ZWITSCHER-MASCHINE

Rudiger Meyer

ZWITSCHER-MASCHINE

a Twitteropera

Zwitscher-Maschine is a piece for piano quartet, soprano and twitter feed.

The piece is built around 120 tweets which are played out in music over three quarters of an hour (roughly 20 seconds per tweet). The short texts are collected from news feeds, blogs, digital archives, websites, and Twitter itself – a kind of portrait of the internet. The texts are directly tweeted (synchronised with the music) to the audience on their smartphones during the performance – providing on the one hand an extremely personal form of subtitles, on the other provoking a new relation between the worlds of digital communication and analogue performance.

The quartet occupies the centre of the performance space with the audience seated around them. The soprano covers a trajectory of positions taking her on a journey through and around the audience – a mobile element in relation to the fixed positions of the quartet and public.

The Narrative of the Catalogue

The musical material of the piece is primarily built on transformations of spoken versions of the collected texts. Transcriptions of the speech melodies form the basis for the instrumental music. Since many of the text fragments stem from podcasts or videos on YouTube or Vimeo, it has been possible to use the original voice of the author as a point of departure in a large number of cases. In those cases in which the text exists only as text, computer voices (selected to match the character of the author as closely as possible) have been used to read the text aloud, or the voice is my own.

The twitteropera is in part ‘about’ a large collection of disparate voices but also an investigation into the ways in which technology flattens out those differences, for good and for bad. The unified presentation of tweets or the way in which RSS feeds strip away layout and typography to deliver streamlined content has provided something of a model for this composition: The various voices are filtered through the ‘classical’ piano quartet formation. The soprano is not cast in the role of an ‘individual character’ but rather an ‘abstract’ voice – a voice giving voice to many, perhaps at times something like the voice of an oracle.

There are no extended techniques or re-imaginings of the ways in which the instruments are used. No explicit attention brought to the pressure and friction of the bow on the strings. The instruments are (once again) delivering a kind content. Or perhaps rather playing through a large collection of transcriptions, a collection of modern 'folk' melodies. A catalogue of speech melodies in the age of the internet: sometimes expanded upon, sometimes raw material. The entirety telling a story of its own.

The Zwittertexts

One of the central ideas of the twitteropera is that the 'libretto' is tweeted to the audience in real-time along with the music. During performance it is possible to follow the texts live in time to the music via the twitteropera Twitter feed: @zwttropera.

For those that don't have a Twitter account the texts can also be followed on my website (on a smartphone) on the following page: rdgr.me/t. The experience of following the texts here rather than via Twitter differs in some respects: Here the they exist in a space without the interjection of other tweets that occur in a regular Twitter timeline. Here it is up to the listener to follow the shifts from one section to the next manually. On the other hand some might prefer a form of presentation less prone to distractions.

For the first two performances a printed version of the text was also made available.

- Read more about *Zwitscher-Maschine* on rudigermeyer.com
- Read the *Zwittertexts* on rudigermeyer.com

