention of Seeing, "*the mirror does not reflect what we already see in the painting. Rather, it reveals facets of the paintings's physical and psychological spaces not otherwise accessible to the viewer, at the same time, as it alienates those spaces into an alternative pictorial order (what we have called the mirror's cubist armature). Unlike the mirrors in other paintings of the period, this one inverts (feet above head) and fractures (body parts and body substitutes only) the forms it reflects" (Ibid). Artist David Hockney discusses his theory that artists were secretly using optical devices such as mirrors and lenses in creating their work as early as the 15th century, in the documentary, *David Hockney: Secret Knowledge* (2003). Examples from Flemish and Italian art are studied as he examines how famous paintings have had their noted mysteries newly solved; he also makes comparisons to modern film and digital imagery.

[208] The artist as *site-seer*, Smithson, conflates science and art, history and future in a similar way to that of Ballard's concept of the *synthetic landscape.* In his writing about his work Smithson states, "I think I go from different states of consciousness. I just want to articulate that consciousness, but I find that it's like going from one consciousness to another" (Smithson, Tsai, Butler: 93).

the metaphysical. Smithson *folds*[209] the viewer into the equation, Smithson remarks, through *Site/Nonsites*

("incidents of mirror-travel")*,* deploying mirrors, tools of both realists and magicians and reciting

words uttered by ancient Mesoamerican gods.[210] *Tele-Absence,*[211] in this project combines the site (a kind of

informational read-out), folded into forces of *distributed* travel.[212]

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[209] By introducing Deleuze's, *The Fold,* I want to entangle his idea with mine by inserting a *shared pulse* into the situation. Folding inside of what Deleuze calls the "forces of the outside". The concept of the fold allows Deleuze to think creatively about the production of subjectivity [the viewer's participation] and ultimately about the possibilities for, and production of, "non-human forms" of "subjectivity" [the field]. On one level the inside is "nothing more than a fold of the outside". Deleuze gives us Foucault's vivid illustration of this relation – the Renaissance madman, who, in being put to sea in a ship becomes a passenger, or 'prisoner' in the interior of the exterior – the fold of the sea. The new forms of live networking might require new folds. There is no boundary between the organic and the inorganic here; each is foled into the other in a continuous "texturology" (Deleuze 2006: 131). Deleuze proposes a new kind of fold that involves an *opening* up, affirming difference, contact and *transception*. Deleuze was writing this in the 1960s when new kinds of subjectivity emerged – in the various experiments in communal living, drug use, and sexuality – as well as in the emergence of new prosthetic technologies. Looking to the future 'fold' of art + technology, Deleuze talks about the "superfold" which must be synonymous with superman – understood as that which "frees life" from within man. The superman is in charge of the animals (the capturing of codes), the rocks (the realm of the inorganic) – and the very being of language 9the realm of affect 'below' signification). This new kind of fold no longer figures man as a limiting factor on the infinite, nor positions him solely in relationship to the forces of the finite – life, labor and language. It is a fold in which a "finite number of components produce an infinite number of combinations" (Ibid: 79). Deleuze talks about three "future" folds : the fold of molecular biology – or the discovery of the genetic code; the fold of silicon with carbon – or the emergence of third generation machines, cybernetics and information technology; and the folding of language – or the uncovering of a 'strange language within language' [wild-tracking or Dada or the Situationists], an atypical and asignifying form of expression that exists at the limits of language. As with the other two this is a fold that opens man out to that which is specifically non human – forces that can then be folded back 'into' himself to produce new modalities of being and new means of expression. This might also name those 'expanded practices' and 'relational aesthetics' that position themselves outside of the gallery context. In all of these cases art does not tansport us to an elsewhere but utilises the stuff of the world albeit in a different way. The discovery of new combinations – new ways of folding the world 'into' the self, or more simply, new kinds of subjectivity (Deleuze 2006).

[210] The invisible is mentioned repeatedly because it challenges the supremacy and the literal in vision. A series of works by Yves Klein explore the invisible, historically, a turning, *The Void* (refer back to footnote: 40) and Georges Perec, *A void, (La dispparition).*

[211] Massumi's take on *tele-absence*, responding to Rafael Lozano-Hemmer's work, *Re:Positioning Fear* (1997), "tele-absence installation", is an interesting segue: "If you think of the shadow... as casting absence as a potential next action … the "where and when the body is not" becomes "where the body may relay" and "the impossibility of self transmission" becomes a reminder that every stretch of the body is not just a displacement of it but a becoming. A body cannot transmit itself. But it can project its vitality. Its activity may take on a new dimension. Seen in this way", he continues, "'tele-absence' is perhaps not so different from 'tele-embodiment,' the term relayed into in later work" (Massumi cited in Hansen: 97). As Hansen is keen to point out, "Lorenzo-Hemmer insists that 'the shadow is not an avatar, an age, nor an alias of the participant's body' but rather 'projected darkness, a play of geometries, a disembodied body part'" (Ibid: 98). "As a negation of the body's static positivity, the shadow does not so much act in its stead as open its potential to be otherwise, thereby transforming it into 'a site of telematic activity'" (Ibid).

[212] According to Hanson, "contemporary tchnics facilitate a dissolution of the body-world distinction (an "indivision") that is fundamentally informational in its (im)materiality and because human embodied activity is, in some way, the agent of this dissolution, can no longer constrain embodiment to the body, can no longer contain it within the (organic) skin" (Hanson: 94) ..." human embodiment no longer coincides with the boundaries of the human body, a disembodiment of the body forms the condition of possibility for a collective (re)embodiment through technics" (Ibid: 95).

Mirror Travel – Non Trips

Within a series of far-flung locations, one of the most important concepts that Smithson advanced was that of the

site, a place in the world where art is inseparable from its context. He was a prolific writer,[213] publishing articles

and essays in the leading art magazines of his day, as well as, utilizing language as another concrete material to

be used to construct his work. Which is to say by Tsai, Butler, "not enough has been made of the obvious pun in

these pieces: 'non-sight' that is 'nothing to see' which signals their tacit parody both of concentrated modernist

looking and the gestalt-dependency of Minimal art"[214] (Tsai, Butler 2004: 81). This question of non-sight

(Smithson) and nothing to hear (Cage) became precisely the transmission of a disembodied location that became

obvious when the observer activates **RED**, remotely. From an interview with Moira Roth (1973),[215] Smithson

talks about his consuming desire to create experiences of time(s) and space(s) and how he defines *Nonsites:*

"abstracted, three-dimensional maps that point to a specific site [that was] leading me somewhere.[216] So I

followed" (Smithson, Tsai, Butler 2004: 82):

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[213] Smithson talks about the writing that went into the script for his film, *The Spiral Jetty,* to come from a variety of sources: pulp magazines, a medical journal, geology books, legal documents, literature – all kinds of language. He continues that his view of language is physical. "I don't see language on an ideational level. It's a sort of accumulation of languages; one strata–like stratas of language–and one just mines this strata. It's a matter of just rooting through the heaps of language that are around and then constructing language rather than trying to get at reality or something like that...or the physical precedes the mental. Whether it's poetic or not–well, it's okay with me. Actually poets, in a sense, formulated the entire landscape view back in the eighteenth century. It wasn't architects and gardeners who invented the landscape, it was poets and essayists. And that was very practical. I would say, right now, that poetry is afflicted with a kind of lack of contact with the external, physical world. That's why it's in such poor shape. It doesn't have any grip on the external world, although the greatest poem of the twentieth century is called *The Waste Land"* (Smithson, Tsai, Butler: 89).

[214] The sense of uncertainty is suggested in Vladimir Nabokov's novel *Pnin. "The three of them stood for a moment gazing at the stars." "And all of these are stars,"* said Hagen...*"or else,"* said Clements with a frown, *"a frightful mess. I suspect it is really a fluorescent corpse, and we are inside it."* The conversation is quoted as taking place among members of a college faculty "leaving the inept but endearing party given by the eponymous immigrant professor of Russian for his bemused colleagues" (cited in Tsai, Smithson, Butler 2004: 91, see Nabokov, Pnin: New York, NY: Vintage, 1989, 165-66). These perspectives offer another dimension to the origin of comparisons of theoretical accumulations within a work in progress. Psychic resonances, sensibility fields, by each person's participation in the reattunements that are continual all the time is a way of apprehending the encounter of site.

[215] This interview is an excerpt only focusing on the bits that emphasize *Nonsite*. (To view the full length interview go to the Robert Smithson catalogue published by MOCA, California, listed in the references.)

[216] While I have a certain interest in the ideas that Smithson, Michael Heizer, and Walter de Maria explored around the same time, I have no interest in most of the resultant "earth art," the big ambitious projects in which they applied massive technologies to several desert sites and then transformed them into art – spiral jetties and carved buttes, that sort of thing – these huge drawings, in effect, made out of packed dirt. Altering or taking control of the earth doesn't interest me. My impulse gravitates toward Smithson specifically in relation to his thoughts of arriving – when he arrives – and on his largely unconscious filmic sensibility. "Smithson's films were 'in-between' the commercial movie theatre-going film and the independent (art house) filmmakers at the time. The slide documentation gave way to the aerial view and artist mouth 'sound-tracking' the event of the

RS: […] When I started making the *Nonsites*... there was not just a single pursuit toward the abstract but in a sense I was *thrown* back on natural processes. These *Nonsites* became maps that pointed to sites in the world outside of the gallery, so that dialectical view began to subsume a purist, abstract tendency.

MR: Do you mean between the site and the gallery?

RS: Yes. It was just impossible to not think about where things were being displayed. Galleries themselves have a kind of purity about them. It's very easy to sabotage that purity–like Duchamp,[217] who did seem to be interested in sabotaging at least one show, that Surrealist show, with the string...[218]

RS: ...When you get out to a place like Utah you're not dealing with rarified mentalities. One has to consider the ordinary view of the landscape as well as the more cultivated.

RS: ...I would say that I'm not a reductive artist, I'm a generative[219] artist. There's a vast network of interconnections that are established between all these different things, all these different aspects.

MR: Where do some of the interconnections go?

RS: They go into the public consciousness and that makes one aware of the situation. Like I've never seen the great pyramid, but I know it's there. And certainly there's been a lot of investigation into that great pyramid.

MR: Have you always, or for some time, used words like dialectics, materialism? Is that a language you use a lot?

RS: Well it starts to converge meaning with the Nonsites. Nonsites are the actualization of that dialectic between the site and the non-site. I actually wrote something called the "Dialectic of Site and Nonsite." Prior to that, my tendency was more abstract. But, as I say, my preoccupations with crystalline structures led me into mapping. I conceive of all objects or paintings as maps of something, whether they're maps of

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site at a distance. For me, his in-between-ness was a process more like remembering and "less as a way to 'frame' his filming as an extension of the practice" (Connelly 2009: 19).

[217] Duchamp is a key figure in many research texts about tele-arts practice, most notably referenced as a seminal influence in the viral painting of Joseph Nechvetal. I play with Duchamp's alchemical and magical thinking orbits described disparagingly by Smithson as "occult–systems of fiction" (quoted in too many texts to mention, cited in Tsai, Butler 2004: 89-90). He speaks negatively about Duchamp's alchemical relationship as "just dream worlds, fictions at best and at worst they're uninteresting", Smithson asserts himself further, "The idea of ideas as machines is just too much involved with a logical system. I don't think the world proceeds logically. I think it's dialectical" (Ibid). Many of Morris's, Rauschenberg's, and Johns' paintings and wall structures are direct homages to Duchamp; they deploy facsimiles of ready-mades, extensions of the Cartesian mind (grids) are carried to the most attenuated points of no return by a systematic annulment of movement. Many types of stillness engulf movement in Morris's work: delayed action, inadequate energy, general slowness, and an all over sluggishness. The ready-mades are, in fact, puns on the Bergsonian concept of "creative evolution" with its idea of "ready made categories," says Bergson. "The history of philosophy is there, however, and shows us the eternal conflict of systems, the impossibility of satisfactorily getting the real into the ready-made garments of our ready-made concepts, the necessity of making to measure" (Ibid). But it is just such an "impossibility" that appeals to Duchamp. Duchamp may be seen as an artificer of the uncreative or de-creator of the *Real*. He is like the 16th-century artist Parmigianino, who "gave up painting to become an alchemist." It is useful to remember that Parmigianino and Duchamp both painted *Virgins*, when they did paint. I saw the vignette of the black door with the peephole at the back of the Philadelphia museum, cinematically splayed as the scene of a crime.

[218] In New York, Duchamp mounted an exhibition entitled "First Papers of Surrealism". For the show, Duchamp and his friends strung a mile of string throughout the exhibition space, making it almost impossible to negotiate the gallery space, or to see the works on view. Duchamp avoided the opening. Instead he arranged for a dozen or so children to show up, playing kickball and jumping rope. "Mr. Duchamp told us we could play here," they said, which caused some consternation on the part of the show's exhibitors and benefactors. (Retrieved from: http://www.understandingduchamp.com/text.html)

[219] Generative refers to the ability to produce energetically. In computer arts specifically references a mathematical operation that is self-generating.

the inner soul or whatever–the pure land, the transcendental land–is another thing. It's like... Buckminster Fuller's maps.[220] But if you take a crystal, if you break it down into its structure, into its lattice structure– let's say, a quartz crystal shows a hexagonal grid–then you make an ideal drawing of that, essentially you're mapping a quartz crystal.[221] Then you start to see the whole earth is mapped. I mean, the whole earth is one big map. So that basically the Nonsites are abstracted, three-dimensional maps that point to a specific site. I found sculpture was turning into maps and leading me somewhere. So I followed it and...

MR: And then you arrived [laughs].

RS: And then [laughs] I arrived. Yes.

Lyons, Desert; Untitled, running dunes sequence, White Sands, NM, USA 2012

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[220] Buckminster Fuller was a systems theorist, architect, engineer, author designer, inventor and futurist. He popularized terms such as Spaceship Earth, ephemeralization and synergetic. He invented the geodesic dome. In his 1970 book *I Seem to Be A Verb*, he wrote: "I live on Earth at present and I don't know what I am. I know that I am not a category. I am not a thing–a noun. I seem to be a verb, an evolutionary process an integral function of the universe." Fuller wrote that by "Universe I mean: the aggregate of all humanity's consciously apprehended and communicated (to self or others) Experiences" (Retrieved from: http://hearingvoices.com/news/2009/03/i-seem-to-be-a-verb/).

[221] Smithson use of the crystal in his early work led to the -mirror in his site specific later work, grounding in the Cezanne tradition – as the father of cubism – his practice back from the abstract position to the physical site reference. Cezanne and his contemporaries were forced out of their studio by the photograph. They were in actual competition with photography, so they went to sites; because photography does make Nature an impossible concept. It somehow mitigates the whole concept of Nature in that the earth after photography becomes more of a museum. Geologists always talk of the earth as 'a museum'; of the 'abyss of time' and treat it in terms of artifacts. The recovery of fragments of lost civilizations and the recovery of rocks makes the earth become a kind of artifice. Photography squares everything. Every kind of random view is caught in a rectangular format so that the romantic idea of going to the beyond, of the infinite is checked by this so that things become measured. The artist is contorting, distorting his figures instead of just accepting the photograph. I do think an interesting thing would be to check the behavior of Cezanne and the motivation to the site. Instead of thinking in formalist terms - we've gotten to such a high degree of abstraction out of that - where the Cubists claimed Cezanne and made his work into a kind of empty, formalism, we now have to reintroduce a kind of physicality; the actual place rather than the tendency to decoration which is a studio thing, because the Cubists brought Cezanne back into the studio. It would be interesting to deal with the ecology of the psychological behavior of the artist in the various sites from that period. Because in looking at the work today, you just can't say its all just shapes, colors and lines. There is a physical reference, and that choice of subject matter is not simply a representational thing to be avoided. It has important physical implications. And then there is Cezanne's perception: being on the ground, thrown back on to a kind of soil. I'm reversing the perspective to get another viewpoint, because we've seen it so long now from the decorative design point of view and not from the point of view of the physicality of the terrain. That perception is needed more now than the abstract because , well, we're now into such a kind of soupy, effete thing. It's so one sided and groundless.
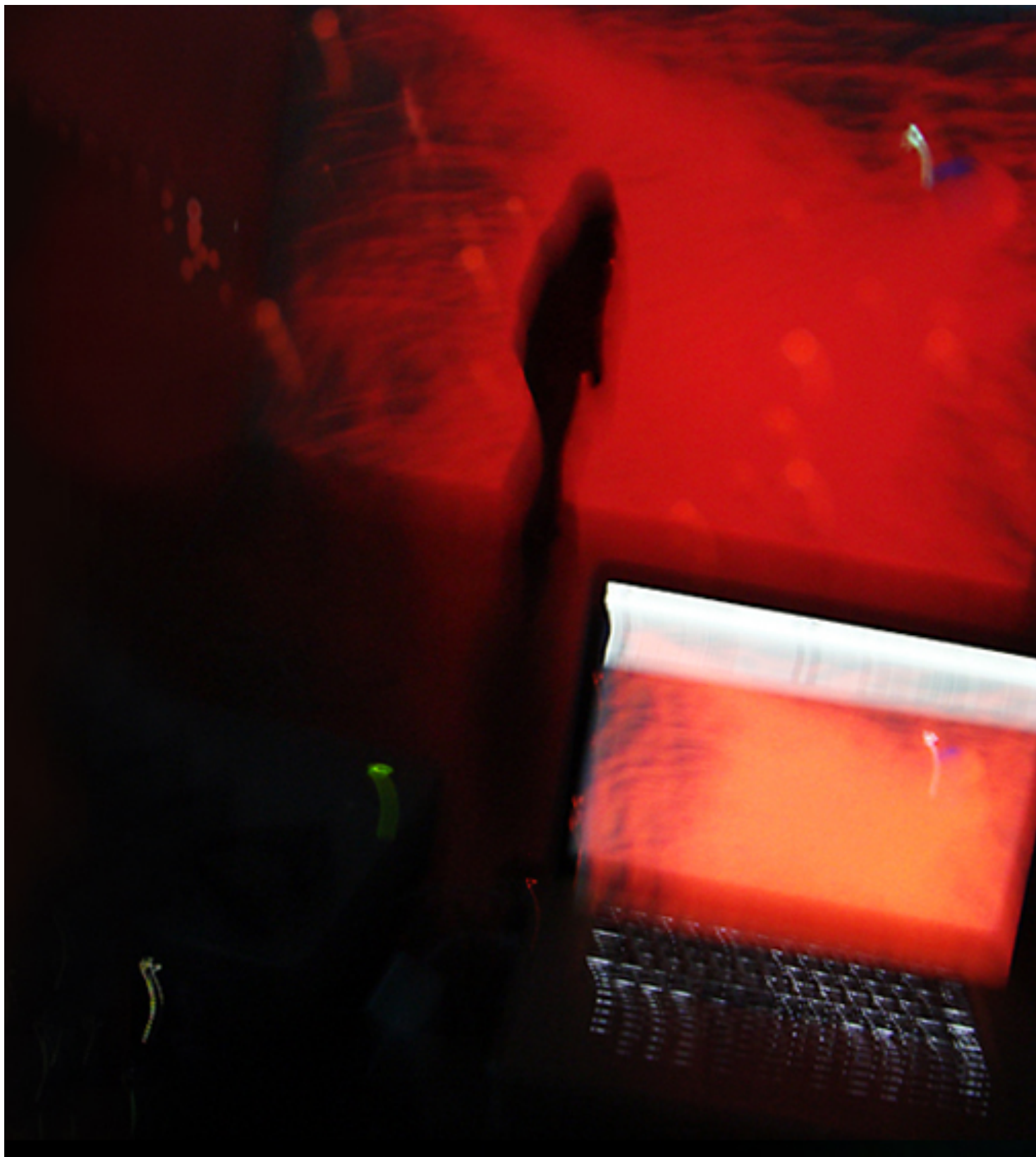
Lyons, Live +Studio, seismic activity, sound, St. Paul Street Gallery, AKL, NZ 2010

