reductive **June 2015**

Issue 03:
Interior Silence

THREE

THREE

Editorial

Reductive Journal THREE continues an exploration of relationships between text-sound under the theme, interior silence, with contributions from Lance Austin Olsen, Bruno Duplant, Jesse Goin, Marianthi Papalexandri-Alexandri, and Taku Sugimoto. This theme is one that has somehow been reoccurring and important since the beginning of this project. In the way that silence can be, it has been “present” in all issues thus far. Interior silence is born from an almost insurmountable condition that occurs when treating processes which might be called inter-permeable- between listening and reading.

In this context, we should keep in mind that the works present in this journal, beyond presenting more or less individual approaches in artistic works, attempt to bring the reader an experience that in itself does not contain any matter beyond an “intima listening” - a listening that requires the be-silent of the listener for proper perception. We are aware that interior silence, is almost impossible: And here it is, in this impossibility, where we stop and listen to what the artistic works tell us about reality.

Contributors were asked to present works that reflected a perception between text-sound and interior silence. These texts are not signs -from something else-, but symbols in themselves - of artistic practice underlying reality. It is in this open listening from reading what reveals the field of “interior silence” and the whole range of possible approaches.

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Bruno Duplant

a field, next to nothing

For two or a few more performers

Duration

Approximately 25 minutes (between 30 or 35 sections).

Indications

Each section is begun by the same lead performing playing a low note for 20 to 40 seconds, followed by a pause for approximately 10 seconds. Shorter notes at the beginning and the end of the piece, longer in the middle. The last note will be the longest.

Other performer(s) follow the lead performer with a note of exactly, or close to, the same pitch and intensity. This should either overlap with the lead performer's note, or follow after less than one or more second delay. Performer(s) are not obligated to play all the sections.

At some point, the leading performer must repeat the same pitch at least 10 times. This should not happen at the end of the piece when each tone has noticeably different timbres and intentions.

Bruno Duplant, February 2014.

13'10" 209 MB

This is a short version of the score recorded at Cafe OTO (03/11/2014) by Simon Reynell.

Jürg Frey (clarinet)
Ryoko Akama (electronics)
Dominic Lash (double bass)
Bruno Duplant (score & shadow)

My deepest gratitude to Jürg, Ryoko, Dominic and Simon

*

compose

{like writing in water}

play with words

- space -

as blank page

traces & forms

(silence)

our emotions/our memories

back on the loom

knead & extract

the unspeakable/the impalpable

from our dreams

{inner fields}

our forgotten ghosts also

seek to

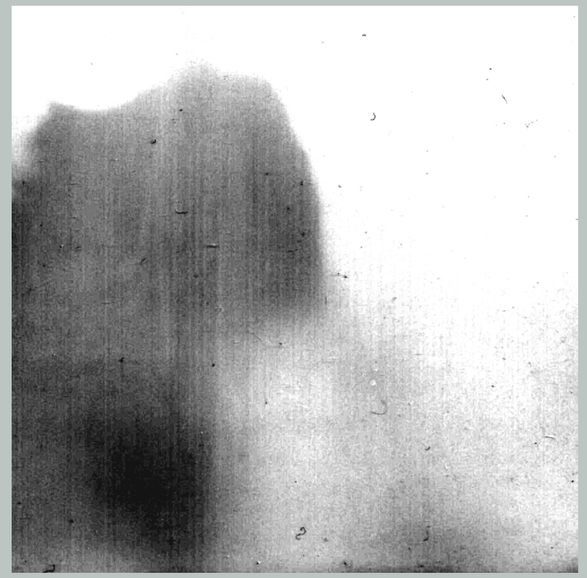
and sometimes get

this strange & vague feeling

that at each attempt

(so different & so close)

everything is thereby & already other



Marianthi Papalexandri-Alexandri

b as i eye us be

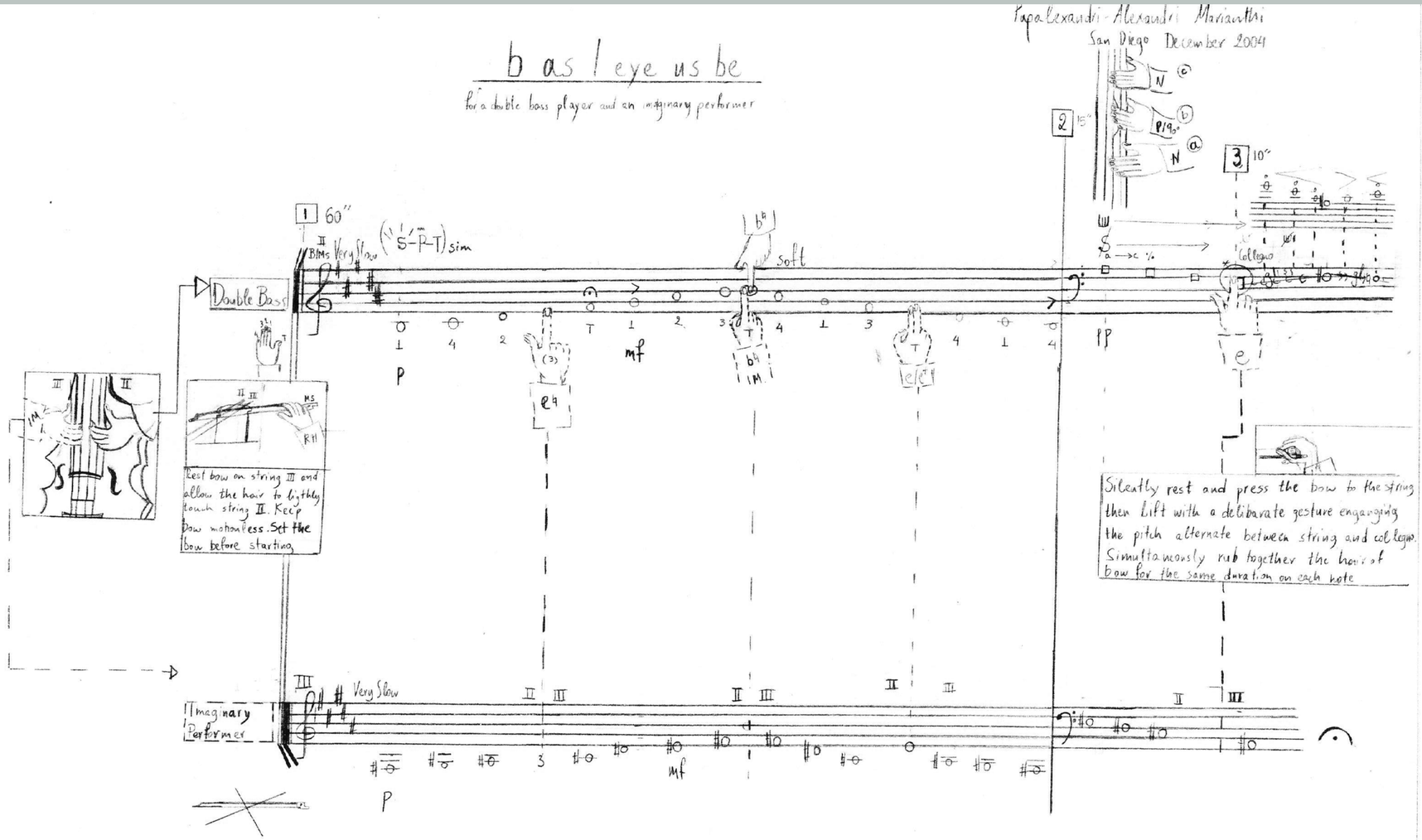
For one instrument and two performers:
(a real bassist–pianist) and an imaginary bassist.

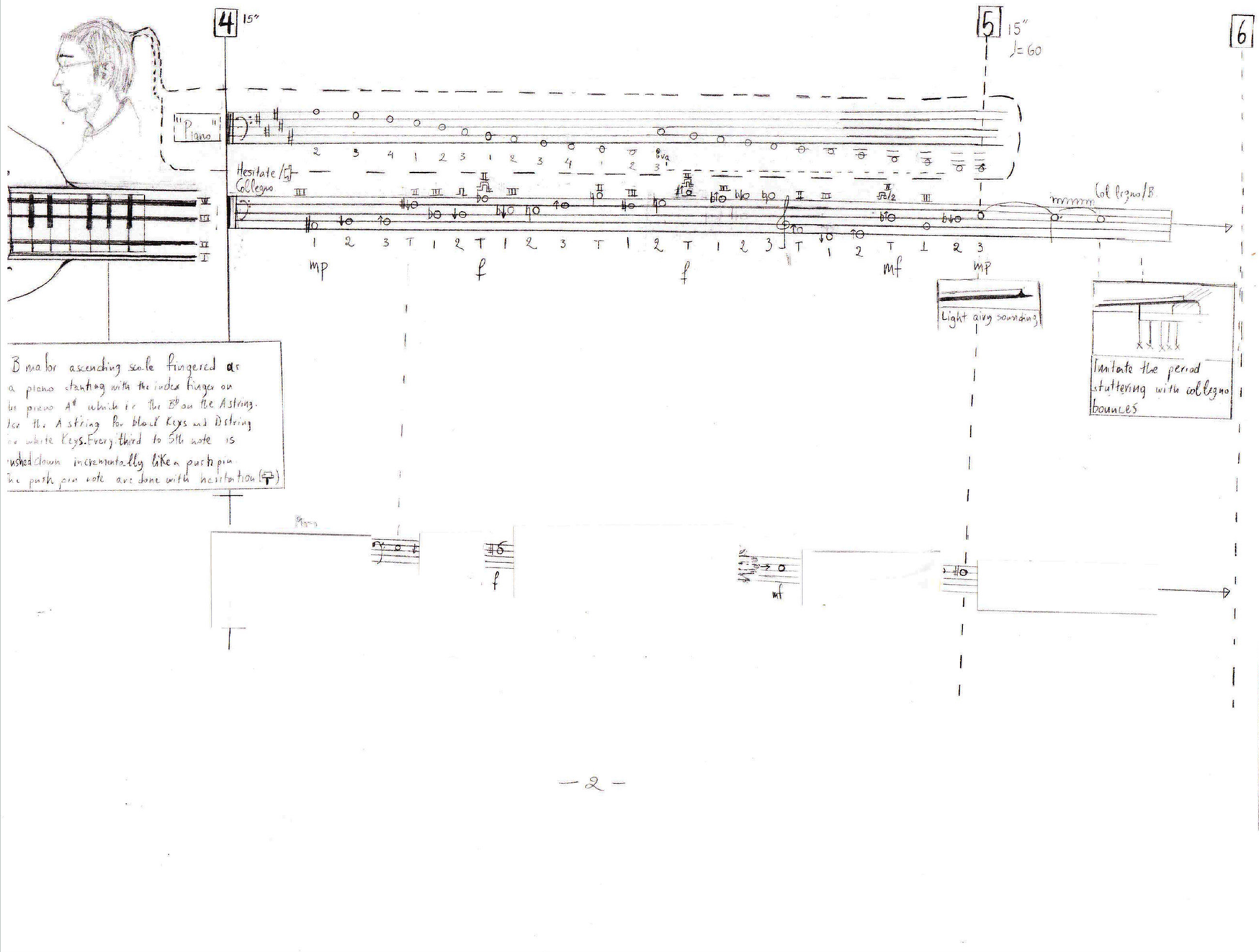
In the process of searching for a new type of silence and energy which emerges from absence, Papalexandris' piece *b as I eye us be*, for a bass player and an imaginary performer, lingers on the border of an interior/exterior silence through the absence/presence of an imaginary performer. A seemingly silent exterior state is, in fact, less silent on the inside of the real performer's mind.

