

ANCIENT MACHINES | NEW MUSIC

A topology of abstract connections and a trip to the aesthetics of the absurd. Mandalas, Tecno Xamanismo and the quest for warmth.



Andre Carvalho Hostalácio

To:

UdK Zeitbasierte Medien, Berlin, DE.

Object:

Meisterschüler Projekt

From:

André Carvalho Hostalácio

Abstract .

In a motion to research fragments of ancient history in India, Brazil and Indonesia, I travel through meanings of technology and engage in a mandala of abstract connections. This research is an attempt to explore cultural values and speculate their functionality.

Most of the extraordinary machines which have been invented in the terrible 20th century are machines made to destroy the Human being or destroy the ecology of the space we live in. Only the artists are able to turn the technological capabilities in a good direction. To find with the machines back to passion and spirituality in an act of reconstruction.

Christoph von Blumröder
Zentrum für Kunst und Medientechnologie
Köln 2012

DIDACTICS collecting and restoring ideas

Working Model - Throwing oneself into the Mandala of possibilities.

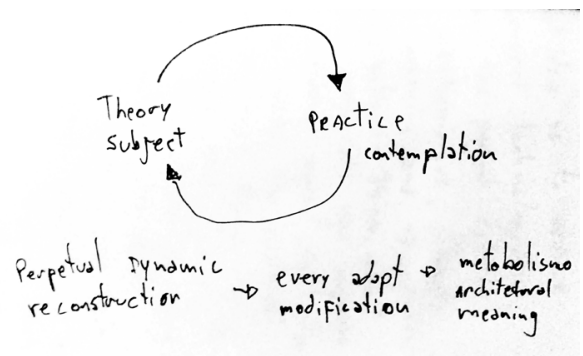
This project is based on travel experiences from places where I could find traces of ancient cultures.

I travel to Brazil, India, Indonesia and Morocco in a course of one year, collecting thoughts, instruments, materials and interesting behaviors.

PERPETUAL DYNAMIC RECONSTRUCTION

When one determines a theoretical frame or subject matter the framing itself sets up the conditions from which the practice emerges. The framing bounds the practice. However once the creation (or praxis) begins one may as well revise the theoretical framework and than the motion of the work redefines and consolidates the projects form.

In an attempt to sculpt and redefine the project, theory is reevaluated and changed as the process of production and the 'aliveness' of working with the material alters the form.



Perpetual dynamic reconstruction →
adapt modification →
metabolism architectural meaning.

LOOKING INTO AESTHETIC

In the process of exploring the relationship between cultural values, technological meanings and the need for 'warmth' and expressiveness, I have in my work tried to create my own universe, incorporating senses and symbols from the different countries I have traveled. I have also search for the 'irrational sense' (inspired by authors such as Joseph Beuys, Albert Camus, Glauber Rocha, William Blake, Slavoj Zizek or Terence McKenna). As an individual who originates from Brazil but has studied in Europe, I embrace adopted cultures, while purposefully trying to shed and transform my own position as these experiences influence my artistic processes.

INTRODUCTION TO PATTERNS / CREATIVITY AND UNDERSTANDING

Following the abstract, I try to create conditions, permissions for the unthinkable whereby the conceptual limits of what is acceptable and tolerated is pushed. As McKenna notes:

There is a pre-condition for the creation - of art, which I call understandment, as the perception of pattern as such. As such. There is nothing more into than that. If we were to suppose to look in the street, and separate the people by: wearing blue, wearing purple - this will tells us something. The number of this patterns, pre constructed in everything is infinite.
Terence McKenna.

So this place of an observer of an pattern receiver, it nothing but a position - a state of mind that one puts himself. So creativity is nothing less or nothing more than using what is already there in existence before you. Creation itself is in everything and with this mind set, every aspect of life could be approached creatively with a sense of inventiveness and ritual. This for me is in essence what Beuys was referring too when he said that "Everyone is an artist" Joseph Beuys (1979).

Taking this perspective that 'everyone is an artist' what then is the essential ingredient for moving forward and seeing the world in the manner? How in taking this view can I create for the 'warmth' that I want to express in my work. Though my work and research, I have come to consider that to achieve this 'warmth' requires an understanding of the sensorial, as opposed to the intellectual. To create this sensorial condition requires you to create a space whereby the viewer/listener has to complete the journey and fill in the gaps. The forces the warmth state of interaction, which is achieved through the interaction between the mind-body-senses and which validates the power of human intuition and imagination.

You can see the infinite in a grain of sand - William Blake.

Aesthetics of the hunger

So this is - basically - the situation of the arts in Brazil looking to the world: Until today, only elaborated lies of the truth, the exotic forms that vulgarize social problems, manage to communicate in quantified terms, provoking a series of misunderstandings that don't even stop in the art field but also contaminates the political ground. For the European observer, the process of artistic creation of the sub developed world is interesting only when they satisfy the nostalgic primitivism, and this primitivism is showed hybrid, disguised under late heritage of the civilized world, misconceived and imposed by the colonialist conditioning.

Eztetyka da Fome – Glauber Rocha.

Aesthetics of the dream

I do not justify or explain my dream because it is born of a growing intimacy with the natural senses of my life.

Today, I refuse to speak of any aesthetic. Full living can not be tied to philosophical concepts. Revolutionary art must be magic capable of bewitching man to such a degree that he can no longer stand to live in this absurd reality.

The Dominating reason classifies the irrational mysticism and represses it with bullet shots. For it, all that is irrational must be destroyed, which could be the mystics, the religion or the mystical politics.

Estética do sonho - Glauber Rocha

Aesthetics of the Absurd

I trace my lines of understanding. I manifest an idea of abstract connection, stepping into the absurd. Thinking new connections between the lines, the behaviours, the cultures. In our society, the man who does not cry at the funeral of his own mother risks himself to death penalty. So I decide to feel different. To choose other links, to mix worlds which don't seem to belong, so than, after intimacy, they are perceive as always been together.