Site/Sight Parallax[222]

One day
The day will come
When the day won't come   –Paul Virilio, *Open Sky (1996)*

Day One:

The plane dropped. No warning. My stomach made a sickening lurch up my throat –out my mouth. *Shock.* I watched, in disbelief, several passengers hit the ceiling. *Screeching.* Off radar, *in an instant.* I tried to grasp a multimillion dollar ride rendered obsolete in a matter of seconds. My thoughts are making me sick. Black air uncoiled deep inside me. All of a sudden, the runway no longer approaches, but parts and splits open. "As Théodore Monod wrote: 'Nothing is more depressing than already seeing from the place you are leaving the one you will reach later that day or the next'" (Virilio 1997: 33).[223] I knew this would happen.

Minus Day One:

Black-eyed, a gaping hole? I scrambled in so quickly that I didn't notice the floor missing. The white lines tick underneath me as the bootleg cabby speeds toward the desert. I put my feet up on the seat and let myself be hypnotized. The taxi stops in front of a barely lit sign. I walk straight for the bar and order vodka and lemon. Liquid light. I hunger for light. My voice feels strange, lips quivering, gob-smacked. I suck down light in one go. Still – between time zones, in reverse.[224] Place minus motion – a kind of zeroing in – thrown into an outer-spheric0

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[222] Web [site] parallax: all things digital constrain our understanding, limit and channel our inventions and even our speculations. Site, frontier or the bilingual neologism Infobahn... the web is an impulse, the computer encourages joining, sharing, lurking, voyeurism and it threatens, such vital conceptual and psychological boundaries as "near" and "far", "presence" and 'absence", "body" and "self," "real" and "artificial..." (Thorburn, Jenkins: 2003).

[223] As Théodore Monod wrote: "Nothing is more depressing than already seeing from the place you are leaving the one you will reach later that day or the next" (Virilio 1997: 33).

[224] I'm interested in where Virilio meets Smithson in locating site. Transmissions emanating from a site control the site in real time; allowing us to see, to hear, to perceive and thus to conceive the present more intensely, acting at a distance, beyond the human body's sphere of influence and introducing a new type of interval, an interval of light (or dark).

The designation is *open*. Since that interior space is my sense of location, an unfamiliar site becomes an abstraction and in my process, an opportunity to explore an unconventional narrative. A symbiotic surveyor's space[225] follows in each instance, a presence transitioned internally.
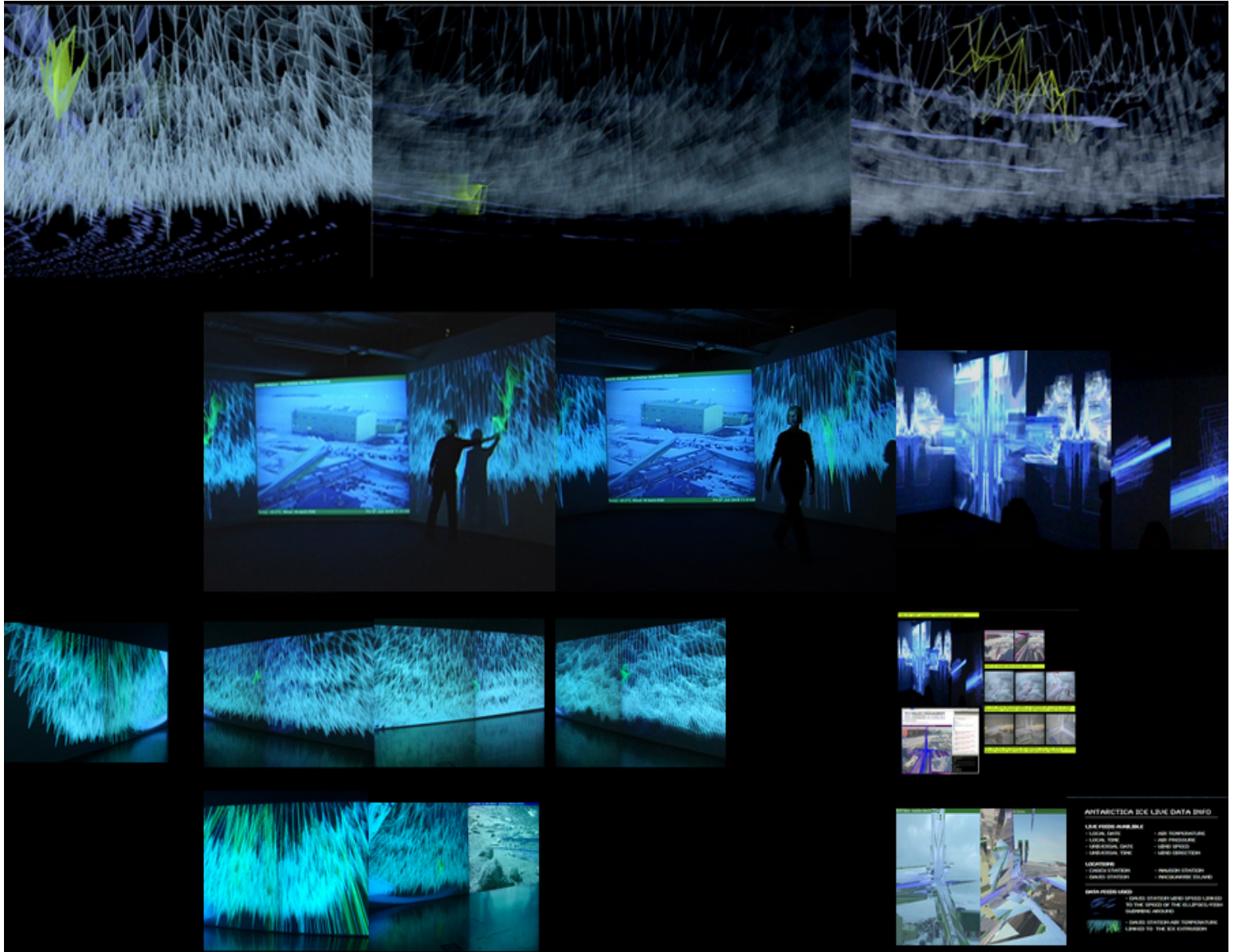
Lyons, ICETV, 5 Australian Antarctic webcasts, dual projection, sound, St. Paul Street Gallery, AKL, NZ 2010 (duration 2 weeks)

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[225] Attila Grandpierre is an astrophysicist who claims that the cosmic, natural and environmental fields are determinative sources of our consciousness.

The organization of an organism involves fields, which are the only means to make a simultaneous tuning of the different subsystems of the organism-as-a-whole. Fields with their ability to comprehend the whole organism are the natural basis of a global interaction between organisms and of collective consciousness.

–Attila Grandpierre

ICETV (2009-10)

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Scene Block: ICETV
Time/Space: 24/7, hour, day, week weather data
Local/Global: 5 Antarctic webcasts
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Intrusion Countermeasures Electronics (ICE) is a term used in cyberpunk literature to refer to security programs which protect computerized data from being accessed by hackers. –Tom Maddox

Ice is ancient water, *frozen time*. And in that distance, the ice field projects an archaic echo. There is a depth, a dark memory, buried in glacial *geo-graphicals*. But it is hard to imagine a *message* strong enough to reach us from that distant past. *ICETV* – live-casts, switching between five Antarctic stations. Marking a kind of interpenetration, viewer *noise* disrupts event streams, suggesting a viewer influences or entangles with simulcast transmissions. Actual site conditions (fog, wind, light) bring remote events *nearer.* The ever-present network registers ice-field conditions, moment-to-moment. "You could say that it is proto-science or perhaps semi-science, and [you might] ask, what precisely it semi-did and proto-how" (Massumi 2002: 209). Scientific dogma dictates that the earth is indifferent, not conscious, and urges an observational process and at the same time reinforces a counter intuitive– *stay on message*[226] dialectic. Meaning, you don't rely on your observations. I imagine these local energies to color our fields of reception.[227] A sonic screen-freeze, a kind of machination

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[226] The stakes change when scientists and artists begin to work together. As Massumi points out in his own philosophical experimental approach, "The problem for the traditional scientists would be how to convert the factoid into a full-fledged fact: to verify it. This would involve purifying the experiment of uncontrolled variables. Language, affect, and social position would have to be neutralized to the greatest extent possible" (Massumi 2002: 209). In these in-the-field research experiments, there is a level of 'feeling it' that cannot be explained, but nevertheless, both the scientist and the artist trust in order to operate on an intuitive impulse to move their research in that direction.

[227] The pedestrian quality of GPS and Bluetooth, transmissions and reception fields, imply that the receiver is 'on the move' and the message is 'in the air,' like a rumor it spreads by hosts and morphing peripheries. That seeping into the reception of the participator like a biologically induced virus does not make accessible critical reflection on the viewer/participator's experience because it is off-site, off-gallery.

informe, the remote event nears *closer*, jarring sound effects echo viewers' *creative interference*, mixing

frequencies, lead the work into "a realm known as 'psychoacoustics'" (LaBelle: 72). A symbiotic surveyor's

space[228] this trace residue, follows in each instance, a presence which is *transitioned* by the viewer's own

behavior; a process of *moving-viewing*.[229] Through an interplay of forces, I began to develop a dialectic between

point and edge, as far as I could see in any direction. Within a single focus, a kind of "Pascalian[230] calculus

between the edge and the middle or the fringe and the center operating within a designated area" (Smithson, Flam

(ed.) 1996, (ed.) Holt 1979), Smithson aptly describes his process in site selection: "There's no criteria; just how

the material hits my psyche when I'm scanning it" (Ibid). "But it's a kind of low level scanning, almost

unconscious" (Ibid); on autopilot, likened to being lost in the act of driving to a familiar place and not knowing

how you got there, a site reveals itself by its perceptual *non*-edge. In a kind of "shift-shaping*"* (Broadhurst 1999:

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[228] In Robert Irwin's out-of-studio experience he talks about being available in response. He describes a presence in formlessness. Outlined earlier in Smithson's writings he talks about arriving at a site through an under-unconscious scanning. Outside a studio, a non-studio becomes a logistical set of negotiations.

[229] In the interests of moving-viewing-space, however, move to a brief treatment of Deleuze's second major work of the late 1960s, *Logic of Sense*. The virtual mapping of the forces composing a system as pure potentials, *what* the system is capable of – mapping out the multiplicity structuring the possible patterns of behavior of a system—and the points at which the system can change its habits and develop new ones is the general focus of the project. It thus maps the range of connections a thing is capable of, its "becomings" or "affects." If the most general aim of art is to "produce a sensation," then the genetic principles of sensation are at the same time the principles of composition for works of art; conversely, it is works of art that are best capable of revealing these conditions of sensibility. Read as philosophical explorations of this transcendental domain of sensibility, the genetics of the medium and the genetics of sensation affect the work. The cinema, for instance, produces images that move, and that move in time, and it is these two aspects of film (and forecast for live media) that Deleuze set out to analyze in *The Movement-Image* and *The Time-Image*: "What exactly does the cinema show us about space and time that the other arts don't show?" Deleuze thus describes his two-volume Cinema as "a book of logic, a logic of the cinema" that sets out "to isolate certain cinematographic concepts," concepts which are specific to the cinema, but which can only be formed philosophically. For Deleuze, the task of art is to produce "signs" that will push us out of our habits of perception into the conditions of creation, an artwork that produces an effect on the nervous system, not on the brain. A genetically *behaving system of operations*; the cinematic as an *organism*.

> *Vision in motion is seeing moving objects either in reality or in forms of visual representation as in cubism and futurism. In the latter case the spectator, stimulated by the specific means of rendering, recreates mentally and emotionally the original motion.*
> *–Laszlo Moholy Nagy*

The filmic to art trajectory between Jean Cocteau and Matthew Barney both used mirroring special effects in their films and is an interesting parenthetical reference to the work of Robert Smithson. Mirrors and mirroring would remain a consistent element in his work, both in their literal use, on the one hand, and in their implicit function as an filmic ordering principle, on the other. This section introduces concepts by artists that disclose a *moving viewing*.

[230] Blaise Pascal (1623–62), a French mathematician, physicist, and religious philosopher founded the theory of probabilities, but is best known for deriving the principle that the pressure of a fluid at rest is transmitted equally in all directions. Pascal also represents a high-level structured computer programming language used for teaching and general programming. I don't talk much about the programming side of this research in terms of the language necessary in order to create interactive operations except as metaphor.

149), the *liminal* "throws" (distributes, projects, interiorizes) in an entangled energetic alchemy.[231] Open limit is, in the literal sense, a designation that I walk through, in a kind of expedition of points, triggered by the energies of that location; and in the same way the aesthetic system suggests the way viewers behave. And then, once selected, the actual site becomes a source. It's not fixed, when you select – that variable is then determined. At the same time, the fringes or boundaries of the designation are always migrating. There's a sort of rhythm between the containment of an experience and the source. I am utilizing the same dialectic of *site/nonsite,*[232] except, the controller, the server/mirror, is deployed differently in that virtual expression to Smithson's mirror *displacements.* The server is involved in a systematic reduction of time down to fractions of seconds, rather than in representing the long shots of centuries of the entropic epics described in Smithson's *deep time*. Both past and future are placed into an objective present. This kind of (no)time has little or no space; it is stationary (a node mode) and without movement; it is a mobile (no)where; it is anti-Newtonian, as well as being instant; it is terminal-time and operates outside of the realities of the time-clock, and outside of all other –alities. In this case the 'mirroring'

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[231] In *Vibrant Matter, a* section in *The Force of Things,* Bennett's approach is grounded in the material and mine in the invisible have some interesting parallels. (see footnote 52 and 175) An "inscrutable" (Bennett: 165) presence, for one. "Affects create a field of forces" (Ibid: xiii). The idea that the invisible might be "conceived as energy" (Ibid: 74) in her argument exists by rejecting "passive matter" (Ibid: 149).

