

**ASSEMBLAGES**  
**Vol. 1**  
D.Fyans 2013

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## **ASSEMBLAGES VOL. 1 Contents:**

### **Introduction**

**Declaration** – A4 printed artist statement

**Index** – A4 print on vellum

**Unseen Influence** – 72 minute mix CD of material with accompanying text

**The Artist As A Self-Organising System** – 15 page artist publication

**A Map Of The Universe** – Envelope containing curated quotes

# ASSEMBLAGES VOL. 1

## Introduction

Welcome to Assemblages Vol.1. The various elements of this work are presented as considerations of the underlying themes of stochastic process, rhizomatic structures and self-organisation. Discrete components have been produced, collated and presented as a collection.

The featured works are collected in a box in reference to the seminal publication Aspen - a multimedia magazine of the arts published by Phyllis Johnson from 1965 to 1971. Each issue came in a box filled with booklets, phonograph recordings, posters, postcards, etc.

The inclusion of a separate print of 'Index' pays homage to Ballard's 1977 work, 'The Index' in which a narrative is told through the medium of a solitary index allowing the reader to mentally construct the story through the alphabetical listing of characters, places and themes. This list allows the viewer to grasp, at a glance, the diversity of subjects, ideas and references that have been considered in the construction of this work and may be used independantly of any other component as a platform for building connections and considerations.

'The Artist As A Self Organising System' is intended to position myself as an artist with a view to the context and history of things that have come before. While this will, in a manner of speaking take place, I have taken an approach similar to my practice in its curation, writing and construction and have decided to work within a system (or systems) that both illustrate, reinforce and conflict with ongoing processes. The typesetting of the this piece has been created with spatial disruptions, in a nod to concrete poetry, creating temporal spaces within which the reader may become conscious of the act of reading or may use the space to consider the nature of the text.

Through textural memory, the physical feel of holding a map conjures, in the mind, a state of either being lost or embarking on a quest. As such, map paper has been used for the printed material which itself forms a quest, an enquiry into my methodology, modes of operation and artistic practice.

A mix of curated audio is included that may be listened to alongside the reading and consideration of other materials presented, or experienced separately. A short text discusses the relevance of the artists and/or material selected.

Similarly, an envelope containing quotes (both used in, and edited out of, the main text) has also been included, the reader may wish to disregard the paper itself and choose instead to allow these quotes to organise themselves into a structure that covers my main areas of interest and inquiry.

While the artist has a personal understanding of the relationship between the elements, any connections formed by viewer of the work are equally valid based on their interactions and understandings of the presented material.

**D. Fyans, April 2013**

# DECLARATION

I AM AN ARTIST.  
I CANNOT HELP THIS,  
NO MATTER HOW MUCH IT GETS  
IN THE WAY OF LIFE,  
IT IS NOT TO BE PART OF AN INDUSTRY,  
IT IS NOT WITH A VIEW TO A CAREER,  
IT IS NOT TO BE FASHIONABLE,  
POPULAR OR FAMOUS,  
IT IS NOT TO IMPRESS MY POLITICAL IDEALS  
UPON OTHERS,  
IT IS NOT TO TELL ANY VIEWER WHAT THEY  
SHOULD BE THINKING,  
IT IS SIMPLY BECAUSE I HAVE TO.  
I BELIEVE IN ACTION WITHOUT SPECIFIC GOALS, IN  
THE EMBRACE OF CHAOTIC FORCES, THE MYSTICAL  
AND THE AGGREGATE OF THE ENTIRE  
WEIGHT OF EXPERIENCE.  
THERE ARE NOISES AND PRESSURES WITHIN ME  
THAT DEMAND A CREATIVE RELEASE.  
I BELIEVE IN HONESTY, INTEGRITY AND PURITY.  
  
I BELIEVE IN ART FOR THE SAKE OF ART.

D. Fyans, April 2013

**SELF-ORGANISING SYSTEM**  
D.Fyans, MFA, 2013

**SELF-ORGANISING SYSTEM**  
Positioning Paper 3  
D.Fyans, MFA, 2013

**THE ARTIST AS A  
SELF-ORGANISING SYSTEM**  
Positioning Paper 3  
D.Fyans, MFA, 2013

**THE ARTIST AS A  
SELF-ORGANISING  
SYSTEM**  
Positioning Paper 3  
D.Fyans, MFA, 2013

I do not believe that there is what is, or what makes an exist. In some ways, it may passing torch (or burden) in time dealing in myth, the forms.

Myth is the facts of the mind [...] He talks of his past remembers that which and should be, and by of his memory: He rejects elaborates the significant separate incidents of Out of physical process he processional. He transposes knowledge into a hierarchy material circumstances of his retrospect, the adventure for myth. (Deren, 1970, p. 21)

We can look at a work by someone we have never little about their political, modes of operation and and the events in their entire divine moment where brush flooded into their lens. transcend time, space and an intimate moment, free directly with the artist, the the transmuting of emotion corporeal form.

Lord Naoshige once said, quite so deeply as giri. There someone like a cousin dies and it is not a matter of shedding may hear of someone who lived fifty or a hundred years ago, know nothing and who has no family ties with us whatsoever, sense giri shed tears. (Tsunemoto, 1983, p. 89)

Entrenched in hidden meanings and the 'ideas of things', artists myth around them in realtime, leaving a fingerprint of time, experience and intuition, we tune into aetheric and oneiric of cosmic origin – from nature, the universe, the unknown unquantifiable.

As artists, we render maps from electricity, cities rise and empires movement of breath, the momentary blink of the mind's eye. In become ethereal, shamanic, an angelic host containing the words descend into our personally constructed spirit realm and open a the Big Numbers and animal headed spirits that hold the keys to Sleepwalking we collide space and memory, neither recalling forgetting our negotiated pasts. Lachrymose in nostalgia for never really lived.

