

**MUCH
TOO
MUCH
NOISE**

A ZINE FOR RADICAL
AESTHETICS

ISSUE# 1

**9/11: TEN
YEARS OF
SODOM
AND
GOMORRAH**

**Propaganda is:
“the activity,
or the art,
of inducing
others to be-
have
in a way in
which they
would not be-
have
in its absence”**

LINDLEY FRASER, PROPAGANDA

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EDITORIAL INTRODUCTION

Welcome to the first issue of *Much Too Much Noise*, a Den Haag-based zine designed to stick a firework through the letter-box of a parochial intellectual milieu, characterized only by its utter retardation.

It has seemed to me for a while that the air seems especially thick with the type of ideas that needed to be shared outside of the single-malt soirées and euroshopper-fuelled endlessnight discussions/recursions that spooled ideas like printerpaper into dutch nights of apathy. So, I hope I am forgiven for trying to facilitate a home for these ideas, in this, *Much Too Much Noise* zine.

This is one of three issues that will be produced this year, the others occurring in December and April. The aim of each being to explore the idea of "radical aesthetics". Although there is quite a music-heavy focus in this issue, I hope that future editions will include more contributors from a broader range of disciplines (see the information on the back page about submitting material).

This edition of the zine has been published to coincide with the Hague-based group Acid Police Noise Ensemble's music theatre piece; *Stockhausen Serves Terrorism, 10 Years Of Sodom and Gomorrah*, which will be performed on 11 September 2011, in Nutshuis, Den Haag. Put together in collaboration with Anonymous Stateless Immigrants, it is an evening of political work analyzing 9/11 and its fallout through Stockhausen and Pasolini, and forms the basis for the texts in the first half of the zine. However, there are also fantastic articles on Maslow, improvisation, and death, as well as a reprinted version of an extremely important, but overlooked, essay by Joseph Massad on the historico-cultural implications of the Abu-Graihb atrocities.

If you enjoyed this first issue, but think it would be better if it contained your writing, illustrations or designs, please follow the instructions on the back page to submit your work for the December edition. The call is open to anyone, regardless of whether you live in the Hague.

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GOMORRAH

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THE COALITION OF

ANONYMOUS STATELESS IMMIGRANTS

AND

ACID POLICE NOISE ENSEMBLE

WILL PRESENT AN EPIC EVENING OF MUSIC, THEATRE AND

PERFORMANCE TO EXPLORE THE TERRORISM,

CONFERENCE CENTER AT

VIOLENCE, AND HYSTERIA OF 9/11 AND ITS AFTERMATH, EX-

ACTLY TEN YEARS AFTER THE COLLAPSE OF NEW

YORK'S WORLD TRADE CENTER.

11 SEP. 2011, NUTSHUIS, DEN HAAG, 20:00

FREE ADMISSION

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HET NUTSHUIS

WOORLOKALE

KUNST &

MAATSCAPPIL

POSSIBLE

Another Effort Artists, If You Wish To Be Relevant!

Luther Blissett

There is a prevailing myth in the politics of the west, namely, the idea of separate and exclusive private and public spheres. The private sphere is associated with the dynamism of free markets, with speed, efficiency, and "freedom" (in its most vulgar sense). The public sphere is associated with beaurocracy, sluggishness, laziness, and authoritarianism. The reason for this facile claim, is that somehow the symptoms of the current crisis can be averted by divesting from the public sphere and strengthening the private.

Of course even a cursory look at recent history would undoubtedly smash this assumption. Inventions such as the internet (and the consequent dot com boom), are only made possible by prolonged public investment and research. So when Halbe Zijlstra states that funding should be reserved only for already established (as in profit-making) institutions, he ignores that it is a system of education, and a general cultural climate that allows these institutions to exist in the first place.

But now we should turn to another hole in this myth. The private (as in corporate) world is not the "free" world its proponents claim, but a world saturated in its own beaurocracies and power relations. The main distinction between the private sphere and the public sphere is the former's complete lack of accountability. When a state declines to subsidize an artwork for political considerations, this is at least held as a political choice, and as such is open to debate and contestation. In many cases, our so-called democracies would rather support politically objectionable art than be caught in a blatant act of censorship. In the United States, however, where most "serious" art exists solely on corporate sponsorship, such censorship is not only a reality, it is rarely if ever discussed. A wealthy maecenas can fund or not fund whatever they wish without any external obligations, no questions asked. A state at least has (in some way) to answer to its citizens. The American composer Kyle Gann relates two episodes in this history:

"Vincent Persichetti's *A Lincoln Address*, also based on words of the Great Emancipator, was to be premiered as part of Richard Nixon's inauguration. Lincoln, however, had denounced "the mighty scourge of war," which threatened to look like a reflection on Nixon's pet venture, the Vietnam War. Persichetti was asked to make changes. He declined. The performance did not take place. Apparently the words of Abraham Lincoln are too inflammatory for today's politicians. More recently, John Adams and Alice Goodman had the choruses of their opera *The Death of Klinghoffer* canceled by the Boston Symphony in the wake of 9-11 for their arguably pro-Arab (or in Adams' view, even-handed) stance. The words of that opera, such as—

"My father's house was razed
In nineteen forty-eight
When the Israelis
Passed over our street"

—were to some listeners, it has been charged, 'not a simple statement of fact, but rather provocation.'

Even this basic and timid assertion of an Arab's humanity was too much for post 9-11 America.

Of course I don't want to give the reptiles in parliament too much credit by assuming they have even some awareness of this history or of its consequences. I suspect that these drastic cuts are a measure to show the public that they are simply doing something to stave off the effects of a crisis they don't understand, and certainly have no chance of averting. But one has only to experience the schlock and sentimentality that characterizes corporate sponsored art to know where we are headed.

Well hold on a minute... I've just offered a liberal defense of subsidized art! Such statements are only permissible if we completely ignore the historical mission of the 20th century's avant-gardes. We must understand that the dadaists aimed for an end to bourgeois civilization, as well as bourgeois art. In the end they provided the motor that kept "art" running until the present. As the futurists created the visual language of fascism, the situationists created the visual language of MTV. In other words, the uncomfortable fact that today's experimental and radical projects are tomorrow's "cherished institutions" represents a failure and not a success. And what of art's "freedom of speech"? We can understand the current academic, and artistic subsidies as a deadly compromise with the generation of May '68. This generation had their revolution, their claims to a radical politics of desire that would destroy the boundaries set for it by

capitalist social relations and they were rewarded with the ability to "make a living" as academics writing critical theory, as (subsidized) artists involved in "institutional critique" or "relational aesthetics". The one great commonality between these "critiques" is their total impotence. This is the paradox of contemporary art, a phenomenon called by European artists, "repressive tolerance". You can do whatever you like, so far as it won't have any effect. In other words, free speech is the best censorship possible.

So we can see that the lauded "autonomy" of art is a false autonomy, a product of a temporary compromise that exists so long as power deems it necessary, and as current events confirm, can be revoked simply on whim. If we consider this, then the current pessimism facing these cuts is unfounded at best, and reactionary at worst. It is deeply ironic considering the legacy of the avant-garde's critique of western civilization, to see so many artists marching under its banner. This isn't to say we shouldn't take to the streets. The current state of exception, prompted by capital's current crisis cannot and should not be tolerated. But why march for something as vile as civilization? The gauntlet has been thrown and now it is our turn: to make a truly "degenerate" art, not an (armchair) "left hobby" but a revolutionary left praxis.