In the voice of the one who tries to scape not with the dream, but to scape from the normal state of observation, shifting the point of view, considering the world from another optic, another logic, another way of wisdom and control.

A Estética do Absurdo, tudo aquilo que desloca uma função, que descategoriza um sentimento. [The Aesthetic of the Absurd, with all that dislocate a function and unclassifies a feeling.]

It is in all that shifts a feeling, confuses the meaning so it can clarify. Disagree in the intent of answering.

A metamorphose of the topology of the brain, a way where dysfunctionality shapes a new condition of clarity. An external experience beyond the current helm of things. The current states of an object. Reinterpretation of the established roles. Foreigner in his own society. Edged wanders, private life suburbs, lonely and lascivious.

Negotiating the abyss between us.



from the author hand made wood block prints # spoons series

Notes

In this way the intuition plays an important role in the creation – how to reach a result. Together with intuition, comes a dialog. When you observe, talk about it and expose your idea, you may find whether you have achieved the borders of communication that you propose to exist. In a way, I am trying a simple task: if the creation represents to others the same atmosphere of ideas that represents to me. Once the restrict logical narrative is broken, one has space to create another way of discourse, based on affinity, mystics and personal point of view, linking different concepts into a new kind of helm.

Affinities - directions

NOTES ABOUT WOOD

Since five years of waking up each morning and putting my feet on the same wooden floor, I slowly start to contemplate a connection with such material. I began to learn how to hand-craft wood, understanding and following the grain, and then I began the first steps of carving wood spoons. My admiration was just growing - little by little - and now I have the feeling that it is going to be buried with me, into the ground, in a wooden box, or be burned like a tree on fire. Wood is a material available almost everywhere and highly resistant to bending and stress. In its veins, warmth and color, keeps the characteristics of a living matter from the tree that it was cut out of.

And so, among all the natural archetypes, Wood is one of the richest in significance with a simply imbued aura of the sacred. Together with the braise of ancient cultures, living ancient trees can still tell us a lot about the past. You can read all its history, reflecting all the struggles, afflictions and victories. This frame still remains when contemplated. Beyond the touch, wood invites me to a warm time travelling. This characteristic brings me on a journey to search for intimacy. Something that my body needs to understand with the contact of wood working. Something I expect to feel when I meet them alive again.

Searching for warmth. The process of discovering the warmth of life.

It starts where you say, for instance, that you're standing with your feet on the ground. If you walk consciously, rather than in an habitual way, and as you walk concentrate on how you stand and walk on the ground, if you then perceive these and enact it consciously, you'll already perceive warmth. - Joseph Beuys - What is art?



from the author carved wood following the grain





from the author self carved wooden spoons

MAKING WOODEN SPOONS

1st Chapter - hacking a wood log.

INTRODUCTION TO PATTERNS / CREATIVITY AND UNDERSTANDING

Just looking around, I can see how many wonderful objects surround me, and how much attention someone had put into fabricating them. I have collected small ornaments from places I had visited. Even the most simple wood box, which stands here by my table, has an amazing story to tell in terms of technology. I can feel with my hands the fine finishing of the wood, together with a delicate metal fusion and an ingenious way of opening up from the sides and from above, suggesting the idea of an obscure wooden chamber. Like an old hidden coffer. Then, for a second, I think how many things we take for granted today. I take a few steps back and think about what technology really means.

What could be simpler than a wood spoon. Although this common ground of simplicity is just an indicator that this amazing resource has been totally absorbed by our technological eye, suddenly surprises me as the most grandiose achievement of human kind, in which I find a way to experience an ancient discovery - hacking a wood log into a spoon. The wood spoon is so interesting in its cultural and philosophical aspect. It's a common ground in all the cultures that had lived on earth. It's hard to think of any civilization that didn't have a wood spoon legacy. Wood used to be the basic resource for developing any kind of technology, and basically eating or preparing the food which is something totally basic. But it doesn't stop right there. Many cultures had absorbed this object to express all kinds of forms and messages. Even though we have an idea what a spoon is, this not a simple object at all and can be reconstructed in so many extended ways and still be recognizable.

So day by day, connecting myself with the act of spoon making, I discover this meditative sensation, a feeling of labor and creation. The more I speak with people around me, the more I realize how the concept of making a spoon is received with empathy and with a poetic joy.

Than as natural as it can be, a good friend of mine with a unusual and edgy profession - he is a conflict photographer - came one day to my studio to make a self carved wood spoon.

It was magical. Our connection became a meta universe. As we were there together, concentrating on our movements and dialoging with the wood, we kept in silence, and araised into a conscious state of being. In this moment I started to think how the state of my mind will reflect the form of the spoon. As if the spoon absolved the intention and the content of the creators mind. In this dance, we feel light and let go. After this day, I thought that my social sculpture had just started. I could now invite people to my studio to enjoy the self-carving of wood spoons and raise the question one more time, "What does it mean to make a spoon nowadays?"

Spoons Quotes:

In the Middle Ages, the poor man's food was served in a bowl and set on the middle of the table, where everybody would be ready with their own spoons and eat from the same plate. When somebody put away one self-carved spoon was meant to be the end of ones life.





Wood Workshop **Berlin**



from the author Spoon Series #1



Wood Workshop **Berlin**

TRAVELLING THROUGH RITUALS

2nd Chapter - Brazil, India and Indonesia





Brazil



Indonesia



India

BRAZIL

Man, Machines and Gods

Shamanism, what is it?