Soft focus and grainy footage, broadcast from within our internal show us the shape, the idea of a thing, hanging just outside of space/time, waiting to exist. We can only see it by not looking for it, the periphery of our mental vision picking out the contours, the absences in the background data. Fingers reach into sand and trace the edges, excavating surfaces, planes increasing in definition and substance.

any form of answer to the enquiry of artist, or even if such a question should be considered a mantle, an ever-that is ours for an ephemeral moment unexpected and the poetic in its many

made manifest in a fiction of matter.

for purposes of his future [...] He has been according to what could this measure sifts the accumulation the irrelevant event, detail, combines similar principle. creates a metaphysical the chronology of his of meanings. From the experience he plots, in the mind which is the

created centuries ago, met or know very contextual or mental nothing of their process life leading up to that met canvas or light Art has the ability to context. We can share from these constraints, sense of experiencing and energy into a

"There is nothing felt are times when tears. But we of whom we and yet from a

write story and knowledge, transmissions and the

fall, all under a that instant, we of gods. We discourse with our enquiries. nor accurately lives that we

landscapes

In my day-to-day practice, I am not concerned by a single, definable goal. The majority of my work is a result of an unconscious image or series of abstract nouns that appear, somewhat fully formed in my mind and an urge to bring that notion, or some enquiry thereof, into the external realm in some capacity. The source of these images may be put down to any number of things; subconscious processing of the day/week/month/year/lifetime's activities, some divine intervention, a desire to make sense of some little kink in reality, to hold a screen up to something beautiful or mundane, to excavate the everyday or the profound and present it in an attempt to communicate the endless possibilities and hidden meanings and considerations in response to our position in the universe.

Our bodies are given life from the midst of nothingness. Existing where there is nothing is the meaning of the phrase, "form is emptiness." That all things are provided for by nothingness is the meaning of the phrase, "Emptiness is form." One should not think that these are two separate things. (Tsunemoto, 1983, p. 70)

The lack of an obvious focus or directionality in the body of work within my practice may be considered at some level a system driven by chaotic, or more accurately stochastic energies. Stochastic, a word of greek origin meaning 'pertaining to chance' (Parzen, 1962, p. 7), allows for chance as a key factor within a system as opposed to a deterministic approach where consistent and reproducible results are obtained through fixed parameters.

But the poetic act itself, the sudden image, the flare-up of being in the imagination, are inaccessible to such investigations. In order to clarify the problem of the poetic image philosophically, we shall have to have recourse to a phenomenology of the imagination. By this should be understood a study of the phenomenon of the poetic image when it emerges into the consciousness as a direct product of the heart, soul and being of man, apprehended in his actuality. (Bachelard, 1994, pp. xvii-xviii)

Often, I am not sure exactly why I am working on whatever I am working on. I am however always confident that the process needs to take place, even if it leads to a situation devoid of some definitive conclusion. Through the action of making and creating, feedback loops occur and refine and focus the work and its purpose, from this point of view, it is possible to view the artist as a body within which a system of self-organisation can be seen to take place.

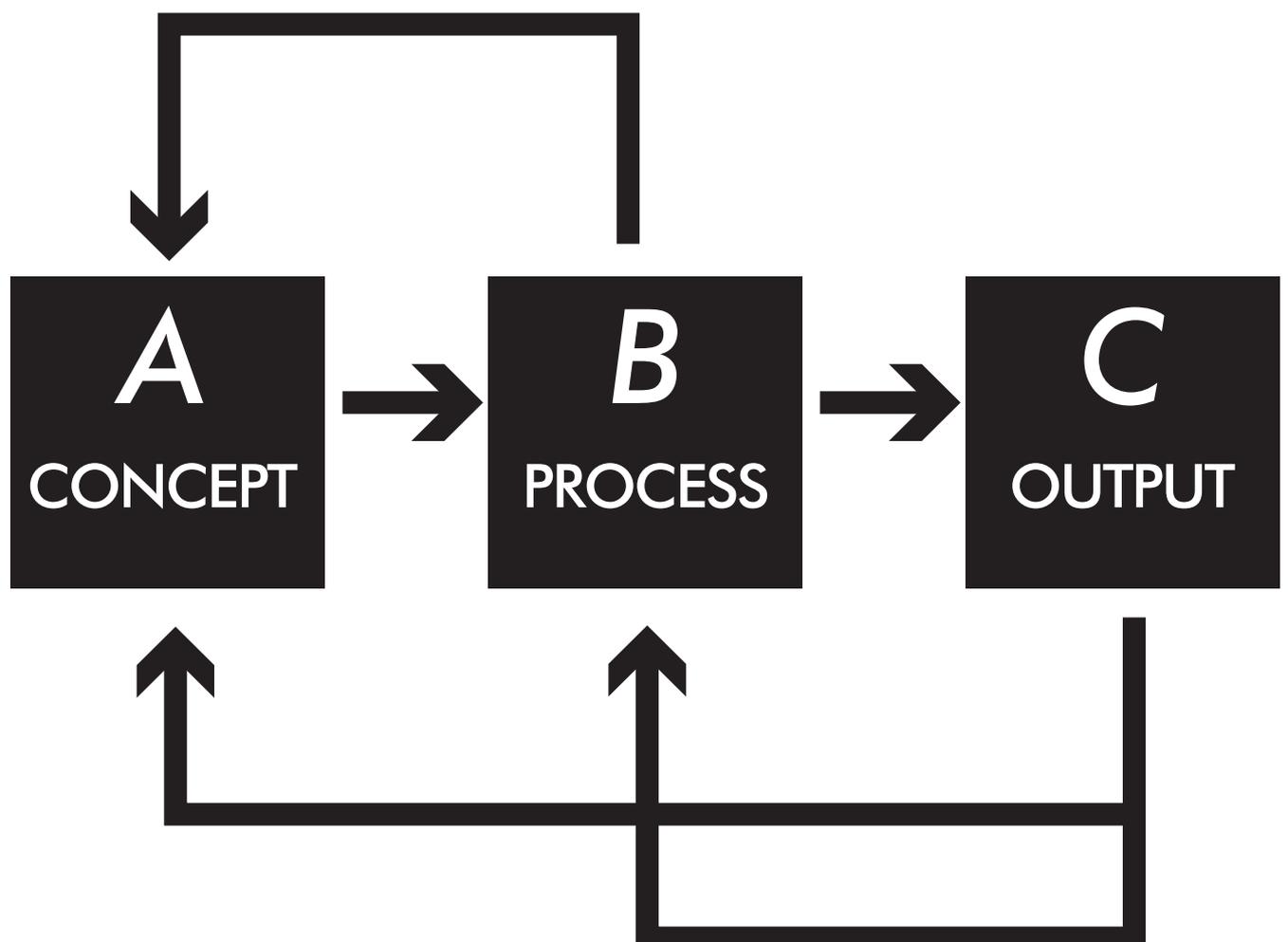
Li symmetries are so familiar to us that we almost don't notice them. They surround and pervade the natural world, but it was only in the 1950s that these enigmatic forms of symmetry began to be understood as self-organising systems through the pioneering work of Alan Turing. The Chinese however have been studying them for millennia, and it is from them that they get their name.