"The classical workers movement must be reexamined without any illusions, particularly without any illusions regarding its various political and pseudotheoretical heirs, because all they have inherited is its failure. The apparent successes of this movement are actually its fundamental failures (reformism or the establishment of a state bureaucracy), while its failures (the Paris Commune or the 1934 Asturian revolt) are its most promising successes so far, for us and for the future" (*Internationale Situationniste* #7)

**The
Greatest Work Of
Art
Imaginable For The
Whole
Cosmos**

**Is
Terrorism
an
Aesthetic?**

Stockhausen Serves Terrorism: 10 Years Of Sodom And Gomorrah

Karen Eliot

There were NO aesthetic responses to 9/11. *Sure*, there were *reflexes*, in the same way that you yell when you stub your toe, or wish untold violence upon the author when reading *Catcher In The Rye*; but no considered responses that triggered neurological activity any higher than the brainstem-base.

On the one side you had Steve Reich, John Adams and Michael Gordon with their musical Iraq War Apologism²; and on the other you had the artworks that clung with lichen-like temerity to gallerywalls, bleary-eyed with biennale-yearning – all abstracted atrocities and collateral-casualties calculatedly deployed to tell us, in the visual equivalent of a Dan Brown novel, that: “WAR IS BAD” – well, no shit, Sherlock!

“9/11 WAS BAD” vs. “WAR IS BAD” has been a dualism which has defined artistic attempts to deal with 9/11 and its fall-out during, what I would undoubtedly describe as “the worst decade of the past 10 years” – a statement which holds more depth than the work I belittled in the previous paragraph.

Depth and subtlety have been in short supply, and this is what I hope Acid Police Noise Ensemble and Anonymous Stateless Immigrants’ *Stockhausen Serves Terrorism: 10 Years of Sodom and Gomorrah*, performed on Sunday 11 September 2011, can bring to the re-evaluation of the events of ten years earlier, and their aftermath. There are three areas at the core of our aesthetic response to the attacks:

2. AND “GISM” IS THE OPERATIVE WORD, IN THIS CASE, AS WHAT THEY PRODUCED WAS NOTHING MORE THAN EMOTIONAL PORNOGRAPHY FOR IMPERIALIST MASTURBATION.

Terrorism as an Aesthetic

Firstly, a reconsideration of the event itself is in order, which is where the first half of the title comes in: *Stockhausen Serves Terrorism*. On 16 September 2001, at a press conference in Hamburg, Karlheinz Stockhausen stated that 9-11 was “the greatest work of art imaginable for the whole cosmos.”

The statement was publicly retracted 4 days later.

As a result of his comments an entire festival of his works were cancelled. Though the comment was taken out of context and was part of a long digression about the relationship of the

characters in his opera-cycle "Licht" to reality; in the craziness and finger-pointing some of the more interesting ideas about this statement were over-looked.

Stockhausen was one of the first commentators to realize that 9/11 was an aesthetic action. 9/11 was a visual act, and its power came from its iconic visual style, easily transferable to the everready digital consciousness and its all-consuming dendritic tentacles. Is terrorism an aesthetic? Does the manifestation and sublimation of terror as an aesthetic act signal the end of Modernism, (an idea discussed in the article 9/11, *Horror and Modernism*, later in this zine)?

Sexual Violence and the Death of Empires

In May 2004, the philosopher and academic Joseph Massad wrote an article entitled *Imperial Momentos*³ in which he proposes that the barbaric torture of Iraqi prisoners at Abu Ghraib was not the work of a group of exceptionally errant soldiers, but a manifestation of a sexual violence "emblematic of American and British imperial cultures not only at present but also historically".

3. FIRST PUBLISHED IN AL-AHRAM WEEKLY.
HTTP://WEEKLY.AHRAM.ORG.EG/2004/691/
OP2.HTM

An increase in sexual violence has historically manifested itself at the decline of western empires, an idea elaborated to excess in Pasolini's film *Salo: 120 Days of Sodom*, a film with striking parallels in content and structure to the Abu Ghraib atrocities - and the same inexorable descent into sexual violence. Let us also not forget that the Marquis de Sade novel (*120 Days of Sodom*) upon which Pasolini bases his film places its setting clearly at the collapse of the French Empire and that *Salo*, in which the film is set, was the last european bastion of fascism, following its widespread ideological collapse in the second world war:

"The end of this so very sublime reign [Louis XIV] was perhaps one of the periods in the history of the French Empire when one saw the emergence of the greatest number of these mysterious fortunes that are as obscure as the lust and debauchery that accompany them. It was towards the close of this period ... that four of them conceived the idea of the singular revels whereof we are going to give an account."⁴

The Mechanics Of Hysteria

Thirdly, following the attacks, a mass hysteria took hold of much of the "western" world and has remained in place, used as a

4. MARQUIS DE SADE 120 DAYS OF SODOM TRANS. RICHARD SEEVER AND AUSTRYN WAINHOUSE PG 3 FROM WWW.SUPERVERT.COM

pretence for the curbing of civil liberties and engendering of support for a series of imperialist excursions into other territories.

However, hysteria is something that can be easily manufactured and there is ample evidence of the coporateneWSmedia's participation in this. Our evening seeks to illuminate some of the ways in which hysteria and state control can be manifested. Drawing on ideas about the "mortification of the self" elaborated in Erving Goffman's book *Asylums*, as well as the history of mass sociogenic illness, we will attempt to show how hysteria can be generated and manipulated by regimes to achieve their own ends.

Our extrapolation of formal structures from Pasolini's film and from Stockhausen's Licht cycle will provide frameworks for these responses. Navigating these constructions, we will attempt to mount an aesthetic response that relies less on the broad-brush binary idiocy of previous attempts and, with Stockhausen and Pasolini as our guides, place down the axe and pick up the scalpel for the first fine-fingered incision.







Imperial Momentos

Joseph Massad

The word "torture" seems to be a difficult word for Americans to utter when they are caught in the act of committing it. But political language has always been a malleable thing in America just as it was in Orwell's 1984. Torture of POWs and detained civilians, we are told, is "abuse of prisoners", murdered civilians by US bombings are "collateral damage", strafing of villages is "pacification", foreign occupation is "enduring freedom", pillage of natural sources is "free trade," and so on and so forth.

While the American media and the American educational system are quite adept at imparting to Americans this elastic language, for the rest of the world, the horrifying torture to which Iraqis have been subject will remain pure torture. The only "abuse" being committed here is the abuse of language by the American government and its subservient media.

During the US invasion of Vietnam, the atrocities committed against the Vietnamese were not limited to the killing of millions of civilians and the maiming of millions more, the destruction of agricultural land and harvests, outright massacres and napalming of whole villages, and the subsequent economic embargo imposed on the destroyed country after the war, there were also important torture mechanisms that the US military reserved, not only for male resisters, but also for female "Viet Cong" fighters. Their torture included rape, otherwise known as "searching" them with the penises of US soldiers, as they could be hiding weapons inside their sexual organs (See Arlene Eisen-Bergman 1975 book Women of Vietnam).

The mixture of sex and violence in an American (or European) imperial setting characterised by racism and absolute power is more uniform than the American or British media may think. Just a bit over a decade ago, during the first Gulf war of 1990/91, American fighter-bomber pilots would spend hours watching pornographic films to get themselves in the right mood for the massive bombing they carried out in Iraq (see The Washington Post, January 26, 1991). This, of course, is one example of many in which sex figures prominently in imperial ventures. The question then is what is the mechanism that couples American (and British) imperial power and sexual conquest at the cultural level?