[232] *"This little theory is tentative and could be abandoned at any time. Theories like things are also abandoned. That theories are eternal is doubtful. Vanished theories compose the strata of many forgotten books. (Smithson, Tsai, Butler 2004) A Provisional Theory of Non-Sites:* By drawing a diagram, a ground plan of a house, a street plan to the location of a site, or a topographic map, one draws a "logical two dimensional picture." A "logical picture" differs from a natural or realistic picture in that it rarely looks like the thing it stands for. It is a two dimensional analogy or metaphor - A is Z. The *Non-Site* (an indoor earthwork) is a three dimensional logical picture that is abstract, yet it represents an actual site in N.J. (The Pine Barrens Plains). It is by this dimensional metaphor that one site can represent another site which does not resemble it – this is The *Non-Site*. To understand this language of sites is to appreciate the metaphor between the syntactical construct and the complex of ideas, letting the former function as a three-dimensional picture which doesn't look like a picture. "Expressive art" avoids the problem of logic; therefore it is not truly abstract. A logical intuition can develop in an entirely "new sense of metaphor" free of natural or realistic expressive content. Between the actual site in the Pine Barrens and The *Non-Site* itself exists a space of metaphoric significance. It could be that "travel" in this space is a vast metaphor. Everything between the two sites could become physical metaphorical material devoid of natural meanings and realistic assumptions. Let us say that one goes on a fictitious trip if one decides to go to the site of the *Non-Site*. The "trip" becomes invented, devised, artificial; therefore, one might call it a non-trip to a site from a *Non-site*. Once one arrives at the "airfield", one discovers that it is man-made in the shape of a hexagon, and that I mapped this site in terms of esthetic boundaries rather than political or economic boundaries (31 sub-division-see map). "On the site the rows would come and go as the light fell. A mirror on the third row jammed between two branches flashed into dematerialization." –Smithson (see: http://www.robertsmithson.com/essays/provisional.htm)

element is *instantly dispersed,* unlike the literal example of Smithson's mirror sequences.[233] Time becomes "place minus motion".[234]

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[233] "In the most opaque of his writings, *Incidents of Mirror Travel in the Yucatan*, Robert Smithson invites the reader to become lost in a jungle of metaphors about a determination of site" (Lindsley 2000). The text is built around experiences of color and light in describing the positioning of eleven or twelve small square mirrors in nine different constellations within the Southwest American desert landscape. Each has its own peculiar qualities that comes down to the context in which it was placed (geography, flora, weather and so on). *The Ts* 'extract' pictures of a particular set of durations of a particular site, not just useful as a record, but as a set of pragmatics on how to access, or actualize other virtual dimensions. These placements become a kind of 'capturing device'. A duration of the fantastical kind, at once framed at a distance (mirroring a depth of field) and collected in a sequence (cinematically)... the mirrors have a way of becoming lost.

Robert Smithson, Yucatan Mirror Displacements (1-9), 1969. Nine chromogenic prints 35mm slides, 24 x 24 inches (61 x 61 cm) each.
© Estate of Robert Smithson/Licensed by VAGA, New York, NY. Courtesy of the Solomon R. Guggenheim Museum.

His mirror travels are both cinematic and reflective: the mirror as a concept and sequential abstraction; the mirror is a fact within the mirror of the concept.[235] But, still a bipolar unity between the two places is kept. He picks them up and moves them and the absorbing abstraction is carried along with him.[236] Smithson uses the metaphor of a highway as a route to the site as another abstraction because you don't really have contact with the earth.[237] You're not really conscious of the time-space of the site and in that sense oblivious to its limitations. My sites *on-stream*, express a kind of traveling absence or pointless vanishing point. And I would suggest the server creates another challenge, a Cagean feeling of the indeterminate, since the point of reception is not apparent to me. An

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In 1937, Stefan and Francesca Themmerson, created this very non-genre film, *The Adventures of a Good Citizen*, (*man carrying a mirror in the forest).*

[234] Smithson talks about time-place minus motion in terms of his contemporaries work such as Flavin who makes "instant-monuments" (parts for "Monument 7 for V.Tatlin" were purchased at the Radar Fluorescent Company). The "instant" makes Flavin's work a part of time rather than space. "If time is a place, then innumerable places at the same 'instant' are possible. Flavin turns *gallery-space* into *gallery-time*. Time breaks down into many times simultaneously. Rather than saying, "What time is it?" we should say, "Where is time?" The objective present seems missing. A million years is contained in a second, yet we tend to forget the second as soon as it happens. Flavin's destruction of classical time and space is based on an entirely new notion of the structure of matter."

[235] In recent history of Western art, it was Marcel Duchamp who first took the metaphor of the glass, of the window onto the world, and turned it back on itself to reveal what is invisible. We see in the work known as *The Bride Stripped Bare By Her Bachelors, Even*, or *The Large Glass*, a field of vitreous reality in which energy and emotion are generated from the tension and interaction of male and female, natural and artificial, human and machine. Its subject is attraction in Charles Fourier's sense or, we might even say, love. *The Large Glass*, in its transparent essence, always includes both its environment and the reflection of the observer. The glass as "ground" has a function and status anticipating that of the computer monitor as a screen of operations—of transformations —and as the site of interaction and negotiation for meaning. But it is not only through the *Glass* that we can see Duchamp as prophetic of the telematic mode. The very metaphor of networking interaction in a field of uncertainty, in which the observer is creator and meaning is unstable, is implicit in all his work. Equally prophetic in the *Glass* is the horizontal bar that joins the upper and lower parts of the work and serves as a metaphor for the all-around viewing of Renaissance space, embodied in the Western pictorial tradition, where the metaphor of verticality is employed insistently in its monuments and architecture—emblems often as not of aggression, competition, and dominance, always of a tunnel vision. The horizontal, on the other hand, is a metaphor for the bird's-eye view, the all-over, all-embracing, holistic systems view of structures, relationships, and events—viewing that can include the ironic, the fuzzy, and the ambiguous. This is precisely the condition of perception and insight to which telematic networking aspires.

[236] This becomes significant in that, each mirror 'displacement', was thought of as an *aesthetic disruption* of time and space, a 'fabulation', precisely 'mirror-travel' (O'Sullivan 2005: 109).

[237] *The Information Highway* is a parallel metaphor relative to Smithson's point about the highway not being grounded in the connection to site. But from a sense of database aesthetics, the server provides the live effects emanating from a site location for the viewer to experience locally, literally providing the 'physicality' of the site at a distance.

Internet server is a reflective trajectory between an indeterminate number of sites. Effectively, a server is at once a site/non-site, a ready-made[238] global portal for mirror-travel, simultaneously an architecture for swarming bi-directional vector intervals.[239] And, like Smithson's they are only closed on a 'map' (TCP/IP protocols), which serves as an array of designations. Smithson wrote extensively on his *anti-studio* practice and his difficult relationship with the classical exhibition structures of his day. Referring back to my own projects and the ramifications of working in unfamiliar locations, I connect *Open Limit, RED, ICETV, Emergent Submersives* and the *Desert: Untitled,* in the extreme.

> *On rising to my feet, and peering across the green glow of the Desert, I perceived that the monument against which I had slept was but one of thousands. Before me stretched long parallel avenues, clear to the horizon of similar broad, low pillars.*
> *–John Taine (Erick Temple Bell), The Time Stream*

Even more of a mental conditioner than cinema, is the actual movie theatre (an alternative space to an exhibition environment) and in Smithson's time, especially the "moderne" interior architecture of the then-new "art-house". Lincoln Art Theatre, the Coronet, the Judson Church and others, were an architecture that wrapped the viewer up in a one-to-one visual scale of screen and space. The physical confinement of the dark box-like room, indirectly *conditions* the mind, suspending the body; spatial strategies, compressed or displaced. To spend time watching a movie is to make a "hole"*[240]* in one's life. Smithson's time decay or ecological entropy was eliminated by many of the artists that were his contemporaries; this displacement allows the eye to see time as an infinity of surfaces or

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[238] Ready-made references Marcel Duchamp and the 'ready-made' as a telematic tool already 'there'. "The strange thing about ready-mades is that I've never been able to come up with a definition or an explanation that fully satisfies me" (Marcel Duchamp, cited in Katherine Kuh, 'Marcel Duchamp', published in Katherine Kuh (ed.), *The Artist's Voice. Talks with Seventeen Artists* (Harper & Row : New York 1962) 91). It is true that the ready-made doesn't call out for contemplation: "It doesn't need to be deeply studied. It's simply there. The eyes notice that it exists [...] simply take note [...]" (*Marcel Duchamp parle des ready-mades à Philippe Collin,* L'Échoppe, 1998: 14).

[239] By exploring teletopical, fluctuating viewpoints, I'm exploring ways of thinking about sensibilities described fifty years ago by Smithson. Wandering into and out of a site's range of transmission, constituting its boundaries also undermining its coherence, the *telematic* is a circuit of flickering shapes and murmuring sounds on the edges of our perception. The very nature of interactive media is fictive, able to create mixed realities, the viewing of which poses complex questions about how we think, how we ascribe meaning, how we experience and respond to the real and how we sense live signals.

[240] I try to draw parallels with new media art practice whenever the narrative suggests. Kit Galloway and Sherrie Rabinowitz created their historic *Hole in Space*, a real time communication satellite hook up between people on the street in New York, and those in LA. (see: http://www.ecafe.com/getty/HIS/)

structures, or both combined, without the burden of what "Roland Barthes calls the undifferentiated mass of organic sensation" (Smithson 1966: online). This reduction all but annihilates the value of "action" in art.[241]

> *One of the things that painters all along have known is that you build energy by the interaction between things, that one and one don't make two, but maybe five or eight or ten, depending on the number of interactions you can get going in a situation.* –Robert Irwin, 1982

Perhaps the most powerful metaphor of interconnectedness and the horizontal embrace in art (before the *telematic embrace*)[242] is to be found in the work of Jackson Pollock.[243] Here the vertical/horizontal arena, a space marked out on the surface of the earth as the "ground" for action and transformation become the painting itself. Pollock created his powerful metaphors of interconnectedness by generating fields of intertwining, interweaving, branching, joining, colliding, and crossing, linking lines of energy. His 'space' is inclusive, his 'imagery' carries a sense of anonymity of authorship that embraces the viewer in the meaning-making. Nothing in painting could be more emblematic or prophetic of network consciousness emerging.[244] Cage didn't think much of Pollock. Smithson didn't think much of Duchamp. Still the "mess" that Cage thought of as *The Action Paintings* by Pollock and the discomfort Smithson felt with the European take on conceptual dialectics associated with Duchamp, especially the ready-made, somehow re-constitute into my own ideas. Embracing Hollywood film

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[241] Another side to these art world movements was operating in parallel. As an undergraduate I did an interview with Yvonne Rainer, one of the few women artists of that era, for a class in performance art. I was exposed to her early self-reflective, repetitive films that she started directing in the 1970s. One of the early Judson Church group, Rainer's move into film marked her divergence from live performance. Her idiosyncratic approach of uniting fiction and reality in her seven feature films, made between 1972 and 1996 are an interesting juxtaposition to the direction that I think Smithson was going. The Judson Dance Theater, which began in 1962, provided a venue for dancers and choreographers including Trisha Brown, Lucinda Childs, Steve Paxton, David Gordon and Yvonne Rainer to create performance. In the 1970s, the church hosted various art shows and multimedia events that included collaborations between Cage, Rauschenberg and Jasper Johns with dancers and filmmakers. Experimental plays and musicals by later-famous authors and directors, including Sam Shepherd, Lanford Wilson and Tom O'Horgan, were presented in the church's main Meeting Room.

[242] See **production; pulse,** this section discusses Ascott's book the *Telematic Embrace* (2003).

[243] Jackson Pollock was a contemporary, but not a friend or colleague of John Cage. However, their orbits seem to collide, especially in the realm of *Drip*. Their reaction-action to each other's work, or Cage reacting to Pollock was not a positive one. If Cage saw Pollock coming down the street, he would cross-over to the other side, to try to avoid him. Anecdotes like these face-to-face meetings seem to infuse an artist's direction.

[244] What is already being referred to as *teletopia*, with all the numerous paradoxes such as: meeting at a distance, in other words, being *telepresent*, here and elsewhere, at the same time, in this so-called 'real time' which is however, nothing but a kind of real space-time, since the different events do indeed take place, even if that place is in the end the no-place of teletopical techniques (the man-machine interface, the nodes of packet-switching exchanges of tele-transmission). Immediate, instantaneous – tele-action, a telepresence. Facilitated by the maximum performance of electromagnetism and by the radio-electric views of what is now called optoelectronics, the perceptual faculties of the individual's body being transferred one by one to machines–widespread remote control. Digital signal, video signal, radio signal, networking signal turn the nature of human environment, our territorial body, and the nature of the individual and their animal body–ends in the body terminal of man, of that interactive being who is both transmitter and receiver (Virilio 1997: 11).

from around the same time frame, *The Blob*,[245] creeps into my mind. When the scene gets boring (and compared

to today's cinematic timing *The Blob* is really slow), bring on the goo and ooze! The monster blob from outer

space devours the screen. Nothing can stop it! Arrested development of a blob-type, this blubbery being *blots out*.

Reminding me of a Rorschach inkblot[246] – plot, or forgetting what I've just seen,[247] these kinds of early cinematic

effects resurface.[248] "The movies give a ritual pattern to the lives of many artists, and this induces a kind of 'low-

budget' mysticism, which keeps them filed in a perpetual trance. "The 'blood and guts' of horror movies provides

for the artist-audience's 'organic needs.' Serious movies are too heavy on 'values,' and so are dismissed

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[245] "The Blob" title song was an early hit for none other than Burt Bacharach (how cool is that!): "Oh, beware of *The Blob*, it creeps, and leaps, and glides and slides across the floor, right through the door, and all around the walls, a splotch, a blotch, be careful of The Blob." The original release in 1958: Unthinking, unfeeling, killing machine of unknown origin, the blob crashes to Earth from deep space and quickly begins devouring everything in its path. In the 1958 version, *The Blob* dealt primarily with Steve's efforts to convince the authorities that the blob was real. The blob killed people of course, but everybody believed that the victims were simply "out of town;" much to Steve's frustration and horror. When the blob did kill people, the attack was never shown in full detail. Rather, the horror was increased by partially revealing a struggling figure in the dark with some sort of "glob" on them (as when Dr. Hallen was killed), or in the case of the mechanic, we simply see his legs kicking from under a car while he screams, then the legs are quickly pulled under as the mechanic is devoured. The blob is obviously an alien entity that comes from outer space, but for reasons unknown (maybe to spice up the movie). The blob eventually is killed with CO2 fire extinguishers. (for more details see: http://www.monstershack.net/)

[246] Every scene has an infinite number of visual cues and interpretations. I created a piece called *Red Spot (Lyons 1993)* that never got shown. It was made after reading Wittgenstein's, book on color, *Red Spot*. Projecting a red spot on the floor, viewers would 'interfere' with it's 'perfect' circle, creating all kinds of Rorschach-y shapes that would progressively iterate visual feedback infinitely until only a trace remained.
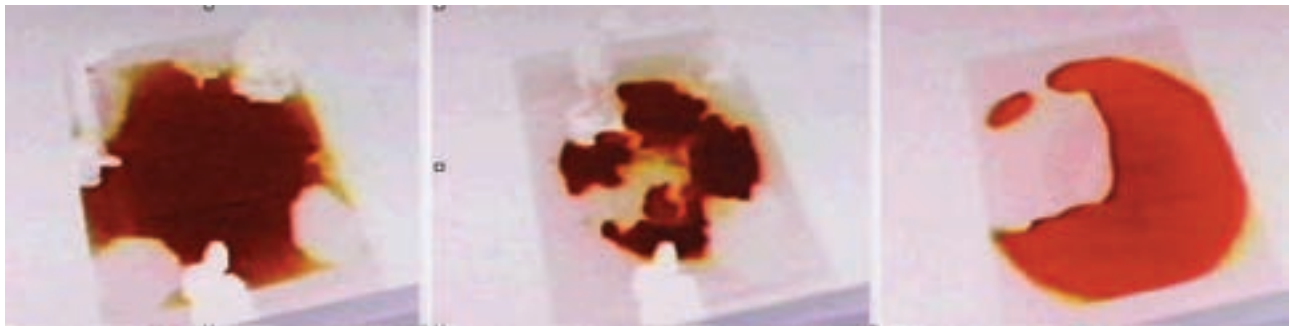
Lyons, Red Spot, interactive x-ray, video feedback, 1993

[247] I was exposed to the early 'low-budget' slasher movies created in the early 1970s by Peter, while I was developing his 'render farm' for special effects kids at Victoria University Media Design in 2005. Special effects and science fiction influence various forms of digital media and gaming to such an extent that painting, sculpture, film, and performance become integrated. For example, following the character in a shot from place to place is something that happens in video games. You don't cut from scene to scene your character has to go there and find its way to the next level. Gus Van Sant does a remake of Hitchcock's Psycho as subject but the language he uses makes his different he also was influenced by video games and endurance shooting.

[248] Some landmarks of sci-fi are; the 'underground' *Creation of the Humanoids,* (Andy Warhol's favorite movie), *The Planet of the Vampires* (movie about entropy), *The Thing*, *The Day the Earth Stood Still*, *The Time Machine*, *Village of the Giants*, *War of the Worlds* (interesting metallic machine). Some landmarks of Horror are: *Creature from the Black Lagoon*, *I Was a Teenage Werewolf*, *Horror Chamber of Dr. Faustus*, and *Frankenstein*. Smithson writes, "Hutchinson, for instance, instead of going to the country to study nature, will go to see a movie on 42nd Street, like *Horror at Party Beach* two or three times and contemplate it for weeks on end.

by the more perceptive artists. Such artists have X-ray eyes, and can see through all of that cloddish substance

that passes for the deep and profound these days" (Smithson 1979, Flam 1996: 16). During Smithson's time, there

had been an attempt to formulate an analog between "communication theory" and the ideas of physics in terms of

loss of energy (entropy).[249] The formal logic of Smithson's early crystallography, apart from any preconceived

scientific content, relates to his mirror art and gallery documentation.[250] If we define a crystal as a solid bounded

by symmetrically grouped surfaces, which have definite relationship to a set of imaginary lines called axes, then

we have a clue into his magic. Every surface is within full view, which makes inside and outside equally

important. The separate parts of the crystal are held together by tension and balance.