Shamanism covers a variety of beliefs and practices that claim the ability to travel to the axis mundi (the path between heaven and earth, or the core of the world) for the purpose of spiritual contacts. It is also described as "the use of archaic techniques of ecstasy" that were developed independent of any religious philosophy - operable empirically with techniques that produce ecstasy. Ecstasy is the contemplation of the whole. Literally, the Rapture is the removal of the soul from the body; a mystic or prophetic exaltation, rapture is a characteristic of shamanism and visionaries, and initially catalyzed by entheogenic plants or artificially induced practices like breath control, fasting, meditation, drums and other technics. Entheogens come in many forms, but most commonly known as plants 'psychoactive drugs'.

- Michael J. Harner - *Common Themes in South American Indian Yage Experiences*

Technology. - what it means and what we actually think it means?

The term Technology means the logos of the technic, in other words, the principles for making, modification, usage, and knowledge of tools, machines, crafts, systems, and methods of organization, in order to solve a problem or improve it as well as achieve a goal or perform a specific function.

The use of technology began with the conversion of natural resources into simple tools. So I felt when I made my first wooden spoon, and then a question started being cultivated. What does technology actually mean? Is technology, as a whole, beneficial for society or not. I started putting in check the essence of my studies and my own way of living in society.

Then when I started questioning those things, I noticed how we usually use this term to refer to advanced technics, cutting edge electricity and robotics. Something always related with physics and science, showing a very limited view of what technology really means. I started thinking in a much broader aspect to it. All of a sudden, its meaning became a human movement, a dynamic, a pattern.



from the author wood mandalas #1 - Barra do Sahi

TECNOXAMANISMO

I was in Brazil, researching on permaculture and institutions involved with different strategies of self-organization, communities and new ideas of consumption/production, when I came across a concept which immediately created a web of meanings and interpretations in my mind. I knew it was absurd enough for me to tune in quite quickly. The word is Tecnoxamanismo. (technology + shamanism)

The first international Tecnoxamanismo festival happened in Bahia on the 30th April 2014. This gathering united many different point of views on technology, bringing hackers together with shamans, raising thoughts like: "Is it us that develop technologies or are there actually external forces that conduct the materials to be form and progress this way? Are we only vehicles of other forces? Maybe the earth itself is a suicide planet or a renovation loop, a cycle of terrible reorder, and the human being is just an agent of this routine. " - A lot of questions were raised, in a act of reflection not really searching for answers but raising curiosity.

When I think now about technology, I have an idea that all that is, is technology - everything we create could be reduced pe se to the notion of a tool to achieve something. In some aspect it might sound absurd putting shamanism in the same sentence. But think about it. If the work of the shaman is to heal physically and mentally the group where it belongs, and to connect the different vortex of reality, all technics involve in the process are part of a technological process. So whatever knowledge that have been heritage and shows signs of an improvement, or have room for progression, this means technological advances. So botanic and sonic components present in rituals are also traces of an technological path, which could be even further developed if it was not for our various wars, colonization process, censorship, dogma, so on and so forth. Maybe we are after all twisted sons of rituals transformed into entertainment, lacking the real advantage of articulating our senses and our minds.

Over this matter I think of tecnoxamanismos as an encounter of different manifestations of concepts of technology, trying to bridge the logos of the material and spiritual world in one force, attempting to understand and reconnect with the source of creation.



Tecnoxamanismo Brazil



wind machines **Bali**

INDONESIA

Bali Bagus* rice fields

*Bagus – In the Indonesian vocabulary, it means when something or someone is deemed to be both fantastic and cool at the same time.

Indonesia is definitely a pole when it comes to rituals. I was impressed by the amount of festivities, everyday rituals and small urban interventions, such as the arrangement of flowers and sweets, an ornament to the gods, where the older women, followed by the youngest, place them carefully inside small temples, streets and in front of the ocean. Besides these simple gestures, there is also the gathering in temples, accompanied with music, which defines so many cultural backgrounds and consolidate festivals rites. Music is the public icon, the vehicle to move events forward, and the force for constructing place and ethnicity. As the soundscape for the city goes, music allows its activities to happen.

While some Balinese relish the experience, in such rituals with divine forces and the resulting internal transformations, others, particularly farmers, seek not to transform their mental state but rather to achieve the practical results of ritual efficacy: rainwater, fertility, and, if they have made such vows, health and prosperity. *Ramé* is an Indonesian notion of charged energy generally involving large groups and combining various activated symbolic orders. This notion incorporate collective spirituality and is the main ideal and goal of all communal events (Wallis 1973:4). This is an aesthetic state in which the possibility arises for individuals to transcend themselves, to more strongly identify with socially and religiously constructed realities, and to be part of the same vivid and continuous moment.

Many times I was eating in front of a rice field, next to a few temples, but the music which caught my attention came from some place else. Close to this very humble restaurant, I found my daily daydreamer soundscape. It was there, singing into the airs, a simple mechanism to keep the birds away from the field. It is a sound wind machine made out of wood and metal cans, hanged on a huge bamboo, which allows it to bounce according to the wind. In a group of 7 to 12 of this elements, surrounded by their unique positions, I would listen to a chaotic symphony orientated by wind force, hypnotizing me in an extremely elegant way, bringing me to a state of warmness and realization of being, for the first time I felt what a *Ramé* should feel like.

I definitely dislocate the original function of this technology towards my own ideas, but nevertheless, only a society with such a vivid rhythm language could come up with such a machine. I could cross this event with polyrhythmic hallucinations, which lead me to mandala inductions, as a visual idea, connecting me with the esthetic of the dream. It brought me ideas of enhanced sound imagery and creative hearing.



Banten **Balinese Traditional offerings**

INDIA

a drop of water at the Sikh Temple

SIKH

Sikh means a learner, a student. Sikhism is a religion present in India, founded in the 15th century, with beautiful temples and deeply connected with music and instruments. According to an interview I did in 2014 with a Sikh adherent, his name is TJ, he says:

“He, who tells he learned all, and says it is enough, he is lying. Until we die we are learning, so who am I to tell you that I am a teacher. I have some knowledge, so I share, everybody share. To become a teacher you need a supreme knowledge and nobody has that. We are all like drops in water, everybody searches for their identity, nobody wants to lose their identity. When you get in touch with the source, you fear to become one. You fear to become what you really are.”