While Western Orientalist accounts never tire of speaking of sexism and women's oppression in the Arab World, including the Western horror at "honour crimes", it might be time to address the rampant Western misogyny which disdains all that is feminine and posits women as the terrain of male conquest. It should not be forgotten that in America, not in the Muslim World, between 40 per cent and 60 per cent of women killed, are killed by their husbands and boyfriends, but such murders of course are no longer even called "passion" crimes, much less "honour" crimes. It is this misogynistic trait of imperial American culture and its violent racism that propels the torture to which Iraqi prisoners (POWs and civilians) have been, and may still be, subjected.

It is with this misogyny as background, that the US military understood well that American male sexual prowess, usually reserved for American women, should be put to military use in imperial conquests. In such a strategy, Iraqis are posited by American super-masculine fighter-bomber pilots as women and feminised men to be penetrated by the missiles and bombs ejected from American warplanes. By feminising the enemy as the object of penetration (real and imagined), American imperial military culture supermasculinises not only its own male soldiers, but also its female soldiers who can partake in the feminisation of Iraqi men.

It is in this context that both male and female white American (and British) soldiers can participate in sodomising Iraqi soldiers with chemical lights, beat them, urinate on them, force them to perform homosexual acts (while hurling racial and sexual epithets at them), unleash dogs on them, and kill them. It is also this context that has permitted the torture and actual rape of Iraqi women prisoners.

When confronted by lesser men on the American mainland, the behaviour of white uniformed American masculinity does not differ much. In August 1997, Haitian immigrant Abner Louima was arrested outside a nightclub in New York city and was later tortured by white New York policemen who shoved a broken broomstick up his rectum and into his mouth while beating him in a police station bathroom and hurling racial epithets at him (Louima underwent several surgeries as a result of the injuries he sustained). Such practices clearly demonstrate that white American male sexuality exhibits certain sadistic attributes in the presence of non-white men and women over whom white Americans

(and British) soldiers can participate in sodomising Iraqi soldiers with chemical lights, beat them, urinate on them, force them to perform homosexual acts (while hurling racial and sexual epithets at them), unleash dogs on them, and kill them. It is also this context that has permitted the torture and actual rape of Iraqi women prisoners.

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Much of the commentary in the US and the British press and in official US and British government discourse is that the barbaric torture to which Iraqi prisoners were subjected was the work of exceptionally errant soldiers and certainly not reflective of US or British military behaviour, much less US or British cultures and values. In fact, such torture is emblematic of American and British imperial cultures not only at present but also historically. Let us review one such episode:

"The types of torture employed are varied. They include beatings with fists and [stomping] with boots..., as well as using canes for beating and flogging to death. They also included... the penetration of the rectums of the victims with canes, and then moving the cane left and right, and to the front and back. They also included pressing on the testicles with the hands and squeezing them until the victim loses consciousness from the pain and until they [the testicles] get so swollen that the victim would not be able to walk or move except by carrying his legs one at a time... They also included the starving of dogs and then provoking them and pushing them to devour his flesh and to eat off his thighs. It also included urinating on the faces of victims... [Another form of torture included the soldiers'] sodomising them, as it seems that this was done to a number of people."

This report, which describes in almost identical terms what the Iraqi prisoners experienced, was actually written in August 1938 describing how British and Zionist Jewish soldiers treated revolutionary Palestinians during the Palestinian anti-Colonial Revolt. The author of the report, Subhi Al-Khadra, was a Palestinian political prisoner detained in the Acre prison. He came to know of the torture of these prisoners, which had taken place in Jerusalem, because the prisoners were relocated later to his prison in Acre, and told him of their experiences and showed him the physical signs of torture on their bodies. This is how he described the motivation of the British torturers:

"This was not an investigation in which forceful methods are used. No. It was a vengeance and a release of the most savage and barbaric of instincts and of the concentrated spirit of hatred that these rednecks feel towards Muslims and Arabs. They mean to torture for the sake of torture and to satisfy their appetite for vengeance, not for the sake of an investigation nor to expose crimes."

Khadra's conclusion is not unlike the conclusions of American journalist Seymour Hersh and of British journalist Robert Fisk about the aims of American (and British) torture methods. His report was published in the Arabic press and sent to British members of parliament.

The racist media commentary in the United States has it that many of these torture methods are particularly egregious because they offend Arab and Muslim sensibilities and concepts of "shame"! Indeed, CNN's senior reporter, Wolf Blitzer -- who in previous incarnations worked for the Israel lobby in the US (AIPAC) and as a reporter for the Jerusalem Post, and wrote under the name Ze'ev Blitzer -- asks guests on his show to explain how and why Arab culture finds such torture offensive, especially, he adds, as Arabs are subject to similar torture by their own regimes.

Blitzer does not seem to know that it would surely be unacceptable to American morality if white American POWs and innocent civilians are tortured by an occupying foreign army, are forced to parade naked and hooded, are forced to perform homosexual acts with each other in full view of their captors, are kept on a leash, are attacked and bitten by dogs, and are beaten to death. To add insult to injury, some American experts (and ready and willing Arab native

informants) are volunteering information about Arab culture and its allegedly strange taboo against nudity! As for the taboo on nudity that is allegedly exclusive to Arab culture, it remains unclear why all of America went into moral panic a few weeks ago when singer Janet Jackson voluntarily exposed only one of her breasts to television viewers.

Veteran American journalist Seymour Hersh has revealed this week -- in the third of a valuable series of articles in *The New Yorker* magazine on the torture -- that the view that "Arabs are particularly vulnerable to sexual humiliation became a talking point among pro-war Washington conservatives in the months before the March, 2003, invasion of Iraq." According to Hersh, America's neo-cons learned of such a "vulnerability" from the infamous racist book *The Arab Mind* written by Israeli Orientalist Raphael Patai in 1973. Hersh quoted his source that the Patai book, was "the bible of the neo-cons on Arab behaviour." Hersh's source asserts that in the discussions of the neo-cons, two themes emerged, "one, that Arabs only understand force and, two, that the biggest weakness of Arabs is shame and humiliation." Hersh continues his revelations:

"The government consultant said that there may have been a serious goal, in the beginning, behind the sexual humiliation and the posed photographs. It was thought that some prisoners would do anything -- including spying on their associates -- to avoid dissemination of the shameful photos to family and friends. The government consultant said, 'I was told that the purpose of the photographs was to create an army of informants, people you could insert back in the population.' The idea was that they would be motivated by fear of exposure, and gather information about pending insurgency action, the consultant said. If so, it wasn't effective; the insurgency continued to grow."

Hersh's revelations prove that the torture taking place at Abu Ghraib (and most likely at other US-run prisons and detention centers in Iraq) is not the work of sadistic soldiers on the ground, but of sadistic planners and policy-makers that could reach the upper echelons of the Pentagon. The much publicised consultation that the Zionist Orientalist academic Bernard Lewis has provided to the US government on its policy towards Iraq is clearly not the only source for the administration's "knowledge" of Arab culture, Raphael Patai's racist book, which since its publication in 1973 has never gone out of print, and was reprinted in a

new edition after 9/11, is clearly another valuable source.

It is claimed by some that it must be Israeli torturers who are contracted by the Americans, as one would presume that the Americans do not have expertise in such matters. While the Israelis very well may be helping, and not only in the "academic" realm (their torture methods of Palestinians and Lebanese are of the same order of barbarism and sexual perversion, including rape of abducted Muslim clerics), it would be just as likely that the Americans are also benefitting from the intelligence and torture services of their client Arab regimes, and perhaps even of Saddam's former torture experts. The point, however, is that it is the CIA who taught all of these client regimes effective torture methods, even the Israelis (who, not unlike the Arab client regimes, nonetheless became inventive of new methods on their own).