Li Symmetries may be distinguished from static symmetries in that they are primarily caused by the interaction between processes and materials. For instance the repeated action of wind over sand produces the familiar ribbing of sand dunes, a symmetry which can occur at different scales. Likewise, the action of heat on wet clay creates crack patterns which also closely resemble the layout of many towns and cities, even down to relatively small details such as the width of the roads. (Lundy, 2010, p. 120)

With this in mind, the artist may be considered as a form of self-organising system where elements that are, on the surface, in a state of flux and disorder will arrange themselves into some form of ordered system. A visual expansion of a quote from cybernetics pioneer W. Ross Ashby's with a systemic diagram shows the ways in which the states of the key three components of my practice relate to each other and may, at any stage of the process have their states or positions altered by feedback from other stages.

AS SOON AS THE RELATION BETWEEN TWO ENTITIES A AND B BECOMES CONDITIONAL ON C'S VALUE OR STATE THEN A NECESSARY COMPONENT OF 'ORGANISATION' IS PRESENT.

(Principles of the self-organizing system, W. Ross Ashby, 1962)



(Ashby, 1962)

It is my belief that as artists, we must reach a point where we stop consciously trying to do a thing and do it. Through confidence, faith and practice, we should no longer be concerned with the reproduction of an idea but translating it, transmuting the idea of the thing directly from ethereal and oneiric realms into matter. At what point exactly does 'practice' become 'enactment'?

Consciousness is a symptom of disease.

All that moves well moves without will.

All skilfulness, all strain, all intention is contrary to ease.

Practice a thousand times, and it becomes difficult; a thousand thousand, and it becomes easy; a thousand thousand times a thousand thousand, and it is no longer Thou that doeth it, but It that doeth itself through thee. Not until then is that which is done well done.

Thus spoke FRATER PERDURABO as he leapt from rock to rock of the moraine without ever casting his eyes upon the ground. (Crowley, 2011 [1913], pp. 32-33)

It should not be possible for an artist to point to any one specific point in time and space, or a movement or particular work by another artist and claim it as the inspiration for a work. It is possible to highlight certain areas that can be considered seminal, but it is more truthful to claim that we are driven by an aggregate of experiences. Through the gestalt of everything we have ever experienced, both personally and remotely through the influence, stories and creative expulsions by others, we provide framing systems for our own narratives.

Great images have both a history and a prehistory; they are always a blend of memory and legend, with the result that we never experience an image directly. Indeed, every great image has an unfathomable oneiric depth to which the personal past adds special color. Consequently it is not until late in life that we really revere an image, when we discover that its roots plunge well beyond the history that is fixed in our memories. In the realm of absolute imagination, we remain young late in life. But we must lose our earthly Paradise in order actually to live in it, to experience it in the reality of its images, in the absolute sublimation that transcends all passion. (Bachelard, 1994, p. 33)

My approach to practice is a consideration of myself as a rhizomatic assemblage or conduit that is interconnected to, affected by and informed, influenced and directed by areas of ongoing research, experience, cognition, conjecture and movement through time and space. I consider research, process, production and 'everyday life' as equally pertinent parts of the artistic process and that every moment in time, both conscious and unconscious is filled with potential for research, reference and development of a holistic artistic practice.

For all of time, painting has had the project of rendering visible, instead of reproducing the visible, and music of rendering sonorous instead of reproducing the sonorous. (Deleuze & Guattari, 2004, p. 382)

My methodology is driven by ongoing investigations, direct responses to situations and subsequent production of works across a variety of mediums and platforms. While I have a number of recurring areas of investigation, I feel that a holistic approach allows for similarities, synchronicities, serendipitous alignments to arise and allow the differences, collisions and resistances between certain strands of my practice to reveal themselves. While this approach does not 'resolve' itself in as obvious a manner as those whose practice is based around one issue or medium, I feel that it is a mode of operation that allows me to remain unfixed

and flexible, ready to expand and adapt to meet the challenges and arise during the realisation of works and my growth as an artist and a

enquiries that person.

Some of the discrete but interconnected areas (through personally derived I feel feed into my holistic approach to my art are Psychogeography, ual/textural/sculptural medium, magick and esoteric systems, philosophy moods and tones which unfold slowly throughout time in the films of Tarkovsky and Tarr.

channels) that sound as a spirit and the spaces, directors such as

The Japanese therefore see a particular charm in the evidence of old attracted to the darkened tone of an old tree, the ruggedness of a stone, scruffy look of a picture whose edges have been handled by a great many these signs of age they give the name, saba, which literally means "rust". natural rustiness, the charm of olden days, the stamp of time. Saba, of beauty, embodies the link between art and nature. (Tarkovsky,

age. They are or even the people. To all Saba, then, is a as an element 1989, p. 59)

At this point, I feel it apposite to mention work, *Stalker*. I find true beauty and more times than I can accurately recall; or focus, a texture or moment previously mind that endures long after the closing scrutiny, existing only when we refuse essays, the pace and periods of seeming long unedited scenes in the films of Tarr the role of structure as well as content of art.