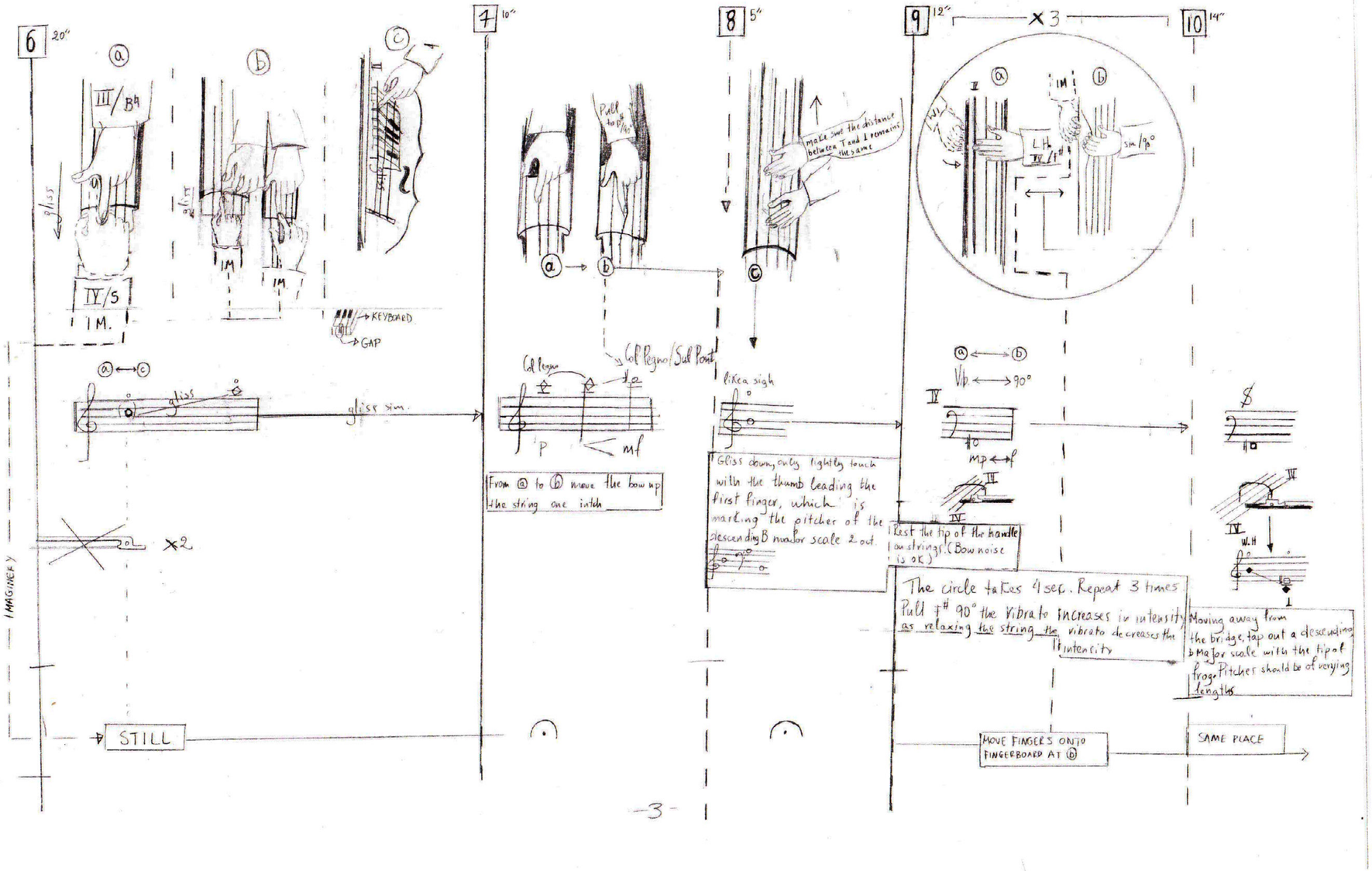
b as I eye us be

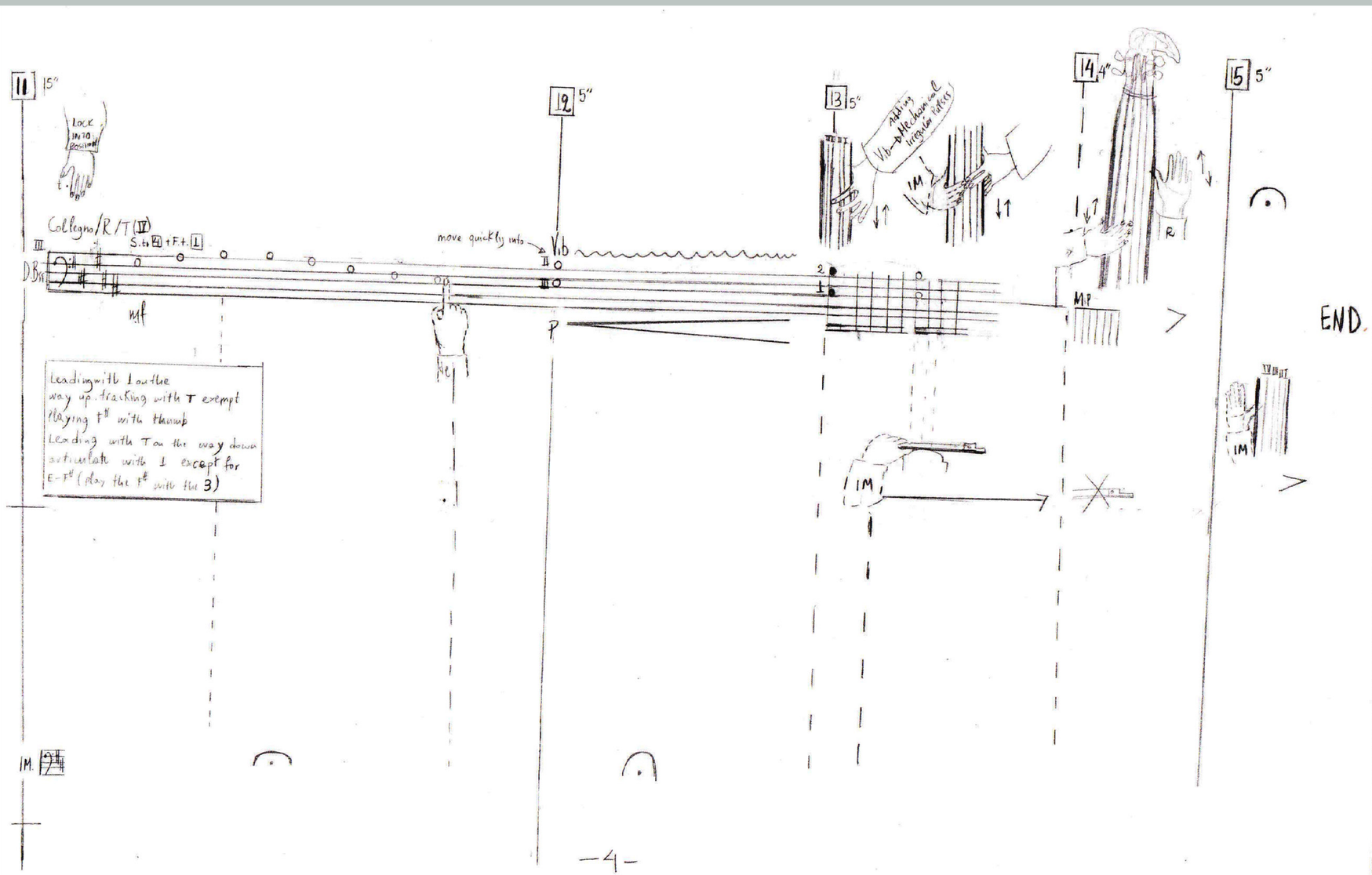
for a double bass player and an imaginary performer

