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CTM – FESTIVAL FOR ADVENTUROUS MUSIC & ART
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The radical evolution of music over the past hundred years—modem musical history, in short—is generally reduced to the exceptional achievements of a limited number of heroic individuals, which provide colour enough for music’s crucial breaks and transitions to be broadly traced in bright, bold strokes. Yet whoever constructs easily understandable historiographies and genealogies runs a very real risk of forever marginalizing important ideas, discoveries, and cultural expression in the wings of history.

The fabric of musical history is of course far more complex: the spurious threads left by its established luminaries are interwoven with countless individual and collective achievements that no less important and often serve to inspire, communicate, and support its major strands. They cross, cross, feed into one another, or run in parallel, forming vital nuclei of change and innovation within their respective communities and networks. In this vast interconnected fabric stretching across time and space, the simultaneous invention of similar ideas in different locations, the local appropriation of ideas forged elsewhere, and the multifaceted expression to which these give rise are as crucial as any discovery triggered by invention or_Wolfgang Ernst theses as keys to future imagination and speculation. This is one very good reason to seek-out any past moment likely to invigorate a greater than usual concentration of vitality— and makes media archaeologists wary of the idea that any one single cause gives rise to a single phenomenon.

According to media archaeologist Siegfried Zielinski, the most productive phases of powerful heterogeneity occur when various things and situations are still in a state of flux, and the options for development in various directions are still wide open. Phases thus, which hold the seeds of anarchy, such as the period of upheaval in post-revolutionary Russia which Andrey Smirnov is presently attempting to reconstruct in his comprehensive research project “Generation 2.0.” What is therefore required, Zielinski argues, is not so much an archaeology of the media, but an “archaeology” a term that implies a form of research that does not seek to impose order, but to set things in motion instead. A-heterogeneity that entails envisioning, listening, and the art of combining by using technical innovation, which consists in passing over their realities in the form of products, cannot be written with avant-gardist pretensions or with a mind-set of leading the way.

To acknowledge such complexities, for example in the history of music, creates leeway for more hierarchical perspectives; and the number of courageous, creative, and stubbornly persistent pioneers producing enriching varieties of music in their broad spectrum of all-others is visibly multiplying. With each pioneering deed, each idiosyncrasy, each new technological invention, each aesthetic sensibility, the tree of possibility sprouts new branches, and as long as we retain the possibility of returning to them at will, they hold potential to broaden our musical horizons.

This is an extremely sympathetic approach, not only because it attests to the endeavours of many extraordinary people and life achievements. Writing alternative histories, discovering obsolete equipment, appropriating old methods, rethinking forgotten ideas, is by no means only a sign of a backsliding lack of new ideas, but also a crucial component of the art of combination that is so necessary to securing and strengthening heterogeneity. To bend and warp these lines so as to travel through past and forgotten spheres and return them thus to the realm of uncertain futures, is a next way to graft new life onto the conceptual view of development that tends to curtail our imaginations.

This perspective may also possibly help lay to rest Reynold’s ghost of Retromania, now atoll for a few years. For that which Simon Reynolds has roundly condemned as a stale no-hope future retreat into a form of Hegel-like dogmatism to offer nothing but flat deserts of nostalgia, reconstructed virtual idylls, or at the very best, some kind of trauma rehab circuit, may perhaps prove to be nothing less than a deconstruction of the dominant time model of history itself.

Wolfgang Ernst defends this thesis in a core text included in this publication, wherein he highlights the impact of the technological transformation of archives, from storerooms for hidden, static knowledge, into dynamic and publicly accessible real-time databases. Ernst further points out, from a media theory and technological perspective, just why electronic archives literally demand the re-circulation of the past. Any archive set into motion and flux facilitates the permanent fluctuation of archetypal orders as well as free experimentation with bits and pieces derived from different layers of time; and it thus challenges the symbolic order of historiography and the linear flow of historical time. According to Ernst, the historicizing tendency to reference the past suggests that what characterizes the popular and experimental culture of today is not just the cultural nostalgia of a society which has lost its avant-garde bias but also a direct function of its storage technologies, which have become an integral part of present-day data circulation and processing. This function is reinforced moreover, by virtue of being embedded in the capitalist value system—“Emphatic storage waiting for [re]circulation belongs to the logic of late capitalism and thus is part of a memory economy.”

The research trip into little known and forgotten regions of electronic and experimental music—a trip which consists in passing over their realities in the form of products, cannot be written with avant-gardist pretensions or with a mind-set of leading the way.

To corral our imaginations.

It is thanks to the free play of the greatest possible number of variables and the infinite possibilities for their (re-)combination that the potential for hitherto unheard music will always be with us, claims music journalist Adam Harper in his book *Infinite Music*. Alternative stories, forgotten ideas and adventures, suppressed discourses, the tricks of memory and new perceptions of time all have the potential to inject endless new variables into the music system. The future of music, we may then say, is therefore no cause for concern.

A new art for us, for the horizon, *Temporal Art*, or an “Architecture” perhaps, as Hildegonda Rietveld suggests in another contribution to this magazine that discusses changes in DJ culture. Perhaps, then, we can understand the DJ as a kind of a Time Lord of counter-memory, not only playing with the temporality of the musical and ritual nature of a musical journey, but also enabling audiences to surf multiple perceptions of historical time, to inject endless new variables into the music system. The future of music, we may then say, is therefore no cause for concern.

Finally, we thank our audience, festival participants and artists, our patrons and the infinite possibilities for their (re-)combination that the potential for hitherto unheard music will always be with us, claims music journalist Adam Harper in his book *Infinite Music*. Alternative stories, forgotten ideas and adventures, suppressed discourses, the tricks of memory and new perceptions of time all have the potential to inject endless new variables into the music system. The future of music, we may then say, is therefore no cause for concern. The new art for us, for the horizon, *Temporal Art*, or an “Architecture” perhaps, as Hildegonda Rietveld suggests in another contribution to this magazine that discusses changes in DJ culture. Perhaps, then, we can understand the DJ as a kind of a Time Lord of counter-memory, not only playing with the temporality of the musical and ritual nature of a musical journey, but also enabling audiences to surf multiple perceptions of historical time, to inject endless new variables into the music system. The future of music, we may then say, is therefore no cause for concern.

All the greater our gratitude, too, for the many that support and sponsor our endeavours to the Capital Culture Foundation, the cultural programme of the European Union, the Federal Office for Political Education in Germany, the Federal Commissioner for Culture and Media, Initiative Music, Musicboard Berlin, various national cultural institutions and embassies in Berlin, our media and programme partners, and our supporters from the commercial sector including, first and foremost, Satus & Fy. We also thank the authors who contributed their inspiring insights, derived from a broad spectrum of disciplines and expertise, to this magazine.

Thank you to our audience, festival participants and artists, our fantastic team, and the numerous festival volunteers, friends and family who year after year help realise more than we could ever have dreamed possible when we first embarked on this (ad)venture.

Jan Rohlf is Co-Founder of the CTM Festival.
“Generation Z” is an exhibition of audio, visual, and textual documentation material, dedicated to the lost and forgotten history of Russian experimental music and related technologies. The exhibition has been developed as a part of an ongoing namesake research project by Andrey Smirnov and Liubov Pchelkina. It attempts to restore the censored history and culture of Russia’s artistic Utopia of the 1910–20s, which was destroyed through its collision with the totalitarian state of the 1930–40s. The title of the exhibition takes its name from the letter Z, which is in many ways emblematic of the period. Z is for zigzag, the spark; it is the symbol of energy, of radio transmissions and communications, of electrical charges, and of lightning.

Following presentations in Paris, Budapest, St. Petersburg, and Moscow, and the publication of the book “Sound in Z: Experiments in Sound and Electronic Music in Early 20th Century Russia” (Walter König 2013), the Berlin installment of the “Generation Z” exhibition, presented at CTM 2014 festival, has been expanded with the new section “ReNoise”, developed by artists Konstantin Dudakov-Kashuro, Peter Aidu, and Evgenia Vorobyeva, and based on select reconstructions of the more than 200 mechanical noise instruments invented by Vladimir Popov (1898–1969) between the 1920s and 1950s.

In many ways, the “Generation Z: ReNoise” exhibition tells a story of utopias and anti-utopias, of the avant-garde and the institution, of collaboration and personal achievement, of ambition, opportunity, and oppression of genius and bureaucracy, of intellectual freedom and totalitarianism. It is a story of remarkable personalities, curious inventions, astonishing performances, radical ideas, and experimentation. It is also a story of patents and funding applications, success and failure, support and rejection, optimism and disillusionment. Much interesting and significant material from this history will never come to light or has been forgotten or overlooked, whether for political or financial reasons, because stories are not well documented, or simply because they simply have not been heard by the right people at the right time. A lot of material from the first half of the 20th century was actively destroyed or written out of the history books because it did not fit within the Stalinist regime’s vision of what sound and music technology should be. It is a story of which only fragments are known, not only in the West but also within Russia itself.

While the history of Russian post-revolutionary avant-garde in art is generally known, the inventions and discoveries, names and destinies of the community of sound researchers, apologists of musical machines and noise orchestras, and inventors of new musical technologies have until now remained largely forgotten and little-studied. The only project of its kind, the “Generation Z” exhibition offers an introduction to some of the period’s key figures and their areas of research. It is an attempt to reconstruct the artistic utopian island in 1920s Russia that developed around a kind of “network culture” connecting revolutionaries in art. Within this network, seemingly unreal projects in sound and hardware were realized, and concepts and methods that offered a promising basis for future scientific and cultural development were created.

This page: Evgeny Sholpo works with the first version of the Variophone, Leningrad, 1932. Photo courtesy of Marina Sholpo.

Left page: The third portable version of Leon Theremin’s Rhythmicon, built at the Acoustical Laboratory of the Moscow Conservatory in 1965.
In 1919 the painter Varvara Stepanova noted in her diary: «The principles of Russian painting are as anarchical as Russia with its spiritual movement. We have no schools, each painter is a creator, everyone, being an innovator, synthetic or realist, is original and highly individual.» This might be viewed as a metaphor for the whole of the Russian revolutionary artistic utopia of the early 1920s, when the Russian State was almost at the point of collapse and society was structured as a kind of anarchical network culture, based on numerous cross-connected «creative units» comprising artists, scholars, and politicians.

A term that sought to capture the essence of the period was proposed by the artist and philosopher Solomon Nikritin (1898-1965). Projektorizm (from the Latin »projectus«) was intended to reflect the urge to rush ahead, or more accurately, to rush into the future. He applied this term not only to new approaches in painting and methods of art criticism, but also to the methodology of constructing a new society, to which it was considered necessary to aspire.

In 1919 Nikritin developed his fundamental theory of Projektorizm. According to his philosophy, the method becomes the purpose of the creative process. In the context of «projecting the method», even faults and paradoxes gained a new constructive sense and value. In the early 1920s much project-based research took place that could be considered within the framework of Projektorizm, including Alisei Gaste's Art of Movement exhibitions, the concert-lectures by Leon Theremin, and Arseny Avraamov's concert series «Music of the Future», in which the author demonstrated his practical ideas regarding the future of musical harmony and techniques based on the cross-connection of arts and science. They declared that academic views on music theory were dull and scholarly, erasing the difference between pitch-based harmony, structures of continuity, sonority, spectrum, and their temporal dynamics, erasing the difference between pitch-based harmony, structures of the spectral tissue of a sound.

While some ideas from that period were more science fiction at the time, many projects and proposals were more immediately visible or actively sought to develop the technology necessary to deliver them.

Perhaps one of the most charismatic figures in the history of electronic music and audio technology was Leon Theremin, well known as the inventor of the first commercially produced electronic musical instrument, the Theremin (also referred to as the Termosov, 1919-20). As a physicist, musician, and engineer, Theremin worked at the crossroads of creative technology and espionage developing innumerable projects, often trying to combine music with colour, gesture, scent, and touch. It is hardly possible today to imagine any synthesizers, burglars alarms, or automatic doors, without his pioneering research.

Despite the fact that Leon Theremin initiated a new technology rather than a new aesthetic, his groundbreaking musical invention led not only to the application of the technology for a variety of civilian, military, and espionage purposes, adding to his status as a cult figure in electronic music in the West, but also provoked new aesthetic trends and discoveries all over the world.

While the career of Leon Theremin the physicist began at the Institute for Physics and Technology in Petrograd, his musical career began in Moscow, at the State Institute for Musical Science (GIMN). The GIMN was founded in Moscow in 1921 in an attempt to centralize all activities related to musical science, including disciplines such as acoustics, musicology, psychology, physiology, the construction of new musical instruments, and electronic musicology. Nikolai Garbusov was appointed director.

Since the beginning the GIMN was oriented towards academic research. Among the many scholars and inventors active at the institute were Arseny Avraamov, Leonid Sabaneev, Peter Zimin, Nikolai Berzin, Pavel Leiberg, Boris Krasin, Emily Rosenow, and Mikhail Gnesin. Numerous research projects were conducted, articles were published, and experimental devices built, including a harmonium tuned to a natural (overtone) scale and a quarter-tone harmonium with two keyboards. Nikolai Garbusov built a device to study the phenomena of synopsia (colour hearing). Sergei Rzewkin built his radio-harmonium on cathode valves, which was the second electronic musical instrument to be built in Russia after the invention of the Theremin. It was a sort of three-voice oscillator, capable of producing polyphonic chords in any temperament.

Working on the GIMN’s draft programme, Arseny Avraamov proposed a project named »Topographical Acoustics«. He suggested building powerful electroacoustic systems that could be installed on airplanes, from which vast areas of land could be covered with sound. Some of his projects explored new genres of music devised specifically for urban contexts and presented around the built environment. One such project by Arvaamov referenced in the »Generation Z« exhibition is the »Symphony of Sirens« — a large scale, open air performance of factory whistles, foghorns, artillery fire, and all manner of machine-made noises, first staged in the port town of Baku in 1922 in celebration of the fifth anniversary of the Revolution. This epic spectacle featured a cast of choirs, the foghorns of the entire Caspian flotilla, two batteries of artillery guns, a number of infantry regiments including a machine-gun division, hydroplanes, and all of the town’s factory sirens.

The conductor, posed on a purpose-built tower, signalled various sound units with coloured flags and pistol shots. A central sound-machine called the »Magatir« contained 50 steam whistles controlled by a crowd of musicians following »text-scores«.
Aleksandrov published the major aesthetic document The Future Synthesizer that incorporated a sequencer based on a graphical score. The instrument «», invented by Sergeev in 1926, was based on the principle of the optical slit. It was a kind of electro-optical sound synthesizer that incorporated a sequencer based on a graphical score to program the most complicated rhythms and harmonies.

In 1926-29 the first practical sound recording systems, based on sound-on-film technology, allowed access to sound as visible shapes on film strips that could be studied and manipulated. This new possibility paved the way for a systematic analysis of audio traces such that they could be used to produce any synthetic sound at will, which led to the invention of the «Graphical (Drawn) Sound» techniques. It also opened up a long-awaited opportunity for artists fascinated by the idea of sound as an art medium to edit, process, mix, and structure pre-recorded audio material, combining any sound at will, which led to the creation of numerous soundtracks based on the aesthetics of noise music.

The film critic Alexander Andrievsky noted in 1931: «While abroad the first works related to sound cinema were mainly based on sound material, in the USSR we had another trend. The main audio material of the first sound movies was based on noise and various rumblings.»

In 1928 Sergei Eisenstein, Vsevolod Pudovkin, and Grigory Aleksandrov published the major aesthetic document The Future of Sound Film, in which the main emphasis was placed on the idea of the contrapuntal method of combining sound and imagery. «ONLY A CONTRAPUNTAL USE OF SOUND in relation to visual montage piece will afford a new potentiality of montage development and perfection.»

In 1929 Dziga Vertov made the first field sound recordings by means of portable sound-on-film equipment, which was specially built for him by inventor Alexander Shorin. The equipment allowed him to record actual urban sounds and industrial noises, which he used to score his film Enthusiasm (1930). The score became the first attempt to what would later be called musique concrète, by allowing for the creation of soundtracks for films that were not based on music by composers, but rather on actual urban and industrial noises.

In 1929-30 Evgeny Sholpo, composer. Georgy Rimsky-Korsakov; it was capable of producing artificial soundtracks by means of automated Paper Sound techniques. Many soundtracks for movies and cartoons were created using the Variophone. Among the most accomplished pieces recorded with the Variophone in 1933-34 were «The Carborundum» by G. Rimsky-Korsakov, «Waltz» by N. Smetana, «Flight of the Vauxhaways» by Richard Wagner, and Franz Liszt’s six Rhapsodies. During the blockade of Leningrad in 1941, together with composer Igor Bardin, Sholpo synthesized one of his most experimental pieces – the soundtrack to the cartoon «Stevatniki» («The Vulcans»). Although aesthetically these works are similar to Walter Carlos’ Switched-On Bach from 1968 and sounded like 8-bit music, the main difference was in their timing. In 1918 Sholpo developed several sound processing techniques, including the Melograph and Autopianograph – to register the temporal characteristics of live musical performance. Much electronic music has a rigid tempo, like a metronome; Sholpo was able to simulate more subtle variations in tempo such as Rubato, which was invented by Pierre Schaeffer in France in 1948 and initiated for digital technologies, such as discretization and quantization of various complex sounds. This method was based on pure audio computing techniques and possessed properties very common for digital technologies, such as discretization and quantization of audio signals and related spectral data, manipulation with ready-made parts, and operations with selections from databases of the basic primitives (templates), that distinguished it from the methods of analogue signal processing. It can be considered as a sort of proto-computer for music techniques, with many of the typical features of modern digital technology in sound and music computing.

Yankovsky developed several sound processing techniques, including pitch shifting and time stretching, based on the separation of spectral content and formants and resembling the recent computer music techniques of cross synthesis and the phase vocoder. To perform complex mathematical calculations of waveforms as well as other important parameters of sound and automated musical performance such as rhythm, there were special employees – computer scientists in the laboratories of Boris Yankovsky and Evgeny Sholpo. These were mathematicians whose specific task was to make calculations. To realize these ideas, Yankovsky invented a special instrument, the Vibrovocoder – the most paradigm-shifting proposal of the mid-1930s.

In 1939 Yankovsky met Evgeny Murzin (1914-70), a young inventor fascinated by the idea of a universal tool for sound synthesis, and after a year of conversation the final concept of their future instrument was formulated. In 1957 Murzin completed and patented a photo-electronic musical instrument called the ANS Synthesizer. It was remarkably close to the concept of Evgeny Sholpo’s Mechanico-Orchestra.

Researchers involved in Graphical Sound had to overcome enormous technical and theoretical (as well as more mundane) difficulties during its short existence. The results of their work were not only surprising and unexpected, and ahead of their time by decades. However, after Lenin’s death in 1924 and Stalin’s rise to power, collage with the increasingly totalitarian state was fatal. In less than ten years, all of their work had ended and was almost instantly forgotten. By the late 1930s, the cultural and intellectual elite of the previous two decades had been rendered powerless or effectively written out of official history and excluded from textbooks as though they had never existed. The last phase of Stalin’s epoch was entirely fruitless for music technology. All the talent that emerged during this period was directed towards the ideas and projects of the 1910-20s. The new generation of engineers, living in cultural and informational isolation, was primarily engaged in attempts to copy or follow Western developments. It became a time synonymous with poor quality fakes and considerable frustration. No significant inventions were made in the realm of musical technology in Russia until the turn of the millennium.

Life has since confirmed the value and significance of the work and the foresight of the lost pioneers. Many ideas and inventions, which at the time might have been considered utopian, were reinvented decades later. We use them today without knowing their origins, and many ideas from this period appear to still be awaiting fresh reconsideration.
The year 1913 marked the 100th anniversary of Luigi Russolo’s seminal manifesto, *The Art of Noises*, in which the famous Italian futurist anticipated the radical sound experimentation that evolved throughout the 20th century and beyond. This centenary, however, did not shed light on one of the most obscure histories of early sound art, which for the most part occurred independently of the influences of Italian Futurism, that is, noise experiments undertaken in Soviet Russia in the 1920s and 1930s. This particular history has remained hidden until today, partly due to the neglect typical of the Socialist Realism era, and partly because only a small amount of evidence has been preserved. >ReNoise< – the complementary project to Andrey Sminrov and Liubov Pchelkina’s >Generation Z< research project – sheds light on two main components of early Soviet noise art: amateur noise bands, widely spread across post-revolutionary Russia, and new forms of sound design used in theatre and film production over several decades, up to the 1960s. It is noteworthy that both trends were intertwined in the first sound movies of the early 1930s, directed by former leaders of theatrical avant-garde. So what was essential and original about this noise breakout?

Probably one of the most distinct features of the Russian noise movements of the time is the absence of a single predominant tendency, whether rooted in Futurist ideas or other schools. One may refer to Constantin Stanislavski’s autobiography, *My Life in Art*, in which the theatre director recalls a production entitled *The Snow Maiden* from 1900, which featured a backstage noise orchestra consisting of whistles, castanets, and other machines, many of them invented by ourselves for the purpose of making peculiar noises. This and other references to stage practices at the turn of the 20th century reveal that theatre in particular made increasing use of noises. Yet the case of *The Snow Maiden* shows a fascinating correspondence with noise accompaniment not uncommon in medieval Russian folk traditions: Relics of the vast skomorokh tradition, which is characterized by the use of unconventional self-made instruments or just ordinary objects, have partially survived in the practice of musical eccentrics. Many such traditions, employed by musical clowns at the turn of the century, shifted to avant-garde theatrical circles in the early 1920s. Within the exhibition >Generation Z: ReNoise<, a number of such eccentric musical devices, reconstructed by The Music Laboratory group*, will be exhibited: a bottlephone (a percussion instrument with hanging bottles), a pig bladder and vein ‘string’ attached to a mop, a saucepan drum, and others.