Tarkovsky, and in particular mystery in *Stalker*, a film I each viewing revealing unnoticed, an indelible credits, refusing to reveal to look directly at it. As with inactivity ingrained in the and Tarkovsky subtly give us and in these liminal spaces

his seminal 1979 have watched some new facet smudge in the itself under direct Cage's written somnambulant, an insight into lies the nature

Psychogeography plays a strong role in my methodology, while under normal circumstances, space is navigated as a means of point A to point B, Psychogeography deals more with the feel locations via an appreciation of the detail, textures, physical navigations of those that traverse it and thresholds and relationships with the spaces we construct around us both mentally. This approach to drifting may be applied to, not only, physical space but also mental traversal of internal landscape and implicit in the production of a piece of work.

getting from and spirit of and psychic boundaries, our physically and navigations in the 'journey'

By drifting we allow ourselves to be liberated from external be shaped by unexpected forces. In Psychogeography, the derive, Baudelaire, Poe and later and in more varied states by the allows the walker the means to encounter new landscapes and familiar spaces through fresh eyes.

pressures and to pioneered by Situationsists, unexpectedly

My work often draws inspiration from the footsteps of practitioners Papadimitriou, Moore, Debord and Chtcheglov among often find myself drawn to similar methods of walking, writing, activating them in locations or items in the environment with a view to found in the unexpected, abstracted ways or drawing attention to mundane and everyday.

such as Sinclair, others and I thinking on and presenting the beauty to be

I have a particular interest in mystical, magickal, religious and practices which I view as systems of coding, metaphor for aspiration that may be used as a toolkit in order to better traverse the expanse experiences and emotions that arise as a result of the human Areas of interest and research in this field include the works of Crowley, shamanic practices, I-Ching and ritual and sigil based pathworking symbolism, ideas and suggestions informing and penetrating my

other esoteric and suggestion of situations, condition. Voudoun, with systems, practice.

Post structural philosophy has become an inspirational and valuable tool to me for addressing and commenting upon the complexities of everyday life. Through the reading of philosophers such as Bachelard, Lyotard and Deleuze & Guattari, many of the seemingly disparate areas of enquiry are pulled into a form of collected focus providing new ways of considering the nature of reality, structural relationships between concepts and moments of both clarity and creative or poetic obfuscation. In particular, '1837: The Refrain' from Deleuze

& Guattari's 'A Thousand Plateaus' has served as a primary text of late with repeated readings revealing new details and apparent changes in meaning with regards to the context the text is considered in. The chapter centres mainly around the notions of sound, composition and synthesis as devices for illustrating chaotic structures, interconnected nodes and territorial assemblages.

Although I consider myself very much an interdisciplinary practitioner, embracing a variety of vehicles for the processing and communication of concepts, normally allowing the process of work to dictate its own format, I would consider sound as one of my primary mediums. Working with composition and the building of sound as a sculptural object/textural landscape, pieces are constructed that seek to illuminate subject matter or give listener the space in which to form their own psychological, spiritual or spatial connections through the directed activity of listening.

not so much beats as potholes sucked out of the ground  
you're treading on (Young, 2002, p. 50)

I am concerned with both the conceptual side of process. The resonances, influence and means an exhaustive list; the textural density and evolving as Basic Channel, Porter Ricks of releases and the longform repetitions of minimalists such and the emotive textural and of The Lid, Basinski and Phillip a personal internal space for the listener.

aesthetics of sound and the following artists hold particular interest although this is by no magickal workings of Coil, the sound of techno artists such and the Chain Reaction series drifting compositions and as Bryars, Reich and Palestine sculptural droneworks of Stars Jeck with a view to constructing excavation and exploration by

The variety of noises is nowadays over a thousand whose thousand different noises we can distinguish. With the endless multiplication of machinery, one day we will be able to distinguish among ten, twenty or thirty thousand different noises. We will not have to imitate these noises but rather to combine them according to our artistic fantasy. (Russolo, 1967 [1913], p. 12)

infinite. We certainly possess different machines, among

slice techno off the bone, building a twitchy, edgy microfunk around an absent centre – all that remains are the offbeats, synchopated clicks and imagined accents, accidental pulses that might have come from the blemish on a side of vinyl. (Young, 2002, p. 50)

Ever since I was a child, I have been obsessed with taking things apart, attempting to see how they work, to understand the mechanisms, connections and wiring hidden inside the box and then, usually failing to put it back together properly such that the object stops functioning the way its makers had intended (or often at all). This obsession has endured, extending into the dismantlement and analysis of everyday life, social structures, searching for, and discovering the ingrained magickal symbolism in the mundane and the sublime (and in the spaces in between), the cracks in the pavement become maps to new and undiscovered landscapes.