As thousands of Iraqi civilians have already been killed, tens of thousands injured and tens of thousands more imprisoned (according to Donald Rumsfeld, the number is 44,000 Iraqis detained since the occupation started), the recent pictures of torture and sexual sadism are hardly the worst that the Americans have inflicted on the Iraqi people during the last 14 years under the pretext of liberating them from Saddam. Indeed, even in the matter of torture itself, the Abu Ghraib prison, according to Baghdad's Red Cross (ICRC) spokesperson Nada Doumani, "is but the tip of the iceberg."

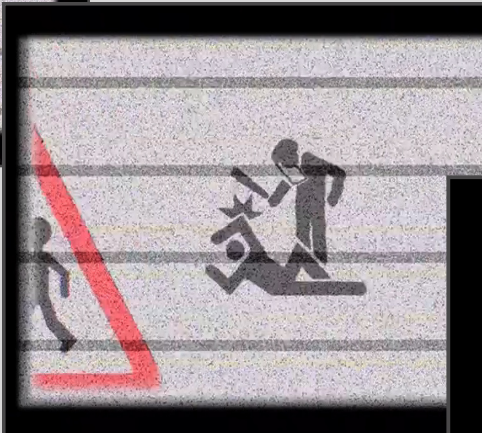
Under Saddam's tyrannical rule, human rights organisations continued to monitor the situation in Iraq, but since 9 April 2003, the Americans have refused to allow them to do so, as confirmed by US-imposed Iraqi minister of human rights, Dr Abdul-Baset Turki, who resigned in early April in protest. He had submitted his reports of human rights violations to Iraq's new dictator, Paul Bremer, but to no avail.

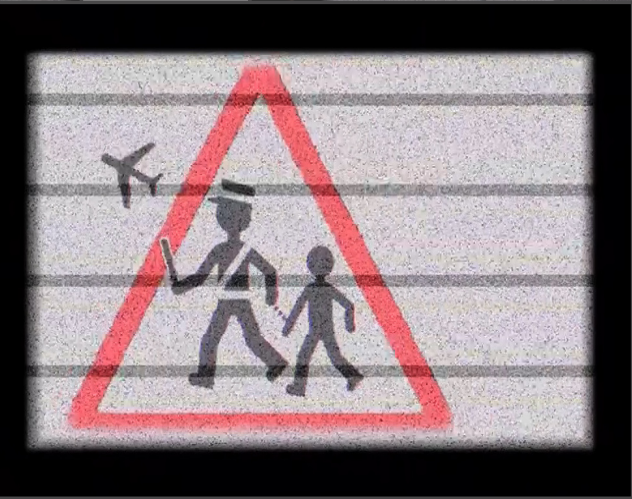
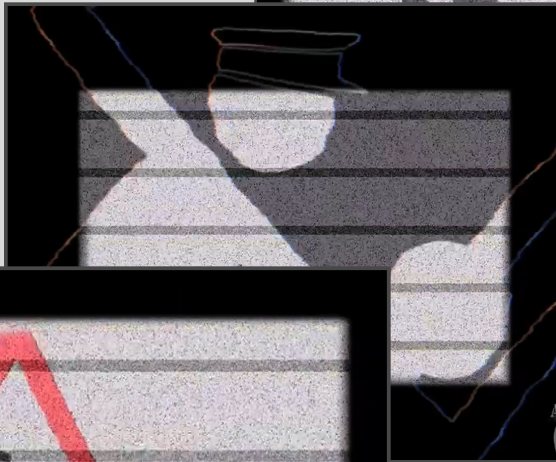
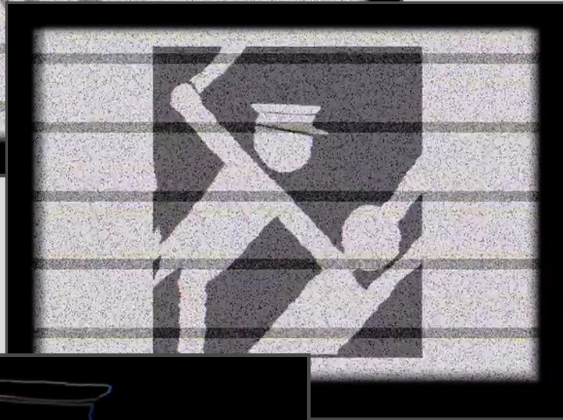
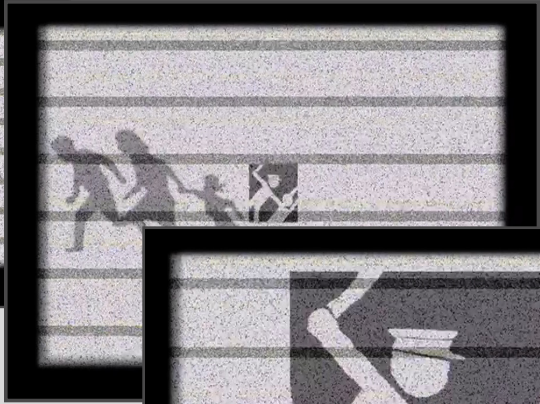
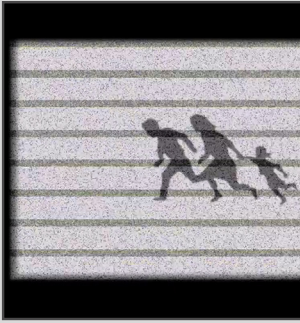
It has been suggested that the pictures of torture were not only going to be used to record the humiliation of the prisoners and to blackmail them, but also as mementos for American and British soldiers to take home with them to show to their families and friends. In such a case, the soldiers clearly believe that their families and friends would enjoy the pictures just as much as they do, which speaks volumes about American and British racism.

Whatever the real usefulness of the pictures for the

American torturers, for Iraqis and the rest of the world, the pictures will serve as mementos of America's unyielding sadism against those who have the misfortune of living under its occupation. The pictures prove that the content of the word "freedom" that American politicians and propagandists want to impose on the rest of the world is nothing more and nothing less than America's violent domination, racism, torture, sexual humiliation, and the rest of it.

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A ZINE FOR RADICAL AESTHETICS

MUCH TOO MUCH NOISE

ISSUE #1

9/11: TEN YEARS OF SODOM AND GOMORRAH

EXTRAORDINARY



"If by noise you mean uncomfortable sound,
then pop music is noise to me."
(Masami Akita)

The Satanic Gospel
of Stefani
Germanotta

Musical score for 'The Satanic Gospel of Stefani Germanotta'. The score is written on a staff with bass clef and 4/4 time signature. It includes dynamic markings: *p* (480 secs), *ppp* (120 secs), *ff* (40 secs), and *pp* (120 secs). Handwritten notes above the staff include 'Sound-Dust I', 'Decide', 'Good Vibrations I-A', and 'Sound-Dust II'. There are also handwritten annotations '02' and 'Sound 2 12:00' in a box at the top right.

Musical score for 'Damien Hurst is a fucking fuck'. The score is written on a staff with bass clef and 4/4 time signature. It includes dynamic markings: *mp* (220 secs), *mf* (260 secs), *ppp* (120 secs), *pp* (360 secs), and *f* (160 secs). Handwritten notes above the staff include 'Good Vibrations III', 'Radio Friendly', and 'Sound-Dust III'. Other handwritten notes include '01', 'Eider Sausman', 'Worst Minus', 'AC/DC', and 'Hill 2:00'.