Although it is difficult to trace the origins of Soviet noise orchestras, they seemingly first appeared in 1921 as part of small agit-theatrical theatre troupes. Others, such as the nearly obscure Paekelma, which played brooms, doorbells, car horns, sticks, etc., imitating steam engines or the soundscapes of metropolises, and which even held concerts in the Saratov Conservatory, stayed closer to the late Futurist scene and to Proletkult (proletarian culture movement) in particular. The year 1922 saw the further emergence of noise orchestras that performed as a part of the Moscow Proletkult Theatre and Mastfor (the workshop of Nikolai Foregger). Under Sergei Eisenstein’s guidance, the Proletkult comic noise band was set up along with a project that strove to create orchestras of the separate industry sectors, where the instruments should have represented particular types of (industrial) production. Foregger’s orchestra, according to some recollections, must have represented a comic trait as well as an industrial one, especially when accompanying the machine and electrical dances for which Mastfor was renowned. Even though Mastfor soon disbanded and Eisenstein became more and more involved in motion picture production, the practice of noise orchestras, combining harsh noises with imitations of standard instruments, spilled over into other theatrical groups, particularly in the genre of a ‘Living Newspaper’, of which *Das Rote Sprachrohr* and *Rote Fahne*, two allied agitprop groups in Germany, had similar noise initiatives. These eccentric noise orchestras survived until the mid-1930s. However, they gradually shifted from small avant-garde theatres and agitprop brigades to larger proletarian masses, and appealed especially to the younger generation, for whom noise bands served as the initial step to musical education. It is remarkable that Eisenstein’s former colleague and Proletkult actor Boris Yurtsev contribi-
used greatly to this shift. In his plays for Proletkult and other pioneer theatres of the mid-1920s, he insisted on using the same instruments and adhering to Eisenstein’s approach. According to Yurtsev, noise music as a simple organization of sound that requires merely everyday objects and work tools, and can even be made using trash, provides the best entrance into musical education. Thus, routed through ancient folklore and musical clownery, avant-garde sound art, and, in some ways, a taste for jazz, noise music entered the terrain of Bolshevism mass education. It fell on fertile ground, since rural traditions of amateur music-making had survived until that day. Another reason for the rapid growth of proletarian noise ensembles was the deficiency of professionally manufactured instruments, especially after the World War I and the Civil War. Amateur instruments meant to substitute for professional ones coincidentally conformed to the Marxist concept of overcoming the alienation from the products of labour, caused by specialization and division of work. Even more importantly, these amateur practices advanced art into life, by making no distinction between everyday life and art, production and culture, work and leisure, musical instruments and working tools. In this regard, the amateur noise movement partly satisfied what was proclaimed in 1923 by the aesthetician theoretician Boris Arvatov, «that for the first time musicians had a desire to organize artificial non-vital sound matter, but material life as such (street and factory noises etc.), noises of everyday life».

The late 1920s saw the peak of these rural and urban amateur noise ensembles, whose repertoire might have included revolutionary marches, folklore songs, or even imitations of approaching trains or an iron factory, as took place in Moscow in the First Experimental School in honour of Karl Marx. Throughout the second half of the 1920s, some musical educators published a small number of handouts for those involved in amateur noise activities. These hard-to-get brochures remain a basic resource on instrument construction. Some of the most exotic and acoustically advanced are presented in the Berlin version of the «Generation Z: ReNoise» exhibition.

Popov’s undertakings indispensable for sound movies, particularly where rich and complex soundtracks were needed, as the natural environment in those days could by no means be reproduced perfectly through sound recordings. Moreover, since «noise symphonies» had to be composed rather than recorded, versatile sound textures were created, such as the one from the «Battle on the Ice» scene in Eisenstein’s «Alexander Nevsky».

The «ReNoise» section of the exhibition offers an opportunity to examine some of these devices, mainly constructed to reproduce industrial and machine noises, and also try them out. As was the case at the major exhibition at the Polytechnic Museum in Moscow in 2012 as well as other venues, visitors are invited to compose their own soundtracks. Screened performances by The Music Laboratory and a workshop leading to a live performance exemplify contemporary usages of these machines. The performance will connect both amateur and professional noise making, thus making them historically and aesthetically coherent. Unexpectedly, early Soviet noise machines recreated by the group of musicians, stage designers, and researchers resemble modern sound installations, demonstrating the continuity of utopias of the past and contemporary sound practices.

ReNoise is a project by Peter Aidu, Konstantin Dudakov-Kashuro, and Evgenia Vorobyeva.

Peter Aidu is a musician, curator, and the head of The Music Laboratory. A laureate of several international contests, he teaches piano, harpsichord, and chamber orchestra groups at the Moscow Conservatory. In 2007 he established The Pi-stio, — a collection of specially conserved pianos. In 2009, Aidu with The Music Laboratory initiated the revival of «ParSymFins — Symphony Orchestra without a Conductor». He is the director of the performance project «Reconstructing Utopia», and curators of the «ReConstruction of Noise» exhibition, which was shown in Moscow, St. Petersburg, Vladivostok, and other Russian cities.

Konstantin Dudakov-Kashuro is a scholar, assistant professor at Lomonosov Moscow State University, member of The Music Laboratory, and DI. In 2006 he completed his Ph.D. in Cultural Studies, comparatively studying Italian Futurism and German Dada poetics. His main research interests — cultural philosophy, modernism, avant-garde aesthetics — motivate his involvement in ParSymFins, Reconstructing Utopia, and ReConstruction of Noise (together with Peter Aidu). He is a member of the European Network for Avant-Garde and Modernism Studies and The Centre for Avant-Garde Studies at the University of Iceland, and currently writes on the history of early Soviet noise music.

Evgenia Vorobyeva studied at the P. I. Tchaikovsky Conservatory in Moscow, where she currently holds the position of director of the Department of Foreign Affairs. Since 2010 she is active as producer, manager, and curator of various projects, a.o. the exhibitions Noise Orchestras of the 1920s, Unknown Proletarian Music at the Moscow Jewish Museum, and «Reconstruction of Noise» at the Moscow Polytechnical Museum.
Breaks and beginnings

An anniversary, one may safely presume, in not just any calendar: the release of »Haunted Pair« in East Berlin in 1984, a split tape from the bands Aufruhr zur Liebe and Ornament & Verbrechen.

>Releases perhaps overstates the case in fact, for old Mireille Mathieu cassette tapes had to be recycled to produce this exceedingly limited edition. An X-ray-style painting of a couple of copulating moose adorns the cover of »Haunted Pair«, courtesy of Ronald Lippok, who had founded Ornament & Verbrechen with his brother Robert Lippok in 1983. There even existed a label – run by Ronald Lippok and Bernd Istram, then guitarist and singer with Aufruhr zur Liebe – and a catalogue reference: »Asorted Nuts No. 1«. »Haunted Pair« was not to remain the new label’s only clandestine release for long.

Thirty years later, the tape is still a gem. Aufruhr zur Liebe’s side offers-up a mild dose of rainy-day event-garde wave, including a cover of T-Rex’s «Children Of The Revolution» along with «back auf nichts», a decidedly skewed punk rendetion of the eponymous poem by East Berlin poet Stefan Dunging. Ornament & Verbrechen launches its side with «in go», synth sounds and song, equally cool, and shot through with orchestral drama. The band follows up with «Duchess of Prunes», a loose adaptation of Frank Zappa’s »Duke Of Prunes«, teak a psychedelic template from which Ornament & Verbrechen distilled every eerie moment.

Thus »unerhörte Musik« (unheard-of music), as Susanne Binas-Praisendörfer, ex-member of another East Berlin experimental band, Der Expander des Fortschritts, describes it in the companion book to the »Sound Exchange« Festival, and one must add, music all too rarely heard. In the 1990s Ornament & Verbrechen morphed into the internationally successful electronic line-ups Tar-water (Ronald Lippok and Bernd Istram) and To Ruscoco Rat (both Lippoks plus Stefan Schneider). If one points out the origins of these bands, to their fans from the UK for example, one is mostly met by disbelief, yet that credes to enthusiasm as soon as the guests get to listen to the older tapes. As is often the case, there is little relation between the quality of the tapes and the extent of their renown.

To amend this state of affairs was and remains the declared intention of the »Sound Exchange« event series conceived by Carsten Seiffarth, Carsten Staehelin, and their not-for-profit association DOCK e.V. There’s a gaping twenty-year hole in history to fill», says curator Seiffarth, in succinct appraisal of the fact that the West, as far as he can see, was interested in contemporary music from Central and Eastern Europe only briefly, in the early 1990s, after which interest literally evaporated. Yet in 1988, by contrast, Chris Cutler (Henry Cow, Art Bears, Pere Ubu) had initiated a series of seven albums in total, to be released on the ReR Megacorp label (ReR) as a survey of the experimental scene in Central and Eastern Europe. Cutler launched the series with Ritual Nova 2, an album by Yugoslav composer Boris Kovač, and followed up in 1989 with ZGA’s Riga, Strannye Igry’s (Strange Games’) Levitation by Slovenian Borut Kržišniks (still Yugoslav at the time), as well as Jeviration by Hungarian Kampec Dolores. The series, titled »Points East«, just as the sub-label founded for the very purpose of publishing it, is due to be re-released possibly later this year. The delay to date surely brings no joy to the label and illustrates the truth of Seiffarth’s statement.

How did things reach this point? A rather less-than-sympathetic attempt at an answer would be the question. How does the existence of an experimental music scene fit into the West’s image of Central and Eastern Europe, an image shaped after all by the forty-year-long Cold War? Briefly put, the question is: were those Commies allowed to experiment? Yes, they were allowed. And, equally true: no, they were not. Their history is one of progress obliged at times to pursue a zigzagging course and therefore often overlooked. Ornament & Verbrechen were able to release their handful of official recordings only after 1989. Yet the territory between East Berlin, Riga, Vilnius, Bratislava, and Warsaw has always been heterogeneous. Compare the fact that the Electronic Studio at the East Berlin Academy of Arts first opened in 1986, while the Experimental Studio of Polish Radio in Warsaw opened in 1957.

On the other hand, it was only two years after the Warsaw Studio’s opening, that is, in 1959, that Garshard Stankke, former director of the (since de-molished) Central Bureau of Radio and Television (RFZ) in Adlershof in East Berlin, initiated a team led by Ernst Schreiber to develop the Subharchord, an electronic sound generator designed specifically for use in experimental respectively electro-acoustic music production and in radio, film, and TV studies. A shift in cultural policy put an end to the experiment in 1969. In 1978, by contrast, Polish composer Boguslaw Schaeffer was able to develop his composition »Synhistory« in Belgrade. Schaeff-
Sound Exchange: Kraków – Chemnitz – Berlin

Such stories have the makings of one book at least. And it was the wish to produce a book which led ultimately to the «Sound Exchange» Festival. The Goethe-Institutes in Munich and Prague had sent Halle-based musicologist Golo Follmer off to research sound and media art in Central and Eastern Europe and – he thus had ample opportunity to meet a great number of colleagues, composers, and event organizers. The book was never funded, instead, the research gave rise to an ambitious series of events.

Given the aforementioned breaks and schisms, to mirror the original duo will take the stage: Ronald Lippok (drums and electronic amplification), the «Talkophon» of a sheet of metal to which could be attached objects to create various sounds and a sheet of paper for drawings. For Király relied not only on classical notation for his compositions but also developed a personal notation system based on geometric figures and primary colours. His sheet music and composition notebooks are hence artworks in their own right. His discography must be considered in the light of a catastrophic political situation. In the relatively liberal cultural-political landscape of Yugoslavia between 1967 and 1991 he was able to release four albums, three of which are no longer available. Following the outbreak of civil war in Yugoslavia, a further two albums were released… but abroad: Phoenix: The Music Of Erno ´´ Király on the French label trAce.

With him in Chemnitz were the Hungarians Pál Tóth, ali- as én, and The Positive Noise Trio led by Zsolt Sörés, who also performed a broad definition, gathering electroacoustic musicians in the region do not lack an audience either, although there is much smaller. But this cultural music, like its counterpart in the West, is by its very nature unlike ever to attract large numbers. Numbers are in any case not the decisive point. If the broader public would only realise that Central and Eastern Europe’s contribution to music consists of more than Eurovision Song Contest acts and folklore live-cell therapy, we could already speak of heady progress.

Author and journalist Robert Miedel was born in East Berlin in 1973, and studied history, philosophy, and library science at the city’s Humboldt University. He writes on music and literature for newspapers, magazines, and collections, and is co-editor of the Gegner magazine and the Zonic almanac.

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It is to be hoped that this hurricane inspires others, further afield. Central and Eastern European literature and cinema already have their readers and viewers. Experimental musicians in the region do not lack an audience either, although there is much smaller. But this cultural music, like its counterpart in the West, is by its very nature unlike ever to attract large numbers. Numbers are in any case not the decisive point. If the broader public would only realise that Central and Eastern Europe’s contribution to music consists of more than Eurovision Song Contest acts and folklore live-cell therapy, we could already speak of heady progress.

Ornament & Verbrechen, the DISSC Orchestra, The First Latvians on Mars, én aka Pál Tóth, the Ensemble Mi-65, and Lukasz Szlankoewicz – and, with them in spirit, Boguslaw Schaeffer, Erno Király, Milan Adamták and Hardijs Ledin – can all be experienced live this year at the 15th edition of the CTF Festival. In addition, Claus Lüten (Die Gehrine, Chemnitz; now at the Brotfabrik, Berlin) and Alexander Pehlemann have compiled a programme of screenings about underground bands in the GDR under the title «Spannung. Leistung.Widerstand. Filmundergrund DDR 1983–1990». Pehlemann has been putting his energy into countering memory loss for some years already – among other things with the almanac Zonic, the 20th edition of which he recently published. And, last but not least, Ronald Lippok, Bernd Jestram, and the poet and musician Alexander Krohn recently released the CD Dear Mister Singing Club: Lippok once again took care of the artwork while poets such as Joachim Berg, Stefan Dietmer, and Michael Paul, and Bert Papenfuss supplied the texts. In autumn 2009 the full line-up of Ornament & Verbrechen, who often used to set Papenfuss’s lyrics to music, played a reunion concert in Leipzig while, for the «Sound Exchange» gig at CTF, the original duo will take the stage: Ronald Lippok (drums and sampler) and Robert Lippok (guitar and electronics). The title «Baton Bruvay» is all: We are talking about breaks and schisms, but also about continuities.

Translated from the German by Jill Denton.

Olaf Bender, and later joined forces with Carsten Nicolai’s Noton to create rattle-notch – the name that put Chemnitz on the international music map worldwide and for all time. Breitschneider came to that first «Sound Exchange» weekend festival and performed «Kipschiebungena», an audio visual concert inspired by the sounds of the Subharchoch.

Radio Novi Sad, Erno ´´ Király, a Yugoslav of Hungarian origin, created his original duo will take the stage: Ronald Lippok (drums and electronic amplification), the «Talkophon» of a sheet of metal to which could be attached objects to create various sounds and a sheet of paper for drawings. For Király relied not only on classical notation for his compositions but also developed a personal notation system based on geometric figures and primary colours. His sheet music and composition notebooks are hence artworks in their own right. His discography must be considered in the light of a catastrophic political situation. In the relatively liberal cultural-political landscape of Yugoslavia between 1967 and 1991 he was able to release four albums, three of which are no longer available. Following the outbreak of civil war in Yugoslavia, a further two albums were released… but abroad: Phoenix: The Music Of Erno ´´ Király on the French label trAce.

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Between 1981 and 1989 a small circle of around twenty musicians published a dozen electronic pop LPs in the GDR. Such recordings ensued from a string of chance incidents, thefts, daring ideas, and creative misunderstandings. They amount to a branch on the evolutionary tree of electronic music that has almost been forgotten, and yet on which a few obscure yet pretty sounds once blossomed.

The old, yellowing photographs all look remarkably similar: the centrifuge is mostly a line-up of musicians behind one or two towers of synths and a crowd pushing up in front of them or squeezing into whatever gaps it can find. It is almost always a big crowd, be it a sweaty horde in some concert hall in deepest Saxony, or spilling out from the packed auditorium of Berlin’s Palace of the Republic, or perhaps a sea of faces flooding from between the monumental Stalin-era buildings on Strausberger Platz in the former capital of the GDR. If these old photos are telling the truth then all of these were big events, some of them very big indeed. From the early 1980s onwards, live performances of electronic music were pretty sure to attract masses of people, masses who presumably wanted to dream and be blown away.

The country in which these masses lived must surely have felt rather limited, circumscribed as it was by impermeable borders. Not only wide and infinite the cosmos stretching above it seemed in comparison! Musicians and fans therefore began one day to live this limited country for the endless reaches of outer space. Not in reality, of course, for Soviet »Energia«-brand rockets and »Soyuz« spacecraft were hard to come by. Synthesizers, drum computers, and samplers were their means of flight and it was these which gave rise to the GDR’s whimsical, dreamy, expansive electronic pop music, and allowed musicians and their listeners to escape »real-socialism« for wildly pulsating fantasy landscapes and the infinite realms of far-flung galaxies – or at times simply the palpable pleasures of a local disco that nonetheless appeared to be on a space station circumnavigating planet earth on a geo-stationary circuit.

The East German scene that produced such music from the early 1980s onwards was very limited. Yet this circle of twenty synthesizer geeks who belonged to it were all pros with impeccable musical training: Reinhard Lakomy, for instance, sadly deceased in spring 2013, was renowned above all for his rock albums and recordings for children. Then there were bands called Pond, Key, Servi, or the like, which have mostly since sunk into oblivion. And even paragon rock band The Puhlys couldn’t twist releasing an electro-pop album in 1982. Computerkünstler (Computer Artists), a crossover of experimental synth instruments and Neue Deutsche Welle (aka New German Wave or NDW): Between 1981 and the demise of the GDR nine years later, East German electro musicians released around a dozen albums in total, mostly solo endeavours.

But this small scene had nothing in common with the academic electronic-electroacoustic contemporary music being explored at the time in the studios of radio stations and universities throughout East and West Germany, nor with the experimental, electronic-influenced underground sounds produced from the mid-1980s onwards by » newer bands « (different bands) such as AG Georgia, Sandow, and Ornament & Verbrechen. Electronic pop musicians’ role models were neither Stockhausen nor Einstürzende Neubauten but rather Vangelis, Jean Michel Jarre, Ash Ra Tempel, and Klaus Schulze, at times also Genesis, Pink Floyd, Emerson, Lake and Palmer and, first and foremost, Tangerine Dream. » We watched Western TV in secret just like any other guy and sometime in the mid-1970s I saw a show that featured Tangerine Dream making music in a castle in England « Reinhard Lakomy told me when we met in 2010. » Sounds, rhythms, and sequences such as I had never heard before. It just blew my mind « Lakomy, born in 1946, was already a successful musician in the GDR at the time – and in 1981 he became the first to release an album of electronic music: Das geheime Leben (The Secret Life).

The West Berlin electronic band Tangerine Dream had accepted an invitation from DTU4, East Germany’s radio station for young people, to play live in East Berlin’s Palace of the Republic on 31 January 1980 – the first West German pop band ever to do so. Many of the electronic musicians who later enjoyed success in the GDR were there that night, as fascinated as they were inspired. Tangerine Dream didn’t use lyrics actually, so the band initially seemed apolitical I think that’s why they were allowed to play in the East at all», muses Wolfgang »Pauker« Fuchs, who was born in Berlin-Preßlauer Berg in 1948, and became the most commercially successful electronic musician in the GDR thanks to his Fond project. »Then I came across a photo of Klaus Schulze seated on the ground, dressed in a space suit and helmet, and completely surrounded by keyboards. Wow! I thought « We’ll do that too! «

On the trip… but behind the times

When Tangerine Dream played the Palace of the Republic in 1980 many East German musicians were already vaguely familiar with cosmic music and krautrock, genres that musicians in West Germany had been exploring throughout the previous decade. Although officially prohibited from listening to Western Radio most of them tuned in regularly to West Berlin shows, such as »Steckdose« (subtitled »Computer Music – Musik Computer «), which featured interviews with Tangerine Dream and Klaus Schulze and presented new synthesizers and other novel gadgets. Bootleg cassette recordings circulated underground. Then in 1986 the youth radio station DTU4 began broadcasting its »Electronic'n« programme and organizing live music festivals. Thus East Germans could at last follow the scene quite legally. It must be added, of course, that when Tangerine Dream played in the GDR and so inspired East German musicians, the band’s heyday and that of its musical genre were practically over in the West. East Germans were behind the times when it came to the electronic trip because the »real-socialist« regime strictly controlled cultural production and had branded electronic music »inhumane«. But sometime in the early 1980s the powers that be decreed that the future lay in »Kleincomputer« (microcomputers) – and therefore gave the green light for the music these were able to generate, which at the time did indeed sound futuristic. However, this didn’t mean that just any GDR citizen could now launch a DIY freelance career, recording, releasing, and performing electronic music. A permit from the state was still required. Julius Krebs, who was born in 1954 and gave solo performances at his project ISF (Jules Krebs – Sonorsonische Elektronik) in East Germany, says: » There were two kinds of pop musician in the GDR – amateurs and professionals. Both first had to demonstrate some talent and were only then given a permit to perform, a permit that also specified the hourly rate they could earn. Without a permit one couldn’t even grab a guitar and play on the street. That was strictly forbidden. « A commission examined an artist’s musical skills, lyrics, appearance, and repertoire. And anyone who intended to earn...
a living as a professional musician needed a further special license. «In the West, lots of electronic musicians tinkered about in their home studios,» says Hans-Hasso Stemar, who was born in 1950, studied computer science in East Germany, and spent his student days building synths and pimping Western equipment with which he then performed live. «It was different in the GDR. Anyone who had the necessary know-how was able to build electronic music equipment at home.»

In 1982 to 1984, Serdi «Santi» Stamer, also known as the »People’s Own Enterprise« (VEB) Deutsche Schallplatten Berlin. No one other than selected musicians was allowed to publish LPs, and only a handful were released, at the uniform price of 16.10 Ostmark. Production material was in short supply and this limited both the frequency and number of releases. «But sales didn’t matter a damn in the GDR,» the『East Germany was not as golden as it was made out to be, after all. And one could feel the tension – and they knew the sounds were being created, calculated, at that very moment.»

Wary of the playful appropriation of signs and codes

The releases under these adverse conditions between 1981 and 1990 do not belong to any canon of electronic music. They are an almost forgotten branch on the evolutionary tree of electronic music and yet a branch on which a few obscure but wonder-ful sounds once blossomed. They amount to a string of skul-"..."
Born in Finland in 1941, Erkki Kurenniemi was an engineer, inventor, experimenter, musician, and artist, whose influence is most sharply felt in his impact on electronic music. He predicted that on 10 July 2048 he will be digitally resurrected from the diaries, sound recordings, and videos he made, eight years after this becomes technologically possible.