Papalexandri-Alexandri Marianthi
San Diego December 2004



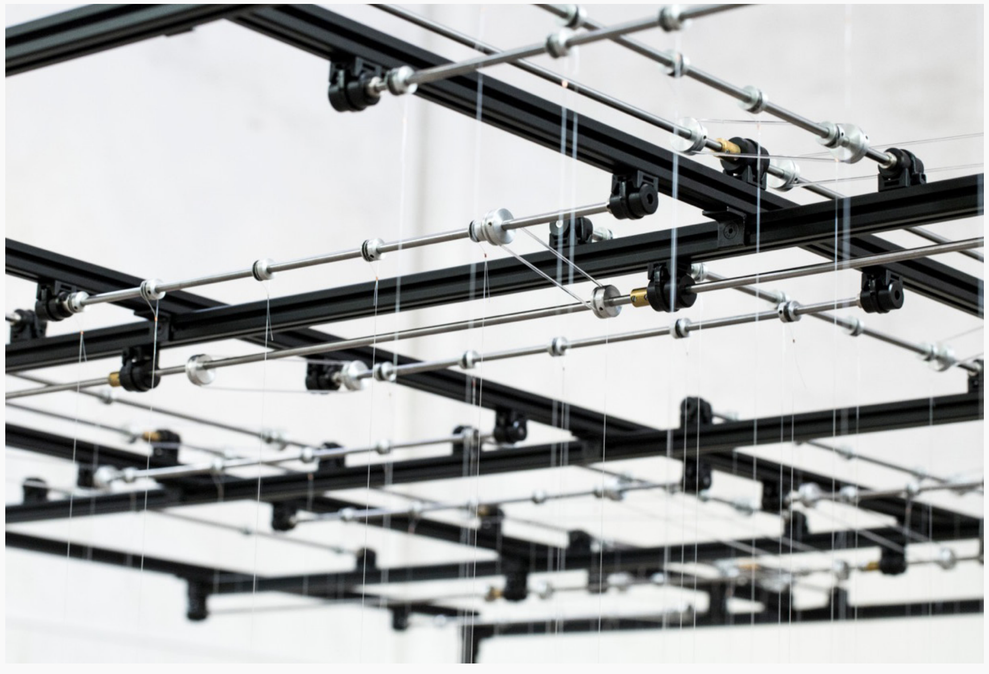

4
15"
5
15"
♩= 60
6
"Piano"
Hesitate / ♮
Col legno
Col legno / B
mp
f
f
mf
mp
Light airy sounding
Trantate the period stuttering with col legno bounces
B major ascending scale fingered as a piano starting with the index finger on the piano A♮ which is the B♭ on the A string. Use the A string for black keys and D string for white keys. Every third to 5th note is pushed down incrementally like a push pin the push pin note are done with hesitation (T)
Pizz.
f
mf


6 20"
7 10"
8 5"
9 12"
x3
10 14"
IMAGINARY
a
b
c
III/B♮
IV/S
I M.
gliss
I M
L H
KEYBOARD
GAP
a ⟷ c
gliss
gliss sim.
x2
STILL
Pull to Ptc
a → b
Col Legno/Sul Pont
Col Legno
P
mf
From a to b move the bow up the string one inch
make sure the distance between T and I remains the same
Pizz a sigh
Gliss down, only lightly touch with the thumb leading the first finger, which is marking the pitcher of the descending B major scale 2 oct.
Rest the tip of the handle on strings. (Bow noise is OK)
a ⟷ b
Vib. ⟷ 90°
II
mp ⟷ f
IV
sim/90°
The circle takes 4 sec. Repeat 3 times
Pull ♯ 90° the vibrato increases in intensity as relaxing the string the vibrato decreases the intensity
MOVE FINGERS ONTO FINGERBOARD AT b
SAME PLACE
W.H
1
Moving away from the bridge, tap out a descending ♭ Major scale with the tip of frog. Pitches should be of varying lengths


11 15"
Lock into position
Collegno/R/T (VI)
S.tb IV + F.t. I
mf
Leading with I on the way up, tracking with T except playing F# with thumb
Leading with T on the way down articulate with I except for E-F# (play the F# with the 3)
12 5"
move quickly into Vib
p
13 5"
Adding Vib → Mechanical Tremolo Effects
IM
14 4"
MP
R
15 5"
IM
END.
IM
-4-

Marianthi Papalexandri-Alexandri & Pe Lang

Speaking of Membranes



In *Speaking of Membranes*, the mechanical actions speak with crackling voices.

One hears the residue of a non-spoken text.

1’19” 59.8MB

Taku Sugimoto

A brief note on *Door, 11 Rue Larrey*

Is it true, though it is often said, that the music of John Cage is similar to the art of Marcel Duchamp? Morton Feldman once said, “For example, the interest of Duchamp for so many young people is that he took the experience out of eye, out of the retina, and he made a concept. Cage took it out of the past conceptual non-hearing aspect, a formal aspect of putting music, and he put it directly to the ear. So that’s absolutely the difference, you see? For all I know the greatest musical Duchamp was Beethoven”. Feldman also said, “They are the other side of the coin” [1]. However, perhaps there is another coin, with Duchamp on one side and Ludwig Wittgenstein on the other.

As far as I know, Duchamp had never mentioned Wittgenstein. I can’t find any evidence that Duchamp had ever read any writings by Wittgenstein. But that is not the issue here, whether he was aware of Wittgenstein or not. What I would like to achieve is to make a coin consisting of these two figures. Between 1927 and 1942, Duchamp lived in a small apartment in Paris. In the apartment there was a special door made by a carpenter. The door served two doorways: between the studio and the bedroom, and between the studio and the bathroom. *Door, 11 RUE Larrey* can be open and closed at same time, i.e., when the one side is closed, the other side is open.

What is so interesting for me about the door is not only the object itself, its curiosity, but rather its alluding to the logical impossibility. The proposition “All doors are open or closed” is true, since $\forall x(Fx \vee \neg Fx)$ (all x are either F or not F) is logically always true.

Not to mention that “not open” is same as “closed” in this case.

But the proposition “All men are mortal” is - though seeming nearly true proposition - not logically true, since $\forall x(Fx)$ (all x are F) is true only when we confirm it (but, how?): “all crows are black” is false or negated when we find a white crow.

However, it seems difficult to negate “all x are F or not F”. In order to negate this, we have to find the case that $Fa \wedge \neg Fa$ (a is F and not F) denotes or represents. Duchamp might try to solve this seeming insoluble puzzle by a very unique means which at that time no one was conscious of - All doors are open or closed [2].

I have never seen a door which is open and closed at the same time. It is indeed logically impossible to see that sort of object, which is “at the same time F and not F”. If there is a possibility to make a case that $Fa \wedge \neg Fa$ denotes, it can be done not by logical means, but by taking advantage of imperfection of our language.

1/ Chris Villars, ed., *Morton Feldman Says* (Hyphen Press, 2006), p.54.

2/ In order to negate $\forall x(Fx \vee \neg Fx)$, which is one of universally valid formulas, you must find a case $Fa \wedge \neg Fa$ denotes or represent:
$Fa \vee \neg Fa$ is deduced form $\forall x(Fx \vee \neg Fx)$. $\neg (Fa \wedge \neg Fa)$ is equal to $Fa \vee \neg Fa$ by *the laws of de Morgan*, and $Fa \wedge \neg Fa$ is contradiction to $\neg (Fa \wedge \neg Fa)$, so $\forall x (Fx \vee \neg Fx)$, the premise, is negated. a (as well as b and c) is defined as an individual constant, x is defined as an individual variable. In order to make the argument simpler, the types of $\forall x(Gx \supset Fx \vee \neg Fx)$ formulas are not used here, because the discourse domain is explicit: “door”.

What is ‘door’? What is ‘open’ or ‘close’?

All doors must consist of two parts: a board and a frame. The concept of’ ‘door’ requires two objects. So, “the door is open” means that the board is fitted in the frame; “the door is closed” means that the door is not fitted in the frame. It follows that the proposition “Every boards is (or all boards are) always fitting its frame or not” is true. However, it is also logically possible to build up the door consisting of one board and two (or more) frames. So is *Door, 11 RUE Larrey*.

Now, the door is to have three different modes:

1. The board *a* is fitted in the frame *b*, but not fitted in the frame *c*
2. The board *a* is fitted in the frame *c*, but not fitted in the frame *b*
3. The board *a* is not fitted in either the frame *b* or *c*

The modes *1* and *2* are the case that “*Door, 11 RUE Larrey* is open and at the same time closed” seems true. But it is only logically true when the proposition is properly understood, i.e., the proposition should be written as follows:

– “The board a of *Door, 11 RUE Larrey* is fitted in the frame *b*, but not fitted in the frame *c*.”

or

– “The board a of *Door, 11 RUE Larrey* is fitted in the frame *c*, but not fitted in the frame *b*.”

Wittgenstein wrote in *Tractatus* that “The proposition is a picture of reality” [3]. Every proposition must share the logical structure with the case it stands for, so that each proposition can be true or false. For Wittgenstein, tautologies and contradictions never are real propositions, since the former are always true and the latter are always false. “*Door, 11 RUE Larrey* is open and at the same time closed” is s normally regarded as a contradiction. The reason why Duchamp made *Door, 11 RUE Larrey* is, I suppose, that, by showing a peculiar object, he wanted to mock the logical impossibility that contradictions were always false. Though, of course, he could not show the veritable case of which a contradiction could be a picture, the manner he found how to execute it was very smart!

The same can be said of the relation between a musical score and its performance. I mean, every conventional musical score must share a logical structure with a sound proposal for its performance. There are true (right) interpretations and false (wrong) interpretations for a certain composition, as a proposition can be true or false depending on the case it denotes. But, some graphical or instructive scores are excluded. These types of scores can denote or represent nothing, so there are essentially no true or false interpretations, though there are good or bad interpretations. These scores can be called tautological scores, compared to those of conventional scores which are to have true or false interpretations, because any interpretation can be regarded as true. Nevertheless they have nothing to do with the logical structure; the score and the sound are independent of one another.

Some of Cage’s indeterminate pieces, *Variations or Solo for Voice 2* for example, have no true interpretation either. But that is not the point. The point is that it seems Cage was never interested

3/ Ludwig Wittgenstein, *Tractatus Logico Philosophicus*, translated by C.K. Ogden (Routledge 1922) , p.63

in how to listen to sound. Instead he just wanted to hear sound, the sound itself. He once said somewhere that the sound of a buzzer was not the sound itself when it had a certain meaning. It is paradoxical, because any of his indeterminate pieces may have meaning. Most notably, *4'33* is now regarded as a piece of listening to the sound unintentionally, and to listen to the sound unintentionally is independent of any particular sound. It is a way of listening. For me, his "silence" is eventually a conceptual matter.