Musical score for 'Killing Floor'. The score is written on a staff with bass clef and 4/4 time signature. It includes dynamic markings: *ppp* (480 secs), *ppp*, *mf*, and *Whisper* (120 secs, 600 secs). Handwritten notes above the staff include 'Good Vibrations I-B', 'Whisper', and 'I Love you p. Barney'. There are also handwritten annotations '03', 'AC/DC', and 'Hill 2:00'.

friendly
With a little help from my friends
I see in my sky with no storm
Picture yourself in a boat on a river,
With tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly,
A girl with big kaleidoscope eyes,
Golliwogs in the sun and green, greenery
Lovers on the sun with diamonds,
And they're gone,
Lucy in the sky with diamonds,
Follow her down to a bridge by a fountain,
Where rocking horse people eat
marmalade pies,
in a cornfield as you drift past the
water.

in a cornfield as you drift past the water.
I'm fixing a hole in the roof,
And I call you,
Where it will rain,
You're a real diamond,
Wednesday morning in the sun,
The day her hair fell out,
Leaving her looking so young,
You're a real diamond,
She goes down stairs to the basement
changing her hair for a new color,
Quartz turning the house into
Singing outside the window,
She says, "We got our money,
leaving, you know, you know,
home. (We got our money,
leaving, you know, you know,
She's leaving home, she's leaving home,

you know, you know, you know,
I'm fixing a hole in the roof,
And I call you,
Where it will rain,
You're a real diamond,
Wednesday morning in the sun,
The day her hair fell out,
Leaving her looking so young,
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2011
MUCH TOO MUCH NOISE 001



TRENITIONS

9/11, Horror and Modernism

Karen Eliot & Luther Blissett

Trust the person who wrote a musical composition involving four helicopters to understand that 9/11 was an aesthetic action!⁵ It was a piece of visual, sonic and theatrical art born out of pure horror, and as such, places itself as, if not the termination, then at least the culmination of the Modernist project.

9/11 comes waterladen with a spring-torrent of aesthetic streams – witness the surrealist conjunction of plane and building; the institutional

5. A REFERENCE TO KARLHEINZ STOCKHAUSEN'S HELIKOPTER KWARTET, IN WHICH A STRING QUARTET PERFORMS IN FOUR SEPARATE HELICOPTERS. THEIR SOUNDS RELAYED TO THE AUDIENCE WHO LISTEN AND WATCH FROM THE GROUND.

critique articulated through visual metaphor; the relational aesthetic of thousands of people joined in pain and terror. Of course, popculture had its own part to play – the news footage of 9/11 was cut and edited to resemble the film *Independence Day*, allowing the newsmedia to suitcase-stuff our reality into a pre-fabricated narrative of *other-invasion and retaliation* well-imbedded into the collective consciousness that, intentionally or not, facilitated the invasion of Iraq. I say these things because art has no morality.

And whilst we are overwhelmed by the visual, need we not forget the sound, a roaring battery rendered in engine-fuel and screaming, a sound worthy of Marinetti's fascist celebrations of war, that pisses all over Russulo's pathetic *intonomauri* bullshit like a neighbourhod-new dog; a sound that spews forward from the greatest of all sounds and the tragedy under which all Modernism pales – the nuclear attacks on Hiroshima and Nagasaki.

As visual and sonic phenomena, 9/11 triumphs in providing the past century's aesthetic foreplay with a deafening climax. But what of the theatre? Here the act reaches its limit, for it is, as all acts of terrorism have been, *built upon catharsis* – on the release of emotional energy through a passively experienced act of violence. Terrorism will be forever an art form trapped in the previous century, an unconscious climber hanging deadweight upon the glacier of theatre itself unless it is able to revolutionize its theatricality. With 9/11, both the visual and sonic arts have articulated the prophesized culmination of their forms, yet

yet theatre brings to terrorism pre-Brechtian ideas of Aristotelean catharsis. When will theatre evolve and bring itself to its Modernist conclusion, articulated through terrorism?

But why should terrorism be the ant-focused magnifying glass through which the sun-cynosure of art is articulated as burning beams that scorch the antennae of our experience? Because terrorism is the logical conclusion of Modernism. One of the defining characteristics of Modernism is the re-appropriation of horror from previous generations.

In music, from late Romanticism onwards you see musical signifiers which were previously used to create the *affect* of horror, or symbolically represent horror-related extra-musical ideas, being used as non-representational objects, devoid of their previous function.

This trend can be seen in late-Liszt's use of previously supernatural signifiers as non-representational sonic phenomena.

It can be seen in Schoenberg's re-appropriation of the supernatural signifiers of *Verklärte Nacht* in his later, non-narrative, work.

It can be seen in Penderecki's use of the same musical language for both the horrifying and *affect*-ridden *Threnody for the Victims of Hiroshima* and his later religious Mass writing.

And, of course, it can be seen in the work of the Greek composer Iannis Xenakis, who articulates the horror at the heart of Modernism clearer than most, when he writes about the genesis of his stochastic ideas of music in the Greek political violence of the 1940s:

"Everyone has observed the sonic phenomena of a political crowd of dozens or hundreds of thousands of people. The human river shouts a slogan in a uniform rhythm. Then another slogan springs from the head of the demonstration; it spreads towards the tail replacing the first. A wave of transition thus passes from the head to the tail. The clamour fills the city, and the inhibiting force of voice and rhythm reaches a climax. It is an event of great power and beauty in its ferocity. Then the impact between the demonstrators and the enemy occurs. The perfect rhythm of the last slogan breaks up in a huge cluster of chaotic shouts, which also spreads to the tail. Imagine, in addition the reports of dozens of machine guns and the whistle of bullets adding their punctuations to this total disorder. The crowd is then rapidly dispersed, and after sonic and visual hell follows a detonating calm, full of despair, dust and death. The statistical laws of these events, separated from their political or moral context... are the laws of the passage from complete order to total disorder in a continuous or explosive manner. They are stochastic laws."⁶

It is clear from the quotation above that Xenakis's conception of sound essentially comes from one of horror, or a situation of horror or terror. Though he extrapolates and abstracts these ideas, musical stochastics has its basis in the terror of a crowd scattering from fear of violence.

6 IANIS XENAKIS, FORMALIZED MUSIC: THOUGHT AND MATHEMATICS IN COMPOSITION. (BLOOMINGTON: INDIANA UNIVERSITY PRESS, 1971), P. 9.

Yet there is a reason Xenakis used this metaphor, and there is a reason for the harsh and almost inhuman sounds of Modernism. The science of data that enabled his works *Metastasis* and *Pithoprakta* also enabled Auschwitz and Birkenau. A Poisson distribution can be used to structure a large ensemble piece (as in *Achorripsis*) or it can describe the pattern of V-2 rocket strikes in bombarded London.

The hidden complicity between science and terror is mirrored in the hidden complicity between aesthetics and terror. As acoustical science leads to the creation of new weapons (LRADs) and the scene Xenakis witnessed is repeated in the increasingly violent police repression of even the most passive demonstrations in our so-called democratic countries, aesthetic Modernism regains a kind of prescience it never really lost.

Xenakis speaks about an event with sonic characteristics that moves from order into chaos, periodicity into aperiodicity and that this event should be appreciated sonically, without its political, social, or human implications. His work is about order and chaos and yet, at its heart, it represents people running from gunshot-motivated fears of violence *zonder affect*.

Modernism is not about *affect* in music, it is an abstracted formalism that yields a very different kind of aesthetic pleasure than the direct emotional affect of Romanticism. Yet, the power of Modernist music is its effect of strangeness and horror, which occurs as a - probably unwanted - consequence of this formalism. This horror, in turn is systematically re-appropriated until our notion of horror reaches its culmination: 9/11.