Tagged the »Marshall McLuhan of the Finns«, Kurenniemi held strong views on the future of technology and the human body. In an article he wrote in 1971, titled »Message Is Massage«, he predicted an all-in-one personal device that linked together our computer, TV, phone, video and audio recorder, books, magazines, newspapers, calculator, calendar, cinema, and our human relations – roughly speaking, an iPad. He also built a video and motion based synthesizer, which can now be replicated by Microsoft's Kinect, and conceptualized something close to presets in 1967. He recorded and archived the minutiae of his life much like the way we use Facebook and Twitter today, and yet, it wasn't until 1974 that he was able to buy an early pocket calculator. He bought his first computer in the early 1980s. In 1982, he wrote:

»I have owned a PC for twenty months now. In those twenty months, the machine has become part of me (or I of it).«

Kurenniemi's ideas are often radical, technotopian solutions. In 2004 he wrote an article for the Finnish art magazine Framework, in which he suggested the solution to sustainability on our planet was to turn it into a museum:

»In 2100, for example, print 10 billion ›Earth licenses‹ and distribute them to all the then-living humans. No more licences will ever be printed. Licences can be sold. This way, the people who want long life and long-lived children can have them, but only by migrating into space. This will be cheap, because there will be people wanting to stay down here, purchasing Earth licences at a price that will amply cover the price of the lift into orbit for the seller.«

Complex socio-political considerations offer no barriers: one stark, radical and (frankly, unrealistic) catch-all seemed more obvious. Kurenniemi is very much the product of his generation, an avid consumer of news, literature and writings, who read Thomas Pynchon's Gravity's Rainbow decades before it was published in Finnish. His futurology, like his earth museum idea, has parallels with Kurzweil's singularity and Alvin Toffler's Future Shock. Macro solutions and predictions, without micro considerations. Kurenniemi's visions lie somewhere between fantasy and reality, in a technotopian future reality, and while he made countless notes, tapes, and videos documenting his life, he was not a completist. His records are unorganized notes committed to paper, which slide between English, Finnish, and maths, along with video and audio recordings, photographs, newspaper cuttings and receipts, and it is these from which the resurrected post-singularity Kurenniemi will re-emerge. Some days he made diary notes every ten minutes, some far less. His mathematical workings have not yet been analyzed, and so remain a mystery. Video diaries, many of which are homemade sex tapes, zoom in on genitalia, or have the subject looking at the camera rather than the cameraman. Audio often seems inconsequential - Kurenniemi singing to himself in the car, or the sound of a train journey, songs from the radio.

»I record everything manically, with neurotic attention to detail. I film incessantly with my cell phone, constantly taking notes, updating them by the minute. The things I record are trivial: the price of a cup of coffee, the kind of people that hang out at a particular bar.«

The body for Kurenniemi – bodily functions, feelings, sensations, and their extremes, mental and physical – were what Kurenniemi was primarily concerned with. He writes of having a rush from masturbation, closely followed by a thrill of a new discovery or progression with one of his projects, or conflates physical pleasure with machine interaction:

»The camera is more important than you or me since it constantly makes imperishable history of both of us. We feel ›the wing of history‹ touching us and go crazy.« (1990)

Kurenniemi's body is intertwined with his recording devices, felt as rushes of pleasure in a mirror of the physical. He saw the human body as an organic slime machine, but what will the machines make of the organic slime of physical pleasure, orgasm, drunkenness, and pornography, and how will it be understood by his new, digital self? He lists
meals and intake of wine, and physical (often sexual) pleasures, all mixed with calculations and ideas for future inventions and circuitry. Perhaps, to make an interpretative leap, Kurenniemi’s apparent obsession with documenting his own pleasure-chasing is partly a result of him attempting to manipulate the outcome of his future self—a cur- ration of his next self, a prioritization of content.

Rather than being hailed as a media theorist or transhumanist however, outside of Finland Kurenniemi is best known for his contributions to electronic music. While studying physics in the early to mid-1960s, he built the first electronic music studio in the University of Helsinki. His future vision of a music studio was one where composition was completely automated in an integrated studio, where music was produced at the flick of a switch (which, if you consider the lengths to which it is possible to go with presets, is not so far off the mark). As such, the studio he built was one that diverged from existing studios in Europe, which were centered around analogue sound. He was more concerned with digital sound.

Kurenniemi was both ahead of and behind his American and European counterparts; although concerned with digital sound, he failed to make a successful business out of his instruments. The company he set up, Digelius (a name derived from Digital Sibelius) was launched in 1970 with Peter Frick and Juake Kotila, but only lasted six years. Researcher and artist Jari Suominen notes that despite having a working prototype of the mixer and patch bay Dimi-X, Kurenniemi’s was more concerned with pushing an integrated studio concept, the non-existent Dimi-U. At the time, Finland was also politically associated with Russia, and from the viewpoint of Western Europe, was considered to have one foot behind the Iron Curtain, which may not have helped sales.

The first instrument Kurenniemi’s Digelius company attempted to sell was the Dimi-A (which still functions and has been played live, often by Mika Vainio). A synthesizer with digital memory, sounds can be programmed in, but are lost once the machine is switched off (which has to happen every two hours because of overheating). By the time Dimi-A was marketed though, it was competing with the EMS, and none were sold (although Kurenniemi ended up buying an EMS VCS3 for the Helsinki studio).

In the studio, Kurenniemi recorded tests and demonstrations, doodles and explorations, as well as complete compositions, and the occasional soundtrack (notably for Risto Jarva and for “Hyppy” by Eric Ruotsalas). The most famous of his pieces (and one of the longest), “On-Off”, from 1963, is an improvised electronic noise and tape composition made on the University of Helsinki’s studio equipment, and is the earliest surviving composition from this studio. Kurenniemi cannot remember much of how he recorded it, although it uses spring reverb and echo. Distinctive sounds heard in many of Kurenniemi’s pieces, instead of reverberating into human spaces these echoes bounce off machine spaces, hollow and metallic. He would hit the machines, bringing himself into the compositions as a human body integrated with and affecting the machine output; a physical outburst that, while perhaps not quite fulfilling his dream of human-machine coupling, nonetheless incorporated physicality, urgency, and the organic body into the composition.

In part, hitting and moving machines was also Kurenniemi’s reaction to academic electronic music, which he felt was too severe and serious. The direct energy transfer of fist to metal is converted into jolting irregular sound, giving his pieces a dynamism that more formal recordings from other studios did not have. While overloading machine signal paths, he was also busy overloading his own signal path in daily life via intoxication and sexualpedagogy. There where there is often a formal test-session-like frigidity to some BBC Radiophonic compositions, Kurenniemi’s works are frantic and loose, and it is this which distinguishes him from early electronic music pioneers. His reels lack proper markings and are annotated with tape speed, a name, and a numeric ID coding system that has not yet been deciphered.

Kurenniemi’s archives were donated to the Central Art Archive in Finland in 2006. While almost all of his music recorded at the University studio has been released, and while 100 cassettes of audio diaries are digitized, an enormous number of recordings remain unanalyzed. Boxes of floppy discs and other obsolete media have not been opened, and the maths and formulas which scatter his notes have been largely skipped over for practical reasons. And a big gap remains from a six-year mystery period spent in a Soviet nuclear town, which he is not at liberty to discuss even with his wife and the location of which was not marked on maps for many years. There is much yet to discover about Kurenniemi to be able to place him in history—some of it surely to be found in the archive boxes marked “to be opened in 2048”. Although he is alive today he has difficulty communicating due to a stroke suffered nine years ago. His humour and obsessions with the feel-ings of the physical body nonetheless set him apart from his contemporaries, electronic music pioneers, artists, scientists, or tran-shumanists. Far from being cold and mechanical, or even machine-like, Kurenniemi is vibrantly human, with desires and impulses—a far cry from any common visions of a machine-led future. If this is what the future looks like, set the clocks to count down to 2048.

This article is indebted to the essays and research contained in Erkki Kurenniemi: A Man From The Future, Petri Kulontaa’s First Wave – A Microhistory of Early Finnish Electronic Music, as well as Kurenniemi’s online archive, and conversations with Kati Kurvinen, Mika Ojanen, Jari Suominen, Perttu Lastas, and most of all, the work of Mika Taanila. Kurenniemi’s archives can be found at kurenniemi.activearchives.org. A retrospective of his output, Towards 2048, is on at Kiasma, Helsinki until March 2014.
IANNIS XENAKIS, THE POLYTOPES AND MUSICS OF OTHERNESS

BY CHRIS SALTER

At CTM 2014, artist and researcher Chris Salter presents an homage to Iannis Xenakis by re-imagining Xenakis’s Polytope installations with new techniques. «polytope» combines cutting edge lighting, lasers, sound, sensing, and artificial intelligence software technologies to create a spectacular light, sound, and architectural environment. Both the installation and Salter’s article attempt to grasp how Xenakis’s interest in modeling the behavior and patterns of nature in their fluctuations between order and disorder, can still powerful resonate with our own historical moment of instability in natural and artificial systems.

One of the most important developments from the perspective of 20th century aesthetics is the notion that order and disorder are not binary opposites but instead, function on a continuum. Moreover, variables such as the cultural and social context or the physiognomy of natural and artificial systems are not given but contextual, influenced both by a system’s internal makeup or its so-called environments. As the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. As the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. At the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. As the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. As the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective.

That artistic practice in the 20th century, particularly which that was occupied with the means and effects of new technologies, would ground much of its interest in the role of order and disorder, seemed self evident when we look back in hindsight from our current perspective. At the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. That artistic practice in the 20th century, particularly which that was occupied with the means and effects of new technologies, would ground much of its interest in the role of order and disorder, seemed self evident when we look back in hindsight from our current perspective. At the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective. That artistic practice in the 20th century, particularly which that was occupied with the means and effects of new technologies, would ground much of its interest in the role of order and disorder, seemed self evident when we look back in hindsight from our current perspective. At the late and great British Marxist historian Eric Hobsbawm wrote in The Age of Extremes, the first forty years of the 20th Century, which he dubbed the age of catastrophe, seemed self evident when we look back in hindsight from our current perspective.

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of his many philosophical heroes - the pre-Socratic Heraclitus of Ephesus, who argued that the nature of the world was indeed flux itself - everything flows and nothing abides, everything gives way and nothing stays fixed. 8

The Polytopes, a partial neologism from Xenakis that signifies “many spaces” but is, in fact, the description of a geometric object with flat sides that exists in any number of dimensions, were a response to his work with Le Corbusier on the Philips pavilion - particularly the master architect’s design of the projected images in the pavilion, which Xenakis later critiqued in his 1958 text “Notes Towards an Electronic Composition.” 9 The “Polytope de Montréal” was only the first of six other Polytopes, followed by installations in Perespolis (Iran), Paris (1972), Mycenae (1978), and Paris and Bienn (the Di-stophe, in 1978), plus two unrealized attempts planned for Mexico and Athens. 10

Despite their published scores and documentation, the Polytopes were never meant as fixed and final works but rather as site-specific environments, each uniquely tied to its particular socio-cultural-architectural context. The “Polytope de Montréal,” for example, was in many ways radically antithetical to Expo 67’s other pavilions, where the predominant theme was the transformation of the moving image into a new architectural concept that will emerge from new kinds of electronic gestures that Xenakis already saw on the horizon. If light would be used as a temporal phenomenon, creating a “multitude of points that stop and go,” sound, created by acoustic instruments, would generate a space, a continuity, that “...changes that do not stop.” 11

In this way, as we look back at the Polytopes, these fascinating and relatively forgotten works of “new media” seem much closer to the kind of synthetic experience described by psychologist Daniel Stern, which greets infants in the early stages of life who cannot understand human language but still seem to gravitate towards patterns, shapes, and sensations that, while not identifiable, nevertheless generate strong emotional responses and affects. Although for “n-polytope” we based our research on the Montréal and almost hallucinogenic “Polytope de Cluny” which took place in the Cluny vaults in Paris in 1972, the work that we originally developed for the L’Arural Center for Art and Industry in Gijón, Spain in the summer of 2012, and that is now being revised and re-worked here in Berlin for CTM 2014, is by no means either a reconstruction or re-enactment. Even with archival access and many discussions with Xenakis’ former assistant and translator Sharon Kanach and Cluny programmer Robert Dupuy in Montréal, it would be presumptuous and foolish to imagine that one could get into Xenakis’s head or to make an artistic experience like he could – to live not only through his deep understanding of mathematical form and how to translate this into aesthetic dimensions, but also to immerse oneself in the profound experiences that Xenakis had of a world on the verge of simultaneous annihilation and unfathomable scientific and aesthetic development. Instead, as already stated in the article “N_Polytope,” for the 2013 volume Xenakis Matters, on the posthumous impact of Xenakis’ work, we approached our project in the spirit of reimagining. What would the Polytopes be like today? What techniques might Xenakis be drawn to if he were working now? How could we explore how Xenakis’ interest in indeterminate and stochastic systems could be made “experienced and lived within our own historical moment of extreme systemic instability”? 12

As we confront a world which at many times seems almost completely out of control – where the lines between the born and the made, the natural and artificial, the ordered and the disordered seem to be further blurred everyday – Xenakis’ approach to the fluid, rational and intuitive aesthetic of the imagination which seems to flow between light, sound and technology and theories seems as radical in 2013 as it was in 1967.

In *Arts/Sciences: Alloys*, a published article of his Doctorat D’Etat defense in 1976, Xenakis called for a new kind of musician/artist - an “artist-conceptor” of new abstract and free forms tending towards complexities and then towards generalizations on several levels of sound organization. 13 Such an artist would not only be aware of the scientific and aesthetic trends of their time (“mathematics, logic, physics, chemistry, biology, genetics, paleontology [for the evolution of forms], the human sciences, and history”) but also would be governed by a triad of functions that Xenakis saw as essential to creating artistic experiences: inference (exploration of forms), experiment (challenging theory through action), and revelation (the exposure of and to the infeasible). 14 It is our hope that this attempt at reimagining Xenakis’ almost cosmological vision does justice to the composer’s aim: to create the conditions for artistic experiences to reveal and transform the world.
The history of art in the last two centuries is not a clear stream of artists influencing the next generation with their work. It is rather like a labyrinth with signals, lost opportunities, and rediscovered possibilities. The start of the Interfaculty for Image and Sound of The Royal Academy of Art and The Royal Conservatory in The Hague is a good example of this complicated situation.

The 20th century was marked by the growing importance of technology, which developed into the current period of new media, digital arts, and electronics, which is increasingly characterized by the blurring of boundaries between art and real life due to the strategies of readymades and performance in the work of artists like Marcel Duchamp.

These developments were fomented in art movements such as Futurism (1909-14) and Dada (1917), and in art schools like the Bauhaus (1919-33), movements whose experimentation heavily inspired art and art practitioners during the 1950s. When the composer John Cage began to conduct interdisciplinary experiments in North Carolina's Black Mountain College, he was aware of the importance of Marcel Duchamp's work.

In 1958 the Philips company presented a complex work of art during the World Fair in Brussels. The famous Philips Pavilion was designed by LeCorbusier and his assistant Xenakis. *Le poème électronique* by Edgar Varèse was diffused inside the structure. During that period the composer Dick Raaijmakers (1930-2013) worked at the Philips laboratory in Eindhoven. He made the first electronic music in the Netherlands, and also what can be considered the first electronic pop music in the world. Varèse finished his composition for the pavilion in Brussels in the same laboratory. In that way Raaijmakers was a witness of the endeavour to make a new Gesamtkunstwerk using advanced technologies.

In 1968 John Cage visited the Royal Conservatory in The Hague as a guest teacher. The psychologist Frans Evers, an expert in the field of synaesthetics, used this opportunity to organize interdisciplinary art projects based on Cage's experiments at Black Mountain College, called *happenings*. Evers cooperated on the project with Dick Raaijmakers, who was also working at the Royal Conservatory at that time, thus beginning an intensive cooperation between the two.

At this time the Royal Academy and the Royal Conservatory in The Hague merged. Evers and Raaijmakers initiated a special experimental art department for the field between visual art and music, named The Interfaculty for Image and Sound. Through their meeting with Cage and with Raaijmakers' experience, Frans Evers succeeded in bringing together two important moments in 20th-century art: The heritage of the disappearing boundary between art and daily life in the Dadaistic revolution (Marcel Duchamp / Cage), and the interdisciplinary use of new electronic means as a triumph of technology, developed by industry (the Philips laboratory, the Brussels Pavilion). The department for Sonology, dedicated to experimental composition, was founded in parallel through acquisition of the technical equipment that belonged to the Royal Conservatory.

In 1994, the two new departments, Interfaculty for Image and Sound and the department for Sonology, started to organize the Sonic Acts Festival in Amsterdam's Paradiso concert hall. As of 2005, students, teachers, and alumni of Image and Sound also made contributions to the TodayArt festival in The Hague.

Professors and students from the Interfaculty also organized some notable interdisciplinary art projects. In »Die Glückliche Hand« an opera by Arnold Schönberg, professors and students went back to the beginning of the avant-garde movement, analyzing the opera and making a new project that fused Schönberg's ideas with new media and technical possibilities to create a completely new performance / electronic opera. The opera was performed several times in the Royal Conservatory in 1993.

That same year, Dick Raaijmakers, Horst Ricks, and Walter Müssli worked together on »Fort Klank«, a project that took place in an old fort in Asperen, Netherlands. The trio designed several sound installations in the fort, which were tuned together into one big composition; the fort, an old 19th-century construction, became an experimental instrument, working as a large clock or robot.

To mark his retirement from the ArtScience Interfaculty in 1995, Raaijmakers organized a concert entitled »Scheuer im Haag«, an opera which he created as a combination of different art forms and technical devices such as to produce a completely new work of art. He continued to be active in creation and performances long past his retirement, however.

These three projects number only a few belonging to a large body of work. Most of them contain a combination of research on the history of avant-garde, and the development of completely new forms. As many of the students who worked on these projects came from abroad, ideas developed at Image and Sound spread easily around the globe. In 2004 the Interfaculty took a new name, ArtScience, to refer to the growing influence of Science and Humanities in the department, resulting from cooperation with the University of Leiden.

Michael van Hoogenhuyze describes (dis)connections between past and present currents of artistic experimentation, and a series of events and chance meetings among protagonists active in different localities, which laid the foundations for the seminal Interfaculty for Image and Sound in The Hague. Following van Hoogenhuyze’s contribution is a text by the Interfaculty’s previous director Frans Evers. Taken from Dick Raaijmakers: A Monograph, it describes a meeting between John Cage and Raaijmakers, which catalyzed the creation of the Interfaculty. Known today as the ArtScience Interfaculty, the school continues to inspire young generations of avant-garde intermedia experimentalists worldwide, while remaining motivated by the pioneering educational and research approaches of its founders Raaijmakers and Evers, their contemporaries, and the historic avant-gardists that inspired them.
Music for the Five Senses

As closing night approached, it emerged that the sixty participants in «Book III» would ultimately be responsible for a total of seventeen projects, presented simultaneously. The closing event, «Music for the Five Senses», involved a number of units, including a sonologist’s trio that would play a DJ set using three turntables. A composition student would present an automated performance for Cage’s «Imaginary Landscape No. 4», based on an installation he had made for the CAM course Electronic Imagery. An actor would read a Stavrovolpo poem while two Austral- ian actresses performed a number of archetypal theatrical scenes. Two students from the Ensemble arts academy would show a video still of the conservatory’s roof on a monitor, positioning them- selves on either side as watchmen with a bottle of vodka, Cage’s favorite drink. A student from The Hague’s Royal Academy of Arts would perform the choreography of «Stars were projected on the walls and ceiling. And on a table dozen- ers met at one corner of the stage, an immunological white table of drinks and glasses was placed at the other. Star projects were on the walls and ceiling. And on a table dozeners met at the front of the stage, black lacquer dishes of such and other Japanese snacks were placed around the hundreds of mushrooms that made up the centerpiece. No one expected the tension that had been building for days to come to a head during the reception.

The ambassador complained about the meager scope of cultural exchange between the United States and the Netherlands, even if this was because the US government spent too little money on it. At once irritated and amused, John Cage couldn’t resist responding with an exceptionally provocative question: ‘Why don’t you give up the United States?’ He then took the bowl of mushrooms and, using chopsticks, fed a bite to everyone who came to greet him. The gesture seemed to be an attempt to express that it was OK for the evening to be more social than usual. Either way, the mushrooms eventually began to work, and everyone was soon walking around cheerfully and high-spirited.

A few days after the reception, nature cropped up as a theme in another form when the Italian ethnomusicologist Walter Meiuli arrived to make his contribution to «Book III». Meiuli said he would like to give a lecture for Cage on his collection of primitive mu- sical instruments: stones, bones and shells fashioned into bells, flutes and razors like those used to produce sound in prehistor- ic times. Cage attended this uncheduled event and showed great interest in Meiuli’s presentation, which reminded him of the natural and found instruments he had gathered himself in the 1930s for the performances of «Quartet» (1935).

The result was that all the performers played for nearly the entire hour and a half that the «Music for the Five Senses» event lasted. The effect of slowing down everyone’s actions was, as Raaijmak- ers had desired, a total that was not too loud and, now and then, even a moment of near-complete silence. Seated at the mix- ing board on the large stage, he adjusted the «Sound Walk» mix to the soundscape produced by the individual units, so that the various performances’ individual characteristics slid over and past each other in succession through the course of the evening – as if a knight was moving in slow motion through the foyer and auditorium.

Dim lighting the conservatory’s theater technicians had taken the initiative of installing in the foyer created an especially exotic at- mosphere in a room that normally made a fairly boring impres- sion. Since the audience members had no idea of the structure of the whole, and the performances seemed to be moving randomly through the foyer and the auditorium, they got up of their own ac- cord to watch the various units from close by.

Nearly everyone had expected «Book III: The New Media» to be something of a cool after, full of the use of technology for its own sake. But «Book III» demonstrated one thing, it was that so-called cold equipment could be used in extremely accessible ways. «Book III: The New Media», and in particular «Music for the Five Senses», unintentionally exuded an atmosphere that called to mind the fa- mous «Untitled Event» (later renamed «Theater Piece No. 1») real- ized in 1952 at Black Mountain College by instructors including John Cage and Merce Cunningham and students including Robert Rauschenberg. One of the first open-form pieces in which old and new media were used together, it became famous as a happening or an happening. With «Book III», Dick Raaijmakers had succeeded in recreating the essence of the phenomenon of the happening - once again in the context of art education, just as in 1952.

What was that essence? Based on his philosophy of freedom within limits, John Cage had asked every participant to come up with an action that could be performed at moments determined by chance operations and noted in the form of time brackets - with beginning and ending times. Places were then determined by arranging the seats in a Maltese cross formation, creating space for movement between and around the audience members, who would face each other. Cage timed the concerted actions with utmost preci- sion, but this did not prevent uncontrolled life from entering an «Un- titled Event»; babies screamed through everything, and a dog fol- lowed Cunningham and the students dancing, barking, each time they began to move.

The choreographer Merce Cunningham had formed a student dance group; they trooped the aisles at set times, moving between and around the audience in simple patterns. On a prepared piano, David Tudor played «Water Music», a composition Cage had written earlier that year, alternating with a composition for radio. Stand- ing at a lectern, Cage read fragments of his Julliard lecture. M.C. Richards and Charles Olson recited poetry standing on a ladder in the middle of the audience. Students scratched records by artists including Edith Piaf at double speed on a wind-up gramophone and projected slides made with colored gelatin and films of the school’s cook onto Robert Rauschenberg’s «White Paintings», which hung against the ceiling at an angle. Then they projected a setting sun, which slowly detached itself from the panels and disappeared via the walls into the floor of the Black Mountain College cafeteria.