Composed with support from the Danish Arts Foundation

THE DANISH ARTS FOUNDATION

Zwitscher-Maschine

A Twitteropera

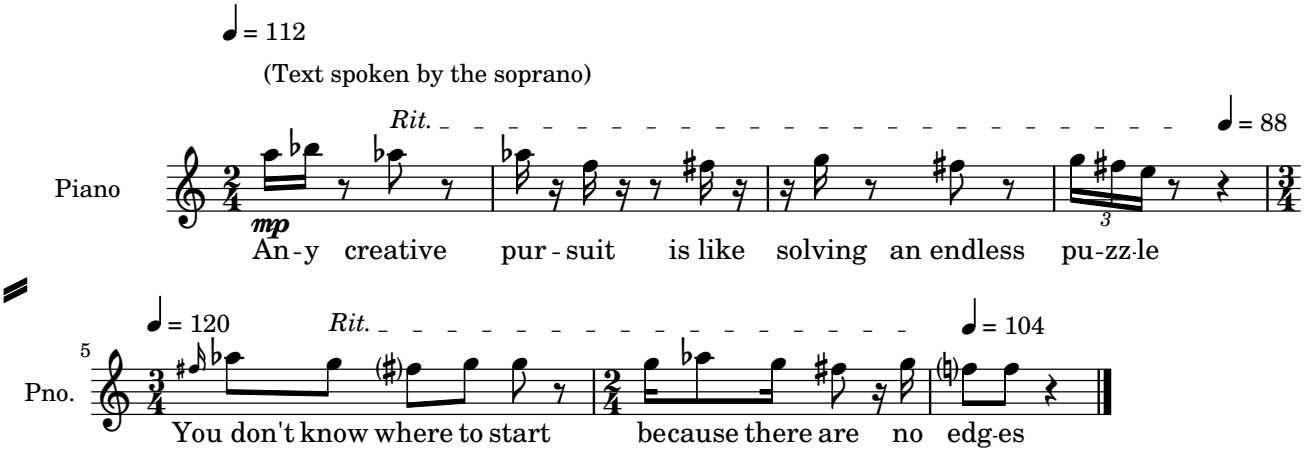
Rudiger Meyer

1

#creativity

c. 6″ until ‘Any Creative Pursuit’ begins

Any creative pursuit

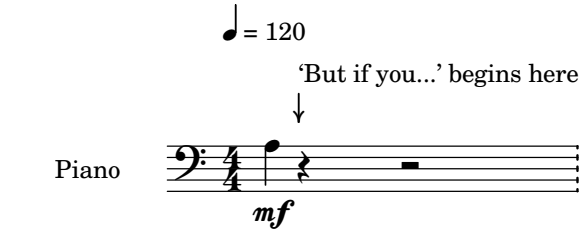


c. 6″ until the next section.

Frank Chimero in the interview with Ryan and Tina Essmaker for TGD:
http://thegreatdiscontent.com/frank-chimero

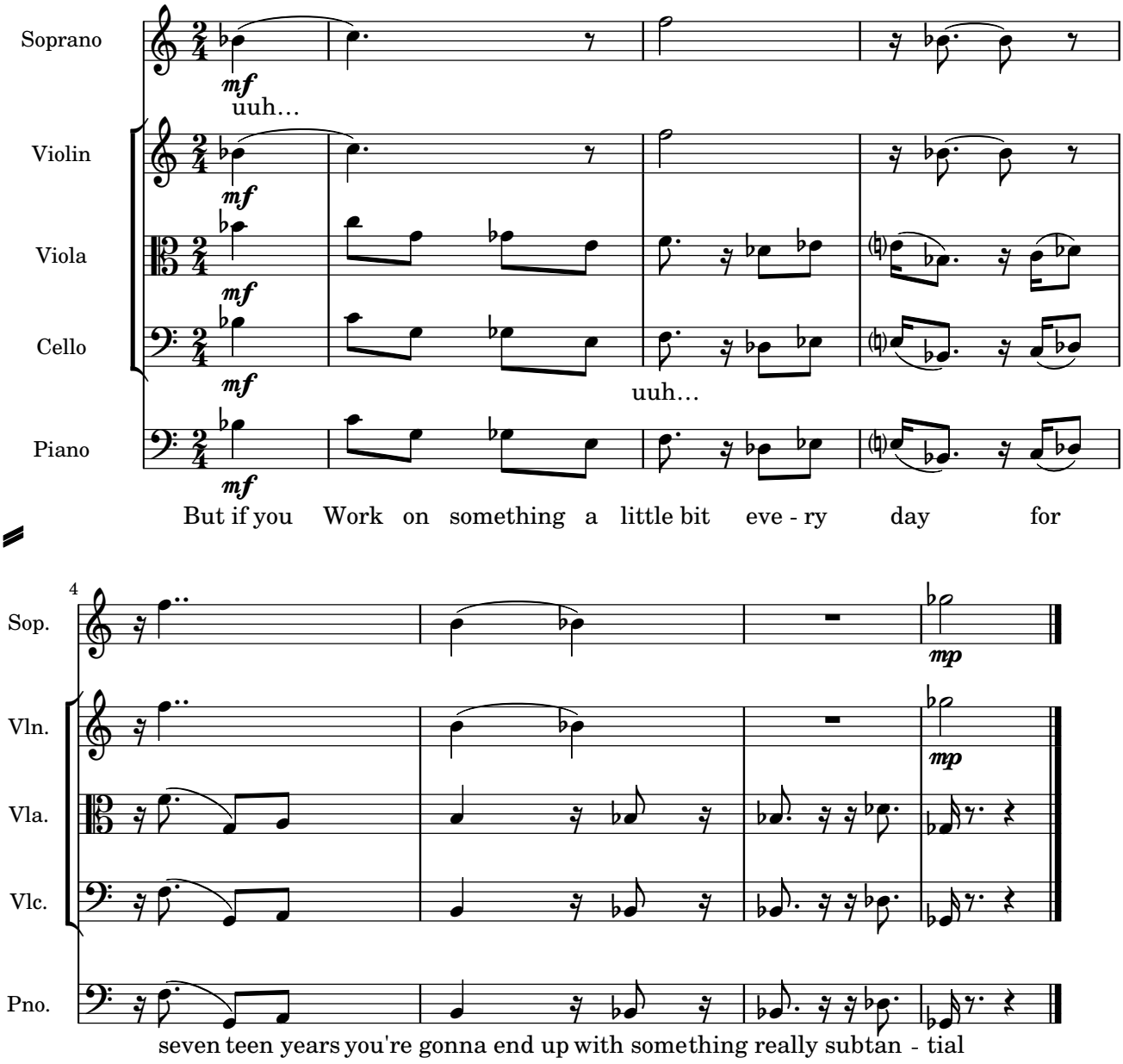
2

#work



Sost. Ped. __ sustain throughout this section until section 3: '#human'