Duchamp is the inverse of Cage. Feldman is entirely right. For Duchamp, it was more important to make several concepts through objects seeming ostensibly banal or functional was more important, which Cage never intended in his music; it was different from what Duchamp did that Cage used commodities as musical instruments, since the sound of those of commodities were more interesting for his musical purpose, while Duchamp was indifferent to the surface of his objects, the object itself [4].

Duchamp was interested in language, especially its imperfectness, which reminds me of Wittgenstein's work (they are contemporaries). For me, some of his works are also concerned with, though indirectly, a couple of philosophical questions: for instance, what he wanted to question with *3 Standard Stoppage* seems to me, again, a reverse of a topic of *"Naming and Necessity"*, a book written by Saul A. Kripke, an American philosopher who also wrote a book titled *"Wittgenstein on Rules and Private Language"*.

Though some of Duchamp's works can be the theme of so-called analytic philosophy, as far as I know, nobody wants to examine his case seriously. I really want to read articles or treatises on Duchamp's works written in that manner.

4/ To be honest, I think that Cage's writings, especially his mesostics, are very conceptual, therefore close to Duchamp.

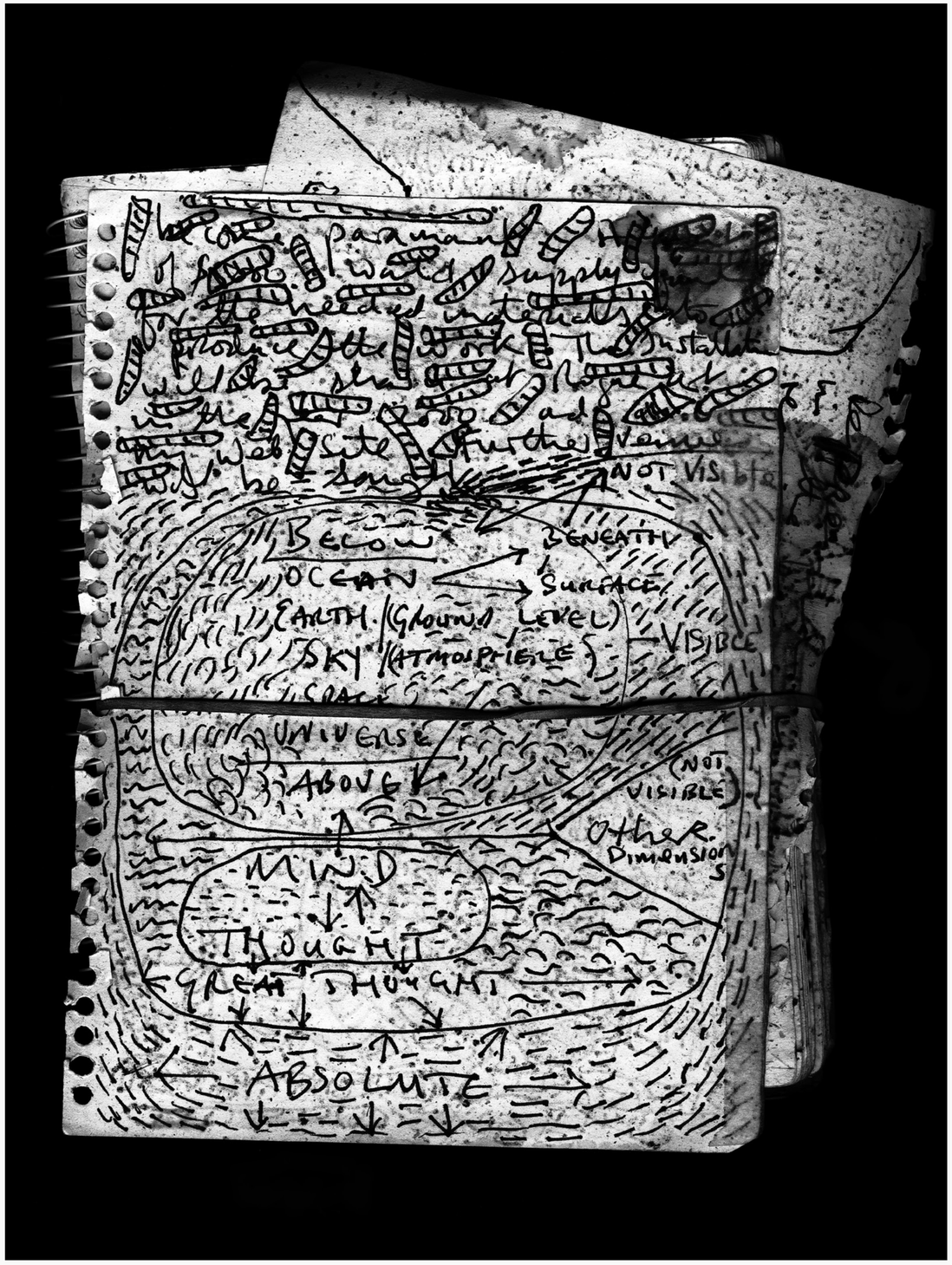
Marcel Duchamp *Door 11, Rue Larrey* 1927, Johns No 1961