In the temples they use instruments like the harmonium and shruti box, and chants which work in a similar way like all chants. Repetition for a meditation indulgence. The constant frequencies of the instruments, the atmosphere and the repetition of patterns (visual and sonic) function as a technology to catalyze the transcendent experience, which drops you out completely from the massive traffic and urban chaos outside in the street. It is a relief, not only physical, compared to the chaos running like a waterfall outside, but for the state of mind, a reconnection with the body vibration of oneself. You see, this place was located in the heart of old Delhi called Gurudwara Sis Ganj Sahib and it is definitely a piece of ancient knowledge incorporated in the post modern society which mix rickshaw, billboards, guavas, pollution, bells and nose piercings. India showed me an extreme mix of western society and ancient reminisce: with cables crawling through walls of old buildings like trees taking over concrete platform, cellphones and copper bells, plastic trash and rituals both occupying the same river. Standing there, is this weird vortex where a place in the future coexist with the past.

The history of Western India colonization was the agent who brought back a rigid traditional society (as well as in other Middle Eastern countries) which was not at all dominant in the time of Tantric sex, yogis and Buddhism. The idea of Indian tradition, in the sense of been conservative, is totally different from what tradition used to be. Listening to stories of Babas, Sikhs, Hindus and Muslims, one could tell that the mysteries of healthy spirituality and tradition have been crucified as “silly”, non scientifically and anti technological behavior. And I disagree. These practices have been misplaced as merely traditional habits, but they have been hold off from functionality, and so, today, they lack their initial purpose.

SUMMARY 2nd Chapter

Enhancing the connections

The rituals are means of transportation, as vehicles for the spirit. All this different cultures, with their constellation of ideas and cultural praxis, correlate themselves in a common ground. They all inherit a spiritual conflict, originated by what was once the main motor of the culture and technological advances in the field of mind and transcendence – the *ritus* itself as a technological form of achievement. This spiritual constitution expand the notion of art, as a medium of understanding for the viewer, for whom creative thought and actions, as well as social conduct and neighbourly love, would be paramount goals for creation.



Gurudwara Sis Ganj Sahib temple **Delhi**

N.N.I.E. - 3th Chapter

N.egating N.othing I.ncorporating E.verything

MANDALAS

Mandalas are by excellence a bridge into the world of ancient forms, often along an idea of the sacred. This sacred is interconnected with symmetrical forms, fractals and induced hallucinations.

They could be regarded as an extra sensorial product of the mind, that will transport the given moment to a meta place, a terrain inhabited in ones mind - or maybe a collective one?. Perceptions are shareable, tough if I say "I see a three there" and you see nothing of the sort, you will regard my three as an hallucination. In this point, inducing an individual hallucination is a function of the form, that gives discourse to the mandala. The idea here is to create such an ancient engine to a universal behavior of the mind. The form should suggest and not close a meaning, opening connections for infinite possibilities.

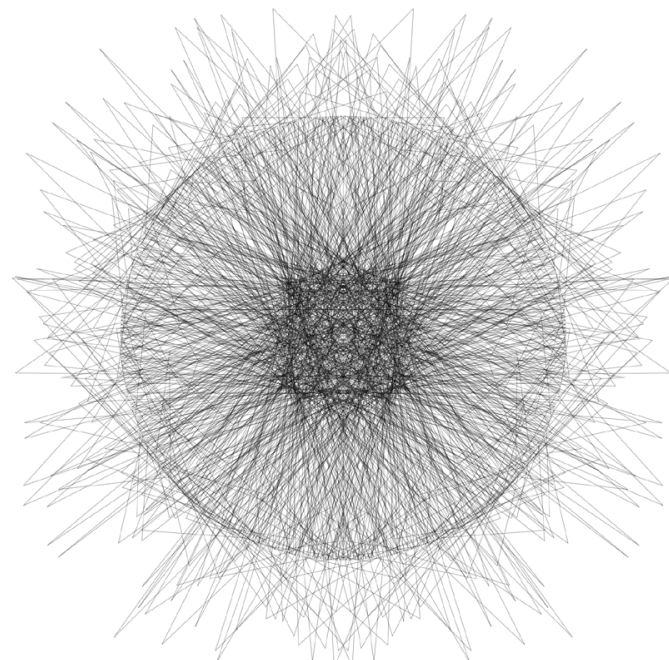
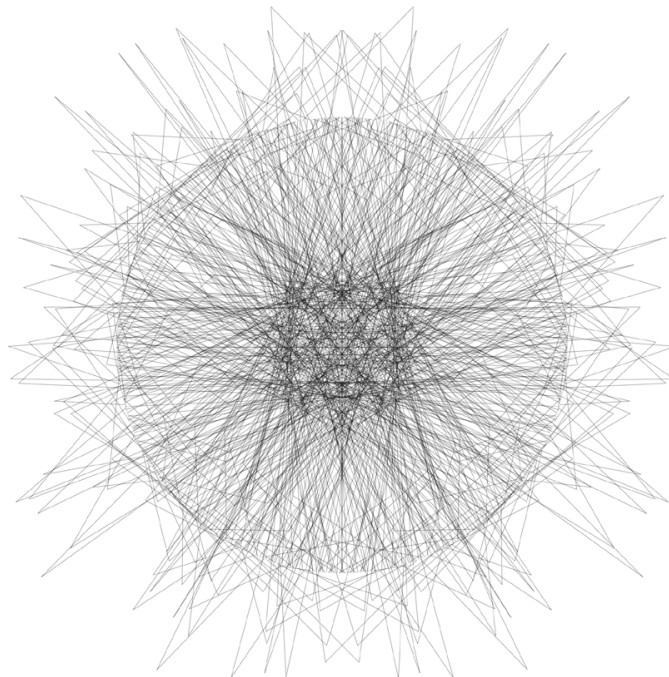
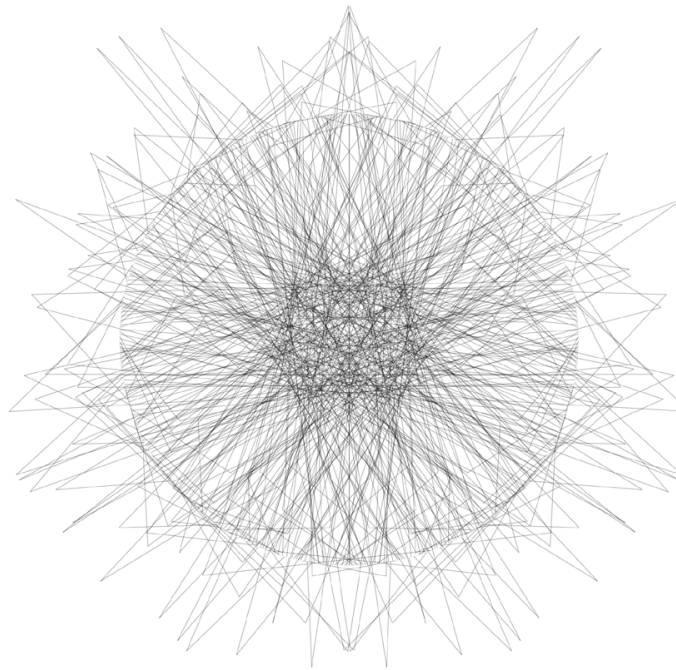
Hallucination is a unique and special category of consciousness and mental life.
– Oliver Sacks