Other than the obvious differences, like the fact that the «Untitled Event» at Black Mountain College was created in one afternoon while preparations for «Music for the Five Senses» took two weeks, both happenings were the result of their composers’ decision to establish only the place and duration of the actions, leaving their form to the participants. Such compositions are thus referred to, not inaccurately, as having an open form, although one person determines the rules. Since the twentieth century, metacompos- ers have felt free to include all forms of art and new media in their compositions.
The Interfaculty

In art education in general, remarkably enough, we have scarcely begun to impart knowledge or construct experimental labs for students wishing to do research in the area of sound, light and kinetics in order to develop new forms of visualization and sonification.

In our conversations, Dick Raaijmakers and I often spoke about the virtual absence of educational innovation in almost all the established art institutes. Partly to hear each other’s footsteps, Raaijmakers brought up the innovative educational concepts of Arnold Schoenberg and László Moholy-Nagy, who had drafted outlines for a School for Soundmen and an Institute of Light in 1941–43. It was these examples—together, of course—with the now-famous history of the Royal Conservatoire’s electronic studio—that sustained us in our efforts to launch a new, boundary-crossing institute that would have room for such an innovative approach.

When the Image and Sound Interfaculty opened in 1989, at the foundation of the Academy of Fine Arts and Design, Music and Dance, it constituted a starting shot for a series of projects examining the modernist founders’ proposed uses of new techniques in Gelasmusikwerk-style works in terms of their value within the new art education. After Raaijmakers set up the exhibition »Anti Qua Musica« at the Gemeentemuseum in The Hague while a guest curator in the music department, the museum’s director, Hans Locher, invited us both to develop a new activity that would benefit art-school students and Leiden University art-history students. This invitation led on the one hand to the »auditorium lectures« whose core was the course »The Language of Image and Sound«, which I gathered together with Raaijmakers, Hans Locher and Doro Franck (1989–2003), and on the other to the Plastic Sound Laboratory, where artists presented work related to the subjects discussed in the lectures and classes.

Yet it was the »learning-by-doing« projects, in which historic multimedia concepts were examined in a contemporary light and re-composed using modern media, that played the most essential part in the Image and Sound Interfaculty’s new teaching. The series of »collective projects«, as the instructional pieces were now called, began with a scene of Arnold Schoenberg’s »Drame mit Musik«. »Die glückliche Hands« (1910–13) that had been »opened« under László Moholy-Nagy, who had drafted outlines for a School for Soundmen and an Institute of Light in 1941–43. It was these examples—towards, of course—with the now-famous history of the Royal Conservatoire’s electronic studio—that sustained us in our efforts to launch a new, boundary-crossing institute that would have room for such an innovative approach.


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WORLDS OF THE DRONE

by Marcus Boon

Probusibly no other musical phenomenon embodies the idea of continuity as does the drone. A set of sustained tones or continuous clusters of sound that feature slight yet complex harmonic variations, drones are literally eternal - they have no beginning and no end, and have been integral to human music making since our beginnings. As such, the drone shrinks the vast timespan between the archaic past and our computational present, and often evokes ideas of spirituality.

In his overview of drone, Marcus Boon explores the ontology of drone and the powers of its inassimilable sameness. Boon’s article is followed by an examination of two pioneering artists, working with drones: Eliane Radigue and Ernstalbrecht Stiebler. Both worked extensively with silence and duration, exploring the idea of evolving sounds from within sounds, and inviting the listener to partake in intense exercises in hearing.
The structural nature of just intonation-based musics, since it effectively possesses those who listen to it. This adds important dimensions to many traditional musics. Furthermore, particular permutations of this work is, first of all, that just intonation scales (i.e. scales that are used for the composition of drones. A drone is a mathematical sound. The drone is being played or not. In this sense one could argue the »silence« of »4'33"«, Young's drones fill space and time. They sound of Indian classical music to the prelude to Wagner's »Das Rheingold«, drones became important cultural artefacts in their world of tradition. Like the psychedelics, the drone, rising out of the very heart of the modern and its world of machines, machines, chemistry and so on, becomes us neither forward nor backward, but sideways, into an open field of activity that is always in dialogue with «archaic» or traditional cultures. This is an open field of shared goals and a multiplicity of experimental techniques, and it is a field that the assiduous musicologist or the naïve poaching of the sampler poises.

There is no necessary connection between just intonation systems and drone music, however. Phil Niblock has been composed and performed drones for decades. Young is interested in overtones, especially the increasingly rich and complex sets that are produced when pitch combinations are played at high volumes, he has a grand theory to this effect and performs in front of rotating fans. A drone is a mathematical structure enasited within a particular space by a particular sound-making apparatus, whether musicians or machines.

This picture becomes further complicated by French musicologist Eric Daniel-Muñoz’s work on tuning systems in traditional cultures, which Young and Tony Conrad read in the early 1960s. Whether La Monte Young or Niblock, the space in which a drone is played is an important aspect.

A drone is a sustained sound or tone. Drones can be described as particular sound forms that can be mathematically described. In other words, there is a mathematical structure to feeling. In performance, a raga pulls you into its world sound – it evokes a yearning which could be described as the feeling that the drone is not being played or not played, it is the apparent real world that exists outside of the performance.

But this then raises further questions, which in fact Young, Conrad, and others including Heinrich and who worked with drones did ask, and which are only now, nearly 50 years, after the sound of the universe in Hindu cosmology, or, put in the language of modern physics, an expression of the fact that everything vibrates, everything is a wave. In a consumer marketplace driven by a craving for and the demand for a musical sound that is the same sound, for a long time a powerful gesture of refusal. Even so, there’s now drone rock, drone metal, drone-bae, drone techno, drone within the drone. There is a variety of apexes, like SrutiBox and Drones that can generate drones on your phone or iPad. And today the varieties of drone are also a part of the drone of the global marketplace.

Drones are a simply a sustained sound. Drones can be located in the history of music everywhere from the tambura led sound of Indian classical music to the prelude to Wagner’s »Das Rheingold«, drones became important cultural artefacts in their world in the early 1960s. Whether La Mont Young or Niblock, the space in which a drone is played is an important aspect. And in this sense, accesses, or allows us to access the great outdoors.

How does music connect to the great outdoors? Perhaps one should speak of Badouin’s hypothesis of a mathematical ontology, and then, noting the relationship of mathematics and music stretching back to Pythagoras and beyond, to observe the connect sound of the drone, or a mathematical ontology, and the apparently sonic or even musical ontology. This is in fact the claim that La Monte Young made for his own music, which he called »meta music« in the 1960s—a claim grounded simultaneously in the notion of the »silence« of the universe and contemporary physical models of the universe as a wave or vibration [in Hennix’s recent work, the Hubble frequency, which she defines as the lowest possible frequency the universe can sustain at any future time] (Kay a description of a mathematical ontology sitting up the question of an ur ontology). As Hennix wrote of her pieces that they should not be understood as having a beginning and end and corresponding to the finite and infinite, but as being in an endless loop, and is merely suspended or becomes insurmountable at certain moments. In this sense, drones are a great example of what Tim Morton has called »hyperobjects«, objects so vast that we can never perceive them fully, but whose vastness is nonetheless evident to us when we are immersed in one. Which is perhaps another way of saying that a drone is an environment, and that for composers like Niblock, the space in which a drone is played is an important aspect of composition, improvisation, and performance.

A press release from NASA dated 9 September 2003 announces that Astronomers from NASA’s Chandra X-ray Observatory detected sound waves, for the first time, from a supermassive black hole in the center of the galaxy M87, some 53 million light-years away from Earth. In 2002, astronomers obtained a deep Chandra observation that shows ripples or sound waves that have traveled hundreds of thousands of light years away from the cluster’s central black hole. In musical terms, the pitch of the sound generated by the black hole translates into the note of O, which is the 40th note in our Universe. The black hole resides in the Perseus cluster of galaxies located 250 million light years from Earth. In 2002, as astronomers obtained a deep Chandra observation that shows ripples or sound waves that have traveled hundreds of thousands of light years away from the cluster’s central black hole. In musical terms, the pitch of the sound generated by the black hole translates into the note of O, which is the 40th note in our Universe. "At a frequency of a million times more than the limit of human hearing, this is the deepest note ever detected from an object in the Universe." What does such a drone do? Given that sonic vibrations generate heat, the sound waves emanating from the Perseus black hole potentially contain "the combined energy of a thousand suns" and therefore could stop the gaseous matter around black holes from cooling and forming stars. It is thought that this sound wave has "remained roughly constant for about 2.5 billion years."

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In the early 20th century, the Austrian biologist Paul Kammerer coined the concepts of «the law of the series» and the «duplicity of events». These laws can also apply to the history of music. Much has been invented several times over without a direct link ever being drawn between events, e.g. the double reed, the string quartet, dodecaphony...

At the same time, across decades and continents, musicians came to the realization that we would have to approach sound differently than in the past, so that we must create a different sensitivity to sound in order to significantly expand the experience of music. That was recognized by such diverse musicians and composers such as Grazino Scioli, Eliane Radigue, Klaus Schulte, or Bernhard Gönter to name only a few, and that these musicians were mainly not aware of each other, illustrates the fact that the history of ideas of music cannot be derived from biographies of individual artists but must be seen as a social movement.

Ernstalbrecht Stiebler is yet another musician to have contributed to a new understanding of sound since the 1960s. Stiebler, born in Berlin in 1934, had studied composition in Hamburg and attended classes with Karlheinz Stockhausen in Darmstadt. Even in the 1950s, he inwardly rebelled against the codes of serial music, which determined music through series and parameters by using constant change and the non-identical of events, thus creating a constant state of musical unrest. In the late 1950s, this uneasiness with the teachings of his mentors led to a first encounter with John Cage, who was then preening a different music, one that is not subject to the will and taste of the composer, but unfolds in a random and disjointed manner. Stiebler, who at that time was already familiar with the teachings of yoga, could relate to Cage’s Zen Buddhist-inspired thought, even if today he admits that Cage’s monastic essence appealed to him less than the freer and more informal use of sound and form pursued by Morton Feldman.

As a result of these impressions and thoughts, Stiebler composed the string trio «Extensions I» in 1963. With long tones, little movement, and much repetition, Stiebler took the step towards a music increasingly free of expression and gesture. By focusing only on a few notes, by repeating tones and intervals, and by choosing slow tempi, Stiebler gave sound new opportunities for development. This leads to a different sensitivity, where the listener almost inevitably enters into the internal structure of the sound. For example, if the pressure of the bow is increased on a cello string, then the sound not only gets louder, but the overtones also change. To perceive these changes takes time, however, and the composer must grant the sound that time.

Stiebler, alongside composers like Grazino Scioli, count among the first to have shaped the inner workings and phenomena of sound to make them tangible. Around 1960, composed music began to include an experience of sound as can be found in trance and ritual music, and with instruments like the didgeridoo. Stiebler does not fundamentally reject spiritual connotations; meditation is a very precise exercise that requires a high level of concentration and ultimately enables another state of consciousness, and such a state is something that one can, or even should, wish to achieve from an aesthetic experience.

Through reductionism, repetition, and slowing down, other phenomena enter into the listener’s consciousness, including space. The temporal extension of the sound allows the physical (sound) wave to spread out in space, and this physical space then gives way to other spaces, which Stiebler calls “interior spaces”. In describing «interior spaces» Stiebler refers to the space-body concept of Taoism, where in addition to the real body of space, there exists an aural body of space, an emotional body of space, a mental body of space, and so on. Music can not only create all of these spaces and make them tangible, but crucially also allows them to flow and merge into another. Through his work in differentiating sonic spaces in his compositions and his exploratory work with microtonos, Stiebler helped open peoples’ ears to the fact that we also can still learn to hear something between well-known intervals.

The fact that Stiebler’s position has not quite been able to assert itself among other aesthetic standpoints, and that he is far from being recognized as a pioneer and visionary, has various causes. As a radio producer (1969-95 at Hessischer Rundfunk) Stiebler could not devote his full commitment to his own music, and as a concert promoter he refused to have his own works performed. Furthermore, the position the composer adopted is one of restraint; Stiebler and his music do not draw attention to themselves and they are not meant to be heard loudly. With such a discreet attitude, one wonders whether Stiebler had asked many questions before their time, and whether his body of work should be reassessed in retrospect. Indeed, questions about musical space, about the meaning of repetition, about the radical reduction of material, or the spirituality of sound, have been raised again and again in recent years, and in some cases have led to similar conclusions as Stiebler’s work. Examples include the reductionist phase of Berlin’s improvised music scene Echtzeitmusik (literally translated as ‘real-time music’), the Japanese Onkyo movement, the auscultation of space that can be found in sound art, or the recent preoccupation with Gilles Deleuze’s Difference and Repetition in musical discourses, among others.

At the same time, there is one mistake that must not be made, namely to assert fundamental similarities in musical character based on similarities found under certain circumstances in the actual sounds, the sound design, or even in the aesthetic premises of works. What Grazino Scioli suggested in 1959 with his «Quatro pezzi su una sola nota», what Eliane Radigue achieved in 1977 with his album Irrlicht – each of these are entirely distinct attempts to come to terms with sound.

It is important to understand that Stiebler’s works are not composed intuitively or off the cuff: even if a fourth is simply struck in different octaves on the piano, there are compositional strategies at work. Repetitions and pitch shifts do not occur based on the moment, but always with a view of the whole. Micro-intervals are carefully set in advance to sixths, etc.

Even if it is a fortunate coincidence that in the 21st century one can look back on so many similarities in such diverse musical currents, their differences are at least as significant. The question then is not so much to what extent Ernstalbrecht Stiebler and the discoverer of slow tempos in the synopt of the seventies share a common basis, but rather how they came to similar questions from such different angles. Such a question touches on the social psychology of an era, which merits a significant analysis.

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Translated from the German by Alexander Paulick-Thiel.
In 2012, CTM paid a special homage to French electronic music composer Eliane Radigue. Active for over 40 years, Radigue is considered by many a pioneer in electronic music, using synthesizer and tape to create pieces of long duration and deep contemplation. By reducing her compositions to a few sound events that gradually appear, overlap, recede, and oscillate in critical frequencies over long periods of time, Radigue produces a hyper-attentive environment in which each sound is maximally charged. Next to performances of her works »Naldjorlak« and »PSI-847« (the recording of which was published in 2013 by Canadian label Oral), Radigue appeared at CTM Festival for an interview with Thibault de Ruyter. Her strong artistic presence, coupled with a relentless, dry humour, evokes a vision where the distinctions between sound and silence, sameness and difference, are completely blurred.
At the same time, when we enter a dark stage, it always takes some time for the pupils to dilate and adjust to the ambient light before starting to discern certain contours and then to see. The silence you speak a word it is not a way to force our ear to open, to capture our attention?

Absolutely! I will use a big word but it is a way to satisfy my deep longings, my «quest». I'm finished. I will say no more on this subject. In order for there to be an union which I consider, I must make an effort to perceive this union, we must first listen. But it is true, you are perfectly right, our perception sharpened, it requires our attention, all of which can lead to a state of concentration that enables a much wider sensitivity. The image of the pupil is a nice example.

But there is also something about the low volume in your works. I've always had the impression that this is related to your approach to silence.

The low volume is necessary, and it is a third aspect of my investment in music; to explore subtleties in the relationships between overtones, harmonics, sub harmonics. I think I owe that to the studio d'Essai on the rue Université, and to the first time I heard the sound of a bell! It was a totally different time I heard the sound of a bell where we arrived, and music is such a superb music that conceals the fundamental note.

The breath is another word that appears to me to be essential. I often have the feeling that your music breathes and, in a certain way, that we could make an analogy with the heart, breathing. In itself I think that yes, there is breath, but I did not look for it as such, it is part of the sound. I admit that there are similarities, but I have no theory, I have no big statement, nothing sophisticiated, nothing intellectual to propose.

Did musical scores for your work exist at that time?

Yes, and another question that has often been asked is me is whether or not this music can be played live. The answer is definitely no. Even with six or seven synthesizers, it only takes a tiny something in the voltage control for it to become another story. The reason is why I had to work on tape and, once finished with a piece, had nothing more to add. I had no reason to appear on stage with my super instrument and pretend to be doing something. That is why I would mobile myself in a smart way, as we will do tonight. There is only the sound.

But how do you proceed today with your musicians if there is no sheet music? How do you communicate with them?

It is, first and foremost, the musicians who ask me. Charles Curtis had sent me a CD with several musical elements and I told them: «Do my shopping. I want that, that, and that...». Incidentally, when he was asked what it was like to work with me he responded: «Oh, it's very simple, she says Yes or No». But it's also more complex than that. As for electronic music, I always have a theme that becomes the spirit of the piece. Just as an architect needs a plan, scaffold... But once the work is there, we can totally forget about all my marvelous musicians that, for example, about the piece, »Naldjorlak«. The work only serves as point of departure and, in general, all the processes are contained in the titles. »Naldjorlak« is a Tibetan term for Yoga, and signifies unison. «Lak» is a suffix of deference, of respect, and that also signifies «the hand». But the term »Naldjorlak« does not exist between a loudspeaker and microphone; it's acrobatic, it's linear, and there is very room to manoeuvre. But when it works, there is a result! Then you go, we can stop here, I have come full circle.

Audience: You say that each work has a story, that each sound has a piece in each story. What is the link between story and sound and what do you discuss with your musicians?

Harmony always constitutes our genuine foundation, the fundamental sounds with which we work. With Charles Curtis it was obvious from the start, since the cello, like most string instruments, contains sound waves which are not too resonant either. They played in New York, in a theater that is made entirely of reverberating marble. Fortunately the hall's acoustics changed when 400 spectators arrived. By the way, if you've heard the piece three times, you must have heard three slightly different versions!

Audience: Yes!

Never the same thing, yet never quite something different. According to each day's barometer or the acoustic response of each location - each time an original story that continues.

And only for them! However, they are capable of transmitting the pieces verbally, if they so desire. Charles Curtis had already received such a request. When he asked me he told me: «It's up to you».

I speak of central control and of duration. For me this evokes an image of a line, which is also a word that you use in your piece. It's the duration of a breath, between a loudspeaker and microphone; it's acrobatic, it's linear, and there is very room to manoeuvre. But when it works, there is a result! Then you go, we can stop here, I have come full circle.

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The archive is not limited to textual records for historical research anymore. As an agency of memory supply the new archive consists of a multiplicity of time layers which ask to be discovered with advanced technologies. Techno-archival memory can be identified as “chronopoetic” since it is not a not passive container of records from the past but dynamically creates forms of temporal affect and insight when coupled with human sensation and algorithmic decoding. Since the notion of the archive has been extended to the storage and processing of signals from the past (notably optical and phonographic storage media), a memory comes into existence which addresses perception as an ongoing or repeatable presence, resulting in a different, almost sonic aggregation of layered temporalities. Once archival memory is liberated from its subjection to the historical discourse, it is re-installed as an agency of temporal knowledge in its own right.

**Tempor(e)alities: Archival Eigenzeit**

The term “tempor(e)alities” oscillates between temporalities and temporaliities. This refers to the inherent temporal essence of archives as memory institution and storage apparatus. There are conflicting time regimes at work in the archive: on the one hand, it is meant to suspend time to keep information for future memory (nagen-tropic time); on the other hand, it is subject to time at work (entropic processes, material decay); thirdly, the speed of access, migration, and short-time memorial functions of the archive increase.

For centuries, the archive has been an agency of discontinuity, setting the memory of past records apart from the administration of the present. This spatio-temporal distance implicates once archival data is electronically coupled online to Internet-based access. More or less immobile cultural materialities of memory lose their heterotopic and heterochronic quality of resistance against the logocentric tyranny of presence in favour of immediacy. Against that background, old-fashioned archival resistance becomes a virtue in the time of networked records which dissolve into cache-buffered streaming data.

With its current theme “Dis-Continuity” CTM 2014 reflects on the growing tendency to reference the past. This suggests that which marks the popular and experimental culture of today is not just cultural nostalgia of a society which has lost its avant-garde bias but, as well, a direct function of its storage technologies which become an integral part of present data circulation and processing.

When the traditional archive thus gets mobilized, it transforms into a short-time intermediary memory of the present itself. What looks like an increasing drive for historic “retrases” in fact deconstructs the dominant time model of history itself. Approached from sonic culture, this argument becomes almost self-referential. Whereas before the phonograph any sonic expression (be it speech or music) had to be symbolically transformed into musical notation in order to survive in time, with technical recording sound immediately becomes inscribed into a non-historical, non-human, signal-based archive of a new kind which literally has to get in motion (like the turning disc or the hard drive) in order to get re-presented:

»The concept of linear, historical time is denied, if not actually eliminated, by the electroacoustic media. [...] the concept of a linear flow of time becomes an anachronism.«

Nonlinear temporal short-cuts undo narrative and storytelling which are the underlying tools to achieve the historicist effect. The formerly “historic” relation between presence and past is replaced by a cybernetic concept of intermediate feedback and dynamic resonance; thereby it becomes sonic itself – with the neologistic term sonicity referring here not to the audible manifest sound but to the implicit temporality which is connected with vibrating, oscillatory and fractal articulation.

Archives have their inherent temporality, their Eigenzeit as memory institution and storage technology. The tempo-realities they generate refer to the function of the archive both within historical time and as the condition (the Kantian a priori) of writing history. For historically orientated disciplines, the archive provides the foundation to write historiography. The notion of a macrotemporal coherence called history and its discursive power – as frequently emphasized by the media philosopher Vilém Flusser – has its essential precondition in the linear writing of the phonetic alphabet; one-dimensional linearities unfold in a literally progressive sense of time. But as a symbol-calculating machine the archive itself is radically different from narrative history, closer to “data bank aesthetics” which is ahistorical and rather represents a different temporal aggregation of what is commonly called the past.

**The archival challenge to historiography**

The archival function is not a cohering repository for memory supply but a multiplicity of layers to be unfolded with and within memory technologies. These techno-archival temporalities can be identified as chronopoetic since they are not passive storage but dynamically driven by algorithms which finally affect the human sense of time. Since the notion of the archive has been extended to the storage of audio signals, a memory has emerged which is capable of addressing human perception in repeatable hyper-presence; this does not only represent, but actually enacts different aggregations of the past. This leads to an epistemological liberation of archival memory from its reductive subjection to the discourse of history in favour of an agency of multiple temporal poetics.
The archival order is a non-narrative alternative to historiography. Archivalism is not just an auxiliary discipline to history but a gen- uinely alternative model of processing data from the material archi-
ves on timescales which demand for a description in terms which are not lim-
ited to the condition of archaology, to the intrinsic description of the archive.  

Archival time layers  
In its different formations, the archive consists of diverse temporal layers which demand for a description in terms which are not lim-
ited to the semantics of cultural history in order to re-configure it for future demands in the age of networked tradition of knowledge by technologi-
cal media. The very term «tradition» shifts from its imperial laws in long-time endurance.*10)  

Archival monumentality as suspense (epoché) from the temporal economy  

The traditional archival model is static, residential, a storage space which delays and defers time in the empathic sense of ancient Greek katharsis.  