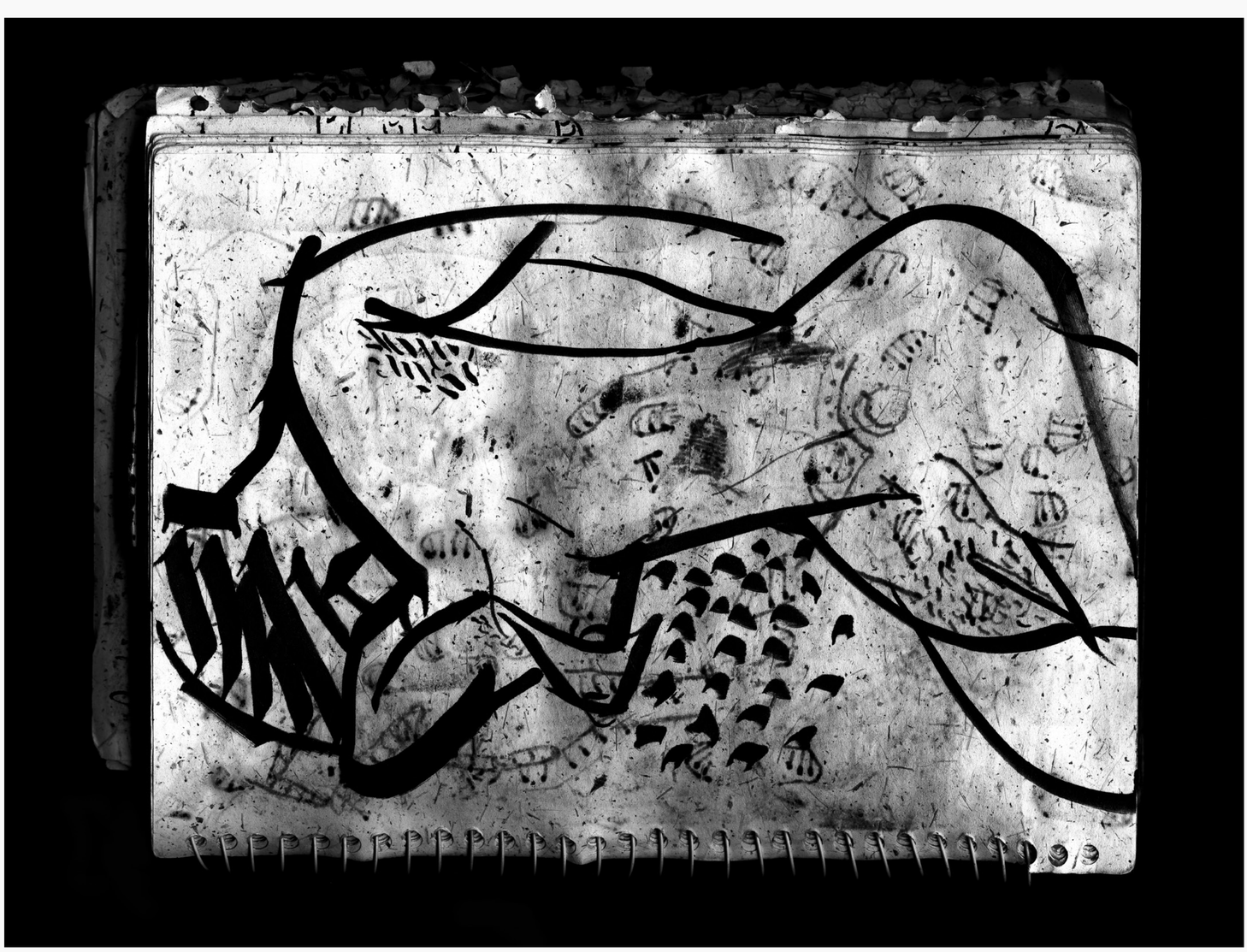
Lance Austin Olsen

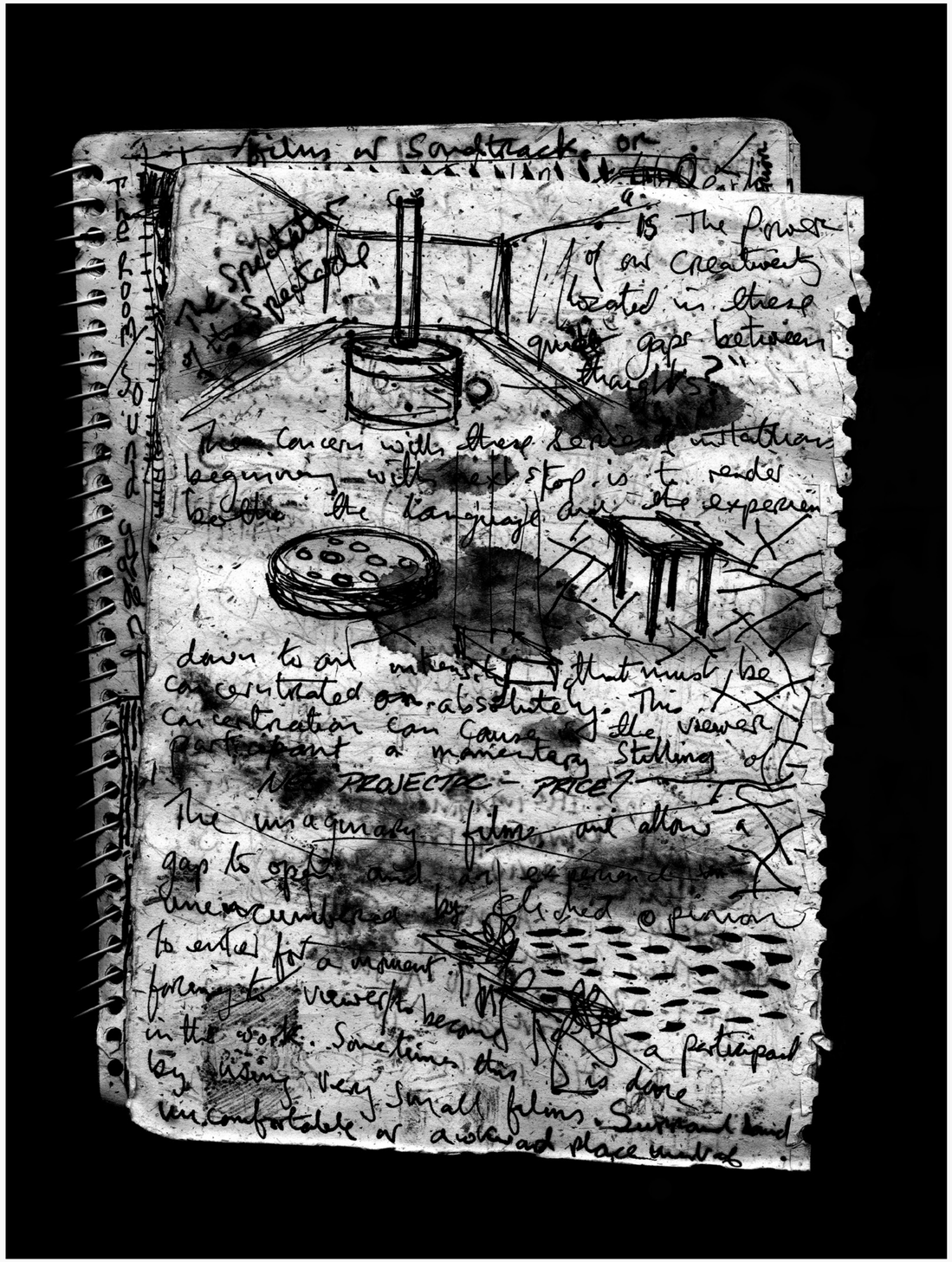
Deconstructing “Craig’s Stroke”

“The clearest whites are the deepest silence as the darkest blacks are the deepest silence”

Craig had an organized mind, everything packed in its appropriate place, trees were trees, shopping lists were shopping lists, complex abstract ideas were, complex abstract ideas, then, the stroke, his mind is now constantly packing and unpacking in unpredictable ways.







WHERE AM I NOW?

in a poem

diane wakowski

sex life

sonic mush

courtesy of a technology developer

the daughter of –

reduced to walking the valleys of my mind

fantastic

sound wave machine

ideas, ideas, ideas of march

live psychics twenty four hours a day

polish the mirrors of your psychosis

burt lancaster and tony curtis

paulette goddard and erich maria remarche

charlie chaplin and every bodies wives

the academizing of drone and the death of free expression into university degrees

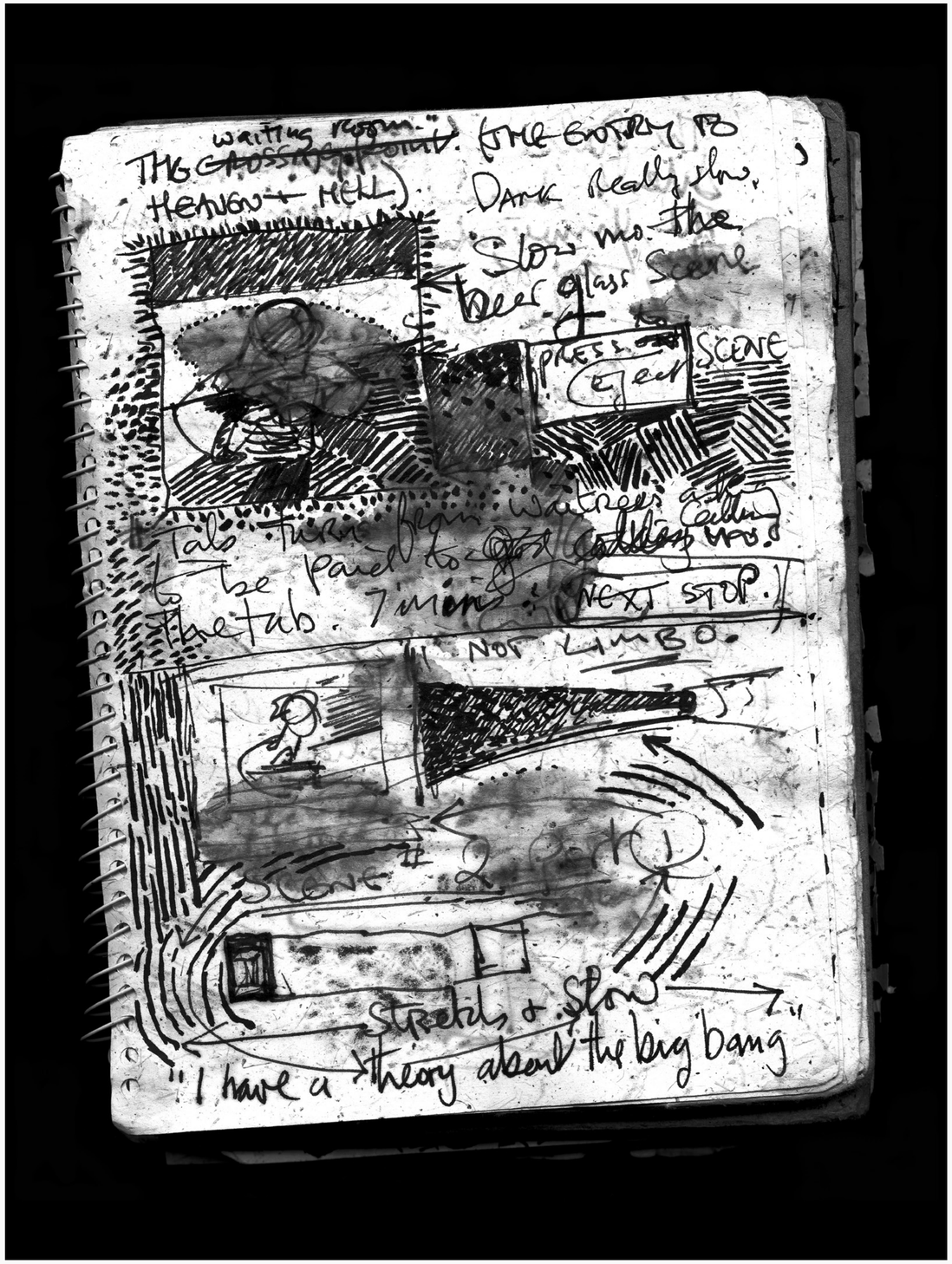
strolling skipping, library tinker, our song, our voice forever, silence, night

loss

The space between the end of one thought and the beginning of the next, is this where original silence resides and possibly the root of both peace and creation?

Is there silence between the jumble?

I believe there are large areas of silence but one cannot know if this is so.



There are 88 pages each of 6 minute duration currently completed in this work. There is also a triptych “Craig’s Stroke #2” produced by conceptually layering all the pages as if to rebuild the damaged mind as it now exists.