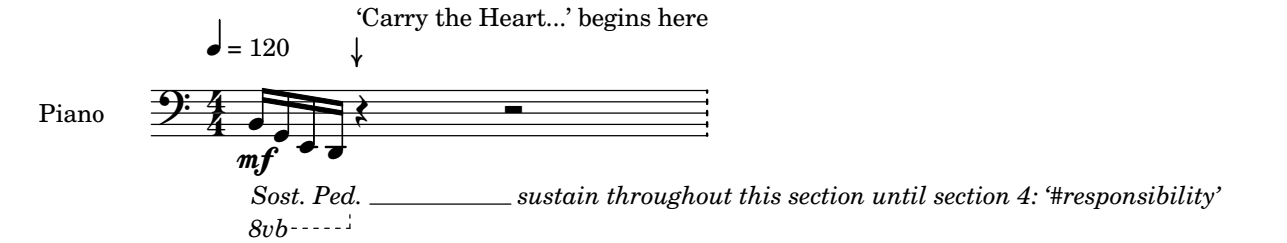
But if you work on something



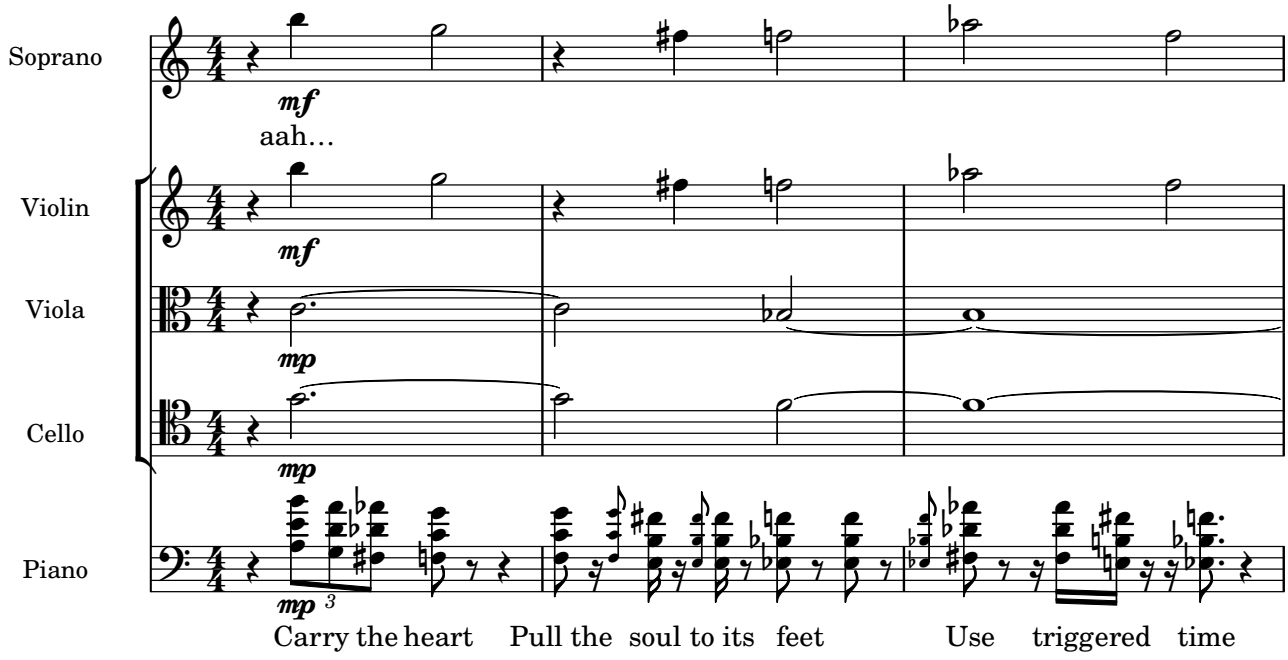
c. 12″ until the next section.