Negating nothing, incorporating everything.

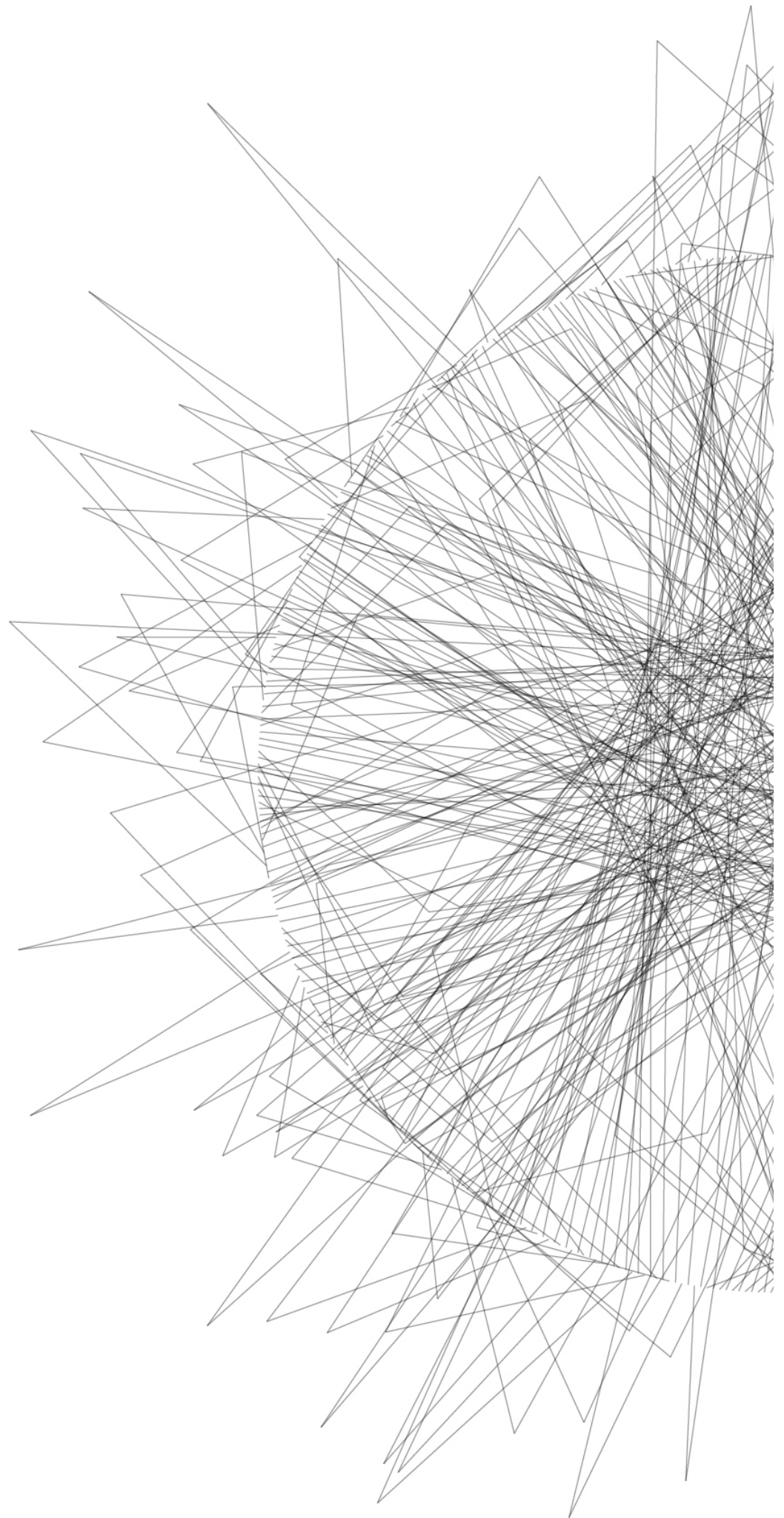
Nothing exists until or unless it is observed. An artist is making something exist by observing it. And his hope for others is that they also make it exist by observing it. I call it creative observation. Creative Viewing. – William Burroughs.