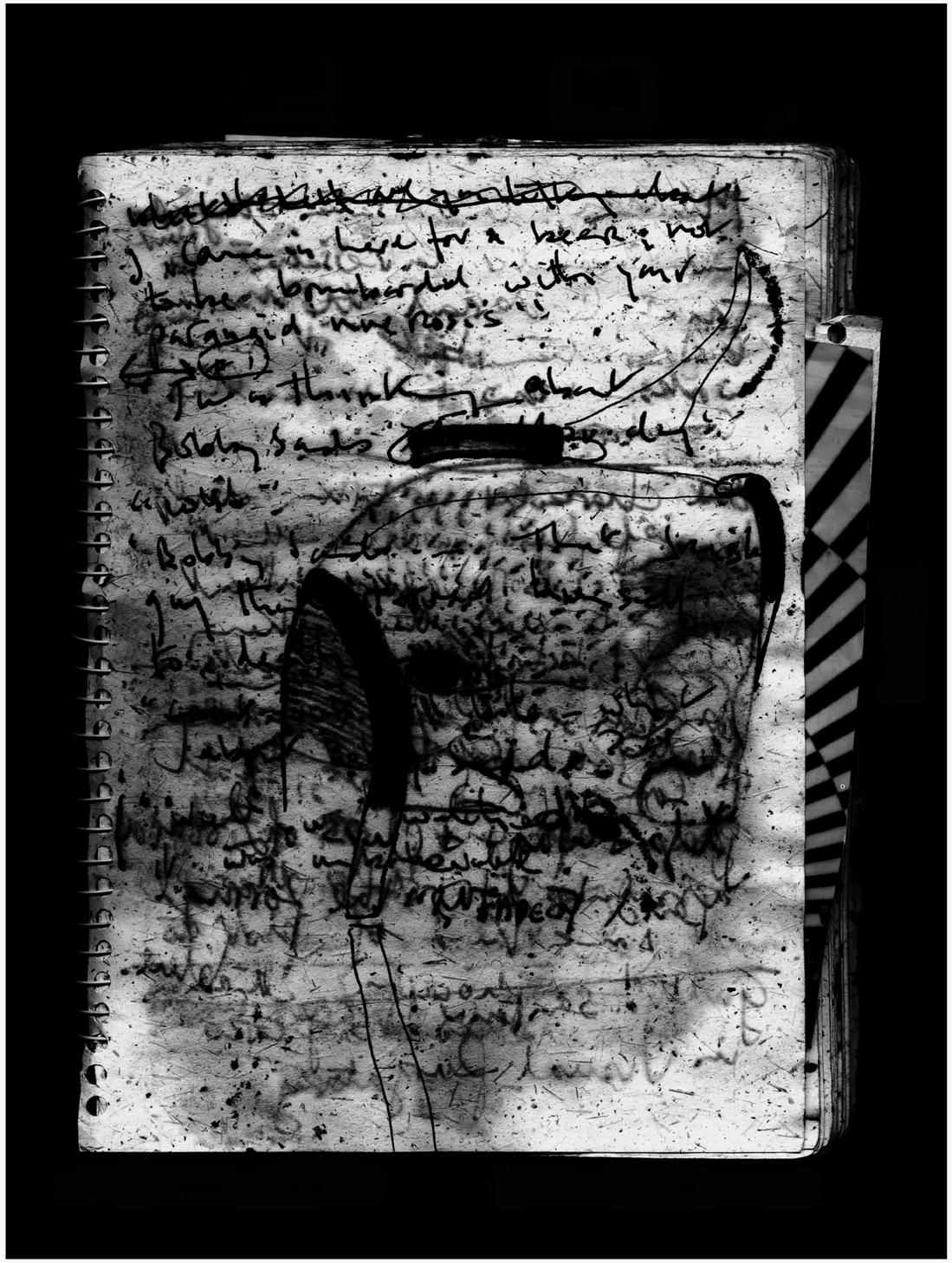
I see these pages as slices through Craig’s mind in much the same way as a CT Scanner slices through the brain photographing readable images.

There are many approaches to the layout of the score/scores contained in the 88 pages and it is legitimate to take each 6 minute section and combine it with any other variations of the pages.

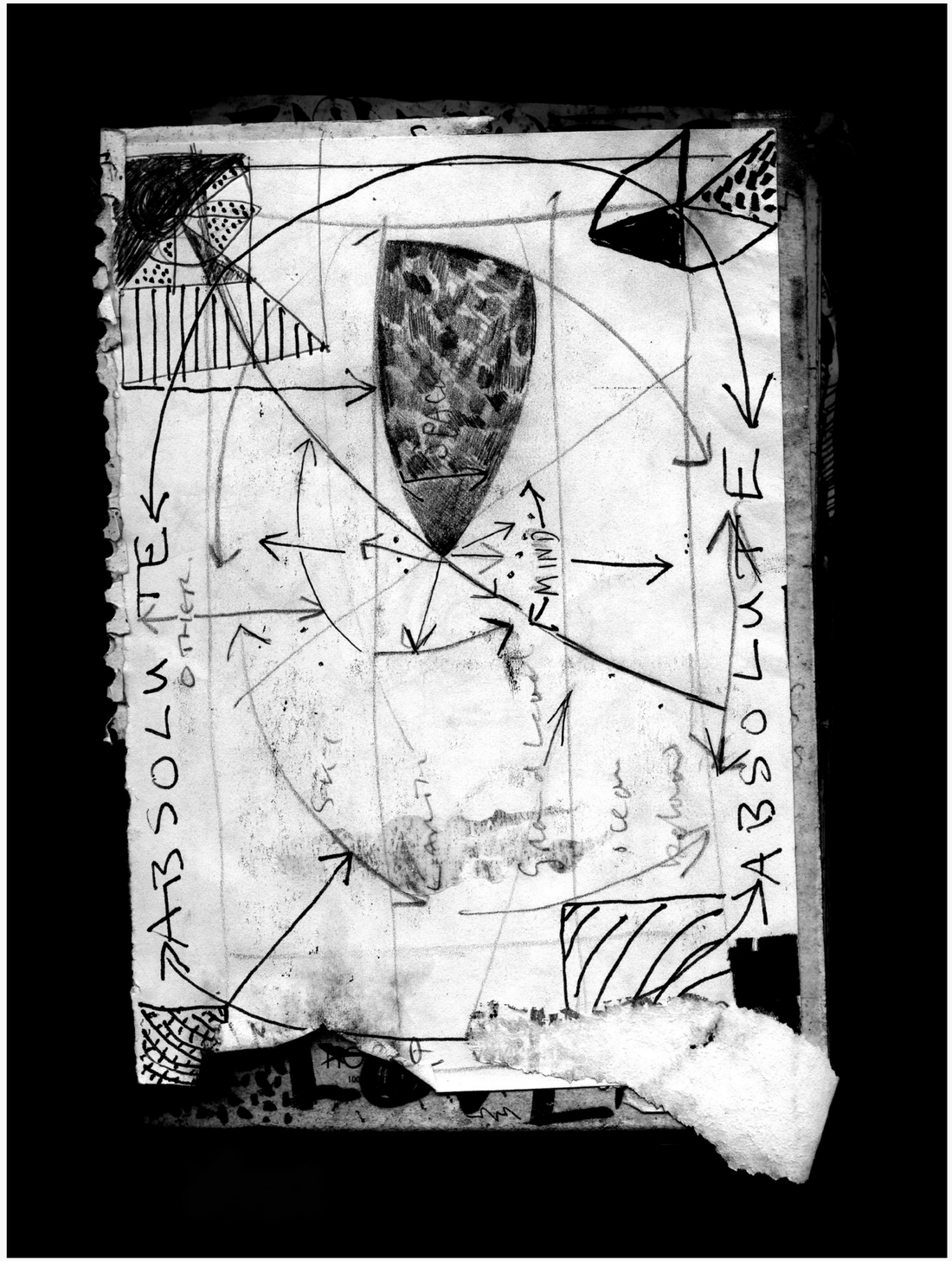
There have been two successful realizations of “Craig’s Stroke #2” using the dark triptych score. The first by D’incise Feraille, using the last panel of the 3 panel work, and the second by Lee Noyes and myself using all three panels.

So far there have been no successful realizations of the 88 pages or even sections of these 88 pages, although I have worked with a number of excellent people on sections of the score and we have much interesting material but nothing yet definitive. It is an ongoing work open to many interpretations.

It could also be that this work is to remain as a work in my head in the same way as Craig’s journey remains his own, locked in his damaged mind. Possibly it can never be successfully realized aloud, merely read and felt within each individual mind.