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[249] As A.J. Ayer has pointed out, not only do we communicate what is true, but also what is false. Often the false has a greater "reality" than the true. Therefore, it seems that all information, and that includes anything that is visible, has its entropic side. Falseness, as an ultimate, is inextricably a part of entropy, and this falseness is devoid of implications but is not an "off" state (see: http://www.robertsmithson.com/essays/entropy_and.htm).

[250] Another artist-scribe I want to mention is Cy Twombly. Twombly arrived in Manhattan in 1950 while the New York School painting of Pollock and de Kooning was in full swing. With Robert Rauschenberg's encouragement, Twombly joined him for the 1951–1952 sessions at Black Mountain College near Asheville, North Carolina – as I mentioned among the influential teachers present at this time were Charles Olson, Franz Kline, Robert Motherwell and John Cage. They focused attention on calligraphic gesture and word/image relationships resulting in work that was more syncretic, less spontaneously automatist as that of Jackson Pollock. Works such as Twombly's *Min-Oe* (1951) bear evidence of the poet Olson's interests in the roots of writing in ancient cultures and condensed glyphic forms. For eight months spanning 1952–1953 Twombly and Rauschenberg travelled through Europe and north Africa, joined for a while by the writer Paul Bowles. Upon returning to New York, Rauschenberg set up the Fulton Street studio that Twombly sometimes shared. Basic signs and letters begin to appear. In 1957, Twombly left again for Italy, where he would remain for the most part, though making frequent trips, including many to the States. He established a studio in Rome overlooking the Colosseum and wrote a short statement for the Italian art journal L'Esperienza moderna, which was to remain the sole published reflection on his own work until 2000. Works from this era bear out the description. In Arcadia, for example, it is as though he taps into the nervous system, harnessing an alert state of tension, letting it come through in abrupt bursts at a level where it is generally inhibited by the body's higher functions, registering its insistent throb in stuttering, jittery, whiplash lines. His move to Italy also afforded him ready access to the Mediterranean repository of classical ruin and reference. In works such as Olympia, words and names – *Roma*, *Amor* – emerge out of a network of marks. In 1959 Twombly executed some of the most spare works of his career, among them the 24 drawings that comprise *Poems to the Sea*, done on the coast of Italy at Sperlonga. What order of poems, punctuated with numerals and question marks, are these? The sea is reduced to horizon line and word, scribblings and veils of paint against the stark white of paper. A persistent compulsion is invoked in the viewer, the desire to read what is there, but not fully manifest in the artist's scrawled script. Two words in these drawings emerge into legibility, "time" and "Sappho", as if washed up on the beach alongside sudden, subtle gem-flashes of colour – blue, orange-yellow, pink – gleaming all the more because of their discretion. In these pages, meaning is endlessly frustrated and pursued. It settles only in the distance, figured perhaps by the horizon lines that move across the top of each of the drawings – in fact, simply grey or blue lines made with a straight edge, but suggesting seascapes at the vanishing point. The flat planes of sea and page have been collapsed. Writing comes in waves, rolling funnels of cursive script, crossed out, erased, enfoamed in satiny greyish-white paint. The signs are given as nascent forms, as gestural indications of "the hand's becoming" (Barthes 1985: 162).

Beginning in 1975, Twombly had been working towards increasingly integrated combinations of text and image; of lines – both written and drawn – and colour. The repeated returns to the rich resources of classical mythology have remained the complications of his work. He employs myth as yet another form in conjunction with painting, drawing and writing. He sometimes suggests myth's first seminal stirring, letting only hermetic fragments come to the surface as names from the past: *Hero and Leander*, *Orpheus, Bacchus*. At other times he offers a full-blown line or verse burdened with all of its cultural and poetic associations like a tree overripe with fruit. Roberto Calasso has written of the Greek myths: "All the powers of the cult of gods have migrated into a single, immobile and solitary act: that of reading." Twombly's caveat, however, would be that the gods' powers lie not in a single act, but in the mobilization of the space between reading and seeing. And as Rosalind Kraus so eloquently writes in her article "Cy was here; Cy's up" for Artforum (1994), "The performative is found in its purest form in those of Twombly's paintings that function as dedications: *To Valery*, *To Tatlin*. The performative is a modality of language where meaning is identified with the very performance of the statement--as in "I arrest you," "I pronounce you man and wife," "I promise," "I swear," "I toast." It is thus a linguistic operation in which reference is suspended in favor of action: not meaning something, but doing something." (Krauss 1994: Artforum. Retrieved from: http://www.cytwombly.info/)

You observed them at work in null time. From your description of what they were about, it seems apparent that they were erecting a transfer portal linking the null level with its corresponding aspect of normal entropy - in other words, with the normal continuum. –Keith Laumer, The Other Side of Time

Lyons, Postcards from Rome, Munging Bodies, digital still, The Pantheon, American Academy Rome, Italy 1998

[To] *Munge* (pronounced MUHNJ)251 *...a series of seeded bodies, (1997-2004)*

Seeding the web, this punctuating[252] series generatively populates, virtually cultivating the Infobahn. Tightly

fisted, gesticulating forms inject something very personal, by editorializing in the virtual margins. The work is

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[251] A seminal piece I did in the early 1990s, to *Munge*: (1) a verb, used in a critical sense, meaning to reconfigure, to transform information. (2) a noun meaning a comprehensive rewrite of a routine, data structure, or the whole program. **(**The New Hacker's Dictionary, origin 1996; Wired)

[252] Punctuating is a symbolic visual gesture. Imbedded gesture, for example, is a "forceful presence" (Agamben, 1999, 77) in (languaging) form. It seems to actively facilitate the performative in thought and speech, lending form to the sweep of an idea, helping to draw it out. Writers don't deliver messages, they make gestures, as Merleau-Ponty puts it. (M-P 1974: 60) Gesture then, is "'material carrier' that helps bring meaning into existence" (McNeill, 1992). So sympathetic, these visual nodal modes of communicating not only persist alongside the web of linguistic modes (and created at the time the Internet was for the most part hypertextual: they also inhabited that space and actively shaped it.

contagious, a description in *Body Without Organs* by Critical Art Ensemble,[253] as my own organs were turning

against me. Unable to work with traditional media, (toxic fumes from welding and painting with lead-based

enamels sent me to my bed in a semi-paralytic state), a friend gave me a computer for the price of a drawing and

I began to merge with *its nature*. I could send a piece of 'me' out there into the aether. My sensibility found a

voice in the writings of the Critical Art Ensemble that summer. This collective group and later the aping images

on the edges of the margins of ancient illuminated manuscripts seemed to correlate with web-based

emoticons[254]– those little punky drawings that first populated the Internet. *Munging*, to *munge*, was a way to

reconfigure and therefore reconstitute an interest in my body; coming to terms with its new (transgressive and

viral) circumstances, to resolve emotionally through a kind of signing, an exclamatory way forward. Excerpt

from an interview with me by Ry Russo-Young (the first petri dish in-vitro child of lesbian parents) from *In the*

Making by Linda Weintraub:

> RY: Are these creatures your children?
>
> ML: They were made at that period of my life when I was going through a [reproductively challenging]
> illness. I started working with the computer because I was sick and I couldn't work with materials anymore
> and I needed some kind of art making channel that I could work with [while convalescing] in bed. I was
> grieving over the fact that I couldn't have children. So, I decided to make my own progenies that could
> grow and [avolve]255 via the Net in different environments around the world. It was a way of coping. So
> that was the motivation... Behind the screen I could be anything. I could be a man, woman, child, any race,
> live in any country it was very [spiriting].256 So, I could get past [my organs], past my limits in this
> [gesturing] physical prison...

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[253] *Body Without Organs,* an example of the liminoid (originally introduced by Artaud) in *Anti-Oedipus*, Deleuze and Guattari begin to develop BwO (body without organs) a term for a changing social body of desire. Since desire can take on as many forms as there are persons to implement it, it must seek new channels and different combinations to realize itself, forming a BwO for every instance. The embodiment of moistmedia within the Net set up an interesting platform. The change in the focus of (Net) architecture is not registered at the level of form so much as at the level of behavior. Deleuze and Guattari suggested that desire is not limited to the affections of a subject. In their later work, *Mille Plateaux* (1980), Deleuze and Guattari eventually differentiate between three kinds of BwO: cancerous, empty, and full. This BwO is also described as "catatonic" because it is completely de-organized; all flows pass through it freely, with no stopping, and no directing. (Fleming, Wilson 1994)

[254] Ascott makes the distinction between "dry (pixel) and moist (molecular) artificial organisms, and the whole prospectus of nanotechnology (still largely theoretical), pointing to the possibility of eroding the boundaries between states of mind, between conception and construction, between the internalization and the realization of our desires, dreams and needs of our everyday existence" (Biomediale. Contemporary Society and Genomic Culture". Edited and curated by Dmitry Bulatov. The National Centre for Contemporary art (Kaliningrad branch, Russia), The National Publishing House "Yantarny Skaz": Kaliningrad, 2004).

[255] *Avolve* refers to artificial intelligence and virtual evolution.

[256] When thinking about the terminal and its hidden reflection and ability to generate another idea of life, a shadow-play in parallel to my real circumstance, I think of what Marina Warner writes that photography was seen as "shadow play", with the camera able to convey ghostly images suggesting the "shade" (Latin: penumbra) that "evoked the person after death". She adds that "Those who are neither

These are nice people, but some of them are going to laugh. Is that all right? "Of course!" Cage replied gleefully, setting up a performance of his Water Walk on a 1960 episode of the game show I've Got a Secret, "I consider laughter preferable to tears!"[257]

Ha-Ha: Solid State Hilarity

Munging Bodies, vector buds, wriggly, niggly, giggles.[258] In this piece, 'doing-the-math' is punctuated. It is in a

manner, separated from its original meaning. Content is jocular, out there in another realm. This dislocation could

be called "synthetic math,"[259] Unexpected 101. Ironically, Smithson defines different types of generalized

laughter, in his "ha-ha-crystal" (Smithson, Flam 1996 : 21) concept, according to "the six main crystal systems:

the ordinary laugh is cubic or square (Isometric), the chuckle is a triangle or pyramid (Tetragonal),

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living nor dead cannot project an image, either as mirror reflection or as shadow: spectres and images, shadowy presences that are also non-presences, are already shadows, one might say, and shadows that figure figuration itself." Claiming that shadows "can help summon the insubstantial character of spirit and the emergence of ideas" (Warner 2006: 15, 177, 91).

[257] Despite the program's title, contestants on the CBS game show, *I've Got a Secret,* typically had something to reveal. Each round on the show would begin with contestants disclosing to the host and audience an unusual, embarrassing, or otherwise humorous fact about themselves. They would then answer a series of questions from a panel of celebrities who attempted to uncover the secret. John Cage appeared on the show on February 24, 1960. His secret—that he was going to perform his composition *Water Walk*—elicited confused looks from host Garry Moore and laughter from the audience when it was revealed that the instrumentation would include, among other things, an electric mixer, a rubber duck, a sprinkling can, and a mechanical fish. Judging from the reactions of the host and studio audience, Cage's suggestion that such unorthodox instruments would be capable of producing music would have registered with most viewers as contentious if not outright absurd. A fair amount of disdainful brow raising accompanies the pre-performance conversation. When Moore asks the composer if he considers the piece to be "music," Cage responds, "Perfectly seriously, I consider music the production of sound. And since, in the piece which you will hear I produce sound, I will call it music." Perhaps fearing the worst, Moore assures the audience that the performance is not intended as "some sort of a stunt" and produces a newspaper review to prove that "the [New York Herald] Tribune takes [Cage] seriously as a composer and this as a new art form." But for all the controversy *Water Walk* stirs, the performance itself is remarkably successful and concludes with Cage beaming at the enthusiastic applause of the studio audience. Avant garde music and television's alignment and Cage's success on the show are evidence of Cage's growing interest in the visual aspects of musical performance. Experience with dance led me [to incorporate theatrical elements]. "The reflection that a human being isn"t just ears but also has eyes […]. I found through Oriental philosophy, my work with Suzuki, that what we are doing is living, and that we are not moving toward a goal but are, so to speak, at the goal constantly and changing with it, and that art, if it is going to do anything useful, should open our eyes to this fact" (Kostelanetz 2003: 113). In Lynn Spigel's excellent book, *TV by Design*, I learned of a visit by Jack Kerouac to the Steve Allen show in 1959; about Georg Olden, an African-American painter and graphic artist who was put in charge of all *on-air art* at CBS Television in 1947; that avant-garde filmmaker Sidney Peterson was hired by the Museum of Modern Art in 1952 to make experimental *telefilms* and oversee museum productions of art programs and series for *commercial television*; and that television commercials—"one minute movies"—were shown at the 1966 New York Film Festival alongside such radical avant-garde experiments as Tony Conrad's earliest flicker films, collage films by Stan Vanderbeek, and work by Harry Smith, the Maysles, and others.

[258] As Ascott points out, in the world as Net, we can "play with meaning, play in deep seriousness (as Thomas Mann defined art), which empowers us to de-authorize meaning" (Ascott 2003) a work of telematic art generates meaning through intimate participation in its evolution.

[259] This synthetic math is reflected in Duchamp's "measured" pieces of fallen threads, *Three Standard Stoppages*, Judd's sequential structured surfaces, Valledor's "fourth dimensional" color vectors, Grosvenor's hyper-volumes in hyperspace, and di Suvero's demolitions of space-time. These artists face the possibility of other dimensions with a new kind of sight (Smithson, Flam 1966).

the giggle is a hexagon or rhomboid (Hexagonal), the titter is prismatic (Orthorhombic), the snicker is oblique (Monoclinic), the guffaw is asymmetric (Triclinic)" (Ibid). If we apply this 'ha-ha-crystal' concept to direct observation, many artists have developed a way to treat scientific theories, vectorial geometry, topology, and crystalline structures in terms of a *liminal formal*. According to Smithson, "from here on in, we must not think of "Laughter as a laughing matter, but rather as the 'matter-of-laughs'" (Ibid). "Solid-state[260] hilarity" as manifest through the "ha-ha-crystal" concept, Smithson suggests, in a "patently anthropomorphic way" (Ibid: 22) appears in *Alice in Wonderland*, as the Cheshire Cat. "Says Alice to the cat 'you make one quite giddy!'" (Ibid). "This anthropomorphic element has much in common with impure-purist art. The 'grin without a cat' indicates 'laugh-matter and/or anti-matter'" (Ibid) with "sets of hard titter against soft snickers puts hard guffaws onto soft giggles" (Ibid). "A fit of silliness becomes a rhomboid, a high-pitched discharge of mirth becomes prismatic, a happy outburst becomes a cube" (Ibid), and so forth. It is well to remember that the seemingly topsy-turvy world revealed by Lewis Carroll did spring from a well-ordered mathematical mind. Martin Gardner in his *The Annotated Alice*, notes that in science-fiction story *Mimsy Were the Borogroves* the author Lewis Padgett present the *Jabberwocky* as a secret language from the future, and that if rightly understood, it would explain a way of entering the fourth dimension (Ibid: 21). The highly ordered non-sense of Carroll, suggests that there might be a similar way to treat geeky humor. Humor introduced by the gamey online. Laughter is in a sense a kind of liminal 'verbalization.' In the *Munging series of seeded bodies*, I wondered how could I translate this *verbal entropy*, that is 'ha-ha,' into the margins of art? To some extent I'm referring to Smithson as a seminal character, he was already crystalized, but not too funny. The diagrammatic methods of the 'doing the math' have led to a curious phenomenon. Namely, a more visible match that is unconcerned with size or shape or place in any formulated sense. The "paper and pencil operations" (Ibid: 22) that deal with the invisible structures and unexpected workings of nature have found new media models, and have been combined with some of the more fragile forces.