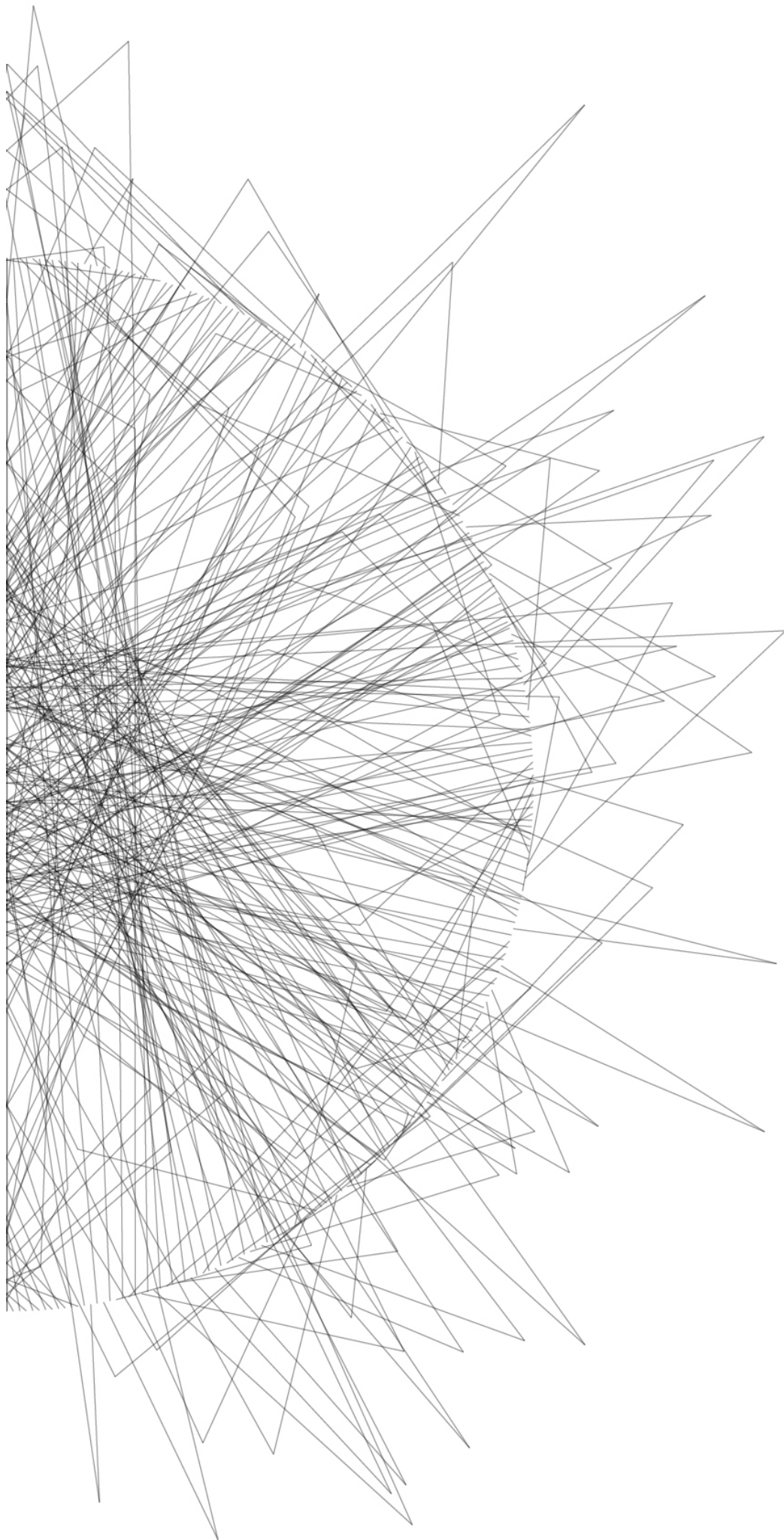
NNIE is a series of generative mandalas, a reply from lines of code mixing equation with intuition.

Mandalas are known for stabilishing a sacred space as an aid to meditation and trance induction. Playing with them is a exercise of lucid dreaming.
Open your mind and let the forms go out.



from the author
NNIE generative mandalas





Statement NNIE

Different processes of production, different angles of observation. Materialization of an idea in the digital world where everything seems in transition in a state of non here/where - a virtual representation a fragment in progress - when an idea comes from this source, the digitus space still waits for a possible happening. It might become tactile, it might evolve to an end, brought to the physical world in some matter or it might just not. The screen shows a moment of instability, vulnerable to a quick change, the light is seduced to shifts, a different pixel and the whole representation changes. A picture is framed, a static form is in a surface, suddenly it choose a different way.

The image craves its feet in the matter and stays looking for the environment to shape it, the meaning can shift, the observer can morph, the world around can spin, and this static figure starts representing something else, projecting in itself something other. To freeze this moments means to invite the eye for a change, perspective shifts, and suddenly you can realize something about yourself. Each mind has its own universe, dancing with all the information absorbed – connecting with an individual consciousness and feeding again from our collective hallucinations. Yet something around you that was unnoticed, becomes evident.