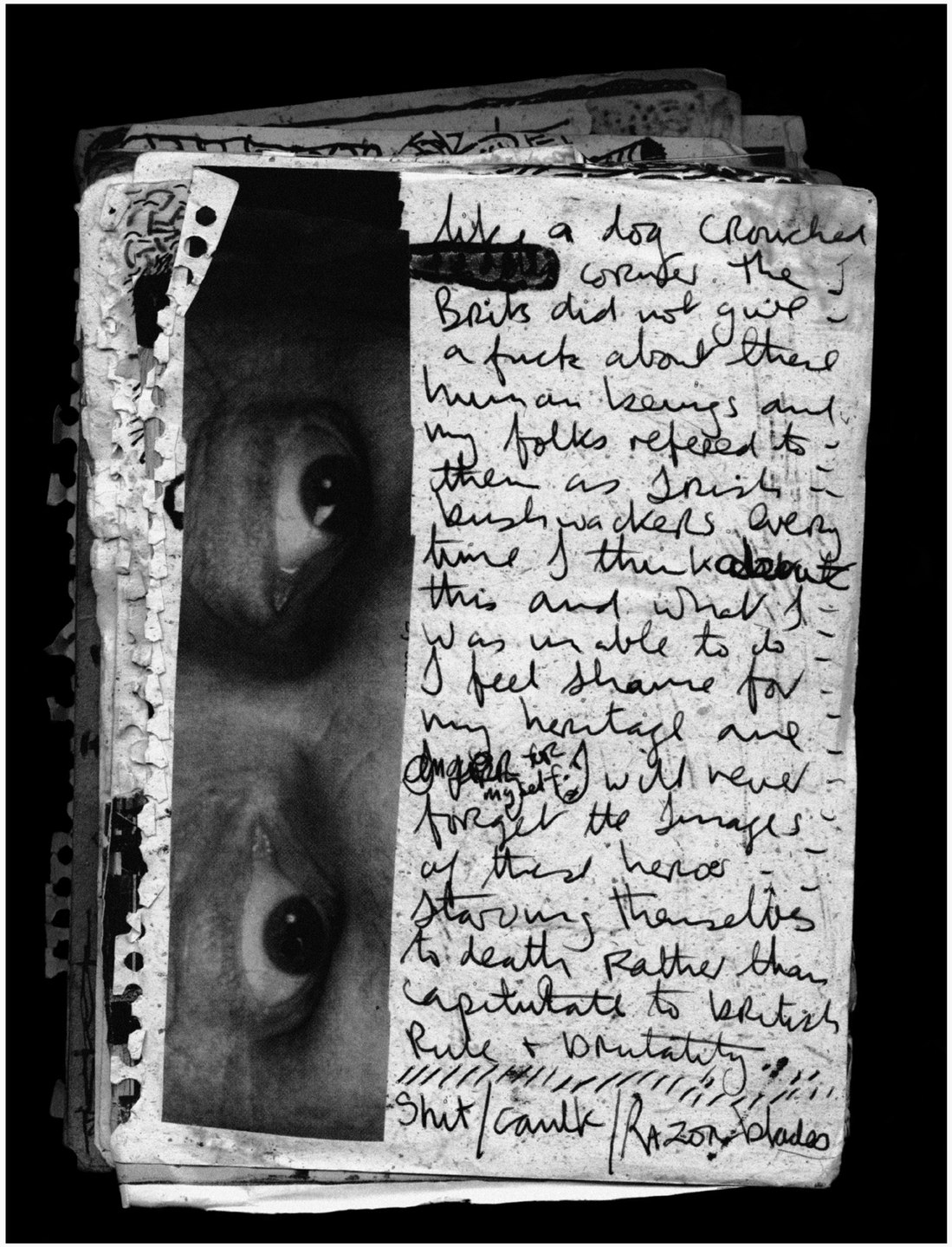


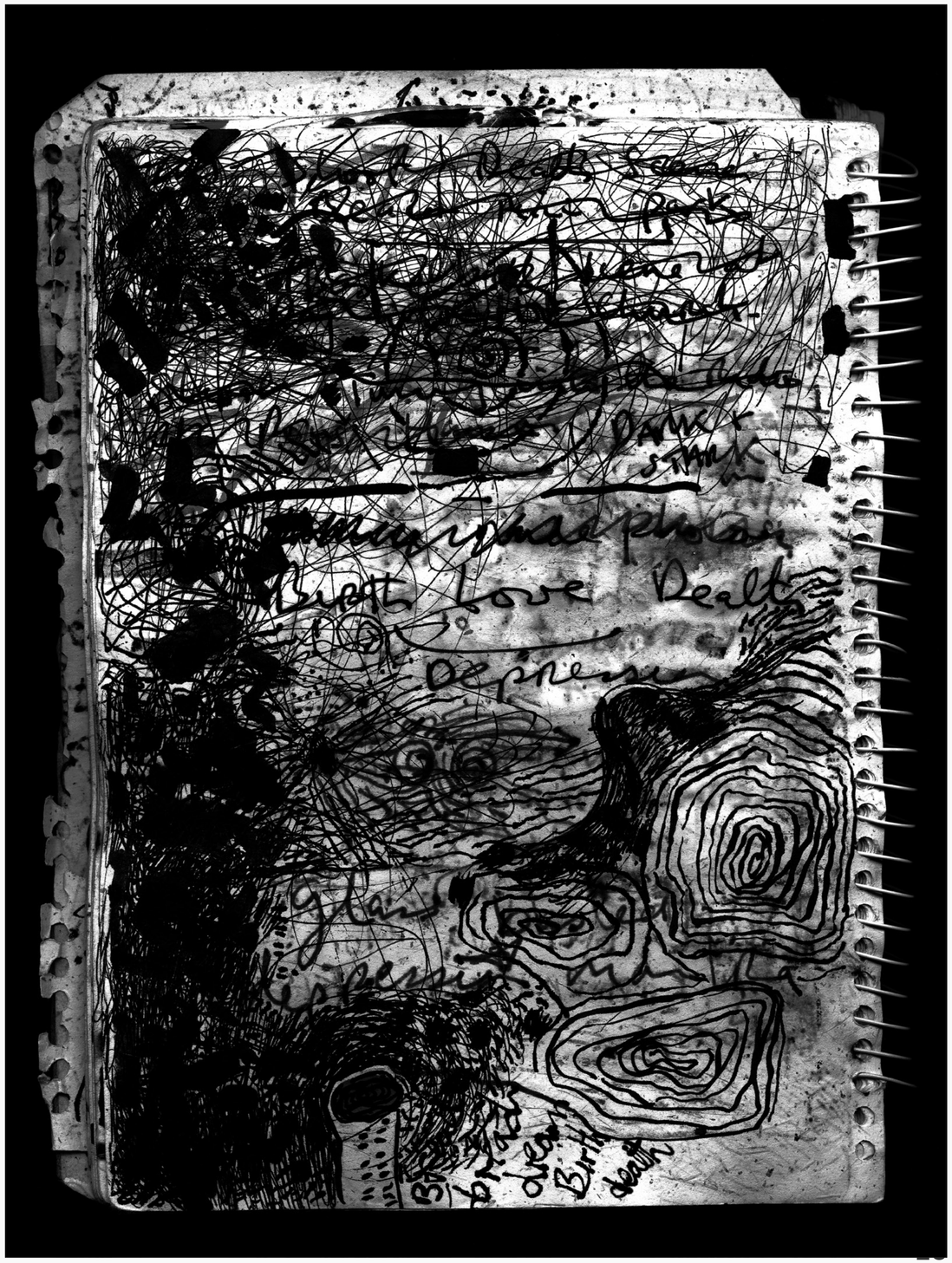

The filming
of
the Waiting Room
and the sound
track
of
both the Sound Garden
are done at a parallel time
It gives a
to the
Voices of the Triptychial nature
of Nev
a
sound
7 part series of installation
exploring
Nature
look straight
Nature
we do not
Ethics. How then are we to
look into ourselves and discover
our true Nature.


ABSOLUTE
ABSOLUTE


THE SOUND GARDEN
ALL SOUNDS OF THE MOVEMENTS
GARDEN BUT THE DISCOVERY OF A STACK OF WINE CORKS
AND A GROUPING OF SCOTCH BOTTLES may indicate the presence of an alcoholic in the paradise of sound
trees


what is actually meant by films w Soundtrack. or
The Sound Garden
The photo documentation of the sculptural
one new electric guitar


like a dog Crouched
Brits did not give
a fuck about their
human beings and
my folks refered to
them as Irish
bushwackers every
time I think about
this and what I
was unable to do
I feel shame for
my heritage and
myself I will never
forget the Images
of these heroes
Starving themselves
to death Rather than
capitulate to British
Rule + Brutality
Shit / Cunt / Razor blades


Depression
Birth
death

49’11” 70.8 MB

Lee Noyes (No-input mixer) / **Lance Austin Olsen** (Voice & objects)

10’25” 5.2 MB

D’incise (Field & domestic recordings)

Jesse Goin

An echo of nothing

…and who will not recognize here the crossing of borders? [1]

1/ Jacques Derrida, Aporias

It seems likely that most who find their way to a journal called reductive - whose first two volumes offered contributions by composer Ryoko Akama, whose current works include titles like *Code of Silence* and *Next To Nothing*, and Tsunoda Toshiya, whose artistic practice includes using stethoscopes and air and contact microphones to document the vibrations of bottles, fences and human skulls (stating his intention is not "to create music", but to offer "a trace of reality") – it seems likely that most readers here will have at least a rudimentary awareness of John Cage's experience in Beranek's Box, during his 1951 visit to Harvard. This was an experience I consider an aporetic flash-point for branches of some of today's most vital experimental musicians and composers. Briefly, Cage enters Dr. Beranek's anechoic chamber anticipating a state of congruence between the exterior silence it affords, and an interior silence of some sort, only to be rattled by dual pitches, high and low, distinct and disquieting. The sound of Cage's nervous and circulatory systems provides the crucial aporia that will inform and infuse his work for the remainder of his life – properly attuned, we realize there is no interior nor exterior silence, however persistently we imagine these states to exist. Following this little satori, *4'33"* is composed, Cage begins amplifying cacti and other objects, chance operations are engaged to serve Cage's desire to compose with a fierce preferential option for the sound of surprise - a reasonable, if reductive, narrative skein runs from there to here. Here, where the exploration of continually crossed borders – between near-silence and sound, compositions with fixed structures *and* unintended results, what is interior, what is exterior – continues, 64 years hence. Here, where we continue to discuss this music in terms of degrees of the interpenetration of sound and "silence." (I have come to wish there was an adequate, elegant word to connote this reality of *near-silence*; seeking something more pleasing to my ear with a cursory search of other languages, I light on the Japanese *chikaku chinmoku* – near-silence, or reticent-silence).

Composer/artist and fellow-contributor to this issue, Lance Austin Olsen, said to me in a recent email, "I am pretty sure that the only possibility of interior silence is death, and I could be wrong there." Certainly – yet a considerable number of composers/musicians continue exploring the permeability between near-silence and sound, and their listeners encounter the possibility of new ways to listen. Cage, judging by his writings, also imagined death to be a state where an absolute silence obtains, but there we are again. Our listening or meditation practice will lay bare in no time that interior silence is a state gained, and forfeited, by small increments, a state of continual flux. The composers/musicians I have chosen to discuss here are, to my ears, among those most keenly attuned to the conditions in which this music is created and heard – that is, within contingency and the permeable borders between sound and near-silence. Contingency is the cause and condition for experimental music; the composers considered briefly here, via their varying approaches and practices, work within the aporetic borderlands of sound and near-silence. "As sounds and silence mutually pervade and determine each other," Derrida wrote, "the clear opposition *sound vs. silence* disintegrates. One is always pervaded by the other. And who will not recognize here the crossing of borders?"

"I found out by experiment that silence is not acoustic. It is a state of mind…I was a ground, so to speak, in which emptiness could grow." Cage's reflection, coming after his Harvard experience, is taken up by composer and listener alike, ideally. This is music that can only be enjoyed, I think, if the listener can clearly observe and attune to its elements. This raises the matter of the interior silence of the listener; some approximation of a near-silent interiority is necessary. Beyond attending to the nearly inaudible sounds in this area of music, there is the attunement to the presence of silence, the physicality of silence, the liceity of things unseen and barely heard. Emptiness can only grow when the listener pays attention at a level seldom required of us.

Aporia, regarded as a state of play and paradox, limns Lachenmann's pieces in which there are performance-actions without a resulting sound-event; or blocks of silence, as occurs in Lance Austin Olsen and Jamie Drouin's *sometimes we all disappear*, that lull us into a forgetfulness that we're even listening to music, until the next irruption of electricity, or pitches, or indeterminate sounds ; or where the workman-like sounds of the musician working are the music, as in Daniel Jones' *When on and off collide*, and the border crossed is the intimate one between the musician and the listener.