The traditional archival model is static, residential, a storage space which delays and defers time in the empathic sense of ancient Greek katharsis. <Siegfried, once the act of deferring the struc-
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The negentropic effort: Archives as extended presence  
Physical entropy has been the scientific justification of the notion of an em-
In media archives of sound moving images, once the carriers are provided with a time code for nonlinear access to single frequencies, the message of the medium (in McLuhan’s sense) is immediacy. A time code for nonlinear access to single frequencies, the archival data lose their spatial immobility (which always already implies the machinic) against the discursive tyranny of open access. With its Rajlich and Perutz (eds.), The YouTuber Reader, Stockholm: National Library of Sweden, 2009, page 175 – 181 (177).

As long as the archival records consist of strings of symbols (i.e. alphabetic writing), a cognitive distance – in spite of the aural qualities of handwritten manuscripts or autographs – can be more or less kept, since an act of decoding has to take place which involves the cognitive apparatus. But once photography and phonography, the first apparatus-based media in its modern sense, became subjec
tive, the sense-affective, presence-generating power of signal-based media cuts short the distance which is a prerequisite for historical analysis, in favour of mnemonic immediacy – the electric shock.

Archives emerged with the symbolic code of writing. The symbolic code can be transmitted (now ‘migrated’) with a high degree of fidelity in copying, regardless of the material support. Thus the symbolic code (like the genetic code, esp. in the alphabet, is most invariantly historical towards, i.e. entropically temporal. Digital data, which is ‘information’, per definitio

Central to streaming media are the algorithms which process and compress digital media formats like sound and moving images; such algorithms are the real archive of the digital age. Documentary science therefore has developed the notion of ‘logical preservation’. At the same time, it is search algorithms and other analytic tools which set an archive of digital data in motion as opposed to the metadata orientation for classical archival order.

Against immediate access: Archival resistance

With all that getting-in-motion of the traditional archives, let me try a counter-analysis of archival resistance as resistance. The archive might now be a retro-effect rediscover its virtue as institutional archive – the archive of the economic order. It is retro-effect as institutional archive as oppositional, reversing the historical moment of its own creation.


documentation of converting it into the spectres of a false memory.

Against immediate access: Archival resistance

Since 2003 Wolfgang Ernst is Full Professor for Media Theory at Humboldt-University Berlin. His main research focuses on media archaeology as method, a theory of technical storage and technologies of cultural transmission, time-specific technical aesthetics, and sound from a media-epistemological point of view (cosmotechnics).

Conflicting archival tempo(ral)ities: Symbolic order versus order in fluctuation

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Conflicting archival tempo(ral)ities: Symbolic order versus order in fluctuation

Different from the traditional script-based institutional archive, the electrified archive (as organized by the internet) becomes radically rematerialized, the projected circulation of information based on the aesthetic of immediate feedback, recycling and refresh rather than on the ideal of locked-away storage for eternity. The aesthetics of recycling, sampling, and cultural jamming is a direct function of the opening and of the online availability of multimedia archives.

Once the archive is coupled to the online economy of time, such a data-harvesting system has created an economy of permanent recursion of the immediate and remote past.29

The age of digital media generated what the art world spotlights as ‘ Fluxus’, literally the flow (including steady-state in flow and order by disorder). Does the archive in motion lead to Fluxus? Instead of managing static words and images, ‘Fluxus’ interprets life primarily in terms of music overlaid waves, resonances, changing patterns. Leif Dahlberg (ETH Computer Science and Communication, Stockholm) actually proposes the ‘streaming archives’.24 With such archives-in-motion, a problem remains: How can the concept of archival memory be transferred and at the same time fulfill its traditional task of keeping a well-defined order intact for transmission in future memory? As symbolic order (which always already implies the machine)25 archives are no more given any more. The essential feature of networked computing – its separatedness and discontinuity from actual operativity – is the moment they are provided with a truly media-temporal index.


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Within the semantics of commercial audio, the remastering process operates as an umbrella term somewhere between mastering (the act of preparing a finalised audio production) and remixing (a re-imagining of a song or composition through sonic and structural manipulation). At its core, a remaster is most commonly understood as a well-intentioned restoration of an archival recording that preserves the character and integrity of the original. However, this premise has over the years been demonstrably prone to certain pitfalls and interpretive developments.

As record companies set about creating digital masters directly from original LP and analogue tape masters during the first wave of CD production, they employed flat equalization, producing what were in essence non-manipulated digital copies of original analogue recordings. However, these early CDs were often heavily criticized due to the fact that LP and tape masters were optimized for the analogue format and not the specifications of a digital medium. It was not uncommon for early CD reissues to be labeled with the following public disclaimer:

“The music on this Compact Disc was originally recorded on analogue equipment. We have attempted to preserve, as closely as possible, the sound of the original recording. Because of its high resolution, however, the Compact Disc can reveal limitations of the source tape.”

The statement, much like current debates between HD video and celluloid, implicates the high resolution of a digital system as the source for exposing previously unperceived errors in the medium. Hence from the mid-1980s onwards, the major labels looked to capitalize on their commercial libraries, revisiting classic releases from the likes of Kiss, The Beatles, Led Zeppelin, and the Rolling Stones, offering fans the opportunity to experience what were marketed as superior recordings to the previously available direct analogue transferred CD releases. The process was defined as providing restoration to the analogue masters and crispier, higher resolution recordings, with a focus placed on noise reduction and a cosmetically cleaner sound.

However, by the early 1990s, remastering had become an accepted industry practice, and greater consumer pressure mounted for remastered albums to be able to justify their existence and commercial value. There emerged an expectation that these releases would present audible developments and enhancements from not only the original analogue material, but also previously remastered versions of the same recording. Within this context, the studio engineers responsible for remastering came under greater public pressure to tangibly justify their work. It was within this critical moment that an evolution of remastering practice occurred, moving beyond its previous foundation of restoration and transparency and shifting towards an interpretive method of retreatment that set out instinctively to generate more demonstrative aesthetic results.

Since the establishment of the Compact Disc as a standardized digital media format, the music industry has been preoccupied with the possibilities of remastering. The practice initially stemmed from the switchover from producing CDs by directly transferring analogue LP and tape masters to digital, to producing digitally optimized CD masters. This act of translation was framed as "remastering", a means of describing what has since developed into a hybridized practice of cosmetic audio restoration, re-equalization, and the interpretive modernization of music.

One of the most controversial contemporary remastering methods to emerge from this period was the application of audio compression. Compression has been employed in recent years as a means to boost the overall perceived loudness of recordings by squeezing the audio signal into a dynamically flatter yet comparatively louder master. Excessive compression is applied to contemporary pop music to generate maximum impact during playback on mp3 players and stereo systems. The influence this has had on the remastering process has been the emergence of heavily compressed re-issues, such as remastered albums by Nirvana, The Stooges, and Metallica, reengineered to be capable of competing with the overall loudness of contemporaneous pop and rock records. This method was generally most prevalent in remasters of rock and pop albums that were focused on sonic impact and high energy, and it significantly affected genres such as remastered albums by Nirvana, The Stooges, and Metallica, reengineered to be capable of competing with the overall loudness of contemporaneous pop and rock records. This method was generally most prevalent in remasters of rock and pop albums that were focused on sonic impact and high energy, and it significantly affected genres such as metal, punk, hard rock, industrial, and hip-hop. Most notably, The Stooges’ 1997 remastering of the cult album Raw Power was notorious for its relentless use of compression that resulted in a virtually flat waveform and one of the loudest CDs ever made.

From a technical point of view, compression works as a practical tool for boosting levels on recordings. However, compressors ultimately have to make a trade-off, and this comes in the form of dynamic range, the audible difference between loud and quiet elements within a mix, which is lost as the audio signal is squashed into a flatter waveform that sounds louder but ultimately possesses diminished overall dynamics. The result of excessive compression...
The secondary process often excessively applied within remastering is equalization. Initially employed as a means of removing noise and hiss from analogue masters, it has more recently been used to impose more modern tastes and aesthetics onto old recordings. This potential interpretive reappraisal of the frequency spectrum ultimately lies in the hands of the remastering engineer, and the extent to which a cosmetic enhancement crosses over into the territory of manipulation is ultimately dependent on the perspective of this individual. Unwarrented or excessive equalization and brightening are significant factors in discerning why certain remastered albums by bands such as New Order, The Cure, and Black Sabbath have been rejected by their core fan-base, with complaints ranging from a loss of original feeling to more extreme reactions pinpointing a sterile and homogenized sound. In the case of equalization, specific frequencies are either excessively removed or boosted, which can interrupt the overall sonic signature and balance of the recording and begin to destroy the primary essence of the original.

In the case of equalization, specific frequencies are either excessively removed or boosted, which can interrupt the overall sonic signature and balance of the recording and begin to destroy the primary essence of the original. Over the last five years, there has been a growing nostalgia for the frequency balance of the original recordings, creating crisper, more modern tastes and aesthetics onto old recordings. This potential interpretive reappraisal of the frequency spectrum ultimately lies in the hands of the remastering engineer, and the extent to which a cosmetic enhancement crosses over into the territory of manipulation is ultimately dependent on the perspective of this individual. Unwarrented or excessive equalization and brightening are significant factors in discerning why certain remastered albums by bands such as New Order, The Cure, and Black Sabbath have been rejected by their core fan-base, with complaints ranging from a loss of original feeling to more extreme reactions pinpointing a sterile and homogenized sound. In the case of equalization, specific frequencies are either excessively removed or boosted, which can interrupt the overall sonic signature and balance of the recording and begin to destroy the primary essence of the original.

Seemingly in comparison to commercial pop and rock, the issue of equalization has become seemingly unmoored. There is now an increasingly liquid and interpretative approach to the treatment of past recordings that seems destined to drift further away from any sense of a revered original artistic record. Archival remasters are now engaged in a broadened dialogue that embraces technological advancements and media aesthetics as well as consumer demands and wider cultural tastes, ultimately creating a feedback loop between the past and the present. This feedback effect forms a set of conditions likely to further disloge the act of remastering from its traditional foundations within audio restoration and keep shifting it incrementally closer towards the state of the rema.

This text was originally written for the online magazine Audimat N°1. (See page 79 for full reference).
DJ practices have increasingly shifted the practice of analogue mixing into a live performance of electronic and sampled music creation. During the 1980s, competitive DJs in genres such as electronic house would utilize synthesizers and special effects (like echo and phasing), as well as drum machines to boost and change their collection of vinyl-based dance music, in addition to specific remixes or adapters. Music production, remixing, dubplate practice, and the use of software-based, allowing digital music files to be sampled, restructured, and manipulated on the fly. But beat-matching, or syncronizing, can be automated on CDJ mixers and with software such as Traktor Pro or Serato, the focus of the DJ-driven dance event turns to music selection and to the overall structure of the musical journey. In other words, as Kai Fichtentheuer pointed out in 2013, music programming once more becomes an important aspect for a DJ performance. DJing producer Deadmau5 (Joel Zimmerman), whose show incorporates his unique matching-like logo that is worn as a mask throughout, argued in 2012 that with the sync button, anyone could be a ‘cheesey’ DJ. Nevertheless, a successful dance event requires more complex creative skills, in which both re-reading the crowd, as well as effective music selection play a role.

Music editing software entered the DJ arena over a decade ago. Rather than blending two, three, even four recordings, music sequencing software like Ableton Live enables live composition through the use of fragments from multiple sources, as well as the repetition of specific components from one source through the entire mix by way of refrain. Effects and digital instrumentation can be added to the soundtrack with relative ease. Original recordings can be mixed into the overall musicscapes during an improvised performance that also benefits from various degrees of studio preparation. In the process of digital miniaturization, the mobile virtual studio is effectively taken off the stage, further blurring the lines between DJs and producers. It is the DJ’s role to remain, duplicate practices, and music curation has started to rub shoulders, sometimes prickling an audience that expects to observe a risky, yet relatively simple, improvised blend of music recordings. In multiplying the possibilities to create the most recent authenticity of DJs is at once doubled, yet their creative aura seems enhanced. New musical material is spiced up with, for example, samples or quotes from the selected music, improvising part of the music-making process on the dancelawn. As Pedro P. Ferrera argued in relation to digital DJ performance technologies in 2008 in Leonardo Music Journal, the act of the DJ can be further evidenced in various DJ apps like Ableton Live, which can enable the DJ to manipulate music from their archives for sound bites and textures. As a creator, the DJ became active in the studio, first to record, then to transform their audio from a track into a record, and from spiritual leader to logo-bearing copyright holder. The afterimage of the image of the DJ and a noir-tal poplar music culture that authenticates this role and also overlap with the digital DJ as a creator, a visible entertainer to stage performer, from music blander to music maker, from archivist to creator, and from spiritual leader to logo-bearing copyright holder. Through these shifts, dance musical histories are created and continued in generation after generation of nostalgia, amnesia, and (re)discovery. As a curator, the DJ may have started as a distributor of unreleased music or an unlicensed DJ, as a producer of dubplates and remixes has, in some cases, expanded into highly prepared sets. In particular, spontaneous engagement may be lost during DJ mega-gigs, which lend themselves to the delivery of studio-prepared soundscapes, as the crowd is too large to engage in improvised music programming. And, although even here there is still space for the spontaneous party DJ, DJs like Michael Passer’s passionate mixes remain, it is especially this place where stadium-filling studio producers seem to have successfully slipped into the performative role of the DJ, remaining embedded or emulating their trademarked sound while bathed in spectacular light between stacks of speakers.

In short, in the age of digital performative music technologies, the roles of creating, producing, DJing and D琼g producer, morphing the DJ from invis-ible entertainer to stage performer, from music blander to music maker, from archivist to creator, and from spiritual leader to logo-bearing copyright holder. Through these shifts, dance musical histories are created and continued in generation after generation of nostalgia, amnesia, and (re)discovery. As a curator, the DJ may have started as a distributor of unreleased music or an unlicensed DJ, as a producer of dubplates and remixes has, in some cases, expanded into highly prepared sets. In particular, spontaneous engagement may be lost during DJ mega-gigs, which lend themselves to the delivery of studio-prepared soundscapes, as the crowd is too large to engage in improvised music programming. And, although even here there is still space for the spontaneous party DJ, DJs like Michael Passer’s passionate mixes remain, it is especially this place where stadium-filling studio producers seem to have successfully slipped into the performative role of the DJ, remaining embedded or emulating their trademarked sound while bathed in spectacular light between stacks of speakers.
SONIC CYBERFEMINISM AND ITS DISCONTENTS

BY ANNIE GOH

In her text, Annie Goh takes gender inequalities in electronic music as her starting point to survey the hidden, and less-hidden prejudices which dominate the discourse that surrounds it. With a historical look at cyberfeminism, as well as referencing recent work on women in sound and electronic music, she examines the complexities of a debate situated between theory and practice.

In music theory, a «feminine ending» is defined as the conclusion of a melodic phrase on a weak beat, the weak part of a bar. The cadence féminine or weibliche Endung has been a common musicalological term since its inception in the mid-eighteenth century by German music theorist Hans Christian Koch. While it is still often taught in schools as such today, feminist musicology has taken issue with the equation of «femminity» with «weakness», «imperfection», and «lack», and the term has become increasingly unfashionable in recent decades.

Susan McClary’s dissection and reappropriation of the term «feminism» in her musicalological writings highlights the inherent sexism of (Western) musical discourse and practices. Fear of being politically incorrect has led to a gradual waning of the term, but the historical conditions which led to its creation and perpetuation are not so easily faded-out. The removal or erasure of offensive terminology plays a small part in countering real existing inequalities; they racial, gendered, or with reference to other marginalized groups, and clearly this is not the whole battle.

The issue of women in music, more specifically women in electronic music, has been hotly debated recently, as the statistics reveal a gender gap both in music schools and in the music workforce. As Cornelia Sollfrank summarizes (see www.obn.org), just as femminism has been a common musicological term since its inception in the mid-eighteenth century by German music theorist Hans Christian Koch.

Yet amidst this laudable enthusiasm for women pioneers, an article by Abi Bliss in The Wire Magazine in April 2013 describes a problem lurking here too; putting these composers and inventors on pedestals runs the risk of creating myths of what she jokingly yet aptly refers to as «patchbay nun», nurturing a fetishization of the black and white photos of women standing in front of vintage synthesizers and handling these typically male-dominated electronic machines. This now-familiar narrative, whilst commendably creating positive female role models, is problematic in a different way: it generates women into performing certain roles and raises them as curios exceptions within the dominant narrative of history. And yet by women DJs and musicians, ranging from amusingly apologetic to morally repulsive, testify to the worrying perpetuation of similar opinions in many supposedly forward-thinking fields.

As Judith Butler argues it, the task of gender studies is essentially twofold: it is not only to enquire how the category of «women» might for example become more fully represented, but also to understand and critique the very categories and structures of power in which gender discourses operate. Whilst the former is tackled by feminist activism, such as the work of networks like female:pressure theorists were often also net-artists, hackers and activists using art as an outlet, putting these ideas into action and co-opting the internet to explicate continued norms and prejudices. For artists such as VNS Matrix, who smuggled their images and texts in various online and offline locations, the internet had great potential to be subversive, yet problematically, it still predominantly contributed to the objectification of women and thus replicated age-old stereotypes of femininity.

Yet the fact that the status quo goes unquestioned is itself the most mystifying aspect of the debate.

Reacting against the dominant view of technology as a primarily male-occupied domain, cyberfeminism activated concepts of cyberspace and the euphoric denotations that now give the «feminist» prefix a rather dated yet perhaps enduring 1990s slant. It reinfected this excitement about cyberculture into the somewhat stale energy that the second-wave feminism of women’s liberation movements of the 1970s had incurred. Second-wave feminism was criticized for its essentializing «earth-mother-nature» stance and leaving the male-dominated realm of technology precisely as that – a «man-thing». Sadie Plant’s strategy was manifold; it included an alternative historiography of digital culture through the figure of the so-called «first computer programmer» Ada Lovelace (1815-1852), a refashioning of the psychoanalytic signification of «0» as male, definite, whole, a symbolic penis and «1» as female, nothingness, «a lack», «not-whole» or «not-one», a symbolic vagina, as well as references to the historic and contemporary contribution of female labour in technology (from operating telephones to assembling machines in factories). In its fragmented and delineated textual style, this made compelling arguments to align women and technology much more closely than they had previously been. Cyberfeminist theorists were often also net-artists, hackers and activists using art as an outlet, putting these ideas into action and co-opting the internet to explicate continued norms and prejudices. For artists such as VNS Matrix, who smuggled their images and texts in various online and offline locations, the internet had great potential to be subversive, yet problematically, it still predominantly contributed to the objectification of women and thus replicated age-old stereotypes of femininity.

Harnessing and subverting the utopic potential of the internet can be broadly considered a core intention of cyberfeminists. The supposed neutrality of technology was under attack for replicating the dominant structures under which it was created. This can be compared to that of traditional musicology or music theories, which would also claim a similar neutrality, yet the debate around «feminist» endings aims to uncover this, at least to some extent. The continued predominance of white, male, able-bodied individuals in positions of power and the continued inequalities for everyone else, within music and technology, is met with a naïve mystification today.

Yet the fact that the status quo goes unquestioned is itself the most mystifying aspect of the debate.

Working to critique and expand the notions of the feminine and the category of women in relation to technology was undertaken with considerable success by cyberfeminism in the 1990s. More than twenty years later however, there are still fewer women program- mers by far, fewer contributing to the content of the internet (with just 8.5% of female Wikipedia editors according to a Wikimedia survey in 2011), and a large and not-much-decreasing gender gap in music schools and in the music workforce. As Cornelia Sollfrank summarizes (see www.obn.org), just as feminism has been a common musicological term since its inception in the mid-eighteenth century by German music theorist Hans Christian Koch.

Zeros + Ones (cyberfeminism 101 or better said 1100101)

The term «cyberfeminism» emerged simultaneously from two different ends of the world in the early 1990s. With both to some degree indebted to Donna Haraway’s seminal 1985 «Cyborg Manifesto», a reflective of the psychoanalytic signification of «0» as male, definite, whole, a symbolic penis and «1» as female, nothingness, «a lack», «not-whole» or «not-one», a symbolic vagina, as well as references to the historic and contemporary contribution of female as currently taught in schools and in the music workforce. As Cornelia Sollfrank summarizes (see www.obn.org), just as feminism has been a common musicological term since its inception in the mid-eighteenth century by German music theorist Hans Christian Koch.

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of women in high-tech jobs. With some incremental increases in representation, since cyberfeminism boomed, it is still difficult to be optimistic about assessing the topic of women and technology today. Recent debate surrounding the idea of a feminist program ming language and subsequent hoaxing and hostility make for more worrying and fascinating insights into general views on females and feminism within technology.

Micro-feminine Sonic Warfare

Whilst the representational battle of women in electronic music is still being fought, other strategies are required to tackle the second part of the two-fold problem outlined by Judith Butler. That is, how to question the very categories in which we think and speak, the very categories which create the gendered subjects we commonly call «male» and «female». Although the main works of cyberfeminism did not deal at any great length with sound, the purported de-centralized, non-linear and non-hierarchical nature of cybernetic culture, and characterizations of sound as an ephemeral, emanating force, gives occasion to link the two as sonic cyberfeminism.

Tara Rodgers’ work towards a feminist historiography of electronic music in her book Pink Noises: Women on Electronic Music and Sound seems to straddle both levels of the two-fold task. In interviews with women composers, musicians, DJs, and sound artists, she is on the search for individual approaches and alternative methods and practices in the male-dominated world of sound and electronic music. On a more fundamental level, a sonic cyberfeminism would delve deeper. German physicist Hermann von Helmholtz made several huge contributions to science, and his work on acoustics laid the foundations for how most analogue synthesizers were and are designed and built, and how digital sound synthesis is generally undertaken today. However Rodgers takes issue with the unquestioned authority that Helmholtz’s findings have had, result ing in homogenized synthesizer design practices up until today. The idea of a god-like creator, analyzing sound waves, breaking them down into constituent sine waves, and resynthesizing these to re-create any existing sound, rings like an all-too-familiar narrative.

Rodgers refers to the synthesizers and instruments designed by Jessica Rylan at Flower Electronics, which actively incorporate chaotic and unpredictable systems. She could also have mentioned the works of Sadie Plant, Fender Schrade, Susanne Kirchmayr, and Marie Thompson.