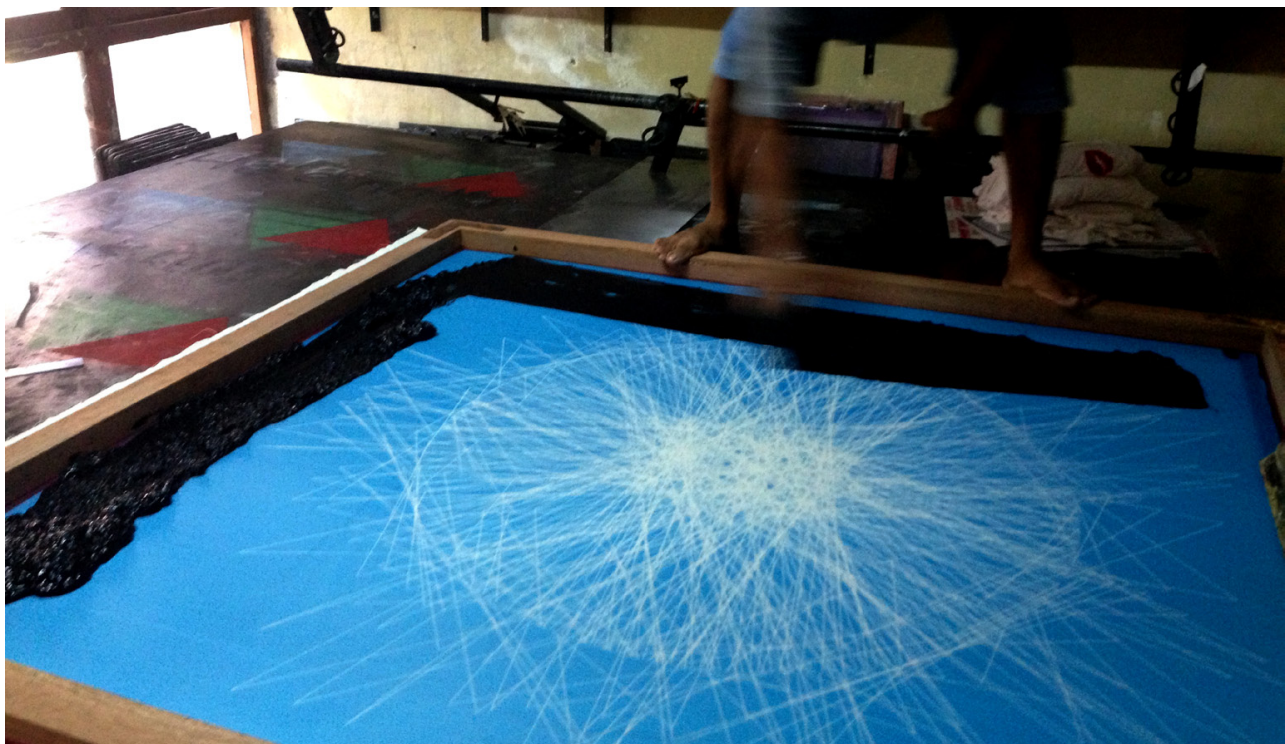
The human being is designed for time travel, to be always present in someplace else reality is too heavy to carry. We always need the dream, the fetish, the shadow of reality to validate itself as real. It is a dance, combining dimensions, playing in the spiral of dualities. Speeds of change, dynamics. We carry the movement in ourselves, we are lost in between the matter and the spirit - this ends up being the fuel we feed on today. In a higher consciousness each person will be in charge of their own universe and therefore have knowledge of their own tools, and than will be able to take care of themselves. Moving our attention from one point to another, having the feeling that one didn't left anything behind - is a feeling that I have and I hope to give it to others, so each person can place their attention originally, rather than in a compelling way, in a constraining way, so each person again is in charge of himself/herself.



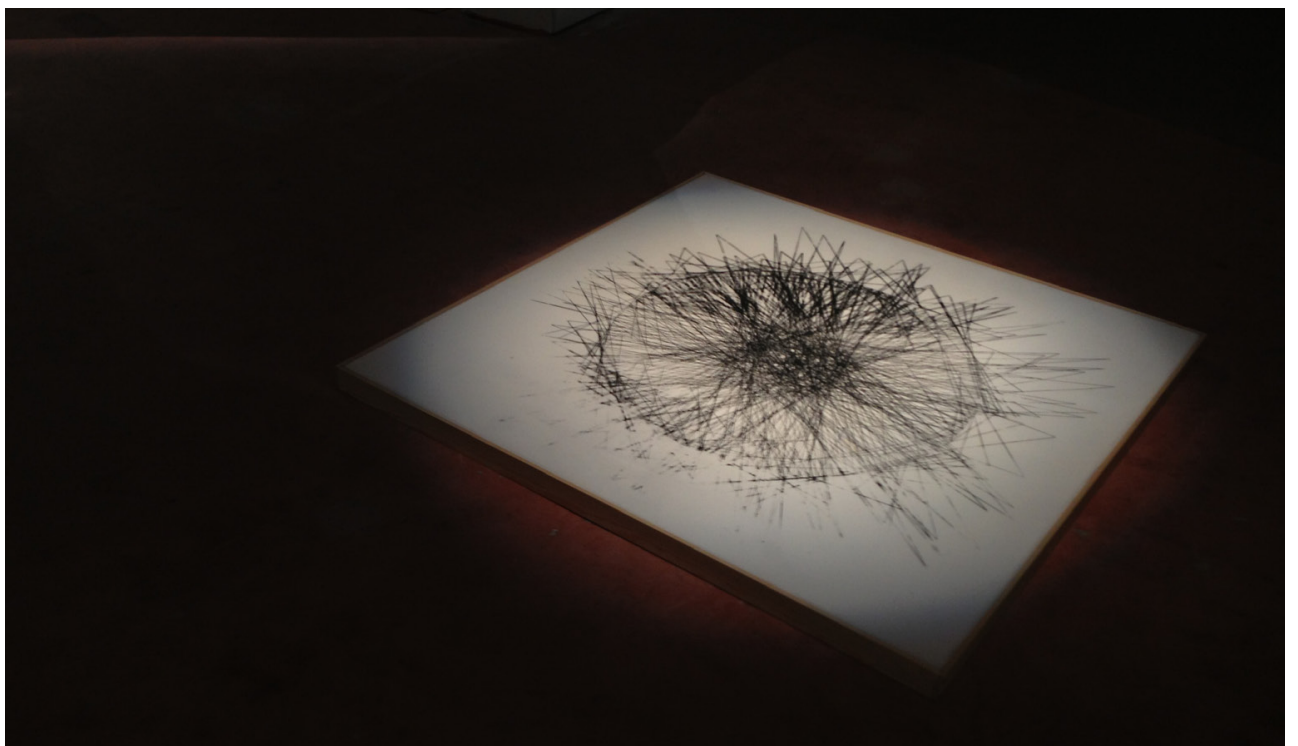
ABOUT THE PROCESS

The generative mandalas were created using a computer language (processing), using algorithm and equations based on Paul Bourke formulas.