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[260] Smithson's quirky writing style mixes terms popular during his time such as *solid-state* (of a device) which was a term used in advertising stereophonics, making use of the electronic properties of solid semiconductors (as opposed to electron tubes). Laughter as a form of liminal experience is interesting and transfigures more in his writing and interviews than is visible in his art.
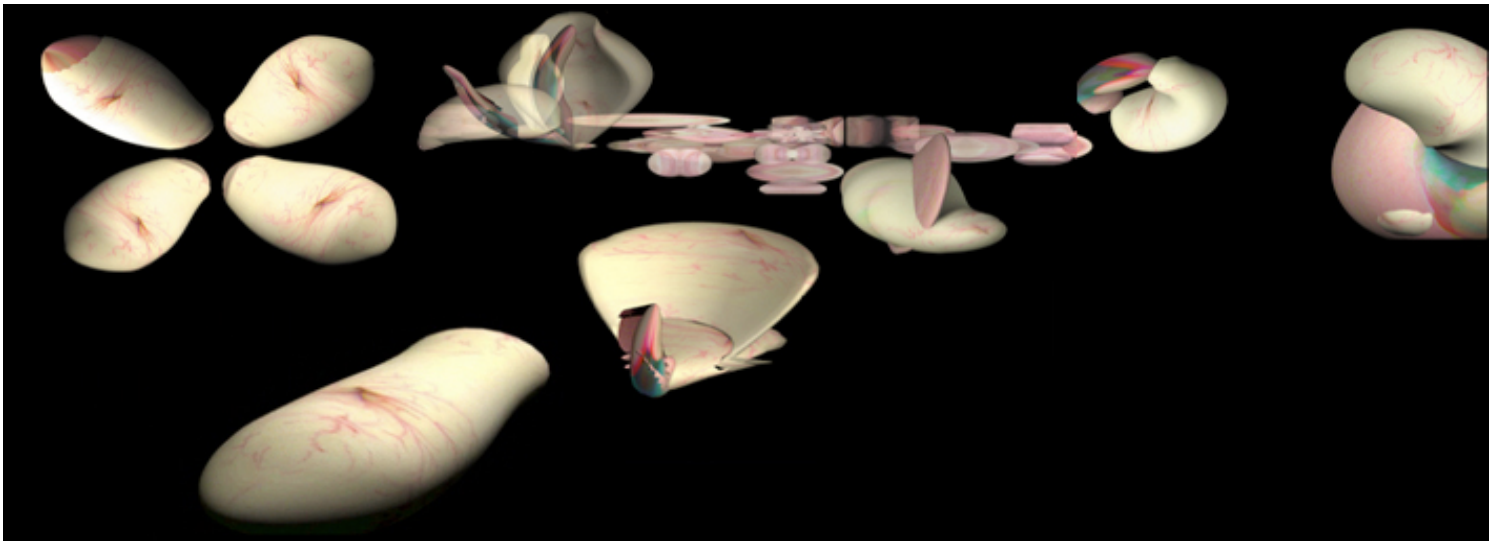
Lyons, N2blak, DVD, CAA Conference, LA, CA, USA, 2011

The Orchid and the Wasp

The famous case of the wasp and the orchid makes this very clear: the orchid imitates the wasp so that for a moment the wasp becomes part of the orchid's morphology and its reproductive system, while the orchid in turn becomes part of the wasp's alimentary system. The form of reciprocity involved here is asymmetrical, but both parties in the process are "de-territorialized." Anne Gaskett, who had discovered that the wasps got wise to the orchids over time, noticed that the orchids seem to develop more alluring scents, intense colors, and beautiful forms in order to stay ahead of the wasps (Macey 2007). Although the article about her work doesn't say this explicitly, the only parts of the orchid affected by this "arms race" are its scent and form, while only the wasp's "bullshit detectors" change to try to keep pace with them. (Or it could be the other way around in the race, since it is not possible to say which party is ahead at any given moment.)

Node Mode

I think it is interesting to see the critic/theorist reception of the work and juxtapose the intention from the source's (my own) mouth. The project *N2blak* is outlined through an impulse to mutate from one 'register' to another

through the breath,[261] a ground upon which other sensations operate. It morphs out of an X-marks the spot (0,0,0 origin point), to a tongue-out-navel-tree, pulsing orchid-wasp, volcanic orgasm, exploding full screen 'tongued cheek' painting... The work becomes transformed, anchored by an origin point of attraction to a continuously mutating vibrational field. *N2blak* infantilizes the viewer by opening the architecture up to a pre-verbal signing space. "A fellow-traveling dimension of the same reality" (Massumi 2002: 5), the practice-slippage describes a transitional abstract experience of a *tele- re- configuring* effects. The "node of expression" (Ibid: 74) is a *transducer,* embodied within a viewer (a transceiver)[262] moving, the transition itself, the field *happening*.[263] Certain systemic limitations exist in the physical, yet, can be opened through an atmospheric threshold in the virtual-real of a projector's light. The practice re-configures throughout the length of an exhibition, revealing a continuous flow of possible trajectories. Like electricity into sound waves, or light waves into vision, or vision into imagination. What I am suggesting is that the virtual-real, 'second nature'[264] needs to adopt a *heuristic* function,[265] drawing creatively on different forces to ask what if one conceived the world in this way?

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[261] In a sense, close to the technical *network theory* meaning of a *node* as a continuously variable impulse or a momentum that can cross from one qualitatively different medium into another.

[262] *Transceivers*, as the sending and receiving (embodied) connective tissue between 'events', absorb new technologies in a completely un-conscious manner (that is not me but qualities inherent in my bodily instrument) co-create interactively, a swarming periphery. Interactions create those moving sensations. Part of the interplay of media and ourselves, what we observe, is not nature itself but a kind of imaginary sensation of time. Participation with ones whole being, where there is a fusion of site and body into an undifferentiated whole, unconsciously, where one's sensations become dissolved and bleed into another's. The 'present instant', the one that tries to hold itself between the future and the past, this *now* proceeds before the question of 'what is happening.'

[263] Robert Irwin pondered whether we ever have an absolutely pure or direct moment in front of a work of art. His installation, last on view 20 years ago, represents his effort to foster such an experience. Part of a series of powerful—and temporary—works the artist created using oblique planes of translucent scrim fabric, it was commissioned by the Walker in 1971 as part of *Works for New Spaces*, the inaugural exhibition of its Edward Larrabee Barnes-designed building. Irwin's transformative pieces in the 60s and 70s helped to define the aesthetics and conceptual issues of the West Coast *Light and Space* movement. Along with fellow artist James Turrell, he explored how phenomena are perceived and altered by consciousness, in effect orchestrating an act of perception. My experience with Turrell's work is more one-on-one than Irwin's. In that, Turrell's saturated light penetrates my body where Irwin's work stays outside and penetrates the architecture. I think there is an interesting distinction here, one is more melodramatic than the other, I will leave it to you to decided in which.

[264] In *Second Nature: Origins and Originality in Art, Science, and New Media*, the idea of "second nature" alter the meaning of concepts such as origin and originality, and how the borders between what we think of as "authentic" and "fake," "natural" and "artificial," are under constant negotiation and transformation (Rolf Hughes, Jenny Sundén (eds.) 2011). That is the current attribute or distinction for New Media that is well analyzed and I don't have to prove in this work. Second nature implies inconsistent situating and no real substance/contents of its own. Remote and local doesn't examine real or virtual necessarily but relocate the real at a distance, if real can be thought of as *tele-* not visible.

[265] *Heuristic* meaning to enable a person to discover or learn something for themselves : a hands-on or interactive approach to learning.

What then becomes possible in the space opened up by such a "passionate fiction," to borrow a term from Teresa de Laretis (1994)?

Lyons, Open Limit, study. MIC Toi Rerehiko, AKL, NZ 2010

Lyons, Open Limit, 5 channel live network, interactive sound. MIC Toi Rerehiko, AKL, NZ 2010

3 *production; pulse*

OPEN LIMIT (2010)

Scene Block: (on stand-by)
Time/Space: 3 real-time projection fields, 1 revolving synthesized sound field
Local/Global: 5 live remote webcasts, NYC, Antarctica, Russia, Bombay, Iceland

Wandering into and out of a site's transmission range, disrupting the coherence of an open stream, participants create a circuit of flickering limits. When observers approach the entry, the projection appears like *weather on stand-by*. Literally built out of information, perhaps beyond human conception, what information becomes after it has been channeled into another dimension; **Open Limit** is a portal into five remote sites. Captured energies and reactive impulses are traced as participants begin to mingle and mutate with a live event. Electrical frequencies spark intermittently like the strangers who disturb us with their proximity. The system *waits* for viewers to circulate in order to release an array of site energies from a not easily understood dimension nearer into their own experience. *Co-opening*, participants *unlock* other locations, revealing a continuous feed. Two inter-connected vibration terrains, peripherally *locast* scores in action to passers-by cell phones out to the street. Whether viewers realize it or not – both terrains are mutating sonically.

> *Viewing a thing from the outside, considering its relations of action and reaction with other things, it appears as matter. Viewing it from the inside, looking at its immediate character as feeling, it appears as consciousness. –Charles Sanders Pierce*

Lyons, Open Limit, 5 channel live network, interactive sound, Bluetooth, MIC Toi Rerehiko, AKL, NZ, 2010

Contagious Transmissions

The piece, **Open Limit (2010)** exhibited at MIC Toi Rerehiko in Auckland, New Zealand, began to express many

of the abiding engagements of my practice and led to the direct vocalizations in the *wild-track algo-cinema*[266] of

the DESERT experiments. In the hums, spontaneous speech and sifting tones there is a code for viewing mapped

on the back of observers. Even as I grapple with various forces in this project, the performance of the work

renders the acousmatic active in various subliminal chorographies. Within a projection frame, the variable of

possibilities for an array of gestures set them apart from the more direct references of words and cinematic

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[266] *Softcinema* is a term coined by Lev Manovich. It represents a film sequencing database programme that creates an ever-re-iterating film structure. (see: www.softcinema.org) Experimenting with various narrative forms in a geometric way, this is an interesting trajectory to incorporate cinema-writing into the coordinate expression (Rubic's cube).

sequences. 'Voice' in this scenario doesn't imply an implicit plot. The *t e l e - p h o n o -* is *what is* at that particular coordinate stream. There is a sustained dwelling on the threshold where movement and its synthesized double *reveal* a site terrain. There is a marked distinction of how live frequencies and performance – in absorption and counter distinction – construct behavior differently. The *tele-contagion* of computer viruses, reproductive technologies, and genetic algorithms in live networking – the cumulative weight of these conditions – is literally grounded in William Burroughs and *virus;* most contemporary writers present him "as an eerie prophet" (Kahn 1999: 294) for currents in viral media.[267] Calling it a *contagion*[268] in the way that I am exploring in my practice sounds too strong. It is not an aggressive interpretation of the word, as in addictive, or an infectious thing, its subtler, even imperceptible, airing what is already present in any given situation. I'm not talking about its content, or the way in which participants punctuate their involvement, but of the scenario – the performativity and enactive feature of the field itself – that has *a hold that won't let go*. I gravitate toward the physics of a situation. *Tele-analysis*, analyzing at-a-distance from an objective vantage point, doesn't describe the trouble with finding influences in the *everywhere/elsewhere* of (non)appearing sources. The force of the site, itself, has an impact

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[267]   Viral transmissions by their nature represent socially transmitted forces. 'The computer virus is often termed as a malicious threat to personal privacy, security, and system integrity, yet how would we regard such a virus if it were intentionally scripted as performance-art? In June 2001, two performance art groups collaborated to script a computer virus-as-performance virus, named Biennale.py, was launched from the Slovenian Pavilion on the opening day of the exhibition. The groups responsible WWW.0100101110101101.ORG (roughly translated as the binary code for the letter "k") and epidemiC, are known for their performance art pieces that often push the boundaries of legality. They regard their virus as a means to disrupt the static and authoritarian way the term "virus" is traditionally signified, and to locate their performance within the cultural and social reception of spreading biological infections, globalization, and internet surveillance. This is an era of fluid global boudaries, increased surveillance and the "posthuman" body. As the Slovenian Republic's exhibition curator, Aurora Fond, explained, "it was conceived in the belief of absence on movement at a molecular level and in the conviction that entropy, in its concept of zero, is equal to zero, and thus, in binary code, absolute one is the antithesis of zero and entropy, displaying perpetual interactive activity" (Farman 2007: 157). Fond describes the process: "Once you set a virus free you loose control over it, you decide on when and where the performance begins, but you'll never know when and were it'll lead. It'll spread out of control, it'll make a round-the-world trip over two minutes, it'll go where you'll never go over your entire life, chased by anit-virus cops trying to regain control over it. In this very moment it's wandering around at the speed of byte. It's an art form that finds you, you don't have to go to museums to see it, the work itself will reach you inside your house" (Farman 2007: 158-9).

[268]   Contagion and viral have similar meanings and expanding on the exhibition goer and the cinema spectator, the generative interactive network reception into bodily processes brings up that 'sharing' of the here and now. "At the turn of the century, Antonin Artuad in his seminal book, *The Theater and its Double* theorized that the theater was like the plague (or viral epidemic) in spectacle and effect on both an individual body and in the social reception of it" (Farman 2007: 158). The plague "takes images that are dormant... and suddenly extends them into the most extreme gestures" while the theater "also takes gestures and pushes them as far as they will go: like the plague it reforges the chain between what is and what is not, between virtuality of the possible and what already exists in materialized nature" (Farman 2007: 158). "A scripting of the virus as a performance allows it to enter into the discourses of bodies and viruses and the ways such notions are signifies. As a 'performance', the virus begs the question of who constitutes the audience for such a piece" (Ibid).

undetectable in the slipstream of live networking. What marks this work as a kind of theatre, delivered on screen and specifically facilitated by a network, is its specularity, its strategies and its performativity.

As physical beings, we are unavoidably enmeshed in a world of physical facts. Gravity, inertia, mass, and friction are inescapable in the physical. Online gravity is intertwined and 'grounded' at whatever terminal location, but in the virtual/unconscious doesn't apply.[269] These situations are mixed-realities for a positional tele-reception. I am proposing another possibility in the *tele-jective,* in local and remote *transceiving*.

> *It has often been said that looking at vertical lines, converging on a point, caused vertigo. [Could] the real space perspective of the Italian Renaissance then be an early form of vertigo arising from the visible horizon, a horizontal vertigo caused by a time freeze in the intersection of vanishing lines? – Virilio*
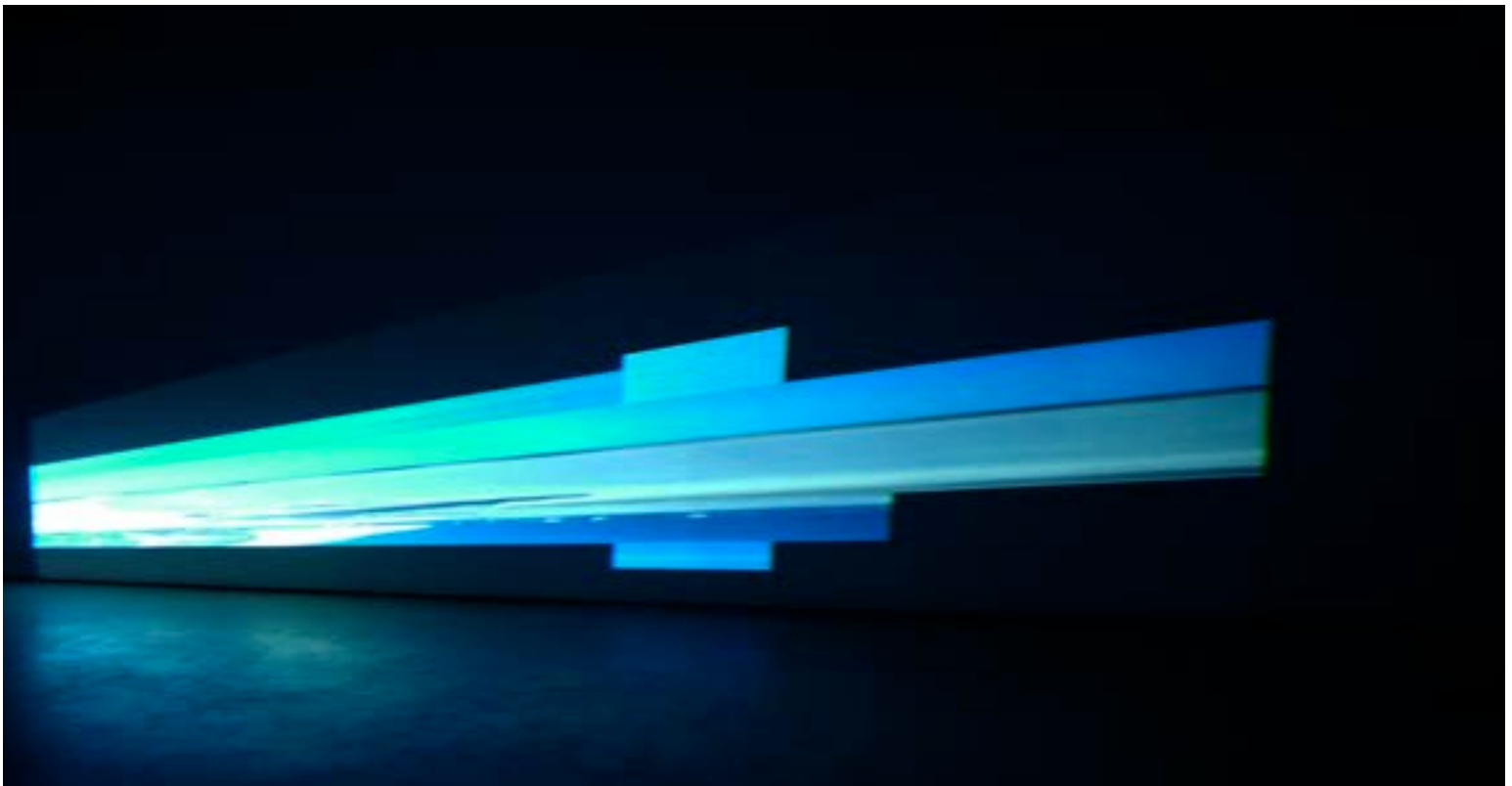
Lyons, Emergent Submersives, studio experiment, slit scan, sound, AUT, AKL, NZ 2009

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[269] "Embodied phenomena are those which by their very nature occur in real time and real space" (Dourish: 125).