Music molecularizes sound matter and in so doing becomes capable of harnessing nonsonorous forces such as Duration and Intensity. Render Duration sonorous. Let us recall Nietzsche's idea of the eternal return as a little ditty, a refrain, but which captures the mute and

enter the  
of forces  
a musical  
sounds),  
cosmic

(oscillators,  
makes  
in contact  
in the

in a priori  
and force,  
judgment;  
mobile,  
(Deleuze &

unthinkable forces of the Cosmos. We thus leave behind the assemblages to age of the Machine, the immense mechanosphere, the plane of cosmicization to be harnessed. Varese's procedure, at the dawn of this age, is exemplary: machine of consistency, a sound machine (not a machine for reproducing which molecularizes and atomizes, ionizes sound matter, and harnesses a energy. If this machine must have an assemblage, it is the synthesizer. By assembling modules, source elements, and elements for treating sound generators, and transformers), by arranging microintervals, the synthesizer audible the sound process itself, the production of that process, and puts us with still other elements beyond sound matter. It unites disparate elements material, and transposes the parameters from one formula to another. The synthesizer, with its operation of consistency, has taken the place of the ground synthetic judgment: its synthesis is of the molecular and the cosmic, material not form and matter, Grundand territory. Philosophy is no longer synthetic it is like a thought synthesizer functioning to make thought travel, make it make it a force of the Cosmos (in the same way as one makes sound travel). (Guattari, 2004, pp. 378-379)

Having  
basics of  
ponder  
with each  
present  
music. The  
modular  
producing  
colouring

spent a number of years  
sound via an investigations  
experimentation with  
the possibilities of a system  
other and still in some  
in the performance of  
obvious choice here was to  
synthesis; a system by which  
standard waveforms (sine,  
the sound, logic operations

of self directed learning about music and the  
into musical structure, maths/physics and  
fixed architecture synthesizers, I started to  
where sounds could be constructed, interact  
ways include the composer/performer being  
them, the inclusion of a 'soul' within machine  
build a platform for explorations based around  
very simple basic components; oscillators  
sawtooth, square, noise), filters and effects for  
for the triggering and control of elements and

mixers  
and  
for combining  
routing these  
elements.

These  
can be  
endlessly  
connected,  
reconnected,

be used  
to drive and  
A system  
series of  
rhizomatic

control  
where any  
structure.

each other, as time based events or textural modulations.  
component may be connected to any other in an endless  
permutations may be seen as a true embodiment of the

From the  
therefore  
"having a

point of view of physics, everything vibrates and  
can be said to exist as sound, rather than  
sound". (Boon, 2002, p. 64)

Given that  
level, a

everything in the universe is, at its most basic  
series of vibrations (or combinations of vibrating  
molecules), I have embraced the consideration

that things,  
sculptural  
metal, we  
the tactile  
position  
of the  
time and

or rather the idea of things, may be explored and presented  
audio work. After all, when we think of a material, such  
think of our collected cognitive experience of that thing –  
qualities, the temperature, the resonance it makes when  
in time and everything that has transpired both in our life,  
object or idea for it to be in front of us at that particular  
space. I therefore believe it possible to build, perhaps not  
representation of an object. As human beings are essentially

through  
as wood or  
the aesthetics,  
struck and it's  
and the life  
point in  
a scientific

made  
would stand to pass that our emotional and psychological responses are a series of chemical  
changes, elements vibrating at a different frequency (or more often, the abstract nouns that  
are associated with our experience of some significant space, event or object).

of the same basic building blocks as everything else in the universe, it  
it

It is now a question of elaborating a material charged with harnessing forces of a different

order: the  
nonvisible  
not render or  
& Guattari,

visual material must capture  
forces. Render visible, Klee said;  
reproduce the visible. (Deleuze  
2004, p. 342)

Having propositions on  
formed, working  
practice, the chapter  
The primary focus of  
(and music) in relation  
particular references to  
synthesis as a more spiritual  
ideas and the connected/  
of sculptural refinement, of  
recreate the thing itself (be this  
ideal).

previously found Deleuze & Guattari's  
rhizomatic assemblages as a fully  
model of my own approach and  
'1837: The Refrain' came to my attention.  
this chapter deals with analogies of sound  
to territories, millieus and assemblages with  
the synthesizer. I have often viewed modular  
vehicle with which to explore concepts and  
interconnected nature of the process as one  
evoking the idea of a thing rather than trying to  
either a physical object or an abstract emotional

Primitive people attributed to sound a divine origin. It became surrounded with religious  
respect, and reserved for the priests, who thereby enriched their rites with a new  
mystery. Thus was developed the conception of sound as something apart, different from  
and independent of life. The result of this was music, a fantastic world superimposed  
upon reality, an inviolable and sacred world. (Russolo, 1967 [1913], p. 5)

Freed, at least temporarily, from the distraction  
listener enters the stream of the sound itself  
seemed to be a single drone, shifts and changes  
focuses on different parts of it, opening up into  
microtones and combination tones. (Boon,

of change and time, the  
and discovers that what  
as the listener scans and  
a universe of overtones,  
2002, p. 62)

Considering the Japanese movement of Wabi-Sabi, in  
sound, I have found myself focussing on texture  
over musicality (although these two things are not  
necessarily disparate qualities) and the psychic weight,  
constructed spaces and meditative potential of the ephemerality of sound. I always hold  
the static crackle of vinyl and the dulled wow and flutter of tape as an intrinsic part of the  
experience of listening.

Noise accompanies every manifestation of our  
life. Noise is familiar to us. Noise has the hand,  
power to bring us back to life. On the other outside  
sound, foreign to life, always a musical, strike our  
thing, an occasional element, has come to ears does our  
ears no more than an overly familiar face out of life, is  
eye. Noise, gushing confusely and irregularly innumerable  
never totally revealed to us and it keeps in store in selecting and  
surprises for our benefit. We feel certain that a voluptuousness  
coordinating all noises we will enrich men with  
they did not suspect. 9)

Perhaps this is down to my youth, a time before we had all of  
the music in the world available to us at the click of a mouse  
(even that is out-dated now - at the pressing of a finger  
on a touch screen), saving up pocket money, buying cassettes  
and playing them on my Walkman over and over until the  
tape wore thin and/or the run down batteries invariably  
started to revise the contents into opiate sludge, the high  
end rolling off and the rumble becoming apparent.