The horror aspect of Modernism is followed to its logical conclusion in 9/11, which embodied a holistic aesthetic act of horror and terror that dwarfs nearly all the Modernist art of the 20th Century. It seems clear that 9/11 does indeed mark the real and belated end of Modernism.

The formalist mind-set, prevalent in Modernism, partly explains why Stockhausen comes to his conclusion about terrorism.

9/11 is analyzed by him in terms of form, as in Xenakis, and represents a privileging of form over material. The material is a set of people, enacting the *theatre* of the event on planes or dying in the towers, existing parallel to the formal construction of the two planes flying into the buildings. However, the material, and the element that creates the *affect* in the work, is to do with people – and this is a type of theatre. The fact that within the formalism of the Modernist aesthetic, theatre still strives for affect, hints at the retrogressive nature of the theatre of terrorism. The theatre that we see in 9/11 is an old theatre, no longer suitable for our new century. Our century cries out for a new, [post?-] Brechtian theatre of terrorism.

“Minds achieving something in an act that we couldn’t even dream of in music, people rehearsing like mad for 10 years, preparing fanatically for a concert, and then dying, just imagine what happened there. You have people who are that focused on a performance and then 5,000 people are dispatched to the afterlife, in a single moment. I couldn’t do that. By comparison, we composers are nothing. Artists, too, sometimes try to go beyond the limits of what is feasible and conceivable, so that we wake up, so that we open ourselves to another world.” – Karlheinz Stockhausen

**“Even the wildest of
thought still manage
the fact that
violent measures take
essentially the same
appears to ma
terrifying aspect, wa
and destruction; at o
in the g
peacemaker, gracious
fruits of s**

-René Girard, Violence

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usly distributing the
sacrifice."

nce and the Sacred

WE ALL DIE , RICH, POOR, HAPPY, SATISFIED OR UNSATISFIED.

WHEN WE CREATE, WE DO NOT CREATE FOR MONEY, WE BARELY CREATE FOR OURSELVES; WE DO NOT CREATE OUT OF CHOICE, WE CREATE OUT OF COMFORT OR DISCOMFORT; EVERY CREATION WE DO IS DIRECTLY CONNECTED TO OUR INDIVIDUAL DEATH.

EVERY WORK WE DO IS THE PORTRAIT OF THE THINGS WE PUT IN QUESTION.

EVERY ACTION WE DO ON STAGE IS DIRECTLY CONNECTED TO THE FACT THAT THIS ACTION SHOULD BE DONE AT LEAST ONCE IN OUR LIVES.

OUR CREATIONS RECEIVE IMPORTANCE BECAUSE WE DISCONNECT FROM THEM IN ORDER TO LET THE ONES WHO RECEIVE THEM ENJOY THEM IN AN OBJECTIVE MANNER.

THIS DISCONNECTION IS MURDER.

EVERY ASPECT, THEORY, SOUND OR ACTION WE PUT IN QUESTION IS SOMETHING WE WANT TO KILL IN ORDER TO BE ABLE TO OBSERVE.

THIS DISCONNECTION ALLOWS US TO CONSIDER OUR WORK AS COMPLETE BECAUSE DEAD THINGS DO NOT CHANGE.

THIS ACT OF MURDER IS THE ACTION WE DO IN ORDER TO CREATE MUSIC OR THEATER.

THIS ACTION IS ART.

SINCE WE DIE IN EVERY PIECE OF ART, THEY ARE NOT OURS ANY MORE AND THEREFORE ARE CONSIDERED OUR EPITAPH.

THIS EPITAPH IS TIME-BASED, THIS LITTLE TEXT ABOUT OURSELVES IS WHAT WE DELIVER IN ORDER TO MOVE ON.

WE DO NOT DEAL WITH LIFE, OR ENTERTAINMENT FOR THAT MATTER, WE DEAL WITH THE DEATH OF OUR BELIEFS, OF THE TRUST WE HAVE IN SOCIETY, OR IN THE HUMAN CONDITION .

WE CREATE IN ORDER TO DIE OVER AND OVER AGAIN, WE CREATE IN ORDER TO LET CREATION DIE .

WE MIGHT DEAL WITH PHYSICAL PAIN AND DARK MATTERS, MORBID SCENES OR COLORFUL LANDSCAPES, NOT IN ORDER TO BE DARK, LIGHT, HAPPY OR SAD, BUT IN ORDER TO ANNIHILATE PREJUDICE OF RIGHT AND WRONG, GOOD AND EVIL, PLEASANT AND UNPLEASANT.

WE DO NOT DISTINGUISH BETWEEN THEM BECAUSE WE CONSTANTLY DIE. DEATH HAS THE POWER TO CANCEL MORALITY.

DEAD THINGS CAN NOT BE JUDGED, DEAD THINGS ARE PASSIVE AND AT THE SAME TIME ONE-HUNDRED PERCENT LOYAL TO TRUTH, SINCE DEAD THINGS HAVE NO IMPORTANCE TO THE LIVING EXCEPT MEMORY.

MEMORY IS SUBJECTIVE.

WE DIE AFTER EVERY PIECE , AND WE STARVE TO DEATH WHILE CREATING THOSE PIECES.

WE ARE ALWAYS HUNGRY FOR MORE, BUT NEVER EAT ENOUGH IN ORDER TO SURVIVE .

OUR LACK OF SURVIVAL SKILL IS WHAT ALLOWS US TO DIE OVER AND OVER AGAIN.

OUR MULTIPLE DEATHS IN LIFE ALLOW US TO CREATE IN ORDER TO LIVE.

THIS DOES NOT MEAN WE DO NOT TAKE RESPONSIBILITY FOR WHAT WE DO, ON THE CONTRARY, DEAD THINGS DO NOT CHANGE, AND THEREFORE THEY HAVE TO DIE IN A WAY THAT IS CLEAN OF THE JUDGMENT OF THE LIVING.

DEATH IS NOT DARK.

DEATH IS NOT SAD.

DEATH IS NOT NEGATIVE.

DEATH IS NOT POSITIVE.

DEATH IS NOT LIFE.

DEATH IS A WORD USED TO PORTRAY COMPLETION.

DEATH IS DEATH IS DEATH.

Yaniv Schonfeld

Bigger Cages Longer Chains

Bigger Cages Longer

Theses on Improvisation

1. Adorno's criticisms of jazz are almost always dismissed as ignorant, prejudiced, racist, or anti-American (whatever that means). Yet these criticisms are echoed in such films as *The Cry of Jazz* or the writings of contemporary jazz critics such as Amiri Baraka. In fact, what would free jazz, or European improvised music be other than the outcome of jazz's internal critique.

2. Jazz starts as an unbridgeable chasm.

- The changes will stay the same, even as the musicians will push their harmonic boundaries as far as they can go.
- Jazz musicians are united as prisoners, within the walls of a language.
- The beauty of jazz comes from the tension of this relationship.
- Free improvisation liberates these musicians from the jail of chord-scale theory only to introduce not one but three unbridgeable chasms.

1. The first is between musician and instrument: what does virtuosity mean outside of an idiom? It can only exist as a tension between performer and instrument, man's inability to master nature.

2. The second is between musicians: how do people interact without a common language?

3. The third is between audience and musicians:

How can you judge a piece of music, if its constituent parts are fundamentally unrelated?

3. These three gaps represent the spaces in which the unexpected, the accidental, the revolutionary or, as Artaud would say, the magical can enter in.