Lyons, Emergent Submersives, slit scan, Bluetooth, sound + FISH Truman, 8:00 video loop, Bartley + Co Art, Wellington, NZ 2009

EMERGENT SUBMERSIVES + FISH Truman (2009)

Participating in a site requires some kind of provocation, a pheromone, perhaps. ***Emergent Submersives*** locast whale sounds to passers-by cell phones via Bluetooth from a contained 'blue' marked at the end of the space by *slit scanning* (de-interlacing) deep-sea footage. The headless torso of a man is thrown to and fro at the ceiling's edge. Participating (knowingly or unknowingly) also provokes part of what is declared in the work – tune-tellingly – a muscularity, a musicality – forming part of it. Entangling the viewer – already and for a long time, like an itinerant wanderer, I have set up scenarios, too far from my own experience – in this case, mingling with fishy characters while deep sea diving, capturing ocean sonics and venturing into the domain of other species cast 'above and below' the surface hundreds of miles off shore. The desert had a lingering trace; *metal on the tongue*[270] or a bodily position 'telling' of *something gone wrong* only to disappear the further I traveled away from site. In ***Emergent Submersives*** regulating the breath in the process of becoming absorbed into the sea depths became a vital force. The seawater felt amniotic, and seemed to 'thicken,' the further down I dove. The water 'opened itself up' and 'made a space for me;' algae began 'talking' to me, I heard "finally we're in contact," reminding myself of a mad *Ophelia,* I was compelled (aerated into submission) to go deeper. In the realm of the *deep blue* (an over saturant hue), I felt this world accessible in the most *un-limited* abstraction, another dimension below the turbulent surface. It is then that the abstraction assumes true depth, only in deeply compressed utterances.

I started with a wet noise. Two liquid transmissions, running in synch; seeps, drips, dissolves, feeds-back in real time, slit-scan and time-lapse, zoom, mixing live, decayed locasts and a realization of an unexpected gravity-less-ness. John Di Stefano writes, "Because of the acoustics of the gallery space, the sound can not only be heard but also felt. The gallery acts as a resonating chamber for the ocean sounds thus heightening the 'sculptural' nature of work. The video projections are placed at the opposite ends of the long space, and in placing them so, the artist

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[270] In Roland Barthes' famous essay, "The Grain of the Voice", he places the larynx over the lung, "a stupid organ...swells but gets no rection; it is in the throat, place where the phonic metal hardens and is segmented" (Kahn 1999: 290). A site caught in the throat.

guides the viewer to move through the length of the long space. As a 'body in space,' the viewer engages spatially

with the work through its aurality and visuality. The gallery thus embodies the whale in its shape and size evoking

the physical volume of the 'absent' whale" (Di Stefano cited in Lyons 2009: 6-7). Completely opposite from

anything familiar– in *under-space*, viewing in the line of sight doesn't immediately follow. How can you see

without the binding of knowing what you're seeing? A blue field, an image that has no real shape, an image that

has no image – in a peculiar flight instinct, exo- mixing of phenomenon; to keep things at enough of a distance is to

allow *whatever it is* to take shape; links the instrument of observation to what is observed, but it's "what 'moves' the

field that is needed to observe it" (Schechner: 338). The breadth in 'between' species and an uninhabitable site is

another kind of thickening bog.[271] Unknowingly, as in unlistening[272] a *sub- empath- shared-* pulse (deep

emissions in **Emergent Submersives** and a line on a salty sea character, **FISH Truman)**… marinates afield

further.

FISH Truman, 8:00 min. video loop, sound, Bartley + Co Art, Wellington, NZ 2009

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[271] Some spiritual practices, such as Qi Gong are meant to open or increase an innate energy, and the philosophy behind certain *breath* arts implies that these energies can be developed and focused. In the age of electricity and live data, capturing an "energy-field" sets up a situation where the "forces" are mind-like. Sometimes, however, as in the work of Harold Saxton Burr, the electromagnetic fields of organisms have been studied precisely as the hypothetical medium of such organizational "forces."

[272] *Force field* inevitably brings up the suture of how the object *objects* to the subject. Žižek's titles, *The Ticklish Subject* and *The Parallax View*, interpreted through Massumi's, *Parables of the Virtual,* both authors using Serres' concept of the soccer field as part subject and the player as part object connect to an idea about the *shared pulse* and *force field* scenario. The ball (the object) o*bjects t*o the subject (the player) through its (the ball's) "actionability" (Massumi 2002: 74). The ball commands/demands/causes the kick from the player and therefore the kick is not an expression of the player but an impulse generated by the ball (Ibid). Working from Žižek's theoretical thread*,* the terms of subject and object are permanently "skewed by the errancy" of one another. Žižek states that the relation of subject and object can be thought of in the other meaning of those words, simply that the object objects and the subject becomes then the subject to the object. Reversing the primacy of the subject, Žižek argues that the object as such upsets the attempts, the functioning of the subject (Žižek 2006: 17).
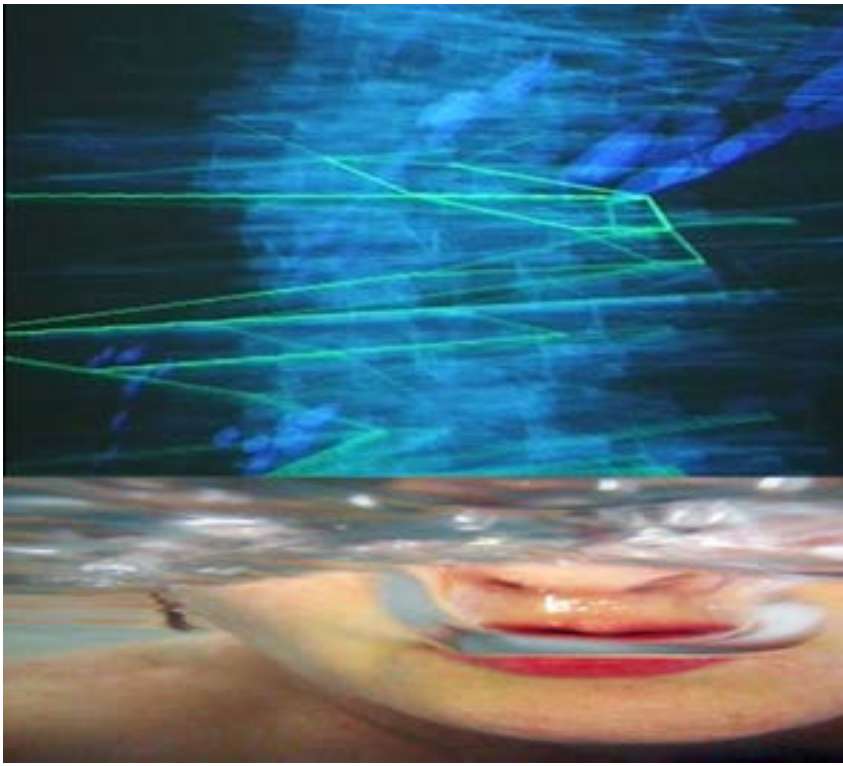
Lyons, Emergent Submersives, digital still, 60 meters, sonogram, Maui, HI, USA 2009

Electric Bog

In the spacey blue, the *liminal* was conveyed via the *shared pulse* of a media-medium, in the performance of

contagious transmissions between species.[273]
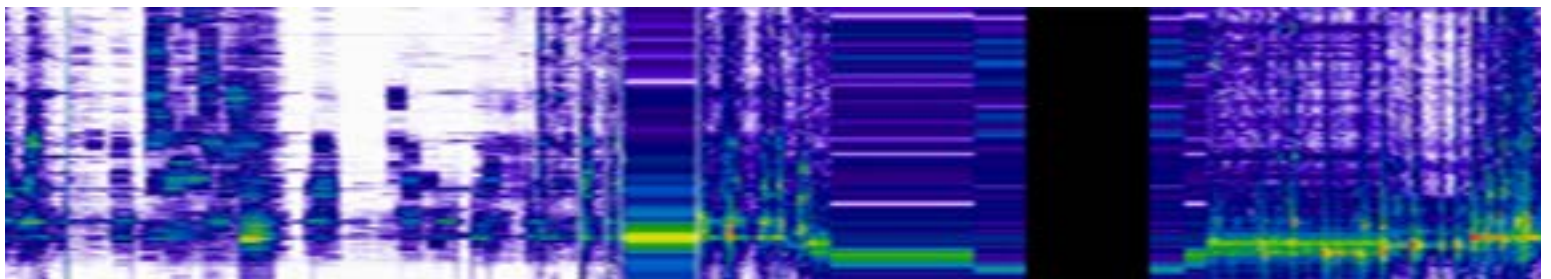
Lyons, Emergent Submersives, ocean sonogram Maui, HI, USA 2009

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[273] Heidegger's insight into how we inhabit and act upon the world through two essentially different but complementary ways of being, offers some leverage with which to theorize about forces in media and practices of meditation in general. We begin first in the state of experiencing by 'doing, unintentionally.' As one generation replaces another we are born into a world already constructed by previous generations. We are 'thrown' into a backdrop for our own perceptual and conceptual relationships, and the media that surround us becomes the 'norm' (O'Neil 2008).

...language is a virus, oooooo" –Laurie Anderson, O' Superman[274]

Penetrating the body electric[275] a current sonicates the *thrownness*[276] of a 'communication' signaling at a depth of

field, 60 meters below its outer limit.

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[274] Laurie Anderson did her first performance-art piece in the late 1960s. Throughout the 1970s, Anderson did a variety of different performance activities. She became widely known outside the art world in 1981 when her single, *O Superman,* reached number two on the UK pop charts. *O Superman* was part of a larger stage work titled *United States* and was included on the album *Big Science* (see: Laurieanderson.com).

[275] "The idea of the field is not foreign to mainstream science, which uses the concept to explain gravitation, electromagnetism and other phenomenon that can be perceived by their effect on matter, yet cannot be explained in terms of matter. Field phenomenon is always a whole. If a magnet is broken in two, each half will produce it's own magnetic field. If a hologram is shattered, each fragment will depict, not a shard of a three-dimensional image, but a complete (second view) two-dimensional image. A field is mutually tied to the material in which it is manifested. The history of the form is the history of the field. Every type of material form in the universe, from subatomic particles to the universe itself, is conjectured by Rupert Sheldrake to have an associated field, which guides its formation and maintains its structure" (Vesna 2007: 156). The concept of an activated field, a tuning mode, contributes to the development of a conceptual framework for *Open Limit* and can be found in many cross-pollinating disciplines. In "the new organicism of Mae-Wan Ho, the biophotonic research of Fritz-Albert Popp, the holonomic brain theory of Karl Pribram or the implicate order of David Bohm, field sensibilities reveal imperceptible information. Significant also is the research focus of Tom Ray, which has shifted definitively from A-life, in which he has been an acknowledged leader, to mapping the chemical organization of the human brain, providing the first comprehensive view of how psychedelic compounds interact with the human receptome" (Ascott 2008: 38).

[276] A virtual 'grounding,' in a *liminal condition,* describing a *surround-sieve* transmission, I draw on Heidegger's notion of *throwness*,. *Thrownness* (German: *Geworfenheit*) is a concept introduced by Heidegger to describe interactions with "surroundings" in the everyday, "flow with a situation". Michel Haar notes that in Heidegger's idea, one is *thrown* into situations without being able to reflect on them first, for to reflect (not act) is also something that can be interpreted as an action (Haar 1993: 148). *Going with the flow,* shifting into another register, is signaled by a *mood*– the "bearing" of the senses that is not a "natural" bearing, it is the bearing of a "grasp" which also "distances" (Ibid: 37, 38). Trying to grasp, to get *it*, is like trying to carry water in your hands. It is a movement, and it is a movement that Heidegger calls *thrown projection*. For me, this is one of the most evocative of Heidegger's concepts. I'm not sure that my forces in an open field that witnesses quite encompasses his meaning. Except to experience an unfamiliar site, might also be described in a similar way: wherever we are, at any moment of our lives, with no exception, is where we have been *thrown*. It is not necessary to figure out how or who threw us, why we have been *thrown*, or towards where we are being *thrown*. We spend an inordinate amount of energy on those goal-oriented distractions. The key to *thrownness* is not about that; it is that we *are thrown*, and that we can become attentive to our *thrownness*. We are always in the throw, says Heidegger, and our possibility is in terms of how we relate to that. *Thrownness* is moving, always, imperceptibly flowing. We cannot grasp it. So how can we be with it? Haar (through Heidegger) speaks of *Grundstimmung*, the *attunement* of *the ground* in his book, *The Song of the Earth, Heidegger and the grounds of the history of being.* *Stimmung* maintains a priviledged relation with the body. Attunements are accompanied by physical modifications. But *Stimmung* is not determined by these. The breadth of *Stimmung* is its connection with facticity and totality, makes it inhabit and, at the same time, "surround" the body like antennae; this connection makes *Stimmung* animate and comprehend the body. Bodily sensibility is in a way subsumed in *Stimmung*. We are never just right here, but over there where we are aiming at in our projects. One could say that *Stimmung* is like the spirit or *mood* that engulfs the body (Ibid: 36-38). Heidegger calls mood-mentality "*Befindlichkeit*", literally translated as "the state in which one may be found" in the sense of finding oneself in a mood that it has "*Befindlichkeit*" – is the way in which we access our *thrownness*, or to use a more strictly Heideggerean language, the way our *thrownness* is disclosed to us. The standard translation as "state-of-mind" is clearly wrong when thinking about forces. Hubert Dreyfus prefers to translate it as "affectedness" (Dreyfus 2002: 151), which is better. According to Dreyfus, *thrownness* is essentially disclosed via affect, and Heidegger specifically privileges *mood*. I would add that *thrownness* is essentially disclosed through a bodily felt twinge not understood in the moment. However, I prefer to understand the term through its literal translation as "where one finds oneself" on site. I can try for what he calls a present-at-hand answer, to locate myself in (or as) some dimension or another. But I have another choice, another possible way of responding to the question. I can ask "where is the most authentic reference point, right now, for my 'am-ness'?" I can linger with the word "am" in the "where am I?" Where do I look, and how do I look, for the where of my "am"? Are moods *prior* to experience? A state-of-mind is very remote from anything like coming across a psychical condition by the kind of apprehending which first turns round and then back (Ibid). Resonating with the condition of *thrownness*, how does it disclose itself to me? What comes to us via *thrownness,* in term of the telepathic? Certainly our bodily feelings, our moods, our affects influenced by – two or more people are *thrown* into a mysterious register where nothing is as it appears to be and where the relation between cause and effect is never stable. As I explore the surround-sieve frequencies I discover that otherworldly sensations, "step back" and rationally deliberate, but expert behavior is always a matter of

An electrical threshold, the shared pulse,[277] and a site's displacement "communicates" – its communicability – is located in passing intervals. Here, I turn to Agamben, again, when he refers to words disconnected one from another and whose phonetic element contains pure potentiality to transform its own structure into "incoherent speech" (Agamben 1999: 94); the space of resonance, the (wordless) site, signaling perceptually distinct units of sound (the elementary structure of any word) includes a spontaneous, metaphysical aspect and leads to reabsorption into field/medium and then gradually disappears. What does voicing – a site – mean? Am I an instrument of signal reception? When I say metaphysical I am not referring to a narration of events or interpretation of events into metaphor, but rather forces other than – beyond, shifting, dimensional, abstracted (meta) physical. Each piece has transgressed a unique medium (ice, deep sea, desert) and involved remote-absorption and a sharing its pulse in a processual emergence.

"mindlessness". For the most part, our decisions are not a matter of consciousness, but rather, of being swept up in the attractive-repulsive pulse of forces in the world. Moods are what make possible being directed towards something (e.g., a goal, a person, an object, an event). Being directed towards the world is a matter of vital signs, of things *mattering* to us. Once the threshold is reached there are pushes or pulls, a back-and-forthness into something else equally mysterious. In Sheehan's interpretation: *thrown-open-ness-as-ability-to-make-sense-of,* the hyphens hold together *Geworfenheit* [thrownness] and *Entwurf* [projection]. He uses an example of the rock as an entity: The current being an entity is what and how I happen to take this thing as at the present moment. For example, in the absence of a hammer at my campsite, I use this rock to pound in tent pegs. This piece of granite is currently a mallet. Once I find my hammer, the rock will cease to be a mallet, and I may take it instead as a paperweight, or as a weapon, or as something useless. In a matter of minutes this hard grey mass will have gone through three or four different "beings." Sheehan points out that the being of something comes about only when "man *entwirft etwas aufetwas*." The proper translation of *entwerfen auf* . . . is not "to project something upon" (a meaningless phrase in this context) but "to take something as, i.e., to make sense of it. Heidegger spells this out in 'sense-making'... of the 'presence' of things (but as Sheehan points out, that presence is always the current sense that things have in relation to, and within the world of human concerns) "in-here-ness" does, the condition of *Innerweltlichkeit,* of "having sense" of "makes-sense-as." "This rock is now a hammer" means "this rock currently makes sense as a hammer." The reciprocity of openness's ineluctable sense-making and sense-making's grounding in openedness... simply 'a structure of openness' is the condition explored in the project. What force authors the way we move around? To "own" parallel to the Latin *proprium*, from which derive "appropriation" and enowning") "bringing something out into view – opening of the 'open', each node 'happening' stretches something out in front of and reveals something that 'is' – open and limited. Is our being exposed another name for openness always-already being affected by others – co-openness (*Mitdasein*)? Within the limit-idea of an unalienated universe, like an aloof Colossus, reconfiguring on co-appropriation of what is co-produced assume that in the telepathic we are removed in time and space from an author as one event flows into another.