Elsewhere, I had started down the road of addiction  
that would become something of a point of  
consternation to my parents, It started out quite innocently, a record player and speakers  
from a Scout jumble sale and a random selection of records, followed closely by clusters

of additional  
assemblage,  
shoddily

The persistent  
components,  
ingrained itself  
on a record  
repeating  
listening.

In zen, they  
boring try it for  
it is not boring

This focus  
considered as  
listener and  
subtle shifts

Drones  
provide a grid,  
has talked  
producing a  
with a specific  
can move back

Mandala  
mandala can  
outer universe

When we lay  
a map of the  
an aspect of  
heap near the  
decoration  
(Fries, 1992, p.

I believe that  
religion, and as  
suggestions  
unconscious  
practice.

The invocation  
metaphor;  
one, from  
with forces  
Guattari,

Walking a line  
has the ability  
with some  
and conversing  
drag back  
possibilities of  
community.  
constructed  
become aware  
or critical

speakers, amps and tape decks, stacking up and outwards, and a constructed cityscape of mismatching and disregarded gear patched into itself with metres of spliced together cable.

buzzing from this myriad of slightly broken and naively assembled aging valves, worn styli, loose connections and accumulated dust into the experience of sound, the empty click of the run out groove becoming a textural interplay between event and system noise, again and again, subtly shifting in time and timbre on closer

say: If something is boring after two minutes, try it for four. If still eight, sixteen, thirty two and so on. Eventually, one discovers that at all but very interesting. (Cage, 2009, p. 93)

on sound as a sculptural /textural object, in some ways may be form of mandala, a depiction of mental space, to draw in the provide a platform from which to focus and to appreciate the and gradual unfolding of an idea through time.

can embody the vastness of the ocean of sound, but they also or thread through which it can be navigated. La Monte Young about using his sustained tone pieces as a way of sustaining or particular mood by stimulating the nervous system continually set of vibrations – thus providing a constant from which the mind and forth. (Boon, 2002, p. 65)

building is a method that can be found in many traditions. A be seen as a 'sacred alignment', a description of the inner and (made perfect), a prayer in visual form.

out a Magick circle or decorate the altar, we are creating such inner and outer universe. In a ritual circle, each item represents ourselves. The tools of our working are not simply tossed into a altar, they are laid out with care and consideration, so that the altar itself is a map for the self- aspects which will join in the working. 108)

art runs parallel with more esoteric practices, such as magick and systems, share many core components, with symbolism, ideas and of seemingly divine, cosmic or otherwise influence, informing and penetrating my

to the Cosmos does not at all operate as a on the contrary, the operation is an effective the moment the artist connects a material of consistency or consolidation. (Deleuze & 2004, p. 380)

between knowledge and irrationality, the artist to strike a shamanic presence, becoming one enquiry, descending into the spiritual realm directly with abstract entities in order to revelations into the rational world presenting enlightenment or resolve for the benefit of the Through the act of creating art, puzzles are and codes immured for the reader to excavate, of, interpret and form some spiritual, emotional relationship with.

The universe is a vast net of energy rays. The primary ray is that which emanates from the Subtle Origin, and it is entirely positive, creative, and constructive. Each being, however, converts the energy of this primary ray into its own ray, and these lower rays can be either positive or negative, constructive or destructive. An individual who is not yet fully evolved can be adversely affected by negative energy rays in the net around him. For example, the combined influence of several negative rays might cause an undeveloped person to believe that his life is being controlled by an invisible, oppressive ruler. Such a misconception can be a significant barrier to enlightenment. To attain full evolution and the status of an integral being, you must be aware of this intricate net and its influences upon you. By integrating the positive, harmonious energy rays with the positive elements of your own being, and eliminating the subtle negative influences, you can enhance all aspects of your life. In order to eliminate the negative influences, simply ignore them. To integrate the positive influences, consciously reconnect yourself with the primary energy ray of the Subtle Origin by adopting the practices of the Integral Way. Then all the rays in the net around you will merge back into harmonious oneness. (Walker, 1992, pp. 72-73)

By connecting to the universe, considering systems both large and small, the meaning and messages contained in things, the myriad of physical and psychic qualities that our senses can perceive of objects and spaces, we can gain a greater understanding of ourselves. The act of making art, as with magickal practices, requires the ability to act in faith and bypass the barriers we construct (both conscious and subconscious) allowing us to tap into something larger and stranger than our own awareness of the self and access higher functions. By having belief in our abilities as artists and continuously refining, reshaping and allowing our state to be mutable and subject to random or chaotic forces. The stochastic approach or serves a purpose more profound than simply communicating this idea that, through it we produce an assemblage made up of multiple facets including our history, thoughts, abilities, references and processes alongside physical constructs.

The beauty in experiencing art is in the spaces that are left to be filled in by the viewer, what we don't necessarily understand, we can build our own meanings, relevance and mythologies which we fill in and shape with our personal intuition and cognitive powers. Extramural factors coalesce and are reinterpreted forming our own personal connections with work.

The meaning of an artistic image is necessarily unexpected, since it is a record of how one individual has seen the world in the light of his own idiosyncrasies. Both the personality and the perception will be close to some people and utterly alien to others. That's the way it has to be. In any case, art will go on developing as it always has, irrespective of anyone's will; and aesthetic principles, currently abandoned, will be overcome time and again by the artists themselves. (Tarkovsky, 1989, p. 169)

I feel that work should stand on its own, without an explicit explanation that influences the viewer before they experience the work or directly interferes with a 'blind' reading of it. An enforced explanation, or handing over of the codes to the casual viewer can lead to the state referred to as 'Newton's Sleep' wherein exposed, transparent, quantifiable and the reproducible act in many ways to dismantle the divine, in the 'knowing' and 'understanding' of something, the possibilities of meaning and tone become closed off, the perspective forced upon the viewer.