1. The first question is evaded by a facile virtuosity that owes more to techniques borrowed from earlier jazz or classical music.

2. The second question is evaded by clichés of interaction (mimicking effects, call-and response, etc.)

3. The third question is evaded by the same facile virtuosity that is used against the first.

The simple evasions of these, so common in the concert setting, are what eliminates the possibility for real improvisation, yet at the same time allow it its limited space in the marketplace (for those few improvisers with a share there).

4. Improvisation simultaneously denies itself the possibility of authentic classical forms, yet it makes new forms and new ideas of form available.

Is it possible that evasion of form is itself a kind of form?

5. The antithesis of improvisation as praxis, is improvisation as genre. The two are mutually exclusive.

6. The way forward for improvisation is not to answer these questions, (an answer would make improvisation impossible) but to push their contradictions to their limits.

7. "Co-existing with 'new' music, 'world' music, jazz, ethnic arts, community this and community that, I'm now part of an articulate self-promoting arts world whose prime concert is self-justification."

In this statement, Derek Bailey contrasts the authentic community of working musicians in the 1950s to the rhetoric of community that takes place in improvised and avant-garde music. It is an interesting paradox, that the words community and communication appear in discourse exactly at the point when their referents disappear.

8. The constant demand of improvisers not to repeat themselves echoes the concept of a permanent revolution.

Once a new collectivity, a new way of playing together is established it must be jettisoned soon after to allow the process continue. In this way improvisation resists reification, it escapes its successes to allow for new failures. An improvisation can never be a finished product, just a snap-shot of an interminable process

9. The term "non-idiomatic", can't stand on its own. In rejecting language, or at least acknowledging its impossibility, free improvisation requires a means of communication outside of it, a meta-language or a non-language. Likewise free improvisation has its own sense of tradition, and transmission, that yet demands a discontinuity from one generation to the next.

So, we have the attempt to build a kind of folk music after the collapse of traditions, and an attempt at language after language has become impossible. Tradition without tradition, and language without language.

10. When discussing improvised music, we have to remember the other connotations of the word "improvised".

Improvisation as a matter of necessity not as choice, as in an improvised shelter, or an improvised explosive device. To improvise means to do without, to lack. Not only can we not claim a content as our own, we can not claim a form as our own. Yet we feel the imperative to continue making music after such a thing has long been impossible.

If art after Auschwitz is barbaric, than what is art after Vietnam, Rwanda, Srebrenica, Fallujiah, etc...? Like revolutionaries, improvisers have no idea what to do and no time to wait and find out. Real improvisation involves real risk, and real risk involves real failure, but even (and especially) in our failures, there is the shadowy glimpse of a life "worthy of being lived".

Composing The Peak Experience

Ben Richter

Radical aesthetics and the transhumanism of Abraham H. Maslow

This essay will outline a particular approach for viewing the project of musical composition and presentation, as understood in terms of human progress and development toward synergistic society. I suggest an aesthetic that leads toward radical change within the individual and society by extension. I will give extremely brief attention to several concepts by Abraham H. Maslow that are discussed at length in his collection of essays, *The Farther Reaches of Human Nature*; the reader is urged to consult this volume for a better explanation and complete background of his ideas.

Being and perception.

Peak Experience is Maslow's term for the ecstatic, mystical, or spiritual state that is reached at moments of great personal significance. He also describes peak experiences as "transient moments of self-actualization", the latter term being that process and goal in which a human's full potential is exercised and full humanistic "happiness" is achieved. These moments are experienced more fully than others — all the experienter's attention is given to purely *being*.

Childhood is entirely peak experience. This is the reason adult humans can be found yearning for those years; the growing self-awareness and abstraction that develops during early adolescence separates us from the level of *being*. In children, life is experienced totally at the level of being. Even times of loss, fear, and desolation — which can be *stronger* in childhood, which can be the most terrifying, lonely, sad, or confused moments in a human life — even such experiences are such as *being*, as *end-experiences*, and thus experienced wholly, as they usually are not in adults. That is to say, tragedies, what Maslow calls "nadir or desolation experiences"⁷, can even themselves be peak experiences in children, though not necessarily in a positive sense. They are nevertheless equally pinnacles of being, i.e. of experiencing one's present as an end, of infinite *now*. Indeed, some adults can in some ways savor tragic circumstances, or misfortune, just as an

7. THE FARTHER REACHES OF HUMAN NATURE, 123. (PENGUIN BOOKS, 1971.)

"extreme" or death-defying activity manifests as an attempt to feel "alive" — this is a statement of the individual's craving for peak experience.

At the level of being or *b-level*, the individual's perception is processed entirely bypassing the contemporary adult human's more frequent levels of abstraction. Intellectual and even emotional responses are secondary to the intuitive, and the present is experienced without reference to the past or future. During the peak experience the individual does not consider time and space as existing outside of the level of being; in effect, the present is experienced as eternal.

Crucially, for our purposes, Maslow writes that his own peak experiences have most frequently been elicited by music (or by sex, but we will focus on the former). He cautions, however, against actively searching for them in one's life.:

"Peak experiences ... are moments of ecstasy which cannot be bought, cannot be guaranteed, cannot even be sought. One must be, as C. S. Lewis wrote, 'surprised by joy'. But one can set up the conditions so that peak experiences are more likely."⁸

8. IBID., 46.

The experiential aesthetic.

If one takes the view that music is not simply entertainment, nor solely an intellectual exercise – if one sees the nature of the art as including spiritual or imaginative potential – then one recognizes the role of the peak experience in the audience's "successful" perception of art. In fact, peak experience can thus be seen as the ultimate "goal" of musical creation. Ideally, the audience experiences the piece at the *b-level*, bypassing the filters of intellectual perception; conscious analysis, on the level of abstraction rather than on the being-level, becomes irrelevant. As Maslow writes, "The Being of an object is the whole object; abstracting necessarily sees it from the point of view of means and takes it out of the realm of the *per se*."⁹ This applies equally, for our purposes, for the work of musical art; the more the audience is able to perceive the work at the *b-level*, the more fully the piece is experienced. If a piece of music requires or encourages the listener to engage on a predominantly intellectual level, then peak experience is necessarily inhibited.

If intentional human music aims to exist on more and higher levels than as an intellectual exercise, or an emotional illustration – i.e., if it is art – then the peak experience, in the audience, effectively serves as a psychological definition of music's ideal effect.

9. IBID., 125. THE PER SE IS THE B-LEVEL, WHAT MASLOW ALSO CALLS THE SUCHNESS OF THINGS.

An experiential aesthetic – one that sets the peak experience as a goal of musical composition, and explores the most effective methods of achieving it – should thus succeed as the most direct avenue for creating new music. (The particulars of this aesthetic and its *b*-music will be discussed in a future paper, although the careful reader will likely already have some ideas.)

The question might remain: why is this a *radical* aesthetic?

Toward a radical post-humanism

The chief significance of the peak experience, or of an extended period of existence at the B-level, is its effect upon the experiencer, which can be permanent and far-reaching. By advancing the individual toward self-actualization or full humanness, peak experience fosters synergy in the individual, including in their relationship to society at large. ¹⁰

Thus, through encouraging these moments of Being/transcendence, such music can have a definitive effect on the actualization of

10 IBID., 202. MASLOW GIVES A FULL EXAMINATION OF SYNERGY IN THE SOCIETY AND THE INDIVIDUAL, AND THE SELF-ACTUALIZATION OF SOCIETIES AS WELL AS THEIR MEMBERS.

human beings – music can affect the future of a personality by having this beneficial developmental effect. Synergy in the society is achieved through the encouragement of full humanness in its members. Effectively, then, music that focuses on peak experience is a direct means of working toward Maslow's dream of "eupsychia" – the successfully self-actualized society. Even if we dispense with utopian hopes, there would be an undeniable and purely positive effect on individuals and humanity at large: by really *improving*, in Maslovian terms, the audience – or, more accurately, by allowing them to improve themselves.