Most of the music referenced here approaches the matter at hand via scores of some sort – structuring a bridge or tunnel or some other workaround to the impasse encountered between subject, sound and silence. The impasse, recall, is the very same encountered by Cage – "I" cannot grasp silence, interior or exterior. So, in many cases, sounds are stripped to their essence (sine tones, and only a few, sustained); the sounds are selected and presented for their basic materiality, without the composer's overt signature, her manipulation of the sounds; or sometimes, as with David Papapostolou's *Contrastes (dispositifs d'écoute; c'est moi qui souligne)*, the composer works with pre-existing conditions, like randomness and chance operations, to generate results only partially within his control; and in all the music, I think, there is a consciousness of the listener's environment, inner and outer, as a crucial element to the experience of the pieces.

I will say a little about each of the releases I have selected to illustrate some of the current explorations into *chikaku chinmoku*.

In two recent releases the human memory moves through emptiness like an archetypal archivist, visiting and briefly occupying spaces we hear more by their aura than by any specific furnishings. In both cases the geographical distance between the musicians involved is folded into the resulting work.

Long-time collaborators Lance Austin Olsen and Jamie Drouin, erstwhile neighbors in Victoria, British Columbia until Drouin's move to Berlin several years ago, sifted through duo recordings they produced twice weekly for three years, undertaking a severe process of drawing down and self-erasure, resulting in the 46 minute *sometimes we all disappear*.

Similarly, Haptic, a trio of erstwhile Chicagoans whose practice for years was to convene weekly to talk and play until member Adam Sonderberg's move to California several years ago, released *Abeyance*, whose apposite title suggests both suspension and expectancy.

The Olsen/Drouin recording is strewn with small sound events, heard briefly before subsiding into the silent skein that threads across the piece's 46 minutes. The duo are generous with the silent durations, and rather than the silences sounding interstitial, they facilitate the listener's drifting in and out of the piece, undergoing their own fits and fizzles of memory. The sounds on offer are radically disparate, recovered from a cabinet storing the detritus of many shared, varied sessions. The resulting work is so intimate and diaristic an affair as to challenge the listener's position as a listener – are we voyeurs? Is there sufficient familiar stuff in the detritus in Olsen and Drouin's hands to stir our own memories, dreams and reflections?

What is self-evident is that, as Susan Sontag wrote, “Silence never ceases to imply its opposite and to depend on its presence.” You can hear these old friends stretched across the silence and distance, against a complete disappearance.

Haptic’s *Abeyance* is at once much more severely reduced and radiant with imminence; as often as I have come across listeners linking various abstract musics to Rothko, *Abeyance* comes as close as any music I’ve heard in a good while to evoking the aura of color-fields, and the aporetic quality of imminence-in-emptiness. The back-story supplied about the recording (the geographically scattered members layer their respective recordings of empty rooms with pure tones and fragments of a piano practice) serves as an overlay to what’s heard, but it is not necessary to entering this sound field, nor to experiencing the total interpenetration of nothing and something. Haptic have for many years cultivated ground in which emptiness can grow; with *Abeyance* they have realized a distillation that is positively incandescent and strikingly devoid of any particular content. “Permeability,” Jurg Frey wrote, “which is the physicality of silence itself, consists of the impossibility of saying anything about its content. Silence is just there.” Drouin, Olsen and Haptic grasp that impossibility, and their shared lives and work, subject to the contingencies and ordinary disruptions and disjunctions of life, and to their making music, allow silence to just be there.

In Daniel Jones’ *When on and off collide*, its concision conveying the sense that the listener has dropped serendipitously into the stream of Jones’ hermetic practice, near-silences are striated with small sounds - sparks arcing, metal wheels whirring, and other inchoate activity. Somehow, inescapably, I feel I am at Jones’ shoulder, much closer to the sounds of silence and noise than in the aforementioned works. There is a strong spirit of *chikaku chinmoku* afoot, and an absence of fuss, artifice or, really, a definite result. Rather, Jones invites the listener into a work-in-process, and its 15 minute duration has always left a trace in my memory, ashes without any evidence of what’s transpired.

The remaining artists under discussion imbue near-silence with pitches and tones, ligatures of sine waves, oscillations arising from the ground of emptiness.

On Dave Seidel’s *60 Hz*, the composer undergirds the three compositions with frequencies that pervade the public grid, a thrum super-saturating our world sufficiently so as to make it (optionally) beneath our notice. By tuning his work to this frequency, Seidel creates an environment in which our attention can toggle between attending to the waves, or riding them like the breath. Remarkably warm and immersive, Seidel’s frequencies are braided in such a way as to allow the mind to

settle into a borderland between attention and diffusion. For all its activity (relative to, say *Abeyance*) – the binaural beating, the rising and falling - Seidel's work continually returns to a serene baseline. It makes sense, as divergent as their materials may be, that Seidel is a label-mate of composer Jurg Frey.

David Papapostolou (who has collaborated with Daniel Jones) pitches his work, three pieces of the same 13'49" duration, along the border between sound and silence, but also between chance and intention, authorship and anonymity. *Contrastes (dispositifs d'écoute; c'est moi qui souligne)*, Papapostolou's instruction-based composition, invites the listener to create their own *contrastes*, generated by a randomizer that determines a version's duration, stops and starts, as well as the location recordings and dominant frequencies used throughout a piece. The three pieces overlap and extend in ways that cause the listener to experience that sense of repetition common to the contingent world – not quite déjà vu, but a sense of *this is familiar, intimately so, if a little out-of-phase* (cf. Tsunoda Toshiya's brilliant, strange bird-call loops in his remarkable release, *Grains of Spring*). The silent sections are almost forcefully present, bluntly carved out, as the stop/start demarcations shaping the *chikaku chinmoku* of the *contrastes* involve sudden drop-offs. Listening through the discrete but enjoined pieces, one is aware of how one's attention flickers through the bleed-through and precipitous changes of this borderland; Papapotolou's work is much more chock-a-block with the intrusions of the contingent world - or as Cage had it, "the world is teeming, anything can happen!"

Ryoko Akama's *Code of Silence* crosses back and forth between sound and silence with a remarkable agility and organicity. Upon first hearing Akama, I was unaware of her work with Eliane Radigue, but I can honestly say, as I did reading of that connection, "of course." Akama, like Radigue, seems to summon her primordial sound waves from a source other than simply the prose scores employed – and there is, as with Radigue, a genuine mirroring between the listener's psychological states and the sounds heard/felt. Akama's onomatopoeic prose-texts convey mental and emotional states of cognition and attention, and we can enter them, archetypal as they are. The code conveyed by this most impressive release is of the total interdependence between absence and presence, fullness and emptiness, silence and sound. The *impossibility of saying anything about its content* leads one not to despair (the art of exhaustion), but to an interior *near-silence*. Every something is an echo of nothing. And vice-versa.

Jacques Derrida, *Aporias*, Stanford Univeristy Press 1993

John Cage, *Silence: Lectures & Writings*, Wesleyan University Press, 1961

Susan Sontag, *"The Aesthetics of Silence",* in Against Interpretation, Farrar, Straus and Giroux 1968

Jurg Frey, *"The Architecture of Silence"*, 1998 (trans. Michael Pisaro)

The music under discussion

Lance Austin Olsen / Jamie Drouin
sometimes we all disappear
Another Timbre 2014

Haptic
Abeyance
Entr'acte 2013

Daniel Jones
When on and off collide
Cathnor 2010

Dave Seidel
60 Hz
Irritable Hedgehog 2014

David Papapostolou
Contrastes (dispositifs d'écoute; c'est moi qui souligne)
Winds Measure 2013

Ryoko Akama
Code of Silence
Melange Edition 2014

Bios

Bruno Duplant
is a composer, improviser, and multi-instrumentalist based in the north of France whose primary instruments include the doublebass, percussion, organ, electronics, and field recordings.

A frequent collaborator with a wide range of musicians & friends from around the globe (as Ryoko Akama, Seth Cluett, Gil Sansón, Stefan Thut, Cristián Alvear, David Velez, etc...), his recordings have been published by labels including B-Boim, Diafani, Another Timbre, Suppedaneum, Engraved Glass, Ilse, Impulsive Habitat, Con-V, Unfathomless and Mystery Sea, among others.

For him, composing, playing, improvising music is like imagining, creating and sometimes decomposing new spaces/realities, new entities.

But it is also a reflection on 'memory', not the historic one, but a memory of all things, spaces & moments. Together with his friend Pedro Chambel, he founded and continues to run the small no-profit label Rhizome.s.

Jesse Goin
worked for 25 years in the field of advocacy and therapy for persons with multiple disabilities. Both his parents were musicians, engendering in him a life-long involvement with music. Mr. Goin has written about experimental music for a number of print and on-line publications, including The Wire, Paris Transatlantic, and, most feverishly, his blog, crowwithnomouth.wordpress.com. In 2011 Mr. Goin assumed a curatorial role as crow with no mouth promotions, dedicated to presenting seldom-heard music to Minneapolis / St. Paul audiences. To date, cwnm promotions has presented 80 musicians in 31 concerts, including many Minnesota debuts, such as Keith Rowe, Michael Pisaro, Jurg Frey, Olivia Block and Catherine Lamb.
crowwithnomouth.wordpress.com

Lance Austin Olsen
lanceolsen.ca infrequency.org noema.mx

Marianthi Papalexandri-Alexandri
is a Berlin-based sound artist, composer and performer. Her work focuses on the reinvention of the musical instrument as a sound generator. Marianthi's elegant compositions, sound installations as well as sound sculptures that she creates herself and in collaboration with Swiss kinetic artist Pe Lang, involve a continuous interaction between the visual to the musical. It is a work that demands absolute focus, clarity and economy of means.
marianthi.net

Pe Lang
pelang.ch

Taku Sugimoto
A guitarist. His musical interest focuses on composition, performance and improvisation. Sugimoto co-organised Chamber Music Concert at Loop-Line with Taku Unami and Masahiko Okura, and Taku Sugimoto Composition Series at Kid Ailack Art Hall. He runs the label Slub Music that releases his own recordings as well as Taku Unami, Kazushige Kinoshita, Radu Malfatti, Antoine Beuger, and others.