II Sadie Plant’s analysis down to the level of the «0»s and «1»s of binary code did not go far enough to deconstruct the binary of «male» and «female», or its multiple and rhizomatic style made its intention too diffuse, a further approach, which has been developed since cyberfeminism and boomed in the 1990’s, can be considered. Luciana Parisi’s Abstract Sex challenges fundamental assumptions in biology and evolutionary theory and tackles what is often taken to be the unassailable truth claims of Darwinism and neo-Darwinism, with the alternative evolutionary theories of Lynn Margulis and Elaine Morgan. The very ideas of «survival of the fittest», competitiveness, and genetic superiority, which pervade modern conceptions of evolution, must also be seen within the social contexts under which they arose and prospered. Opening up a third way beyond the contrictions of binary modes of thought, and zooming in on bacterial sex and its corresponding bio-technological developments (e.g. in genetic engineering), she offers another alternative view on what could be called cyberfeminism, though she herself does not use the term.

Micro-feminine warfare, for Parisi, grants a potential third way out of the problematic binary given to us in the simple categories of «male» and «female», and the dominant debate which characterizes the feminine as passive and disordered (nature), and the masculine as active and ordered (culture and technology). Fusing this with the concept «Sonic Warfare» surveyed by Steve Goodman in his book of the same name, shows not only how sound can be used as a weapon in a literal sense but also on the much less tangible level of vibrational force, of bodies affecting and being affected by other bodies. One of the three definitions of «unsound», as sounds not-yet-heard, provides the realm of potentiality linking the «cyber» of cybernetics, cyberfeminism, and a sonic cyberfeminism.

The cyberfeminist utopia which suggested a complete assimilation of the body into technology, can also however be read as risking the disappearance of «women» into the machine. As Parisi puts it in reference to cyberspace and bio(digital)technologies, we are in danger of witnessing «the ultimate dream of disembodiment» as the triumph of the patriarchal order. A new conception of feminine desire is needed, one that goes beyond stereotypical ideas of femininity. In a theory towards an ontology of vibrational force, Goodman states, «if we subtract the level of human perception, everything moves». It is less a question of what micro-feminine sonic warfare might sound like, and more a question of what it moves.
Following recent debates on the meagre proportion of women in technology and music – at least in the public sphere, e.g. festivals, publications, or institutions - we asked musician and author Antye Greie-Ripatti for further reflection on the yet-to-be-written her-story of women in electronic music. Over the past few years, the investigation on the history of female pioneers and activists has finally begun. It is underlined by Greie-Ripatti through a personal collection of 101 names of influential female artists, showcasing the rich potential and abundance of women in the field of electronic music. Such a list is of course infinite and is imperfect by nature, as it can never be completed. The compilation’s fragmentary approach indicates the need for further work and research, especially beyond the Western sphere. No doubt we must look further, and hopefully this list of forward-looking women may serve as an impetus in this direction. For us and for everyone else.
Influences in electronic music, expanding gender perception.


- **1976**: FR: DJ, artist, and composer aiming to make the dance floor more beautiful, softer, more intelligent, more open.

- **1976**: CO: Live coder, has a passion for code and her electric guitar and supercollider. Run the party series «Revolution Underground, gangsta rap, B-more and digital».

- **2000**: Works in the rural region of the mountain range of Grañera (S. Pedro do Sul Municipality), focuses on place-based environments.

- **2002**: Incorporates vocal and instrumental sounds into electronic music, expands gender perception.

- **2003**: Focuses on place-based environments.

- **2004**: Works in the rural region of the mountain range of Grañera (S. Pedro do Sul Municipality), incorporates vocal and instrumental sounds into electronic music, expands gender perception.

- **2005**: Focuses on place-based environments.

- **2006**: Focuses on place-based environments.

- **2007**: Focuses on place-based environments.

- **2008**: Focuses on place-based environments.

- **2009**: Focuses on place-based environments.

- **2010**: Focuses on place-based environments.

- **2011**: Focuses on place-based environments.

- **2012**: Focuses on place-based environments.

- **2013**: Focuses on place-based environments.

- **2014**: Focuses on place-based environments.

- **2015**: Focuses on place-based environments.

- **2016**: Focuses on place-based environments.

- **2017**: Focuses on place-based environments.

- **2018**: Focuses on place-based environments.

- **2019**: Focuses on place-based environments.

- **2020**: Focuses on place-based environments.

- **2021**: Focuses on place-based environments.

- **2022**: Focuses on place-based environments.

- **2023**: Focuses on place-based environments.
**1980s & ALREADY PIONEERS**

Sara Abdel Hamid (Ikoniqa)

*1980, UK: Electronic musician, producer, DJ, garage and house, dubstep, releases on Hyperdub label.

Maria Chavez


Helena Gough


Katarzyna Zawadzka

*1981, UA: Electronic producer, perform-er, and sound artist, crisp IDM-influenced production, unique colour, interweaves sampling of Ukrainian folk elements using instruments from Waldorf, Dave Smith, and Native Instruments.

Hildur Ingólfsdóttir Guðnadóttir (Hildur)

*1982, IS: Uses of electronically treated cel-lo sounds for drone and noise music.

Mervyn Campbell (Crazy G)


Rosa Menkman

*1983, NL: Artist and theorist who focuses on accidents in both analogue and digital media called glitches, compressions, feed-back and other forms of noise.

Asma Maruss (DJ Asma, one half of Neurogenius)

Tour DJ for M.I.A., mixed the Vicki Leekx mixtape, style: futuristic global bass, class-ically hybrid club music, bass music, tropical, global bass, trap, seawarp, moombahton, and other Internet-spawned genres.

Maya Jane Coles

*1987, UK: Music producer, audio engineer, and DJ also part of electronic dub duo She Is Danger, with Lena Cullen.

Vicky Wickenden (Lady V Dubs)


Clara Rojas (Grimes)

*1988, CA: Beat and songwriter, instru-ments are keyboards and synthesizers, uses looping and layering techniques, par-ticularly with vocals, many of her songs feature layers of over fifty different vocal tracks which create an «ethereal» sound, just signed to Jay-Z’s label.

**BONUS: NEW ARTISTS TO WATCH-OUT FOR**

Lisa Batiiste

CO: Live composition built-up with am-plified sounds from the environment, the voice, and the generation of algorithms for processing and location in space.

Kate Simko

US/UK: Minimal house producer, compos-er, performs.

Tinker

US: melodic take on instrumental hip-hop and beat-driven bass music.

Laurel Halo

US: Electronic musician written techno, ambient, and synth-pop, using synthesiz-ers, drum machines, and samplers, as well as voice, piano, electric guitar, and violin.

Holly Herndon


Christina Ryat (RYAT)

US: Producer, composer, multi-instrumen-talist, vocalist, and sound manipulator on live electronics, instruments, pedals, and software, signed to the Brainfeeder label.

Jassy Lanza

UK: Electronic RnB-influenced club music with haunting vocals.

Pharmakon

US: power electronics/death industrial music, noise.

Christine Cléments (Vaccine)

US: Dubstep producer, releases on labels Hotflush and Nööpuls.

Ema Jolly (Emika)

UK/IC: Composer and sound design-er, uses Native Instruments, new, dark, downtempo, dubstep, releases on Ninja Tune label.

Kyoka

JP: Heavy rough sound resulting in a broken pop-beat with experimental yet danceable rhythms, started with tape recorder as her toy by cutting and editing, later began to use synths and computers, released her debut on raster-noton in 2012.

Kitti & Reija Lee

AU: Producer duo for dubstep-pop tunes.

Sarah Farina

DJ: Berlin’s digital DJ of grime, dubstep and footwork.

Nina Kraviz

RU: minimal techno DJ and producer.

Jennifer Lee (Tokimonsta)

US: DJ and producer, uses live instruments, percussion, digital manipulation, and dusty vinyl.

Farbright Tedessa (DJ Lee)


Antya Grae-Ripatti (*1969, East Germany) is a vocalist and songwriter, producer, performer, poet, and calligrapher, current-ly living in Helsinki, Finland. She produc-es and performs under her own name and as AGF, and has released on labels such as Orthlo Musik, Asphodel, Næxsound, and her own AGF Production, as well as on Kitty-Yo as half of the the electro-avant-garde-pop duo Laub.

The author wishes to thank the Female Pressure network!
Rabih Beaini’s Morphine Records explores a liminal space between club culture and the avant-garde, in which techno is unmoored by insurgent noise. The label is among three highlighted at this year’s CTM Festival, along with PAN and Editions Mego, for their exploratory approaches to genre and sound itself. Recent years have also seen such labels looking backwards in time to source forward-thinking sound, presenting musical vanguards from past generations alongside contemporary young experimentalists.

It is from this moment of historical disjuncture that CTM 2014 – Dis. Continuity – takes its inspiration, as demonstrated by the presentation of Beaini’s most recent project for Morphine. In 2013, the label released a retrospective trilogy of works by synthesizer improviser Charles Cohen, whose work has remained largely unknown outside his immediate artistic community despite over four decades making music. For CTM Festival’s 15th anniversary edition, Beaini and Cohen perform in the joint programme, «Un Control.»

In his live and DJ sets as Morphosis, he pushes listeners to confront their own limitations, even rupture them. «I have to capture them into a cage and start throwing things at them,» he says. «That’s the only way. Because if they are free in a field, I cannot reach them.» You have to lure listeners in, he says, speak to them in their own language, then detonate and set them free.

Beaini founded Morphine as a platform for sharing such music, which he considers an educational tool. He describes the label, known for analogue, outsider techno from the likes of Hieroglyphic Being (aka Jamal Moss aka IAMTHATIAM aka The Sun God) and Philadelphia-based experimental noise duo Metasplice, as a multiplicity of ideas without stylistic strictures governing its output. The label maintains strong allegiance to its peripheral position to the dance music industry, issuing releases without much hype and minimal artist promotion. Beaini is not aiming for a universally palatable sound; he says he actually wants to filter Morphine’s audience into a cage and start throwing things at them. «That’s the corporal power is undeniable.» This is a very rare case of genius in a world that is not just this world that is drawn in front of us, he explains. «There are other ways, and there are other worlds – not just this world that is drawn in front of us,» he explains. «There is another thing out there, and you just need to start learning how to listen.»

Beaini grew up on Lebanon’s Mediterranean coast during a period of civil war. Without formal disciplinary structures at home or in school, he says he oriented himself through direct experience in the context of a sometimes volatile survival environment. These years spent developing critical awareness and adaptability constituted his earliest exercises in improvisation. He didn’t join up with the military, nor align with the traffickers around Beirut’s harbours. «My dad at this time did not say, don’t go with these people. He never told me this. I just did not do it by myself. My friends at that time knew not to bring me inside their businesses. They never even tried, not even once, to involve me in anything, not even carrying, or holding a gun in my hand.» And that was not fear, but I knew there was something wrong in the political system. «I couldn’t take any decision or be on a side with someone else’s ideals, because those ideals were often changing.»

As a DJ and producer, Beaini negotiates de-territorialized, mutable soundworlds largely created through improvisation and recorded in one-take sessions. He began his career in music DJing first in Lebanon, then Italy after leaving architecture school. Recognized for his raw, industrial-influenced techno, his sound integrates deceptively, freelwheeling strands of Lebanese folk songs and classical Indian ragas, free, spiritual, and cosmic jazz, noise and modular electronics – all brought into erupitive dialogue or dismantled and recycled for parts, their residual energy still stinging and singing through tonal or structural skeletons. «There’s always a sense of melancholy, a weird dark feeling, and there’s always a bright thing, a bit of hope,» he says of the resulting play with dissonance. «And these two things are always expressed in my music, often simultaneously.»

Beaini embraces atonality and opposition as parts of liberatory practice. «You start realizing how to live in it, how to, in a way, understand the code of it,» he says, likening the process to acclimating to the anarchic metropolitan rhythms of Beirut, or internalizing the abstract, exploratory logic of avant-garde electronic composers such as Stockhausen or Cage. This is pedagogical, as well as personal – like that people gain their own consciousness about things and know that there are other ways, and there are other worlds – not just this world that is drawn in front of us,» he explains. «There is another thing out there, and you just need to start learning how to listen.»

Beaini’s interest in the American noise scene. «Their sound was a new form of sci-fi,» he recalls in a recent email interview from Lebanon. «Futuristic tones based on an improvisational structure, and incredible techniques on their gears.» Through improvised dialogue, the duo instrumentalizes discomfort with the manipulation of sonic extremes. Their sound escapes literal interpretation, but its affective, corporeal power is undeniable. «This is a very rare case of genius in my opinion,» Beaini says. «In a way, it’s like going inside a bar and screaming at people. People don’t understand what you’re saying, but they understand that there’s something going on. Some people will follow you out, and some people just stay sitting at the table.»

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Beaini first encountered Morphine label artists Metasplice through his interest in the American noise scene. «Their sound was a new form of sci-fi,» he recalls in a recent email interview from Lebanon. «Futuristic tones based on an improvisational structure, and incredible techniques on their gears.» Through improvised dialogue, the duo instrumentalizes discomfort with the manipulation of sonic extremes. Their sound escapes literal interpretation, but its affective, corporeal power is undeniable. «This is a very rare case of genius in my opinion,» Beaini says. «In a way, it’s like going inside a bar and screaming at people. People don’t understand what you’re saying, but they understand that there’s something going on. Some people will follow you out, and some people just stay sitting at the table.»

The people that go out will do the revolution with you, even if they didn’t know it was a revolution going on. They were just carried by the strength of this screaming guy in whatever language.»
Kenneth_Lay (aka hair_less) of Metasplice had been collaborating with fellow Philadelphia experimental musician Charles Cohen as Coler Is Luxury, and it was he who introduced Beaini to Cohen’s early recordings as Ghostwriters with Jaffi Cain. Cohen has been developing his own musical discipline, notable for its stylistic continuity, for the past 40 years. He is one of the few artists to own and have mastered Donald Buchla’s Music Easel, a rare portable synthesizer built from two modules of the Buchla 200 Series, from which he procures an expansive sound palette with the intuition, nuance, and careful listening of a virtuosic instrumentalist.

«The world of electronic music as it was unfolding in the early 1970s resembled an Odd Fellow picnic, emerging pall mall on the outskirts of the 60s pop explosion,» Cain writes in a reflection on Cohen published on the inner sleeve of Music for Dance and Theatre. «A new genre of sound was being conjured from strange looking boxes, makeshift whatnot and whirligig contraptions. An evolving landscape shaped by an unlikely continuum of practitioners – erudite and otherwise, the likes of Terry Riley and Morton Subotnick sharing audience subsets with less fluent rock and roll stalwarts. Amidst this haphazard backdrop, Charles Cohen quietly slipped in through a side entrance. Well, maybe not always so quietly. Charles’ pioneering work was, and continues to be extraordinary original and refreshing… uniquely capable of bringing unimaginable worlds to life.»

Beaini was initially struck by the drum sequences and patterns from the Buchla synth and MatrixDrums on the track »Dance of the Spirit Catchers« from Ghostwriters’ Remote Dreaming album – then one of Cohen’s few works to have been officially released. «I thought it was so revolutionary for its time,» he says. «It had no reference to anything that was yet produced until that era – ’79 – and [was] still fresh nowadays.» A limited run of 12”s had been issued in 1980, and anything that was yet produced until that era – ’79 – and [was] still recorded and eventually released. «Only with more recent developments in portable, affordable, and reasonably good quality sound recording equipment has the immortalization of such sessions become possible, resulting, in Beaini’s words, in documents marking that momentum.»

Much about the collection resonated with Beaini: «The influences of African and Indian music in Cohen’s patterns, his command and creative dexterity with rare instruments. (Beaini himself works primarily with analogue gear – drum machines, synthesizers, and sequencers, plus a couple of string instruments: the kuddele, the santur, a rebaba, a Chinese harp.) Many of Cohen’s tracks had been recorded not in studios, but as scores for music and theatre pieces or in live performances or improvisation sessions. Cohen’s music also had the added value of introducing a historical perspective to Morphine. While Beaini’s productions as Morphosis nod to vintage house and techno currently experiencing a renaissance, as well as the kraut music of pioneering German artists like Conrad Schnitzler (with whom Cohen collaborated for the split LP C to C in 1985, ultimately never released), or Sun Ra’s revelatory astral jazz, the label’s repertoire lacked any distinct chronologic affiliation. Cohen’s works, some produced 35 years prior, exemplified an early breed of electronic folk discernable in more recent dance music that still sounded resolutely contemporary. From here, the idea for a retrospective series took shape.»

Though well established in the improvisational, avant-garde, and jazz scenes of the East Coast, Cohen has, until recently, flown under the radar. Due to a preference for process over production and improvisational practice, a relatively minor percentage of his music has ever actually been recorded: «Improv sessions are often related to the momentum of music, the birth and death of sound», Beaini explains. «These sessions are not regularly meant to be recorded and eventually released.» Only with more recent developments in portable, affordable, and reasonably good quality sound recording equipment has the immortalization of such sessions become possible, resulting, in Beaini’s words, in documents marking that momentum.

Charles Cohen: A Retrospective of Early Works, 1978–1989, a vinyl triad comprising Music for Dance and Theatre, Group Motion, and The Middle Distance was released in November 2013, along with a 12” of two »Dance of the Spirit Catchers« Morphosis remixes. (The first Morphine CD release of the material is forecast for the forthcoming year.) It’s not clear exactly why, after so many years, Cohen has entrusted Beaini with taking care of his work, nor can Beaini fully articulate what exactly made the undertaking so important. «It was time for this to come out,» he says simply.

At CTM 2014, following two years of communication, Beaini and Cohen will meet and play together for the first time. The programme includes solo performances from both artists, as well as a joint live session with Beaini’s Upperground Orchestra, a loose collective of self-described jazz nomads who explore the intersection of jazz and electronic music in improvisation.

By collaborating with Cohen and issuing part of his musical legacy, Beaini also, in some way, refines it. «But helping vitalize Cohen’s legacy also advances Beaini’s broader aspirations for Morphine, shared by CTM and, arguably, most who contribute to music in some way: to provoke critical thought around music and expressive practice, and to facilitate communication across generations, spaces, places through this spreading tool, which is the vinyl.» The emissary? «The emissary, yeah. Transmission.»
Against the background of the Musicmakers Hacklab at CTM 2014 and the theme of Dis Continuity, Peter Kirn explores what it means to share. He compares folk culture and music technology’s take on open culture, as artists remix the very tools they use to perform.

Once they start to work in groups, there are parallels between open culture – even in tech – and folk culture. Here’s how the International Folk Music Council defined folk culture in a 1954 Sao Paolo conference:

“The factors that shape the tradition are: (i) continuity which links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives.”

That means testing the inventions in the world of performance. So, we’ve pleased this year to audit these technologies in front of audiences, in real-time, with mistakes and live players sweating.

The MusicMakers Hacklab at CTM 2014 will culminate not with a set of presentations or a show-and-tell, but a performance in HAU2. We have to play our inventions, stomachs full of butterflies, in the same room, not safely hidden behind the world of social networks, upload sites, and streams.

We’ll also make an ensemble out of «WatchUp», a mobile app built by Florian Grote and myself in collaboration with Mousse on Mars and Rupert Smyth, as the artist/developer team plays the app live. Inside is an open-source microscope of shared culture: the app’s code is available as open source software, running on the libpd library built on Pure Data. Pure Data, in turn, builds on years of contributions from a community of users, and the patch «WatchUp» runs on an CTM builds on that as well as modified patches.

Those projects build on years of history. In the Hacklab, Leon Theremin’s pioneering 1920s circuit will live again in a remixed design by Andrey Smirnov, then appear in participants’ own projects. Synthesis libraries now represent decades of research in sound, code bases that evolve over many years. This is technology that is constantly reused, not disposed. And whatever myth of from-scratch creation people might imagine, every electronic production – built on proprietary tools or free ones, simple circuits or complex ones – stands on the shoulders of giants, to quote Isaac Newton.

It’s easy to imagine that these are elitist endeavours, ways of justifying fancy silver laptops and tablets for those with the income to buy them. Nothing could be further from the truth. Embedded processors are exploding at a rate that threatens to catch up with the human population, new computers approaching stunningly low costs (the Raspberry Pi at $25), and sound circuits can be made from even simple components. These tools draw a line across a century of technological innovation in sound.

The question, then, is one of literacy and community. The technology is everywhere, as plentiful and pervasive as the human population. Now, can we, together, make those machines sing?

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THE OUTERNATIONAL CONDITION

BY ION DUMITRESCU

Romanian musician and DIY archivist Ion Dumitrescu explores the creative evolution of experimental music in Eastern Europe before, during, and following the fall of the Iron Curtain. He adopts Outernationalism as a framework for considering the cultural production of nations peripheral to Western economic and political axes of power, whose histories of musical innovation are only now beginning to gain broader international awareness.

International

Throughout the 20th century, for various political, historical, and economic reasons, a wealth of writing has been published in North America and Europe, documenting, contextualizing, and categorizing artistic expression from global cultures and determining their place in the history. At a first glance, “international” might just designate a neutral economic realm of transnational trade relations, but upon further inspection delineates a continental separation between developed and under-developed groups of countries, with far-reaching consequences for artistic trajectories and cultural production. Regarding the music market, the US, Japan, and the UK dominate in record sales, followed by France, Germany, Canada, Spain, Australia, and a few more. One could safely assume these countries represent, to a certain extent, the International music industry.

Yet for decades now, another shapeless world has been developing at the periphery of the International sphere. Comprised of many diverse countries with complex socio-political histories, this outer domain holds some common features regarding modes of music production, consumption, and proliferation. Today for this outer-world we have diverse names. One of the most (in)famous is “world music” (musique du monde); another term less frequently used would disappear or radically transform, as in Iran before and after the 1979 revolution, in Romania after Ceausescu’s July thesis, and in Turkey between coups d’état. Already we must separate two phases of Outernational production in regard to their specific historical conditions. The first would roughly extend from the 1960s to the 1980s, the second from the 1990s through to the present day.

Unlike the International music scene, the Outernational is an uneven terrain, perforated by numerous holes and discontinuities and marked by lack of memory and archival consciousness. These out-of-history artistic expressions never consolidate; they linger in partial isolation and hard-to-track genealogies. The spectra of disappearance is always on the horizon. Even today, International and Outernational standards for music production and diffusion are completely different. For instance, Romanian manele—the contemporary Roma music that has spread around the Balkans with different flavours and modulations—is living off the wedding industry. Musicians release singles and YouTube videos just to ensure the flow of wedding gigs (similar to dubke or halay artists). Sometimes the music is hybridized with pop and dance beats in an attempt at the mainstream, but local manele stars usually earn their main money at mafia bosses’ family events. Manele music never gets aired on radio (a characteristic with clear shades of discrimination towards the Roma people) while TV stations have embraced it periodical in a tabloid way. Although there are hundreds of manele artists, they all operate through two or three agents, and recording and production is limited to very few studios.

The overlapping of the mainstream and underground is a common contemporary Outernational paradox. The manele case is very telling, being both underground and overground; having millions of listeners but never showing up in local tops. Even if Western (Western) market procedures operate in some of these border societies, with states joining the European Union, others maintain an Outernational dynamic with kinship industries, mass piracy, and unattributed copyright infringement.