Every milieu is coded, a code being defined by periodic repetition; but each code is in a perpetual state of transcoding or transduction. Transcoding or transduction is the manner in which one milieu serves as the basis for another, or conversely is established atop another milieu, dissipates in it or is constituted in it. The notion of the milieu is not unitary: not only does the living thing continually pass one milieu to another, but the milieus pass into one another; they are essentially communicating. The milieus are open to chaos, which threatens them with exhaustion or intrusion. Rhythm is the milieu's answer to chaos. What chaos and rhythm have in common is the in-between – between two milieus, rhythm-chaos or the chaosmos. (Deleuze & Guattari, 2004, p. 345)

In my experience as a viewer of art, I find that I either connect with work, or don't, on some unconscious level. While I appreciate that in recent years, through being embroiled within the arts, both through academia, professionally and as a viewer, I have a stronger sense of the language and energies contained within pieces from contextual and historical backgrounds, I would argue that this was also the case before I embarked on any focussed activities.

The rhythm of the and meaning of may be captured, grasp what is inner tension, the of the different and innermost, of certain expressions eternal mystery. [1958], p. 130)

text, the melody the separate words but would we ever behind them? The secret meaning melodious motives hidden significance might remain an (Dioszegi, 2001

I believe that art should be made freely and purely in the mind of the artist. While considerations should be made of the ways in which work is presented to support the conveyance of the underlying concepts, to make work that is directed specifically towards a perceived idea of a target audience is limiting to both the artist and the potential viewers of the work.

The artist cannot, and has no right to, lower himself to some abstract, standardised level for the sake of a misconstrued notion of greater accessibility and understanding. (Tarkovsky, 1989, p. 166)

Perhaps I am growing more appreciative of Barthes notion of 'The Death of The Author'. I know that the work I produce has necessary motivations and reasons for existing, often with a view to presenting the possibilities of a situation that may allow the viewer to consider the world around them from a challenged or renewed perspective, but if someone experiences my work and it affects them in their own way, resonance them. Would it stir up some personal known only to the act of

enforcing a specific allow them that had they not shared life? Outwith the I feel that making target audience in towards sales/marketing the appeal of work to

meaning on them freedom of resonance my exact path through commercial market, art with a specific mind (already drifting terminology) can restrict only that demographic.

We know now that a text is not a line of (the message of the Author-God) but a of writings, none of them original, blend drawn from the innumerable centres

words releasing a single theological meaning multi-dimensional space in which a variety and clash. The text is a tissue of quotations of culture. (Barthes, 1977, p. 146)

My relationship with Deleuze & ways mirrors Barthes concept informative and, in many ways, December 2012 when I first made re-read this chapter numerous new assemblage of text and to continuously shift focus, emphasis and nature to either resolve or counteract against some present mode of enquiry or process that is taking place in my mind, particularly with regards to the investigation of myself and my processes as an artist raising both philosophical and structural points that resonate with concepts, works and ideas currently in progress.

Guattari's '1837: The Refrain', in many and as a result has been profound, entertaining in the months since contact with it. Having read and times, on each pass, a seemingly meaning has formed, appearing

The construction of this paper has in itself been an exercise in stochastic process, chaos and self-organisation. positioned, positioned, printed out, cut allowed to of enquiry. something actions, outlined thing

Throughout it, reference material has been curated and comment, thoughts and possibilities have been written, edited, repositioned and, at one point, the entire thing was repositioned and sections or fields become This method of construction of a series of improvised much like the approach above, becoming born out of chaos forming its own organisation.

In using the methods addressed in this text allows the structure and process of writing the paper to become part of the investigation into the artist as a self organising, chaotic or stochastic system in a state of permanent flux. It is one thing to write about ways in which you believe yourself to operate, it is another to practice and put into motion the intention and embodiment of that which has been written. Art, as with magick, after all, only works if you have

unflinching belief and dedication appreciation of the importance of be shaped and coalesced into

to the workings you undertake and an will, only then can reality and matter required and desirable forms.

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# Unseen Influence

## Tracklist:

Coaltipper (Kárhozat), Mihály Víg, Filmzenék Tarr  
Mysterious Semblance At The Strand Of Nightmares, Tangerine Dream,  
Phaedra  
On a Frontier of Wires, William Basinski, Shortwavemusic  
Destroyed, Windy Weber, I Hate People  
Clapping Music (1972), Steve Reich  
The Ruined City, Janek Schaefer, In the Last Hour  
July 28, Nurse With Wound, Shipwreck Radio Volume Two (Eight Enigmatic  
Episodes From Utvaer)  
Biokinetics 2, Porter Ricks, Biokinetics  
Perlence Subrange 6-36, Autechre, Quaristice.Quadrangle.ep.ae  
Quadrant Dub I edit, Basic Channel, Basic Channel CD  
Gymnasium, Jacob Kirkegaard, 4 Rooms  
I Am Sitting In A Room, Alvin Lucier  
Plays John Cassavetes, Ekkehard Ehlers, Plays  
Elastic Aerophone-Centriphone, Max Eastley, New and Rediscovered Musical  
Instruments  
Raga Shuddh Sarang, Pandit Pran Nath  
Lullaby Duel, Philip Jeck & Janek Schaefer, Songs For Europe  
The Dreamer Is Still Asleep, Coil, Musick To Play In The Dark

This mix was curated to act as a primer into some of the artists and sound based practices that are instrumental in inspiring my artistic practice and everyday life. The following is a narrative that attempts to explain, rationalise or inform about the selections:

Mihály Víg is the primary contributor of sound to the films of Bela Tarr, while I could have used any number of his compositions; from the beauty of Valuska, the waltz that opens Werckmeister to the heartrending Over and Done from Karhizat, the opening scene of which, really sets out the landscape (both physically and mentally) - the coaltipper reaching up the hill, clanking and wheezing away, the shot lingers for more time than it ought to.