[277] Various references are relevent to describe pulse. In Stephen N. Malloch's theory of communicative musicality, it is described in terms of three parameters: pulse, quality and narrative. *Pulse* is the regular succession of discrete behavioral events through time, vocal or gestural, the production and perception of these behaviors being the process through which two or more people may coordinate and share their communications, spend time together, and by which we may anticipate what might happen and when it might happen. Quality refers to the modulated contours of expression, moving through time. These contours can consist of psychoacoustic attributes, of vocalizations–timbre, pitch, volume–or attributes of direction and intensity of the moving body. These attributes of quality will often co-occur multi-modally, such that a wave of the hand will accompany a 'swoop' of the voice. Daniel Stern, et al., have written on this in terms of "vitality contours" (Stern 1985: 249-268). Pulse and quality combine to form gestural narratives of expression and intention. These 'musical' narratives allow a shared sense of [...] situated meaning in a shared sense of passing time.

[Field] a Ticklish Subject

In Lars von Trier's movie, *Melancholia (2011)*, the character Justine, played by Kirsten Dunst, is plagued by severe depression, embodying future loss and the inevitable collision of two worlds. It's an important distinction, that *melancholia* is not the loss of... but the future loss of... and Dunst's character's *submersive-knowing* is a preparation, an act of internalizing imminent fields. In the film's hyper-aesthetisized way, the first strange tableau is a melding of surreal cinematics that liquefy Justine with the elemental. A reference to the well-known Pre-Raphaelite masterpiece by John Millais, *Ophelia*, painted in 1852, depicts the death of Ophelia from Shakespeare's play *Hamlet*. Despite her near catatonic depression, Justine's 'knowing' borders on the oracular in her brink position. A well-explored leitmotif, she seems to be both straining against and pulled into an invisible *force field*. For Dunst's character, the whole of earthly life is submerged, an apparition of the underworld, she becomes fused with the fierce pull of an undertow and in Von Trier's depiction, a liminal edge, a *sub-empathic-* that rocks Justine back and forth, and the sole 'voice' that blurs presence and absence.

Lars von Trier, Melancholia, Zentropa Entertainment (2011)

I like my media moist[278]

Lyons, Munging Bodies: a series of seeded bodies, Internet virus, The American Academy in Rome, Italy (1997-2004)

The idea is in the witnessing *operation* 'happenings' *in-*, *with-* or *among-* "meatspace",[279] and in designing a

conditional field, a *transceiver* or *wet-ware*,[280] hosts the telepathic.[281] Hypothetically *trans*-activating a string of

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[278] Ascott's *MOIST MANIFESTO*:
MOIST SPACE is where dry pixels and wet molecules converge
MOIST ART is digitally dry, biologically wet, and spiritually numinous
MOIST REALITY combines Virtual Reality with Vegetal Reality
MOIST MEDIA comprises bits, atoms, neurons, and genes
MOIST TECHNOLOGY is interactive and psychoactive
MOIST LIFE embraces digital identity and biological being
MOIST MIND is technoetic multi-consciousness
MOISTWARE erodes the boundary between hardware and wetware
MOIST MANUFACTURE is tele-biotic, neuro-constructive, nano-robotic
MOIST ENGINEERING embraces ontology
MOIST DESIGN is bottom-up, seeded and emergent
MOIST COMMS are bio-telematic and psi-bernetic
MOIST ART is at the edge of the Net

(Ascott, Roy. *The moistmedia manifesto*. Installation. gr2000az. Graz, Austria, 2000)

[279] On the Internet (Infobaun), 'real life' refers to life in *real-time* in the real world. It generally references life or consensus reality, in contrast to an environment seen as fictionalized or fantasy, such as virtual life, life-like experience, dreams, novels, or movies. Online, the acronym "IRL" stands for "in real life", with the meaning *not virtual*. The terms *meatspace* and *meat-world* are apparently derived originally from the science fiction novel *Neuromancer* by William Gibson, published in 1984 (see footnote: 186, 202).

[280] *Wetware* gained traction as a 1988 biopunk, science fiction novel, written by Rudy Rucker. It shared the Philip K. Dick Award in 1988 with *Four Hundred Billion Stars* by Paul J. McAuley. The novel is the second book in Rucker's *Ware Tetralogy*, preceded by *Software* in 1982 and followed by *Freeware* in 1997. Set in 2030–2031, ten years after the events of *Software*, *Wetware* focuses on the attempt of an Edgar Allan Poe-obsessed bopper named Berenice to populate Earth with a robot/human hybrid called a *meatbop*. Toward this end, she implants an embryo in a human woman living on the Moon (Della Taze) and then frames her for murder to force her to return to Earth. After only a few days, she gives birth to a boy named Manchile, who has been genetically programmed to carry bopper software in his brain (and in his sperm), and to grow to maturity in a matter of weeks. Berenice's plan is for Manchile to announce the formation of a new religion, unifying boppers and humans, and then arrange to have himself assassinated. (Rucker makes several allusions to the Christ story; Taze's abbreviated pregnancy is discovered on Christmas Eve, for instance.) Before the assassination, Manchile

influences (Cage, Smithson, Beckett, Burroughs, Von Trier) ramp forward toward the introduction of this project, (Figgis, Manovich) and Ascott (1980s-90s), messaging the technoetic of consciousness – the "full sensorium" (C. Jones: 2006) in the *algo-* .[282] According to Ascott, the ubiquitous-ness of the tele-mediated (of planetary, atmospheric and mediated forces) is not in doubt, the synthesis of the arts with a shared pulse (and its capacity to engage the intellect, emotions, and sensibility of an observer) all contribute to a merging ***production; pulse***.[283] The observer[284] in a network *tele-pathic* is by default a global performer.

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impregnates several women, the idea being that his similarly accelerated offspring will create a race of meatbops at an exponential rate. The plot goes disastrously awry, and a human corporation called ISDN retaliates against the boppers by infecting them with a genetically modified organism called *chipmold*. The artificial disease succeeds in killing off the boppers, but when it infects the boppers' outer coating, a kind of smart plastic known as *flickercladding*, it creates a new race of intelligent symbiotes known as moldies — thus fulfilling Berenice's dream of an organic/synthetic hybrid. The term wetware is used to describe the embodiment of the concepts of the physical construct known as the central nervous system (CNS) and the mental construct known as the human mind. It is a two-part abstraction drawn from the computer-related idea of hardware or software. The first abstraction solely concerns the bioelectric and biochemical properties of the CNS, specifically the brain. If the impulses traveling the various neurons are analogized as software, then the physical neurons would be the hardware. The amalgamated interaction of the software and hardware is manifested through continuously changing physical connections, and chemical and electrical influences spreading across wide spectrums of supposedly unrelated areas. This interaction requires a new term that exceeds the definition of those individual terms. The second abstraction is relegated to a higher conceptual level. If the human mind is analogized as software, then the first abstraction described above is the hardware. The process by which the mind and brain interact to produce the collection of experiences that we define as self-awareness is still seriously in question. Importantly, the intricate interaction between physical and mental realms is observable in many instances. The combination of these concepts is expressed in the term *wetware*. Though its exact definition has shifted over time, the term wetware and its fundamental reference to the human (physical) mind has been around from the mid-1950s. Mostly used in relatively obscure articles and papers, it was not until the heyday of cyberpunk, however, that the term found broad adoption. Rucker used wetware to stand for the data found in any biological system, analogous perhaps to the firmware that is found in a ROM chip. In Rucker's sense, a seed, a plant graft, an embryo, or a biological virus are all *wetware*. DNA, the immune system, and the evolved neural architecture of the brain are further examples of wetware in this sense. Early cyber-guru Arthur Kroker used the term "RU wetware?" in a text on his *ctheory* website in 1993 (no longer online). With the term germinating in various mutations in trendsetting publications, it became a buzzword in the early 1990s. In 1991, Dutch media theorist Geert Lovink organized the *Wetware Convention* in Amsterdam, which was supposed to be an antidote to the 'out-of-body' experiments conducted in high-tech laboratories, such as experiments in virtual reality.

[281] *Telematics* is a term used to designate computer-generated networking involving "telephone, cable, and satellite links between geographically dispersed individuals and institutions that are interfaced through data-processing systems, remote sensing devices, and capacious data storage banks" (Ascott, 2008). Simon Nora and Alan Minc coined the neologism telematique in *L'informatisation de la societe* (Paris: *La Documentation Francaise* 1978).

[282] Caroline Jones book, *Sensorium* (2006), deploys the Latin term to connote ancient (and often theological) "debates about mind and body, word and flesh, human and artificial, noumenal and phenomenal knowledge" (Jones: 2). As Jones writes "Mediated sensorium" is made present with the rhetoric of virtuality–a new sensorium, argues that Enlightenment practices of the self, and the aesthetic modernism they made possible, were crucial propellants for twentieth-century modes of sensory organization. Body senses in mediation, she argues, is part of what Foucault termed "technologies of the self". Jones explains, "our bodies do not allow us to 'escape' from technological mediation–they are themselves mediating apparatuses, without which there can be no knowledge of the world" (Ibid).

[283] Lynn McTaggart, observes how various contemporary scientists and scientific experiments have been and are demonstrating how the so-called "quantum reality" of interconnectedness, non-locality and the "observer effect" extend to the "big world" of everyday reality as we all experience it (McTaggart 2003: 104). One of the major implications of these experimental findings which emerges is that we all influence the world that we experience through our perceptions and intentions, whether we do so consciously or unconsciously. *What we know* (or think we know), and *how we know things*, is dependent on our participation, at whatever level of consciousness we bring to the moment of awareness. In this dialogue, McTaggart describes how this phenomenon is called the "observer effect" by scientists who now understand that there is no such thing as a "passive neutral" or "objective" observer or observation of a "separate" reality independent of subjective perception. A corollary of this is that everything in our alive universe is interconnected and the future is open to be influenced and shaped by the power of our conscious intention. To connect to this understanding we must, like the scientists we dialogue about, be willing to open to this paradoxical new and ancient worldview beyond

A tele-activated field[285] is not created by the conditional alone.[286] The conditional is the bi-directional 'between'

and the flexibility of a framed situation; if… then else…operation is slower than If…then.[287] The action is

intuitive.[288] A system in which the viewer intuitively negotiates[289] *tele-pulsing*[290] "issues of data…"[291]

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the modern superstitions of mainstream industrial culture that take the Newtonian classical laws of physics to be immutable and all-encompassing – limiting our reality to a world of matter and mind separate from one another in which our best intentions seem to matter little in the face of larger, impersonal forces fueled by the competitive desire to dominate.

[284] Shifting the emphasis from a viewer to an observer to a participator, to a performer implies a move toward the 'physics of a situation' and sets up a feeling that these boundaries don't really exist, in essence. I don't really think in terms of *genre* when I'm in the process of making a work. In a sense I'm trying to get as far away from the academic/illustration arts as humanly possible. That might explain how I venture beyond good sense.

[285] Artists' interventions into television started to occur during the 1960s and 1970s, where artists started to experiment with the technological, as well as, the broadcasting media-medium. Umberto Eco devoted the conclusion of his book about 'the open artwork' to the live broadcast televisual experience, where he saw a structural relationship with the indeterminate 'open' art forms of his day. (Ecco: 1962, 1989) *The Open Work*. trans. Anna Cancogni. Cambridge, MA: Harvard University Press.) Playful disturbances include John Cage, Nam June Paik, Wolf Vostell, Yvonne Rainer, David Hall, Jan Dibbets, Peter Weibel, Valie Export, Chris Burden, Laurie Anderson, Dan Graham, Robert Wilson, just some of the roots of the telematic.

[286] John Wheeler (1911-2008) was an American theoretical physicist who was largely responsible for reviving interest in general relativity in the United States post World War II. Wheeler also worked with Niels Bohr in explaining *black hole, quantum foam* and *wormholes* and coined the phrase "it from bit". Wheeler uses this analogy succinctly: "Nothing is more important about the quantum principle than this, that it destroys the concept of the world 'sitting out there,' with the observer safely separated from it by a 20-centimeter slab of plate glass. Even to observe so minuscule an object as an electron, he must shatter the glass. He must reach in. He must install his chosen measuring equipment. It is up to him whether he shall measure position of momentum... the measurement changes the state of the electron. The universe will never afterwards be the same. To describe what has happened one has to cross out that old word 'observer' and put in its place 'participator.' In some strange sense the universe is a participatory field" (http://www.scimednet.org/on-the-origin-and-significance-of-participatory-reality-2).

[287] In "Towards a field Theory for Post-Modern Art", Ascott lays out the potentials of a specific behavioral mode of psychic interplay as a particular generative methodology: "I would like to look at the attributes for a new paradigm for art, a field theory that would replace the formalist modernist aesthetic. It takes as a focus not form but behavior; not an information model for sending/receiving of messages in a one-way linearity but the interrogation of probabilities by the viewer; it looks at a system in which the art work is a matrix between two sets of behaviors (the artist and the observer) providing for a field of psychic interplay which can be generative of multiple meanings, where the final responsibility for meaning lies with the viewer" (Ascott 1980: 51-52).

[288] I think its important to make it obvious that these are "volitional states: displacement, dislocation, distribution, and disorientation" (Jones 2006: 3). As Jones puts it, "these might be analogized to the kind of willed transposition that occurs in the everyday cell phone conversation, or the distributed affect engineered by serotonin-sequence pharmaceuticals – where modernist segregation is giving way to dramatic sensorial mixes, transmutations and opportunities for intensified and playful mediation" (Ibid).

[289] Classical communications theory holds, however, that communication is a one-way dispatch, from sender to receiver, in which only contingent "noise" in the channel can modify the message (often further confusing the meaning), instantiated at the source of transmission (modified-one-way communication). This is the model that has the artist as sender and therefore originator of meaning, the artist as creator and owner of images and ideas, the artist as controller of context and content, has traditionally taken charge. A skilled decoder or interpreter - the artwork and artist-seer the same way as the world and its creator - are as fixed and or as immutable as the material universe appears to be.

[290] Telematic art encompasses a wide array of media: hypermedia, videotext, fax, interactive video, computer animation and simulation, teleconferencing, texting, image transfer, sound synthesis, telemetry and remote sensing, virtual space, cybernetic structures, and intelligent architecture. These are simply broad categories of technologies and methodologies that are constantly evolving— bifurcating, joining, and hybridizing—at an accelerated rate. The way I work with media is a direct connection to how I merge in the moment. Telematic culture means, in short, that we do not think see, or feel in isolation. *Creative interference* is shared, authorship is pulsing, but not in a way that denies the individual authenticity or power of self creation, as rather crude models of collectivity might have done in the past. On the contrary, telematic culture amplifies the individual's capacity for creative thought and action, for more vivid and intense experience, for more informed perception, by enabling random participation in the production of global forces through networked

as a limitless *semantic sea* of infinite negotiations, endlessly ebbing and flowing, porous, constantly in flux, of utterances, gestures, and images in a state of indeterminance, can also be construed as chaology.[292] Chance and change, where every aspect of networking in is in process, the idea of a carrier, myself as host in the first instance, the viewer remotely, or signals carried on the wind,[293] – *open limit; field as witness* is in flux. The focus shifts from the observed to the participating observer, from the observable systematic to *observing sites*. Content is created, transceived in an activated *ever-porous* situation. By the same token, content is disposed of, transjective of, let loose by the variable air. Networking supports endless re-descriptions in actual frequencies, energies and 'weather' conditions to — *circulate a system*. It is the computer that is at the heart of this circulation system, and, like the heart, it works best when it becomes invisible, a set of variable behaviors, and a system, actually a system of systems or not a system but a generator that beats on its own.

The essence of the stream and the network[294] is its potentiality;[295] this might be defined as the 'holomatic' in live

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interactions, with other sensibilities, other sensing and thinking planetary systems —thought circulating in the medium of data through a multiplicity of different cultural, geographical, social, and personal layers.

[291] Edward Tufte coined the notion of an "information prison", his expression his charge by inferior data representations. An American statistician and professor emeritus of political science, statistics and computer science at Yale University, he is considered a "data artist", noted for his writings on information design and as a pioneer in the field of data visualization (Tufte 1990).

[292] In his book *Applied Chaos Theory: A Paradigm for Complexity* (1993), A.B. Çambel describes an experiment for the Hele-Shaw apparatus that involves "placing institutional paper towels (dry or wet) between two sheets of plastic and injecting fluids with different colors and viscosities" (Çambel: 220) in order to note the varying patterns they create. This experiment begs the question as to how one may introduce chaotic marks into institutional networks, for the aura surrounding the conventional work of art also permeates new media, which in its premise of scientific (database) realism and transparent language (programming) may be unsuited to the form or mood.