The Meshes are in black and white, two dimensional lines, with heavy crossover, overlapping themselves and creating a depth that seems like a 3D world. Usually Mandalas are made in a 2D point of view, and as the Buddhists already pointed, they represent a four dimensional universe. Diverse printing process were applied such as hand made silk screens, projection film, negative forms and a final light box which is part of the last chapter of this paper.



from the author Hand made Silk Screens



from the author Hand made Silk Screens

SHANTI BOX - 4th Chapter

Singing Box, a mix of sound documentation, Tecnoxamanismus and Mandalas.

“Shanti” is a word used very frequently in India. It refers to a state of being, mentally and spiritually at peace, with enough knowledge and understanding to keep oneself strong in the face of discord.

The installation “SHANTI” derived by the same name, invite, in a form of an object, physically and sonic, a meditative state of mind, a call for calmness and inner presence. It’s per se, a meditation box. A tool that required the tuning of the participant. In its delicate state, it’s just an invitation. The elements are there, but you must have the will to use it.

The Box plays an evoking ritual sound composition in a crescendo discourse, encouraging the mind to engage to it, until it takes over the sonic space of the given room where it stays. The composition is formulated with collected instruments, such as Amazonian flutes, Indian and Indonesian bells and other meditation devices, like the Shruti box and singing bowls.

The purpose of its creation is to activate something that is not there. It’s to call oneself for the warmness. It’s to ask for the mind to slow down ones frequency and connect with other helms of reality



Collected Instruments





from the author
Shanti Box





Shanti Box detail

SONEMA

Extra Chapter - Sound Stories

Sound Scape refers to the natural acoustic environment, a construction of natural sounds, including sounds emitted by humans as well as machines, birds or the wind in the trees.

“Sonema” is a concept of sound stories based on exploration of environments. The term is originally from Brazil (“som” = sound + cinema). It’s basically a mix of innumerable types of sound compositions, with the intent of telling a story.

What I like to imagine as “Sonema” is something beyond just one layer of reality. For me, the weight of the air, and smells, your psychological state and your understanding of things will interfere in the way you tell a story, and this concept is a mix of your thoughts and senses in a synesthetic ballet which makes a “Sonema” something extremely complex and individual. All though we can identify together the sounds that might exist in it, the beauty of our inner world is lost in the infinite of our meanings. So this is a state of reflection. A feeling of dislocating the power of listening thru agents present in the environment.

HOW TO - A workshop description

Back in 2006 I conceive a Sonema workshop in Brazil. It was a free workshop inside a community, or like I would say, “favelas”. We invited musicians and radio enthusiasts for taking part in the idea. I divided the workshop in a few steps, preparing the participants for a sonic travelling.

STEP 1

I was waiting for the participants in an almost completely pitch black room full of pillows and mattresses. As people were arriving I was guiding them through the room to take their seats. When the group gathered, I started talking to them - still in the darkness. We could not see each other and had no idea what the others might look like. They only had my voice to guide their imaginations. I asked them to introduce themselves and talk a bit about their connection to music and sound. After listening to all the stories, we all had our own imaginations about each other. In this moment our perception started functioning in another way.

STEP 2

After the introduction round, I started talking about what a sound is and what it might represent, by recalling all sounds I had perceived that day. Which were the ones that caught my attention, how I could classify them as warnings, pleasant, rhythmic or tonal. What might distinguish music from all other assortments. What the intent might be for making a sound, and how these agents work together. I invite the participants to listen to a “sound piece” made of random yet concrete sounds (like slamming doors, cars passing by, shotguns, foot steps, etc) organized in a random order. There was no intent for a narrative or dynamics. Although they eventually do.

I asked the participants if anybody had an interpretation regarding the narrative or the subject. The answers were all different, lacking significant meaning. Then I played the second piece using the same sounds, but now arranged according to a specific dramaturgy. The participants identified the story easily, they understood my intended narrative. When discussing the piece, most people added something else they had perceived, and so the piece itself was composed by this collaborative act of interpretations

STEP 3

I asked them to share their composition ideas. We discussed how they would form a sound story about their day, what kind of sounds they had heard, and what rhythms they had observed. I was interested in secondhand sound experiences and how we could share those discussing them.

Sonema Sarzedo - Final Step

I composed a Sonema piece for a museum in Sarzedo that supposedly celebrates the initiation of rail trains and mineral excavation in the area. This city is totally dominated by a particular mineral company, which hired me for the job. I made a sound documentation of the excavation and transportation of the goods. Trains, machines and workers. Also I record interviews with citizens and a few company employees. Also I documented the local orchestra, which kindly allowed me to visit their rehearsals.

In the studio, I sketched a script of the piece, to work as a guiding line. The story describes the mineral excavation process, packing and transportation loading to the coast and crossing overseas. In the course of this plot, I interfere with other sounds, sometimes a music part, or dialogs, interviews and some post production sounds. The overall character is a kind of lucid dream, where things could come floating in and out, dropping one more piece of sensation. So then, this narrative is deconstructed, letting the subjective aspect of the sound take over the metrics of a story, leaving space for different interpretations.

Later when I spoke to the people which had listened the Sonema of Sarzedo, I was impressed by their description. One could even tell me the color of the train or how was the teeth of the old man talking.

It is a wonderful experience of sharing a story.



Recording in Sarzedo **Brazil**

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