Digging in the Netherworld

The International sphere is self-sufficient. It lives out of its own production and consumption. It’s hard to penetrate from the outside, although it touches the far corners of the globe. International music and stories will always come to you; it’s hard to avoid them. On every channel, through every social network and music platform, International music presents non-Western musicians, usually without technology, from areas apparently totally isolated and unchanged for hundreds of years. The past pulsates in the present, without contextualization or distinction. “World” artists are represented as tamed and harmless indigenous; the former colonies are again infantilized and exhibited as such. The market structures pinpoint the global “savage-round” sound, measuring and exposing the West/North radius.

For the Western consumer and remorseful former colonialist, world music is pure. It resonates with New Age ethos, presenting music cultures as unaltered by the tribulations of civilization, urban, Western, developments. The occidental spectator is thus glimpsing himself as a less rational, less developed subject, but more sensitive, overwhelmingly emotional, and raw. This is the spectacle of the outside sphere, the exotic virtue of all “authentic” items that has become a substitute for spiritual experiences.

World music is not international, but somehow an internalization of International and Outernational decisions. One will never get to hear, in world music festivals, contemporary hybridized and electrified Kurdish halay, Romanian manele, Bulgarian orchestras of shalga, Paruvian chicha, Palestinian dabbke, Mexican narcocorridos, or many other genres and styles. The effervescent contemporary music of these netherworlds is truly left outside because of uncontrolled tensions, problematic alliances, and hard-to-frame expressions.
The Outernational Scenario
The historic pattern usually goes like this: At some point during the 1960s, (many times even 1965 specifically), there was an ‘open- ing’. In Romania, Egypt, Iran, Turkey, Thailand, and Brazil, American and European music suddenly pierced through walls. The capitalist media machine was spreading its information faster and faster on all continents, with a profound impact on local pop cultures around the globe. Youngsters in Turkey were listening to American, English and American music was heavily aired on the radio. US Armstrong, Lionel Hampton, and Cliff Richards to Bucharest, while around the globe. Younsters in Turkey were listening to American music, an Indian-Oriental 8-bit combination. Generic, Azur, Albator, Tomis Jr., İnegeri Negri are emblematic artists of this genre from the late 1980s to early 1990s. For the first time in the Musical landscape of Eastern Europe in detail, one would have to undergo totally different procedures of digging. Excavating in this nether-sphere has never been easy, in cities with few record stores and an atrophied culture of archiving. Digging or researching in Romania is done within dead pre-'89 institutions or ghost archives, on the Internet on YouTube and local eBay-type platforms (triluliu.ro, okazi.ro), in people's homes, and at flea markets. It is based on rumours and lost and found tapes.

The Iron Curtain
Behind the Iron Curtain, there was usually one label per country: Electrecord in Romania, Melodiya in the Soviet Union (by far the largest in the Eastern bloc), Miras in Hungary, Balkanton in Bulgaria, Jugoton in Yugoslavia, Atopia in GDR. These labels were not aligned with the laws of local or global markets. Although national popular artists were aired on radio and TV and featured in youth magazines and local pop tops, party politics still dictated the artistic production, with decisive power over the number of records pressed and the distribution of licenses for playing live. Labels had clear politics regarding the music of minorities, and were obliged to release a certain number of albums with ‘traditional’ music, as defined by the ideology of the given period. Everything was made according to a plan that had to be regularly re-checked by bureaucracy and censorship. Consequently, bands and artists concerned with rock, jazz, and some other Western-influenced pop had a hard time playing and, most of all, recording. But the cultural production plans of the state were not always so effective. In Romania, before Ceausescu’s mini-cultural revolution of ’71, Western contaminations started to give rise to new sounds, bands, and student festivals and venues for this new music.

In the first stage of the post-1989 transition, State-owned labels disappeared in a few years leaving a no-man’s land where piracy, DIY cassette reproduction, and black market behaviour ruled. By the late 1990s, the vinyl warehouse of Electrecord in Romania was randomly emptied, the catalogue discontinued, and finally the warehouse itself dismantled, with the remaining records being (literally) dropped by tip lorry at the dump. Music lovers and do- ders adapted yet again, employing new modes of music proliferation, crummy local production, and unsophisticated replication technologies.

Recuperation
The present-day music of the Outernational sphere is almost non-existent on SoundCloud, Mixcloud, or online platforms such as Juno or Beatport. If one wanted to map the musical landscape of Eastern Europe in detail, one would have to undergo totally different procedures of digging. Excavating in this nether-sphere has never been easy, in cities with few record stores and an atrophied culture of archiving. Digging or researching in Romania is done within dead pre-'89 institutions or ghost archives, on the Internet on YouTube and local eBay-type platforms (triluliu.ro, okazi.ro), in people’s homes, and at flea markets. It is based on rumours and lost and found tapes.

After decades, Outernational regional history has been partially ‘re-scanned’, and fragmented histories have come to light. Following the collapse of the Communist bloc, Western European institutions progressively recuperated many of the visual artists and musicians of the 1960’s, 70’s, 80’s, and 90’s. Recuperation, re-construction, and digging have been the buzzwords of the last fifteen years. Thus a wide range of fringe expressions, sounds, and music has been discovered in the former socialist countries, and connections, common backgrounds, or endemic crossbreeds have been made visible and contextualized.

But even today, entire contemporary sonic realms are inaccessible to the Western/Northern hemisphere. Musical masters of the first period of Outernationalism have remained exterior to rock, jazz, electronics, and pop history. To name a few: Kourosh Yaghmaei, Ahmed Zahr, Rodion G.A., FSB, Sven Grünberg’s Mess, Simo Lazarov, Czeslaw Niemen, Erkin Koray, Krzysztof Komeda, Mitsu, Mehrpouya, Aria San, Oko, Charanit Singh, Farid El Atrache, Orhan Gencebay, Tempano, San Ul Lim, William Onyeabor. The process of resurfacing the giants of the first period of the Outernational is still ongoing, through passionate Western labels like Grey Past Records, Strut Records, Finders Keepers, Sublime Frequencies, and Pharoah Sounds.

Rodion G.A.
A typical case of Outernational destiny behind the Iron Curtain is that of Rodion G.A. Rodion Rosca began making music during the Romanian cultural open period between 1965 and 1972, collecting records at home and in neighbouring Hungary and experimenting with making his own recordings. He developed his own DIY techniques of recording and editing, becoming, by the late 1970s, a proto-bedroom producer. He was a pioneer by making his own echo generators out of Tesla wall-to-wall machines, sampling parts from previously recorded tracks with Rodion G.A. at Radio Cluj in order to manufacture new tracks. He also managed primitive multi-track recording by switching and merging left and right channels, adding guitar, synths, beats, and FX. After finishing a new track he would send the tape to Radio Cluj to air.

All tracks featured on last year’s historic release The Lost Tapes (Strut Future Nuggets, Ambassador’s Reception) were made like this. Rodion Rosca’s apartment. His totally unique production methods are one of the reasons his sound is hard to trace. Although one might recognize shades of krautrock or other familiar cosmic synth textures, the genealogy between his creative output and that of the West is broken. Due to the particular circumstances and unique means of production, his musical imprint seems fabricated on another planet. Weird prolet-galactic skins with visceral fuzzy frequencies dominate his sound universe, along with a focus on classic melodi. Between 1979 and 1987, Rodion G.A’s songs reached number 1 in the radio charts across Romania, but the band rarely performed live. Only two of their tracks ever saw release, both appearing on Electrecord rock compilation Formati Rock 5 and Rodion G.A.’s appearance at CIM 2014 marks the band’s first performance outside the Iron Curtain.

Iason Dimitrescu is currently a part of the Postspectacle project, dedicated to exploring the political dimensions of performance and creative activity, and a co-founder and member of the Future Nuggets music collective in Romania. The group has released two albums: Sounds Of The Unheard From Romania and Steaua de Mâe (Ambassador’s Reception/Future Nuggets 2012, 2013). He is also a co-curator of Rodion G.A.’s, The Lost Tapes, released via Strut Records in 2013. *** www.futurenuggets.com

The Outernational Scenario

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On 29 June 1987, at seven o’clock in the evening, a meeting was held at a pub in central London. Present were fifteen men and four women, all British or American, representing independent record companies and media organizations. The title of the proposed agenda was the rather cryptic “International Pop Label Meeting”, and the basic suggestion was one of co-operation: that the labels in question would pool resources, work the press, put out a cassette compilation together. And, it was decided, as the very first and very central issue, that it would be done under a newly coined genre name, a new market category, a new box in the record store: “world music”.

By Johan Palme
The participants all shared a central premise: that what they did as producers and providing studios, creating collaborations across borders, providing the link between, as the world music record companies, was only another logical step in their work to bring music from outside Britain to the local public, as intermediaries. They were doing what they saw as a good deed.

Of course, the tale of that June evening meeting is rather far-

mous by now, at least in certain circles of debate, to the point of being hairneyed cliché. The values attached seem painfully naïve, the tropes and choice of words from a different era. The public that did indeed buy into “world music” is aging and disappearing. And yet, that very central idea, that of the good, hardworking intermediary, has a persistence that seems to transcend any specific style, language, or label. It existed long before June 29, 1987, and it very much has continued to influence the way people think about music distribution, no matter that no one publishes Charlie Gillett’s World compilations anymore.

I should know, because I’ve certainly been part of that trend. From 2007 to 2010, I ran a blog about music from a particular perspective. Before that, a student radio show. Afterwards, a tumultuous microblog. Throughout, with more healthy criticism, I’ve shared tracks and trends from throughout the musical world. I’ve talked about the role that intermediaries have certainly been a part of. In that sense, I join the ranks of the oldest of ethno-

musicologists, recording folk songs on tape to make them better known. I continue the work of Folkways recordings in the 50s, collecting commercially viable records among the poorest. I’m analogous to people that produce compilations of old highlife or chicha recordings, or genres from the present day, whether Venezuelan rap-

top, the music of the Sahel, or South African kwaito-tinted house. And in one sense I’m not really that different from all those European and American musicians who have collaborated with, sampled, and produced musicians from other parts of the world, whether they’re named Paul Simon or Diplo.

These producers, executives, bloggers, DJs, fans, and writers all have different ideological premises and worldviews. Their music and methods are each unrecognizably diverse. Their own contribu-
tions can range from minimal – like me, the blogger – to being the act themselves. There may or may not be a point to applying the standard objections to world music – that it’s exoticising, maintain-
ing a constructed north-south or west-east divide, or is overly concerned with fake notions of authenticity. Some are like that, some not. But we’ll all get one thing in common: that intermediary nature, that position between a local public and music from somewhere else. And that probably makes more difference, in the end, than the particular trappings in which we intermedi-

aries might wrap ourselves.

Ultimately, the license to control the flow of music is a structural position imbued with a great amount of power. All talk of globali-

zation notwithstanding, our world is one of sharp divisions. There remain vast differences in privilege and access to the world’s ears. Western Europe and North America have a music-

buying public, a market if you will, with more net resources than anyone else. It’s also where the large majority of internationally spread ideas are found, and where music is headquarter-

ted and run. And if what the intermediaries think is true, then ac-
cess to those resources, those centres whose ideas trump over the world, is dependent on going through the intermediaries.

Artists thus find themselves in a potentially inferior position in terms of power to the intermediaries; if they want those resources and that access, they have to go through these middlemen. (Yes, the majority certainly are men). The intermediaries, in turn, have a choice of what exactly to publish or promote, and can use their leverage to direct production, marketing, and even the music itself. Sure, some of this relationship exists with media and record compa-
nies sharing a locality, but the geographical distance and the hugely divided global power structure amplifies it massively. This is true even with supposedly equal co-operation. However much you try to mask it, there’s no escaping the basic fact that one party is depend-

ent on the other for access to a potentially huge source of income.

Why does this matter? Well, obviously the basic premise of put-

ting even more power in the hands of people from Western Europe and North America is problematic: privileged people continually benefitting from the inherited global system of their ancestors that caused the inequalities in the first place. That a single, relatively homogenous social group has control over almost all music on the market here in Europe (both locally produced and imported) is an indication of the ways in which artistic sovereignty also directly influences the music, and we’re all the poorer for it.

On a very basic level, any sort of intermediary will involve a level of selection. Whether it’s the compiler making a geographic space’s choice of pre-existing tracks, the A&R representative having the pick among new artists, the producer deciding to streamline all sorts of musicians in a particular direction, or the marketer us-

ing particularly trendy and conformist graphic design, intermedi-

ary processes will always involve reducing diversity to fit particular ideas. This is even more distinctly true when it involves a transla-
	

tion, an adaptation of music created in one context for a new audi-

ence. (Of course, yet again, this is greatly amplified by geographic distance and difference in resources). Selectivity, generally, is al-

ready by its very nature reducing the variety of music that reaches the European market.

But beyond that, we have to think about what kind of selectiv-

ity happens. Selectivity is rarely random; it follows patterns that are themselves structural, patterns of power and privilege. In the clas-

cic styling of world music from the 1980s and 1990s, this would in-

volve things like excluding anything that was in any way threatening, making sure the music was as neutral and harmless as possible, or overemphasizing the concept of ‘roots’, denying the possibil-

ity of acting in modernity to anyone but their constructed “North”. The other extreme is that of even more power, the geographical and homogenised social group’s power over the entire world’s tastes.

A video like the one for Nigerian singer Davido’s track “Dami Duro”, directed by compatriot Clarence Peters, shows just how stark this change is. Full of professionally shot images of perfectly coiffed people riding cars and throwing around money through a darkened cityscape, with minute details and cutting montages, it stylistically and technically outstrips the vast majority of European and North Amer-

ican music videos. The prolific Peters is just one of dozens of new music video directors now filming beautifully shot, ambitious clips in crisp HD across Africa and the world. This is the change that needs to make an impression far beyond the origi-

nal audiences. In May 2012, the single “Times On You” by another Nige-

rian artist, D’Banj, entered the top ten of the British charts. Remarkably, it did so with promotional materials and a music video created for the Nige-

rian public, created instantly across the new worldmap. The most direct of the intermediaries were suddenly from the global south themselves.

The concept of “afrobeats” (with an “s”, it’s not Femi Kuti we’re talking about here), West African-styled pop music with contemporary production primarily recorded and created in Nigeria and Ghana, is hitting off in a major way among young people in much of Europe, and we’re seeing diasporic outcroppings like “UK afrobeats” coping its style wholesale. A similar story is happening in the South African house scene, where tracks like “Teen M Chov” by Black Coffee and “Hija Kayza” by Ketchphonic have worked themselves deep into UK urban radio, again without resorting to exoticising middlemen.

Are we seeing an impending shift in music of centre’s? Will people around the world look to Lagos and Johannesburg for inspiration? It’s possible – let’s forget that similar things have happened before, not least with the Jamaican music industry that stands quite apart from «world music» and has done so for decades. Or we might end up with a more mutual, open exchange like the one that has long characterised the relationship between Paris and various French ex-colonies. At the same time, it’s not forget that this top layer of best-selling African mu-

sic is still distributed through US-based multinationals and is very much in line with the selling points of international pop.

And yet, these newly confident systems of distribution and market-

ing break a powerful illusion: that of the poor, hidden artists from the third world needing a helping hand from intermediaries, and this might just lend itself comprehensively kneal the death of world music.
Located at the site now occupied by the ARENA entertainment complex in Berlin, the YAAM (Young African Arts Market) began in 1994 as an association for youth and culture. It quickly developed into a social fixture, a meeting place for artists, musicians, urban sports, and a leisure and recreation area. The YAAM was forced to relocate after two years due to new plans for the ARENA site. After moving into its new home at the end of the nearby Cuvrystraße, the YAAM hosted a three-day opening party, attended by 10,000 people. However, as the YAAM held an interim rental contract, they were again forced to move in 1998; a shopping center was planned for the 9000 m² lot, which was never built. The industrial building where the YAAM club used to be was eventually torn down, but any new construction plans for the site failed. Despite its long odyssey, the YAAM continued to be an important place for Berlin culture until today, eventually landing at the Ostbahnhof, which it must vacate in 2014 to move into a neighboring building, which currently houses the techno club Magdalena (see page 83).

Since 1999 the empty lot at Cuvrystraße has been used as an open-air gallery and hangout spot by the Spree. When, in 2012, the BMW Guggenheim Lab wanted to appropriate the location for six weeks with an art project, local protests were so intense that the Lab decided to locate in Berlin-Mitte instead. A new initiative evolved from the protests: Camp Cuvrystraße/Freie Cuvry Brache. As most activists left, new inhabitants moved into the Camp’s infrastructure: homeless, dropouts, punks, and young idealistic people from all over the world that can’t afford the rent in their new hometown. In 2013, Camp residents began to build huts, intensifying construction in order to get ready for winter, and a small village emerged. One of the last free non-commercial areas in Berlin, the Camp is constantly under menace of eviction. «We are still here and we want to stay!» reads their Facebook page. Since 2011 the site has been under the ownership of Nieto GmbH Munich, who plan the construction of flats and shops in 2015.

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HACIENDA
Manchester, Great Britain
Text and photo by Michael Duffield

The iconic Hacienda nightclub opened in 1982, in a former yacht showroom in Manchester. Its interior, designed by Ben Kelly, used the industrial warehouse space in a way that set it apart from other nightclubs at the time. In its early years, it played host to performances by the likes of The Stone Roses, The Smiths, and bands signed to Factory Records, such as A Certain Ratio, the Durutti Column, and the Happy Mondays, but live music wasn’t profitable for the club. Before the end of the decade things started to change, with the introduction of regular club nights by DJs such as Mike Pickering, Jon Da Silva, and Dave Haslam, as well as with the arrival of the rave and acid house scenes. Ultimately the club was ruined by an invasion of rival drug dealers and the violence and money problems that followed in their wake. Despite the negative reputation it had developed, the Hacienda retained a strong community. It closed down in June 1997.

The building was sold off and demolished for redevelopment in 1998. Various features of the Hacienda, even the brickwork, were sold at auction, and the proceeds donated to charity. The Hacienda meant a lot to people; they were not impressed by the apartment building that was built in its place. The property developer took the controversial decision to use the Hacienda name and the marketing was criticized as a clumsy attempt at linking two incompatible concepts. The most crass gesture the developer made arrived in the form of the advertising slogan “now the party’s over, you can come home”, which was displayed on hoardings around the construction site.

Club Maria am Ostbahnhof
Berlin, Germany
Text and photo by Bianca Ludewig

Club Maria am Ostbahnhof started in 1998 at the Straße der Pariser Kommune 2, which was then a combination of an empty staircase and sorting facility building, and part of the former East German post office station and cargo/parcel collection point near Ostbahnhof. Maria am Ostbahnhof was home to various types of electronic and experimental music, but also held traditional concerts by influential artists and bands. The club was forced to close on 2 January 2002, due to urban development projects. It held an extensive New Year’s party leading up to its closure. The old building was demolished, but new construction plans were never realized, and the lot remains empty even today.

In 2003 the Maria Club reopened in a nearby former boat engine manufacturing building. The empty building stood right at the river Spree, next to Schillingbrücke. The grounds and building were owned by the city of Berlin, who wanted to sell the property for use in the controversial investor construction project, »Media Spree«, a project that envisioned a big hotel and office complex. The project’s start was delayed, but Maria Club decided to shut down instead of continuing for a limited time and for an insecure future. Other projects moved in since then, including Magdalena Club and ADS Club. As it turned out, the ground was contaminated and cleaning efforts were too expensive for investors. Surprisingly, the city decided to once again rent the land and building to a cultural operator - this time to the YAAM (see page 81) which in 2014 faces eviction from their third home, currently next to one of Maria’s former homes. Club Maria am Ostbahnhof hosted the CTM festival eight times in its history.
Fáklya
Budapest, Hungary

Text by members of the Ultrakang Festival. Photo by Károly Zólyomi

Once, at the beginning of the new millennium, I find myself at the Fáklya club, at some kind of industrial-techno-EBM party. The venue seems dark, sinister and decadent, harsh noise, pumping rhythms, constant smell and dense feel of smoke, no air, and no way to see three meters beyond. I pass by a side room, where I see a half-naked bald guy getting a new tattoo, just like that, on his bleeding head. I walk on, into the crowd.

Fáklya (meaning torch) is situated next to one of the main railway stations in central Budapest, and used to belong to the Socialist Regime’s network of Cultural Centres. For decades, such centres provided guided recreation to the working masses. Only programmes approved by the Communist party, responsible for the healthy development of “true communists,” could run here. Following the fall of Communism in Hungary, both the direct control of Cultural Centre programming, and state subsidies, disappeared. For the last twenty-three years, most such institutions could not find their role in the new landscape, as local governments attach no importance to culture, leaving it without resources and budgets. Hungary’s Cultural Houses thus stand abandoned and in decay. In the early 1990s, following the fall of the Socialist regime, techno events were mostly illegal and held on the outskirts of the city, in abandoned factories or as open airs on the hills of Buda (the western part of Budapest). The rise of Fáklya as an underground electronic music club in the mid-1990s captures the moment when techno music came downtown, securing a foothold only to later become a trend for the masses.

As the local government gradually reclaimed control, it became impossible to continue holding wild raves in this residential area. Nowadays the place is some kind of cultural centre with halls and rooms available for rent, offering dance lessons for couples, and holding commercial retro parties, rock disco parties, or graduation events for high school students.

Club Zentrale Randlage
Berlin, Germany

Text and photo by Bianca Ludewig

In 2003 the Zentrale Randlage venue opened on the ground floor of Schönhauser Allee 172, featuring select events and parties. Gradually it grew into a neighbourhood institution with a unique mixture of experimental art and music. As the residential area around Zentrale Randlage changed rapidly into a favoured district for new Berliners with high incomes, as well as for foreign investors, late-night dance parties were put to a stop due to pressure from condo owners and the police. New creative concepts evolved at the Zentrale Randlage from those negotiations, for instance presenting unique regular events that started earlier and combined arts, performance, film screenings, jam sessions, and music performances from breakcore to contemporary music. Other parts of the building were occupied by studios and rehearsal spaces of musicians such as Christiane Rösinger, Mediengruppe Telekommander, Puppetmaster, Raz Ohara, or Jeans Team, all of whom also regularly frequented the club’s bar and stage. This contributed to the building’s evolution into an important platform and meeting point for the Berlin off-scene.

The notice of termination came unexpectedly in the summer of 2007; the former owners, who had been expropriated during the wartime period, had stepped up and claimed their property due to the right to restitution. Mediation talks with the help of the district’s administration regarding an interim usage did not succeed, as the property’s London owners did not want to make any compromises. Everyone had to move out by fall 2007, after which the building stood empty for two more years before plans for remodeling the space for commercial usage were realized. Half of the storefront remains unused today.
In the preface to Lost and Sound, a stocktaking of the Berlin electronic music scene at the end of the noughties, Tobias Rapp suggests that it might be too early for the drafting of a proper historiography of techno and its entanglement with the city. Yet four years later, despite prosing its undaunted vitality every single weekend in countless clubs across town, techno nostalgia is in full bloom. In his anthology Berlin Sampler from 2012, French journalist Théo Lessour dedicates a whole quarter of his book to the phenomenon, implicitly defining techno as the pinnacle of the city’s musical development. That it effectivly amounts to Berlin’s continuing contribution to world cultural heritage since 1989 has by now become a commonplace perception.