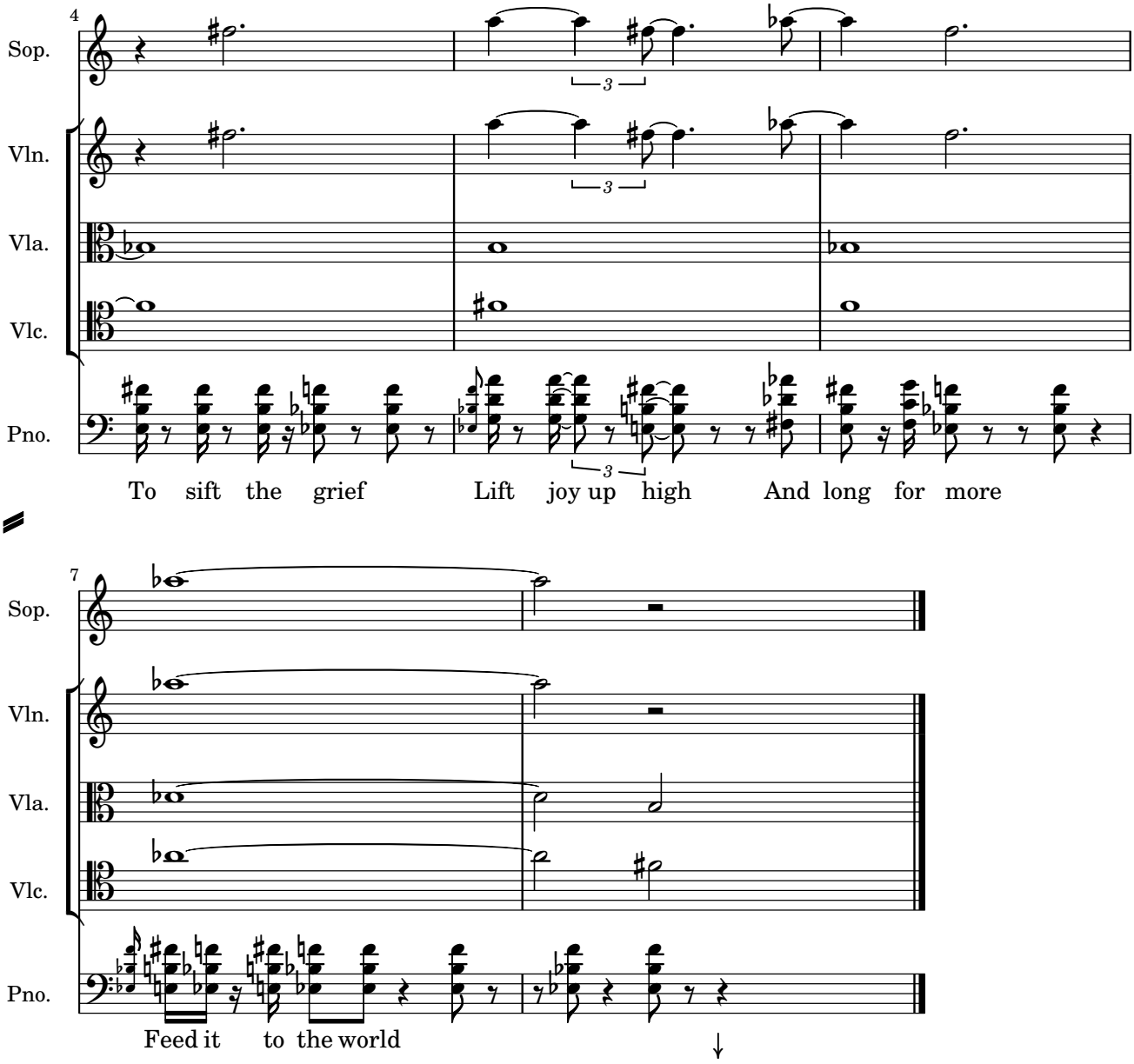
From the interview *An idea of the avantgarde* with Kenneth GoldSmith on SNYK Radio : https://soundcloud.com/snyk-dk/an-idea-of-the-avantgarde @ 31′10″

#human



Carry the Heart



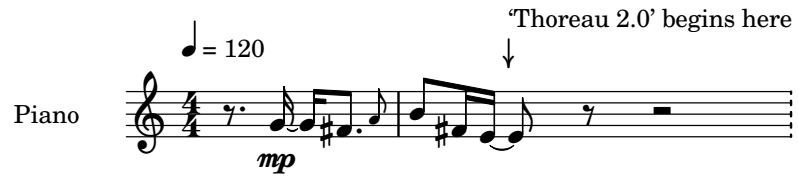


Next section: '#responsibility' begins here

(Piano resonances from the opening sostenuto chord remain sustained...
...and similarly for all sections unless otherwise indicated)
attaca