Maslow characterizes the most advanced self-actualized individuals, embracing a sort of selfless, cosmic perspective, as "transcenders", those who are able to move beyond a general understanding of human values and need fulfillment toward a new consciousness.

Maslow characterizes the most advanced self-actualized individuals, embracing a sort of selfless, cosmic perspective, as "transcenders", those who are able to move beyond a general understanding of human values and need fulfillment toward a new consciousness.¹¹

These individuals recognize peak experience as a chief need, and, beyond self-actualization, seek to live within peak experience as much as possible.

11. IBID., 259-286. THIS THEORY IS DESCRIBED IN AN ESSAY TITLED "VARIOUS MEANINGS OF TRANSCENDENCE", IN WHICH SUCH INDIVIDUALS AND ATTITUDES ARE DESCRIBED IN MUCH GREATER DETAIL.

Further, the effective transcendence of their personhood, which is accomplished during peak experience and would thus be a natural state for the transcender, becomes a primary facet of their personalities and attitudes. Maslow the humanist refers to these attitudes and values collectively as trans-humanist, though this term is now often used with an entirely different meaning; in our psychological/aesthetic focus, we could instead describe this as *post-humanism*. Rather than being post-human, this represents an extension and expansion of psychology's previous view of what is human.

Maslow suggests that greater levels of self-actualization and transcendence of personhood be societal goals. Moving individuals toward peak experience helps them move themselves toward self-actualization and transcendence; this helps society itself move toward a post-humanism that could achieve a general cosmic consciousness.¹² Art, and music in particular, can thus have a monumental effect on society by providing the peak experience and by fostering the transcendent attitude in its experiencers.

12. IN FACT, ORGANIZED SOCIETY AS SUCH IS NOT REALLY PRESENT OR PERCEIVABLE ON THE B-LEVEL; AS PEAK EXPERIENCE IS AN OPPORTUNITY FOR THE INDIVIDUAL TO EXIST "IN THE MOMENT", THE EXPERIENCER IS ENTIRELY FREE FROM SOCIETY. THUS, ART, AS LIBERATION FROM SOCIETY, IN THIS WAY EVENTUALLY LEADS TO THE IMPROVEMENT OF THAT SOCIETY FROM WHICH, IN THE MEANTIME, IT FREES US.

A photograph of a modern wooden pavilion with a large, empty rectangular opening. The words "SOLD OUT" are written in black, hand-painted letters on the upper right side of the wooden facade. The scene is set against a clear blue sky, with some dark foliage visible in the top right corner and on the left side.

SOLD OUT

GREEK PAVILION SOLD OUT
VENICE BIENNALE, 2011
BY A.S.I.

A ZINE FOR RADICAL AESTHETICS

MUCH TOO MUCH NOISE

Issue #1

9/11: TEN YEARS OF SODOM AND GOMORRAH

FOR 2 SINGERS

"...THAT WE ARE PUNISHED MUCH AS THOSE WERE WHO ONCE UPON A TIME, WHEN THEY HAD FALLEN INTO THE HANDS OF ETRUSCAN ROBBERS, WERE SLAIN WITH ELABORATE CRUELTY; THEIR BODIES, THE LIVING WITH THE DEAD, WERE BOUND SO EXACTLY AS POSSIBLE ONE AGAINST ANOTHER: SO OUR SOULS, TIED TOGETHER WITH OUR BODIES AS THE LIVING FIXED UPON THE DEAD."¹³

QUOTED BY CICERO FROM ARISTOTLE IN HORTENSIUS. ALSO SEE SAINT AUGUSTINE AGAINST JULIAN (WRITINGS OF SAINT AUGUSTINE, V. 16), (WASHINGTON, DC: THE CATHOLIC UNIVERSITY OF AMERICA, 1957). AUGUSTINE USES THE SAME QUOTE FROM CICERO. QUOTED FROM REZA NEGARESTANI IN THE CORPSE BRIDE: THINKING WITH NIGREDO IN COLLAPSE IV.

THE 2 SINGERS ARE FACING EACH OTHER. (LYING ON THE GROUND AD LIBITUM.) PAUSE BETWEEN EACH WORD, EACH PAUSE LONGER THAN THE ONE PRECEDING IT, WITH AN EXTRA PAUSE AT PUNCTUATION MARKS. EACH WORD IS SUNG SLIGHTLY HIGHER AND SOFTER THAN THE ONE PRECEDING IT, BEGINNING AT A COMFORTABLE MIDDLE RANGE, BOTH IN PITCH AND DYNAMICS. THE LARGEST INTERVAL SHOULD BE LESS THAN A SEMITONE. AS THE PITCH RISES, MORE BREATH SHOULD BE INCLUDED IN THE TONE. TRY TO GRADUALLY ACHIEVE UNISON.

Luther Blissett

Lines

FOR 1 OR MORE COMPOSERS

COPY OUT THE LINE BELOW THAT IS APPROPRIATE TO YOUR SITUATION. COPY THE LINE AGAIN AND AGAIN ONTO A SHEET OF A4 PAPER, MAKING THE TEXT AS SMALL AS POSSIBLE AND STARTING AT THE TOP LEFT CORNER. KEEP COPYING UNTIL THAT SHEET IS FULL. DO THIS REGULARLY AS PENANCE FOR YOUR CRIMES.

FOR ALL COMPOSERS:

I SHALL NOT WRITE MUSIC FOR STATE-SPONSORED ENSEMBLES THAT LASTS 7-10 MINUTES.

FOR ANARCHISTS:

I SHALL NOT WRITE MUSIC FOR STATE-SPONSORED ENSEMBLES.

FOR NEO-CLASSICAL/TONAL COMPOSERS:

I SHALL NOT WRITE MUSIC.

Karen Eliot



OPEN CALL FOR SUBMISSIONS:

SUBMISSIONS ARE WANTED FOR THE NEXT ISSUE OF
THIS ZINE.

CONTRIBUTIONS CAN BE ON ANY SUBJECT, OF ANY
LENGTH, AND IN ANY FORM (ARTICLES/CRITIQUES/
REVIEWS/POEMS/COMPOSITIONS/VISUAL ART ETC.)

- THE ONLY RESTRICTION IS THAT ANY VISUAL
ELEMENTS SHOULD BE VISIBLE WHEN PHOTOCOPIED
INTO BLACK AND WHITE.

SUBMISSIONS CAN BE FROM ANY COUNTRY.
SUBMISSIONS CAN BE IN ANY LANGUAGE, BUT MUST
INCLUDE AN ENGLISH TRANSLATION THAT CAN BE
PUBLISHED TOGETHER WITH THE ORIGINAL.

IF YOU ARE A VISUAL ARTIST OR GRAPHIC DE-
SIGNER AND WOULD LIKE TO HELP WITH TYPE-SET-
TING OR VISUAL AESTHETIC OF THE ZINE PLEASE
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PLEASE CONTACT ME WITH THE ADDRESS ABOVE IF
YOU HAVE ANY QUESTIONS.



'FREE BRADLEY MANNING'
AT U.S.A PAVILION,
VENICE BIENNALE, 2011.
BY A.S.I.