However, while of course there has always been music made in the city aside from techno, only in recent years has a different story begun to unfold in the shadows of the over-wring club scene, a story not exclusively, yet in large part, told by Berlin’s ever-growing expat community. Distinct from the dance community, which had already started to become more internationally shaped after the turn of the century, those artists may have chosen Berlin as their temporary or permanent home without having been attracted by the city’s reputation as a techno mecca. More prosaically, what almost everyone mentions are the favourable economic conditions that make the German capital so much more affordable than any other major city in the Western hemisphere.

The work of those newly arrived artists does challenge the dominance of dance music in Berlin. Still, a common denominator is hard to find. What connects the psychedelic soundscapes of Shapednoise’s Olle Holmberg aka Moon Wheel with the futuristic beats of Houston native Lotic, or in what way does the experimental proto-dance of Australian producer Phoebe Kiddo relate to the fierce noise attacks of Milan’s Shapednoise? If anything, what they create is a broadly understood version of pop, a multiplicity of artistic practices that derive from and actively participate in certain cultures of the everyday, as defined on the webpage of Berlin Current, the project initiated by CTM Festival to unearth some of the artists that represent this »new« strand of Berlin’s diverse musical landscape.

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Even more difficult than finding common musical ground between the various artists, however, is assessing their impact on Berlin’s scene. For many contemporary musicians, the emergence of the Internet Age has diminished the significance of an actual locus of creativity. As the existence of a locally fixed community may be disregarded, cultural production can happen anywhere. This not only holds true for the artists themselves, but also for those who publish their music. Two labels that in recent years have turned into characteristic examples of new developments in the city’s musical landscape, PAN and Human Ear Music, are both run by expats who more or less accidentally ended up in Berlin. And although commonly identified as »Berlin-based labels«, neither PAN’s Bill Kouloga nor HEM’s Jason Grier consider their endeavours a real part of the city’s scene. More than that, even if he managed to establish his label in Berlin, Grier would imagine HEM would appear to be a scene unto itself. That’s just Berlin’s nature — Mostly connected through their own networks that are global at least as much as they are local, the changing musical landscape within the city itself remains scattered and fragmented.

For now, discontinuity within the prevalent narrative of Berlin as the city of techno is mainly propelled by and channelled through institutions such as the Senate-affiliated Musicboard and the projects funded by it, for instance Berlin Current. By starting to map the newly emerging »scene«, thus boosting the visibility of musicians that stand apart from the clubs, those organizations attempt to associate the music with a more broadly outlined notion of Berlin as an international cultural centre. Whether this effort has already come to fruition in the eyes of the wider audience is a different question.

Berlin is attractive as a place to live and work for its perceived »otherness«. Thus it appeals more due to what it is not – not as expensive, not as restrictive, not as »settled« or »finished« as other cities — than what it actually stands for. In this sense, it serves as an empty vessel, to be filled with the ideas and expectations of arriving members of the transnational creative class. For most artists, moving here is very much about this imaginary Berlin I started to build up in my mind, in the words of Columbian-bom musician and current Musicboard scholarship holder Luceria Dalt, who releases on HEM.

Whatever shape the Berlin musical landscape may take in the near future, it will most likely remain in a struggle with the image of Berlin as a techno capital, a standing now written in stone. This is already evident in the discourses of today. While the fading cohort of natives and first-wave newcomers mourns the lost utopia of early to mid-1990s Mitte wonderland, those expats who arrived before the turn of the decade long for a bygone paradise that ostensibly still existed only a few years ago. To see the past in ever-brighter colours mirrored against the present’s perceived flateness is certainly not exclusive to Berlin’s musical landscape. But since the fall of the Wall and the subsequent opening of seemingly endless possibilities amidst the city’s ruins and abandoned spaces, feeling stuck in past marvels appears to be a narrative so particular to Berlin that by now it may be considered the artistic community’s only true continuity. For the incoming musician, this situation might even provide comfort, for it spares them the subtle obligation to adapt to any predefined and settled scene. However, it ultimately also means that it will be harder if not impossible to leave any significant and lasting mark on Berlin’s musical heritage. Even for the city’s emerging experimental pop undercurrents, transience remains the city’s only persisting feature.
An experiment dedicated to challenging consensus in the music and art world, «Anonymonth» will hold its first instalment within the CTM / transmediale collaborative programme of 2014. Created and lead by Mat Dryhurst, «Anonymonth» will take shape as a workshop at the festivals, exploring ways to further experiment with anonymity and dissent in creative fields. In a short, introductory text, Dryhurst explains the motivations behind the initiative, and some of its hoped-for results. «Anonymonth» will be published throughout February in partnership with VVVNT / avänt /, an online journal, forum, and project space for sharing ways of thinking with broad impact and making practical connections across disciplines. Visit www.anonymonth.com for more details.

«Anonymonth» also represents a wider expansion of PAN, a label that since 2008 has plotted a space where clubland can converse with the avant-garde, and on which Dryhurst collaborates with founder Bill Kouligas. Building a non-linear, anti-chronological collection, the label does not subscribe to a singular style; rather, it is interested in identifying unique and unorthodox expressive voices and bringing them into dialogue, exploring their intersections and the ways they reference one another.

Curated by CTM and Kouligas, PAN’s CTM 2014 presence spans various events over the festival week, presenting artists whose work breaks from convention and easy classification.

«Anonymonth» involves a very simple concept. Over the course of one month, a piece will be published daily on a specially dedicated website. Participating artists will privately select a number, and their piece will be published on the corresponding day of the month. Neither I nor other participating artists or the public will know whose content is posted on what day. I will, however, publish all of the names of contributing artists alongside each anonymous post. This provides a combination of anonymity and association, invisibility and credibility. The public will not know who posted a particular article, however they will know that it is from a reputable source.

This project spawns from a concern that in a fragile musical economy, there is significant individual risk attached to levelling dissent towards an increasingly centralized and interconnected infrastructure of artists, labels, press, and cultural facilitators.

On the one hand, it is remarkable that in a time of such austerity there is still a thriving musical culture to speak of, but the solidarity integral to keeping this culture afloat also runs the risk of creating a consensus that may become increasingly difficult to challenge.

The radical hyperbole of music ought to be held under close scrutiny in 2014. I am not alone in observing that in many ways, the music industry is petrified, literally and figuratively. The shapes and forms in which we privilege, critique, and distribute media doggedly resemble a more prosperous time, despite even generous predictions pointing to their demise. Most spend all of their time on the internet, and yet many of us treat Internet-native forms of expression with a skepticism that can border on reactionary.

One of the great privileges of an Internet era is the possibility of a multitude of effortlessly accessible competing narratives. It provides us with options to express ourselves quickly, cheaply, and in alacrity to unfolding conditions, which was simply not possible with the release of physical media. The future stability of most independent practitioners in all aspects of musical culture is faced with growing uncertainty, compounded by the global financial crisis, and yet we persist in presenting a facade of confidence, neatly confined debate and trivial chatter. Perhaps we need to shed our identities to accelerate the discussion to where it needs to be.

Radical political units, from Wikileaks to Anonymous, have shown how a combination of dispersed network power and anonymity can be hugely influential in creating significant infrastructural awareness and change, and «Anonymonth» is an experiment to see what would happen if similar tactics were applied to the world of music. I have no idea what it will produce, however am resolute in the belief that experimental media ought not produce predictable results.

Mat Dryhurst is an artist and technologist based in San Francisco. He co-runs PAN with Bill Kouligas, and serves as Director of Programming at Gray Area. He presents work and speaks regularly under his own name and in collaboration with Holly Herndon as KYRO. *** www.kyro.io *** www.mathewdryhurst.com *** www.pan-act.com

Photo: Traianos Pakioufakis
For 15 years, transmediale, Berlin’s festival for art and digital culture, and CTM have closely collaborated to present one of the world’s largest annual platforms for reflection on the cultural significance of new technologies and digital culture. In this article, Kristoffer Gansing, transmediale’s current Artistic Director, outlines how afterglow, the theme of the festival’s 27th edition, can be understood as a diagnosis of the current status of post-digital culture, where media technologies and mediatic practices that were once treasure(d) are turning into trash.

**The Post-Digital Condition**

In recent years, the term “post-digital” gained popularity for describing a new kind of critical media practice, through which a young generation of DIY artists and makers have been revisiting analogue production and distribution models such as Zines, analogue print, and photography. Most often, these types of practices are not happening completely outside of the digital but in increasingly hybrid form, such as in the post-digital publishing culture described by people like Alessandro Ludovico, where new and old co-exist and mutually feed each other. Furthermore, the post-digital movement can be seen as a response to and even a reaction against the perpetual utopianism and corporate high-gloss of mainstream digital culture. At the same time as the post-digital can be seen as a critical and artistic response of the so-called “digital natives” towards their oversaturated technological environments, however, there are signs that post-digital is becoming more like a “condition,” applying to all forms of practice after the digital. Recently, major business personae such as Rene Obermann, the former CEO of Deutsche Telekom, have been using the term post-digital to describe a society in which the digital is not sexy by itself any longer but simply a kind of naturalized environment where innovation now has to happen on other terms than the purely technological. In this context, the transmediale festival asks how the post-digital can be “de-naturalized” and understood as being constructed through specific social, political, and economic conditions of a society now insensibly marked by the arguably revolutionary transformations of global digital network technologies.

**Digital Culture in the Afterglow**

The starting point of the 2014 transmediale festival is to consider the post-digital as an “afterglow” moment of the digital afterglow being that moment of deep twilight when the dust that has risen from the earth into the atmosphere is temporarily lit up, as well as being a term that refers to the either positive or negative mental after effects of drug use. Afterglow is meant to conjure the ambivalent state of digital culture, where what seems to remain from the so-called digital revolution is a futurist nostalgia for the shiny high-tech it once promised us but that is now crumbling in our hands. The challenge that this moment poses is how to use that state of post-digital culture in between trash and treasure as a starting point from which to deal with the burning issues of today. The afterglow is the moment after the digital revolution, which is now turning into dust as we struggle to find new pathways in the wastelands of its aftermath. In waking up from the digital hangover, we find ourselves in the midst of pressing issues such as the corrupt ecology of technological resources (minerals, metals, and e-waste), mass surveillance, excessive big data schemes, and the post-digital lives that these phenomena impact on a daily basis.

Taking the afterglow phenomenon as a metaphor for the present condition of digital culture, what is the “dust” that is still suspended inside its glossy surface and what can we discover within it or experience through it? The hype of Big Data, Smart Cities, Gamification, Internet of Things, Fablabs… is all built on an increased disintegration of the divisions between culture, nature, and technology. At the same time, the discussion surrounding these phenomena is tied to the digital paradigm with its promotion of antiseptic, high-tech simplification of everyday life, and opportunities for all. But these hypes can also be seen from the perspective of their intimate connection to waste: in the way they promote excess, exploitation, and the wasting of resources of the material, human, animal, and mental world. In this sense, the digital has in fact always been a classic case where what is central to existence – trash and dust – is being pushed out to the margins. Similarly, the changing conditions for our on-line/offline existences form a perspective that twists the post-human discourse into one of bodies as the “trash of the machines” and making everyday life into embodied transitions in between trash and treasure.

The irony is that today, it seems as if the digital itself is becoming the trash that refuses to go away. If the digital is becoming like the “dust” that is shining inside the twilight, we may bask a little in its beauty, but also urgently need to develop new vocabularies and practices that proactively rethink culture for the moment after. In line with the overall festival approach to the theme afterglow, the transmediale 2014 programme traces cultural transitions through the trash that now makes up our post-digital existence, in terms of its mediatic materials, subjects, and emerging politics.

The author wishes to thank Tatiana Baur-Berthold for her contributions to this text in curating the transmediale2014 programme.

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"PHOTO: (CC BY-NC-SA 2.0 © Artwork by the Laboratory of Manuel Bürger)"
Make it so that it’s easy to understand...

Summarize the issues somehow, while leaving space for readers to think. Offer a situation analysis. Provide an overview. What’s that thing about time? Fractures and continuum. Memory and oblivion. DIY history and digital tools. Is this an expansion of the state of siege or the extension into infinity of a New Golden Age? Is anything there at all? Can nothing disappear? You have 15,000 characters. Four pages, magazine format, extended.

Well... Right... I like my publishers. I also like the ancient Sophists. I always have. Especially Gorgias. Therefore, the answer could only be: Child’s play (paigninp)

Rely on the legacy

When trying to understand what is happening today, apparently one has already accepted yesterday and tomorrow, whether willingly or otherwise. Here the historical experience is conveyed dialogically (meaning twofaced!) It creates a (a) future, which can be put to use at the present moment. These days, on the one hand, the proliferation of digital media has undoubtedly put forth an unexpected prevalence of externally accessible memory, while, on the other hand, the statement: There will be no revolution without memory remains valid. Where others have failed, and remained unnoted in their time or were intentionally marginalized into oblivion, is placed in a new context. Our grandchildren will fight the battle to a better conclusion [Die Enkel fechtens besser zu schlag] has been the watchword of hope since the German Peasants’ War of the 16th century. What for the moment seems hopeless or like defeat will eventually become a bridgehead for the new frontier. But today? Under the premises of global capitalism and in the digitally networked sphere, in some places there is a certain resignation spreading that nothing works and nothing ever will again. Retrofania, rapid standstill, the monopoly of being on. It is exactly that keeping on with it, that continuity, which brings about destruction, said Brecht. The basement cannot be cleared out before the anthologies have already piled up to the height of skyscrapers. The sky is no longer scraped, just clouded and cluttered with trash. The blue of the sky and blue of noon – mercilessly obstructed. Permanent refreshing and updating seems to instantaneously enhance every status and each recorded date. A present so heavily loaded with memories dips as equally into the past as it does into the future. Although endless evolutionary variations are generated, the revolution remains denied, the sudden change [Umschlag] does not occur. Even the scope of the ones who stuck to the gesture of the to come and tried to hold this against any positive stance or hope for an arrival or event in this world, gets narrower and narrower. This common disillusionment results from the fact that some decades ago there still existed an enthusiasm about immortality, contingency, arbitrariness, and referentiality, endless linking and so on, but nowadays this has all become ubiquitous and disappointingly uninspiring. The frenzy of associations leads to flattering and so on, but nowadays this has all become ubiquitous and disappointingly uninspiring. The frenzy of associations leads to flattering ties and tenuous connections that are hopelessly intertwined and vastly amplify every status and each recorded date. A present so heavily loaded with memories dips as equally into the past as it does into the future. 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More or less cheerful ways to escape the miseries

Like Saul, one is struck by lightning and becomes a whole new person, and changes his life (without actually inventing any new form of change). One can, for example, then become an orthodox Communist and represent iron-hardness and zealous expectation. Let’s call it the Badiou method. One is hot on the head by an obscure object that falls from the sky, and then attempts to rediscover authenticity through endless re-enactments. Such projects can even be commercially and professionally assisted by a coach, but one should be careful not to identify with the clients too much. Let’s call that one the Nazrul Ram Vyas method. One becomes a victim of Alzheimer’s disease or a massive head injury, or addresses similar case studies of the psychological ontology of cerebral unconscious: The Malabou method.

needs

And why should we be concerned with such a sudden change and its revolution, my dear friend? Who should care if it occurs, is on the rise, or if it was never even possible or effective in the first place? And anyway... What a pool, especially for the creative classes and the artists, who for all eternity have merely been quoting and copying, while making sure to cover their tracks as much as possible. Carping, nothing more. And on top of all this – time! The psychoanalyst will tell you something about logical time, religious scholars evoke impending doom [Frist], quantum physicists attempt to perform notable experiments, and tired historians of philosophy refer to Augustine, since whose time and whose line of questioning not much has actually changed.

May the scientists and technicians, the spoiled idlers in the garden of knowledge, the political advisors and Internet enthusiasts, and the relaxed archivists, look nobly down on our rough and charming needs and requirements, and as Nietzsche already said - what the hell? If the weight of history has always been something that only the strong could bear, the supposedly intangible permanent state of now beyond the end of history requires a very special weightlifter.
The imagination does not convey the strangeness of the world, but attaches itself to objects in order to deal with them: A strangeness that is shared with others, a realization, a present that is always alterable. In any case, the New seems to be not quite as new as it is made out to appear. In the end, one finds oneself confronting a strange illusion. The historians tried to portray the historic event as it actually happened (Ranke). But the fact that nothing actually happened was just obvious objection and correction. Much more important, however, was that object and artifact – the evidentiary materials of historical research, so to speak – fell behind. Relationship contexts, correlative networks, political and economic field definitions, and structural reference systems increasingly replaced any actual meaning of the object itself. Crypts and mummies, fetish objects and avatars, were despatched not only by Hegel’s comic albums as carriers of messages, and therefore ultimately became superfluous as material; Old and dirty gods and up in museum display cases, to be walked around and stared at, or on the assembly lines of mass reproduction and mass addressee. But is it so? Isn’t it all about the object, which fascinates me and which I will not yet let go? Is it not the object that constantly eludes me? The questions of that artifact through our social structures or our discursive frame, a split fantasy frame, but at the same time fantasy screen. The division into lines and frames are solely divisions in the flow of electrical impulses coming from the camera or video recorder. Thus, the divisions into lines and frames are solely divisions in the flow of the object itself. Crypts and mummies, fetish objects and artifacts – the evidentiary materials of historical research – stitch together the past. Regarding the relationship between sound and image, the video image in general – technologically, video has evolved out of sound (the electromagnetic), and its close association with cinema is misleading since film and its grandparent, the photogenic process, are members of a completely different branch of the genealogical tree (the mechanico-technical). The video camera, being an electronic transmission of physical impulses and energy, bears a closer original relation to the microphone than it does to the film camera. For this reason, through cuts in time, the flow of bodies, his feet, and the walk (Gang). He has not forgotten how to walk, also to walk away, and how to deal with things (Umgang). He builds no wall (Wand), but sews his garment (Gewand). Therefore, he need not constantly record everything, present it, and document it. It should be additionally noted at this point that Bill Drummond is without a doubt also a pioneer, and that this is a genuine achievement.

A colossal New England landscape painting destroyed by flashlight

In an extra short play, in which the way, was never performed on stage, no recording of which was ever released, and that was never broadcast as a radio play, but was printed and can fortunately still be read – H.P. Lovecraft, Esq. meets the artist Pickman, who happens to be carrying home one of his huge paintings from the Federal Art Club, from which he has just been expelled. Even before the curious Lovecraft can view the picture more closely in the light of a flashlight, it begins to dissolve and melt with slurping sounds. Under the light of the lamp, it rapidly becomes smaller and smaller, then disappears.

Pioneers

Presence of mind is answering to an embodied knowledge (Körperwissen), the way into the body of knowledge, into the wisdom of that earth, is a secret passage. It runs underground. One cannot simply enter step-by-step, and only under the premises that each respective step provides. No chance for high-fliers.

The recent fascination with the carelessly tentative approach in favour of increasing acceleration – full speed ahead – into catastrophe is therefore to be distrusted to the highest degree. Whether theoretical fractals play a role, as is currently emerging apocalyptic and nihilistic tone in philosophy leads only to – deserts. Incidentally, the gesture of such nihilistic acceleration, which is meant to address the problems of the 21st century in face of the failure of bourgeois liberalism and Marxism, is the new edition and recurrence of what Armin Mohler already described in 1950 as the basic feature of the so-called “revolutional” that began in 1918. This is not without a certain irony.

The sense of unbridled fun inevitably runs out for the medial enthusiast, and if not, then still you should give him a consoling pat on the shoulder. And the pioneer? The pioneer ultimately relies on his entrenched positions, his dog, remains faithful to the earth, because he trusts in his steps, his feet, and the walk (Gang). He has not forgotten how to walk, also to walk away, and how to deal with things (Umgang). He builds no wall (Wand), but sews his garment (Gewand). Therefore, he need not constantly record everything, present it, and document it. It should be additionally noted at this point that Bill Drummond is without a doubt also a pioneer, and that this is a genuine achievement.

Through the mediation of obscure geocentrists, one meets Cthulhu and Pazuzu (or their shadows or corpses respectively) in the ruins of a Syro-Aramaic temple. One comes across a hidden idealism, which also happens to be very nonsensical. The object remains the same, but whether it return. In any case, the New seems to be not quite as new as it would like to appear. If one looks around, one is confronted with a strange illusion. The historians tried to portray the historic event as it actually happened (Ranke). But the fact that nothing actually happened was just obvious objection and correction. Much more important, however, was that object and artifact – the evidentiary materials of historical research, so to speak – fell behind. Relationship contexts, correlative networks, political and economic field definitions, and structural reference systems increasingly replaced any actual meaning of the object itself. Crypts and mummies, fetish objects and avatars, were despatched not only by Hegel’s comic albums as carriers of messages, and therefore ultimately became superfluous as material; Old and dirty gods and up in museum display cases, to be walked around and stared at, or on the assembly lines of mass reproduction and mass addressee. But is it so? Isn’t it all about the object, which fascinates me and which I will not yet let go? Is it not the object that constantly eludes me? The questions of that artifact through our social structures or our discursive frame, a split fantasy frame, but at the same time fantasy screen. The divisions into lines and frames are solely divisions in the flow of electrical impulses coming from the camera or video recorder. Thus, the divisions into lines and frames are solely divisions in the flow of the object itself. Crypts and mummies, fetish objects and artifacts – the evidentiary materials of historical research – stitch together the past. Regarding the relationship between sound and image, the video image in general – technologically, video has evolved out of sound (the electromagnetic), and its close association with cinema is misleading since film and its grandparent, the photogenic process, are members of a completely different branch of the genealogical tree (the mechanico-technical). The video camera, being an electronic transmission of physical impulses and energy, bears a closer original relation to the microphone than it does to the film camera. For this reason, through cuts in time, the flow of bodies, his feet, and the walk (Gang). He has not forgotten how to walk, also to walk away, and how to deal with things (Umgang). He builds no wall (Wand), but sews his garment (Gewand). Therefore, he need not constantly record everything, present it, and document it. It should be additionally noted at this point that Bill Drummond is without a doubt also a pioneer, and that this is a genuine achievement.

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Pickman: Schaudernd – as hat seinen brauder geholt, lovecraft; Lovecraft – und ohne diese gute taschenlampe hätte es auch uns die ganze menschliche rasse geholt... Kufyon – von ganz gar keine, fast schon aus einer anderen welt unhaltig unhaltig starklicht edison edison objektiv objektiv objektiv...
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