[293] "The notion of interactivity appears as early as Aristotle's notion of tragic catharsis and the pleasures of imitation described in the *Poetics"* (Thornburn, Jenkins: 218). What is an interactive work? An open concept, interactivity points to active interrelations between players and media-mediums. "What new digital media has done is widen the focus of interest beyond the object created, to the participation in a process of playing out a multitude of interactions. An interactive approach favors the use of multiple points of view that can coexist even if they appear mutually exclusive; it is a catalyst" (Ibid: 219). I have mentioned that I prefer the term active to interactive. But, agree that the activated work (through viewer or network performance) is a catalyst.

[294] It is the site that is at the heart of this circulation system, and, like the heart, it works best when it becomes invisible. At present, the computer as a physical, material presence is too much with us; it dominates our inventory of tools, instruments, appliances, and apparatus as the ultimate machine. In an exhibition, it is all too solidly there, a computational block to poetry and imagination. It is not transparent, nor is it yet fully understood as pure system, the reflection of a universal transformative matrix. The computer is not primarily a thing, an object, but a set of objectified behaviors, a system, actually a system of systems. Data constitute its lingua franca. It is the agent of the data force field, the constructor of data experience. Where its considerable speed of processing is used simply to simulate filmic or photographic representations, it becomes the agent of passive voyeurism. Where access to its transformative power is constrained by a keyboard, the user is forced into the posture of a researcher. It may not be an exaggeration to say that the 'content' of the telepathic in arts practice will depend in large measure on the mode, the engaged forces; that is, the kind of configurations and assemblies and the kind of restructuring and articulation of the forces our environment might yield – and will be determined by the freedoms and fluidity available in the future projections of live media.

networking.[296] It can be heat sensitive, body responsive, environmentally aware. It can respond to the tapping of feet, the direction of a viewer's gaze. It not only articulates a physical environment with movement, sound, or light; it is an environment, an arena of *mirror travel*. Our sensory experience becomes *extra*-sensory, as the *tele*-devices enhance our awareness. The computer deals invisibly with the invisible. It processes those connections, constellations, force fields that lie outside our vision, outside the level of physical encounter. Totally invisible to our everyday unaided perception, for example, is the luminous, ecstatic– that Ascott brings together in his *telematic embrace*,[297] a hidden order.

As Ascott poses, a new carrier of consciousness,[298] the *technoetic*, (while being allied to variable discourses), he suggests an interdependence with the ancient and meditative sand painting to the digital imaging of hyper electronics, networking providing the prosthetic for energetic interchange (Ascott, 1989).[299]

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[295] Perceived on the surface as an intermediated situation, it can accept and deliver site images both fixed and in movement, sounds constructed, synthesized, or sampled, speech written and spoken. It can be heat sensitive, body responsive, environmentally 'aware.' It can respond to the tapping of feet, the breath, the direction of a viewer's gaze. It not only articulates a physical environment with movement, sound, or light; it relays forces in an arena of data in which a distributed symbiosis can be acted out, the issue of its networked content.

[296] To the objection that such a global vision of an emerging planetary art, is uncritically euphoric, or that the prospectus of a telepathic culture with its Gesamtdatenwerk of hyper mediated virtual realities is too grandiose, embodying the features of feedback, self-determination, interaction, and collaborative creativity not unlike the "science of government" for which, over 150 years ago, Andre Marie Ampere coined the term "cybernetics" —a term reinvigorated and humanized by Norbert Wiener in this century (Ascott: 25). Contrary to the rather rigid determinism and positivism that have shaped society since the Enlightenment (Ibid), however, these features will have to accommodate notions of uncertainty, chaos, autopoiesis, contingency, and the second order of fuzzy forces—a *meta*-systems view of a world in which the observer and observed, *transceivers*, are inextricably linked in the process of making reality —all our many separate realities entangled, colliding, reconfiguring, and resonating within the tele- noosphere of the planet.

[297] Ascott's, *The Telematic Embrace* (2003), explores telematic art as a descriptive of art projects using computational/screen mediated telecommunications networks as their medium. Telematic art challenges the traditional relationship between active viewing subjects and passive art objects by creating interactive, behavioral contexts for remote aesthetic encounters. *Telematics* was first coined by Simon Nora and Alain Minc in *The Computerization of Society*. Ascott sees the telematic art form as the transformation of the viewer into an active participator of creating the artwork which remains in process throughout its duration. Ascott has been at the forefront of the theory and practice of telematic art since 1978 when he went online for the first time, organizing different collaborative online projects.

[298] The technology of computerized media and telematic systems is no longer to be viewed simply as a set of rather complicated tools extending the range of painting and sculpture, performed music, or published literature. It can now be seen to support a whole new field of activated outcomes that is as radically unlike each of those established artistic genres as they are unlike each other.

[299] This calls for a new understanding of Ascott terms "mimetic communication." By "mimetic communication" or mimesis, I mean, in the first instance, the corporeally based forms of imitation, both voluntary and involuntary. At their most primitive, these involve "to converge emotionally" (Hatfield, Cacioppo, and Rapson 1994: 5) (Ascott: 187). Several phenomena (sympathy, synchrony, and the various forms of mimicry and imitation) might reassemble under the broad heading of forces and I argue that together these provide a starting point for theorizing *shared, pulsing, and force fields*. At stake in this is the tension between visible and invisible forms of thought, between those who argue for the necessity of understanding forces of the subject and those for whom thinking is a practice that should extend us beyond the known forces of a subject. Rather than privileging one sense over another, the task of theory may then be to know through which 'optic' it is most productive to look, at any given moment. Or–to learn how to oscillate between physical and non-

Sharing a pulse – being on the same wavelength, seems to be "the fundamental communicational principle running through all levels of behavior," (Gregg, Seigworth 2010: 187). But it might equally be conceived as a contagious process.[300] Both ways of conceiving of shared pulsing, I understand it as intricately involved in the unconscious and automatic, engaging an otherworldly dimension. Operating across the boundary between the organic and the nonorganic, these live installations enable the specificity of the "energetic dimension of affect" (Gregg, Seigworth 2010: 188).

A Shared Pulse

Bodies move in bursts of polyrhythmic "intricately timed pulses of muscular energy […] that push against the environment" (Gregg, Seigworth 2010: 402). In the analogue, "the world is apprehended as variation on continuous dimensions rather than generated from discrete elements" (Bucci 2001: 199). A test of inner and outer limits in Tomkins' terms, represent a compressed sense of consciousness, "a limited channel" (Tomkins 1992: 287). These and other *auto-forces* are what allow us to engage in multi-modal locations at the same time (Ibid: 200). *Wild-tracking*, nevertheless acts *inter-* bodily. "Metaphors not only often derive from bodily processes" (Lakoff, Johnson 1999: 201), but [meta-physically] "excite a 'sympathetic' response in the form of embodied simulation in much the same way as mirror neurons do" (Ibid). These are disembodied in the viewer, as I open my mouth. If remoteness pulls on the figurative, then not so much, a transparency of medium cultivates and excites in its own way with media, giving rise to what is "real without being actual, ideal without being

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physical sensations, neither of which can simply be discarded. How might we, then learn to think across the plurality of worlds in which we are (and need to be) organized as *trans*-subjects but in which the very process of *tele*-subjectivation also produces potentials that may open unsuspected potentialities for new ways of thinking, being, and acting?

[300] Here it takes on a broadly 'Deleuzian sense,' emerging as an a-subjective *(tele-)* force in a perspective from which the human appears as a permeable envelope of potentialities rather than the finite totality or essence represented by the idea of the individual (human) organism. This (human-virtual) view from which Massumi describes affect as an energetic dimension or "capacity" and emotion as a selective activation or expression of affect from a "virtual co-presence" of potentials on the basis of memory, experience, thought, and habit (Massumi 2002: 226).

abstract" (Proust 1992: 906).[301] As at this point,[302] I pause with evidence by Ed Ruscha that documents an

instructional and collaborative scene called *The Royal Toad Test*. *The Royal Toad Test* is a record of a Ruscha

and two friends *throwing* a Royal typewriter out of the window of a speeding car. In the book,

'the crime' is presented as premeditated, since the first photograph in it shows a Royal typewriter sitting

innocently on a desk top. In an email, Ruscha explained this as follows:

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[301]   (Cited in Gregg and Seigworth 2010: 201)

[302]   Below the Line: Unending...Version 2
An un-ending in the hands of Stanley Kubrick in the (1964) film *Dr. Strangelove*, Peter Sellers plays an ex-nazi scientist working for the U.S. Government (a character loosely based on Werner Von Braun) whose hand and arm shoot up unconsciously in a spastic Nazi salute, grabbing himself by the throat, choking back his pronouncement to President Merkin Muffley (Sellers' double) who he still refers to occasionally as "Mein Führer" followed by a succession of mass destructive A-bombs (comic pronouncements). So, irritated by the thought of submitting a lifeless piece of writing, I began casting around for – uncanny continuities – ruminating undertows – in ready potential, local-remote. Jump cut to encrypted difficulties or symptoms in streaming terrains, where the body has a mind of its own: I try to tackle the multi-media-scape as a voice pattern rather than an electrical phenomenon. The written method of *Open Limit: field as witness* was to zoom in rather than out, to write in close-ups rather than wide-shots. Given that still only a working title, *Desert: Untitled,* the final field experiment (still unfinished as I write this), has more in common with cinematic writing, a tradition of compressed writing than my encounter with art writing. I imagine that it also works as a study in intuitive/sound observation. Baudelaire's prose sketches, *Paris Spleen*, which have no particular order, no beginning and no end, a form that can be read as thoughts and resonate like an empathic lead – also influence my scribbling transmissions. The verities for each modality of transmission and reception have led to the continuation, development and also discarding of media devices. Mediatized works are dependent on power, literally on electricity and WiFi mutating border zones. Analogue is still the stronger *force* in-field-research. In the tradition of magnetism, "electricity is the soul of new media" something like "writing into distance" suggested by Giuseppe Mazzolari in his strange book, *Electricorum* (1767), he called *tele-writing* and the idea of seeing messages as sparkling lights or thought of as spooky broadcasting ("a crack and a spark") off the tongue residing in air (Zielinski 2012: EGS.org seminar, also see reference: Zielinski's *Deep Time* 2006: 159). Reviewing how the practice over the past three years, seems redundant... the text is not expressed as a methodology. Ideas that have come up such as a porousness, a telepathic, tele-writing, -forces, -fields, voice, moving-viewing generated organically *on site*. Each terrain shift in the language has also shifted the entire text and design of study to the extent that the practice has been subjugated by 'writing it down.' I don't observe viewers 'doing the work' nor do I intend to. Pretending to be more conscious than I am, I've discovered that I'm really obsessed with background action in film – with how extras are orchestrated in the back of shots to make it look natural. I find the way people behave in a situation fascinating. I love observing people's mannerisms. I think that what you do as an artist is inevitably that... you pocket away these gestures, through out the course of your day, week or year, those physical mannerisms and observances you have about people and hopefully they resurface and get into pieces, into scenes, into my choices of sites to travel through. I find gesture fascinating. Gesture often completely reflects a person's inner psychology, a site has a similar character. These exhibition spaces – contemporary museums, experimental theatres – are zones for circulation for moving-viewing, as I am affected by that context, so too is my work adapting. Everyone has their own database these days and I believe that everyone curates their own time – their own experiences. There is an accelerating and a filtering process occurring. Viewers have the ability to fast forward to get to the scene they want to experience. Viewers edit, they have become very savvy to plot points in films, to art shows, to authored 'interaction' where by viewers move their own viewing experience along. In this final work, I am developing a generative database of sequences; viewers can stop and watch a scene and then view through. Live energies from a specific location on the planet express the background real-time conditions. As if, then... the writing of a situation was not yet complete and organically continued to evolve with each new encounter/performance. Stand-by modes have been recurrent conditions in my projects a stand-by function for fictionalized, absorbing zones, where visual fields collide – clash – zoom – become absorbed again. I play with modes like the close up with a remote location, confronting viewer's own physical boundaries making absences where you, the viewer, move scenes into a field of experience and hopefully, then blend, immerse and dissolve.

AMENDMENTS: 9d]`c[i Y

Epilogue: *fragile doorways* – *an opening to the outer limits.*
Conclusion 3:

The redness, blueness or whiteness of a piece are immediate sensations. The air, the weather, the smells on site; it's a very tactile thing. By what means, can I open a little tiny pathway? Sound and breath evoke a sense of movement and in that context, and for these projects, the polyphonic has been the closest ally. We are pattern tracking beings, slipstreams, undercurrents and key strands of the argument (of a field witnessing), where salient, play on that "fragile doorway." There are mysteries here but not ones that can be solved in a conventional reading, such as the *telepathic*, a term not commonly used in arts practice since Cage's radio interview with Feldman. Literally, movement at-a-distance, creative interference in the tele-pathic was the single most difficult concept to defend in a practical context. Obviously, I'm not only speaking about the audio visual, but about an uncanny riddle, the central inspiration, the unfamiliar and strange in extreme or remote locations; to *whatever happens* – in an undisciplined prose, as viewer-artist-performer-site relationships are meted out.

As a mooring or heath, multiple beats, contrasting springboards, in the practice, have opened up to *storyspacings* in *unstable territories* with the final experiment. The light, sound and stream doesn't care what anyone thinks. A current doesn't ask to be interpreted. It permeates us with its qualities until we *transceive* something metaphorically agile. Once the individual self-identifies, the interpretation is, at once, distorted. Only through awareness of moving through the experience, performing it inwardly, can one 'see'. I can only point to an underconscious atmosphere that doesn't belong to any one host body, individually. I can only point to a play between local and remote or form-based attention and formless attention of elements. Some hints of this or that atmosphere that belong to individual performers and the general atmosphere of the site, when they clash and collide create many openings.

In Jorge Louis Borges's *The Book of Sand,* the letters shift in position each time the book is closed. Neither the book nor the sand has any beginning or end. If one turns the pages, more pages seem to grow out of the book. In electronic texts, words and images can also filter through, randomizing algorithms or associative links that tap into an infinite number of possible recombinant fieldings.

Storyspaces in *algo* -cinematics and -telempathies offer multiple lexias to be *opened*; these include David Ciccoricco, *Reading Network Fiction* (Tuscaloosa: University of Alabama Press, 2007); Mark B. N. Hansen, *New Philosophy for New Media* (Cambridge, MA: MIT Press, 2004); Matthew Kirschenbaum, *Mechanisms: New Media and Forensic Textuality* (Cambridge, MA: MIT Press, forthcoming); Alan Liu, *The Laws of Cool: Knowledge Work and the Culture of Information* (Chicago: University of Chicago Press, 2004); Adalaide Morris and Thomas Swiss, eds., *New Media Poetics: Contexts, Technotexts, and Theories* (Cambridge, MA: MIT Press, 2006); Jessica Pressman, *Digital Modernism: Making It New in New Media* (PhD diss., University of California - Los Angeles, 2007); and Marie-Laure Ryan, *Avatars of Story* (Minneapolis: University of Minnesota Press, 2006).

In essence, methods can be situated and given topology through attention but sensing something amazing is about to happen, to temporarily tie down or polarize, is magical thinking. It's imagined. As I mentioned, my ancestors come from a certain place in the world. My blood memory is Scots-Irish on my father's side and British-German on my mother's side. I have all that blood in me, others, a different 'projectory.' I have a real affinity for lyrical, weathering and moody atmospheres. Verbs in the thesaurus describe 90 ways to express these *field-ing* sensations when my 'story' takes over. As a result, technologies became an endless balancing act and exhibitions less and less satisfying. When I began developing voices it took me out into the 'open' that seemed to be the core of this practice.

Unpredictability, which can be taken to mean everything we don't understand and can't control, not only the physical world, but the world inside us, underneath all the protective coverings that we use to get through life, at the same time, seal us off from and veil other sensibilities. Without explaining an unsettling thing, it has greater meaning in the magical phrase, "What if?"

Crazy theories can take different routes and vear into plot experiments. Carrying you along with a stream of consciousness more obvious in the context of storyspacings and less governed by technological accouterments. I had to finally reconsider why I was doing this project in this way. But, the most interesting part to me was moving deeper into wider regions of experience and is the part that doesn't fit here, if you look at the work only from a Video or Performance art or New Media view finder. Why forces between things become contagious, stay next to each other or move away from each other, really can't be demonstrated by these methods. Voices unearthed and poetics channelled suggest dramatic sensibilities in collaboration. I'm not so much interested in whether or not the telepathic witness is a real idea, but that it leads to more ideas in connection, leading the host toward something interesting or something strange or something so compelling that I can't not do it. I wasn't trying to simulate reality by streaming conditions which might be a surface explanation of the works in relation to other works, in parallel or adjacent disciplines, and my resistence to boxing the work into a specific dialogue about how the work was experienced, unfortunately does just that. There are no inhibitors when I work in an imaginary attitude. Transmedia storytelling in network fiction designed for mobile devices is a trajectory, a convergence of film, art, media, live performance, music and technology.

Dramatic acting and new directions in screenwriting moved this work into other performance arenas with a re-location to Los Angeles in the heart of Hollywood. I began studying the Meisner Technique and the Method for writing and acting. The first thing my acting coach said to me was, "Don't act."

The storm rolls through me as your mouth opens. – Ian Hamilton

Ed Ruscha, Royal Toad Test (1967)

The photo of the intact typewriter was added after the original one was thrown
from the car. The act of throwing the typewriter was spontaneous and then we
re-created the 'before' photo by finding a duplicate typewriter. —Ruscha

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