For some reason, I always thought Tangerine Dream were a different band. I essentially stumbled across a copy of 1972's Phaedra one day and was astounded by their longform, minimal, machine-based textural evolutions. This piece is not entirely archetypal of them but it alludes towards the looping orchestral works of Basinski and Ehlers that would come some 30 years later.

Basinski is a master of the tape loop, texture overriding content, particularly illustrated in The Disintegration Loops i-iv series which struck a real resonance with me and expanded my boundaries for durational looped music. On A Frontier Of Wires from Shortwavemusic highlights the beauty and movement in looping and the musical and emotive qualities of surface noise.

Windy Weber is one half of Windy & Carl, a husband and wife duo from Michigan who make amazing long, drone based records, usually with reverb washed guitars and keyboards, sometimes with bass, sometimes field recordings, it doesn't really matter what they are using, it always sounds like Windy + Carl. This piece is from Windy's solo album that features two tracks of much more free-form, exploratory, dark material. This particular album has a tendency to give me crazy, lucid dreams if I listen to it in bed.

Clapping Music is by no means my favourite Steve Reich piece, (that honour goes to Music for 18 Musicians but then I would find it impossible to present just one section of that out of context as it is my all time favourite piece of music) but it is probably one of the most illustrative introductions to serialist music due to the simplicity of it. Two performers clap, first in unison, then gradually drift out of phase with each other producing an exciting, confusing and dense palette from a single, simple sound.

Janek Schaefer was one of the earliest people I came across that seemed to be more widely accepted by both the contemporary art community and the experimental music scene. His work ranges from recordings relayed from voicemail from inside a weather balloon, to the building of custom equipment such as his three armed turntable, as a performance platform. As with Phillip Jeck, I always relish the way that layered and treated vinyl can really magnify the medium as more than just a thing which contain information.

Steven Stapleton has been operating as Nurse With Wound for over 35 years producing consistently inconsistent output. Widely regarded as one of the key figures in the experimental music world, through both sound and visual works he is closely associated with acts such as Coil, Whitehouse, Foetus and Current 93. Despite the often caustic nature of his work, there is always some inherent humour (even if it is often very dark) and an embrace of the Surrealist and Dadaist movements.

Porter Ricks, Biokinetics, released on Basic Channel's Chain Reaction series is something which I consider about as close to perfection as sound can get. Minimal, glacial, serious, gloomy – like wading through dense subaquatic pressures, the insistent muffled bassdrum being broken by shimmering moments of texture. This is what the inside of my head feels like most of

the time, I first heard this album a few years into making sound the way I do and as such, had this inert understanding of the structure and textures and realised this was what the sound I was making was aspiring towards.

Autechre were one of the first electronic based acts that I got into, back then they made unusual but very melodic music. I learned a lot about synthesis and the structural elements their music by close reading Amber and Tri Reptae. Then they got quite weird and a lot of people stopped being so into them, the weirdness was to do with stronger focus on textures (and the interplay between them) and all manner of weird self-generating logic based software instruments. Maybe it just happened at the same time I was getting more interested in building and controlling sound but I have never tired of them. This piece is an excerpt from a wonderful piece that last for 58 minutes and does very little, I love things that unfold over extended periods of time, .

Another gem from the Basic Channel catalogue. Taking cues equally from 70's synth pioneers such as Tangerine Dream and Manuel Gottsching alongside the studio techniques, offbeat delays and implied rhythms of Jamaican Dub while paying homage to early Detroit Techno, the influences are both transparent and familiar and seem utterly alien at once. A rare example of sound that defines itself.

Kirkegaard's 4 Rooms is a wonderful example of process being used as an artform. In it he takes a field recording of empty spaces in the abandoned town of Pripyat and then, using a PA system, plays the recordings back into the spaces drawing out their natural resonances and building the ghost of the space in the mind of the listener. Of course, this process isn't original, it almost exactly mirrors Alvin Lucier's convolving resonant process of 1964's 'I am Sitting In A

Room'. I thought it would make for a nice little in-joke to layer these two pieces together, the old and the new, different spaces, different rooms, coexisting in whatever room this is now being played in.

Sometimes in curation, things just demand their position and Ekkehard Ehlers' album *Plays* falls into this category in this context. Revolving around looping sections of (as far as I can tell with this piece) unknown classical romantic music, the repetitive textures of *Plays* John Cassavetes leave me excavating more and more detail on each sweeping pass.

I included Max Eastley here out of respect for the diversity and quality of his work. This 1972 exploration of a built instrument sits in my mind comfortably next to his sound sculptures (which I have experienced on both micro and macro scales) and his unrealised scores (sonorous even sitting under glass in a vitrine).

You can't really get much more pure in terms of drone music than Pandit Pran Nath. The combination of droning shruti box, sparse tonal percussion and his pure, rich voice weaving microtonally around the fundamentals are the perfect embodiment of a focussed and spiritual listening experience.

When it comes to exploration of a medium, Philip Jeck really is up there. His works are grand scale collages of treated vinyl. I once saw him perform using 30 vintage turntables and armfuls of records, tossing them aside when the piece dictated a change in direction, a real experience of man and machines forming a beautiful assemblage.

The importance I put on Coil cannot be understated. I remember the first time I heard them, I had no idea what all the fuss was about. I genuinely don't remember what it was I heard. They are one of these bands that have such an extensive back catalogue, and within that, a range of styles, from 80's industrial goth, glitch, techno, dark torch songs, magickal invocations to sonic recreations of the chemical formulae of psychedelic compounds that it could have been anything. The next time I decided to give them another try, I was ready. It just clicked and it felt like I was ready to embrace them. Sadly, a short time after that Jhonn Balance died in a tragic accident in 2004, Peter Christopherson continued his works with Threshold Houseboys Choir, Soisong and of course reprising his role in seminal industrial outfit Throbbing Gristle up until his death in 2010. Still, even though both are now gone, their legacy endures. *The Dreamer Is Still Asleep* never fails to inspire.