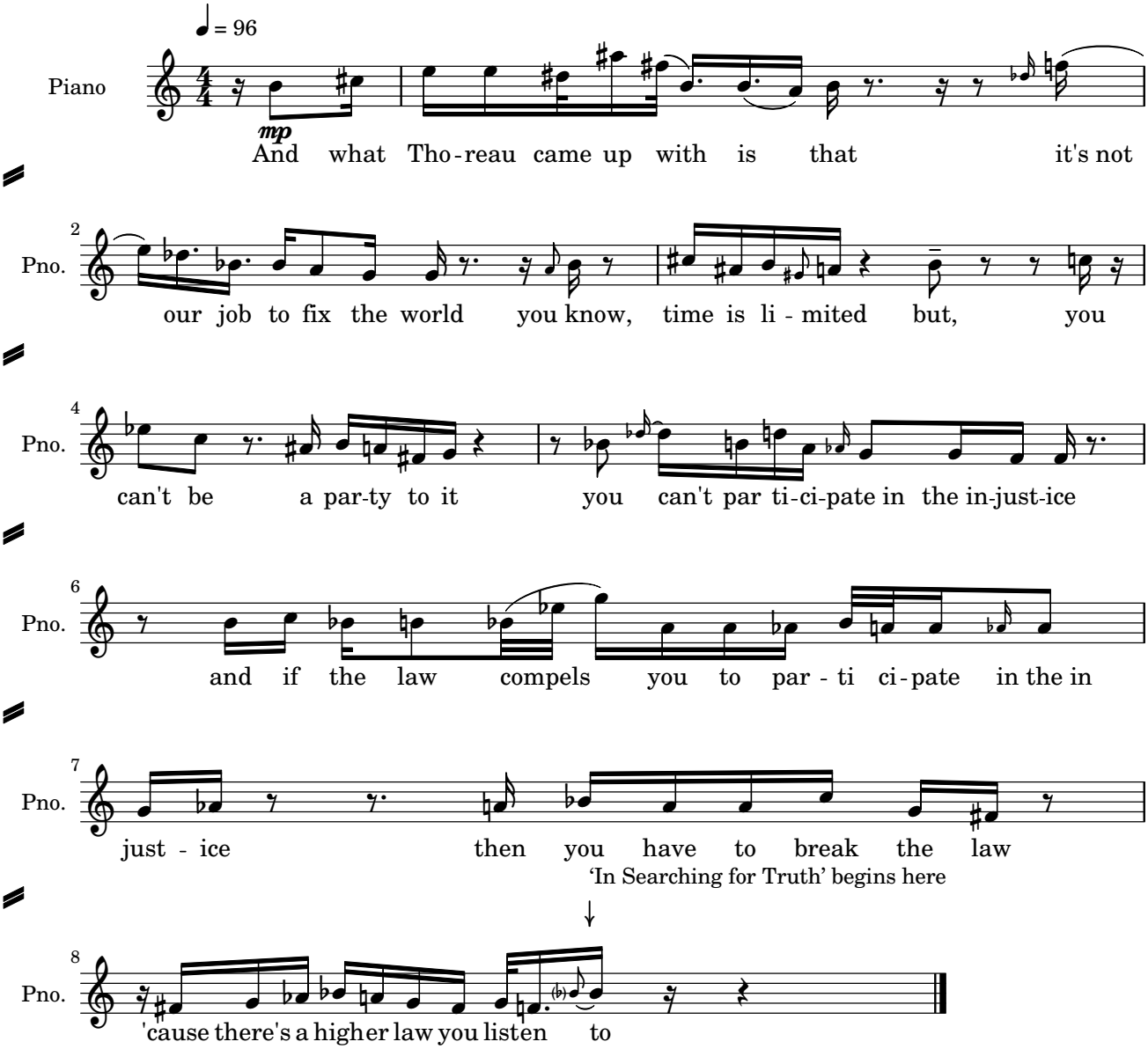
Poem by Renate Meyer

#responsibility



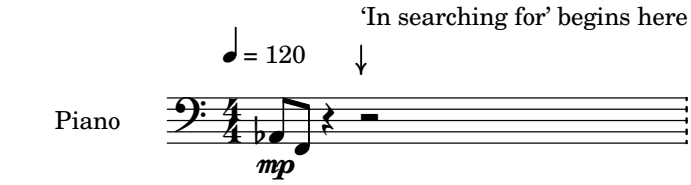
Sost. Ped. _____ *sustain throughout this section until section 5: '#truth'*

Thoreau 2.0



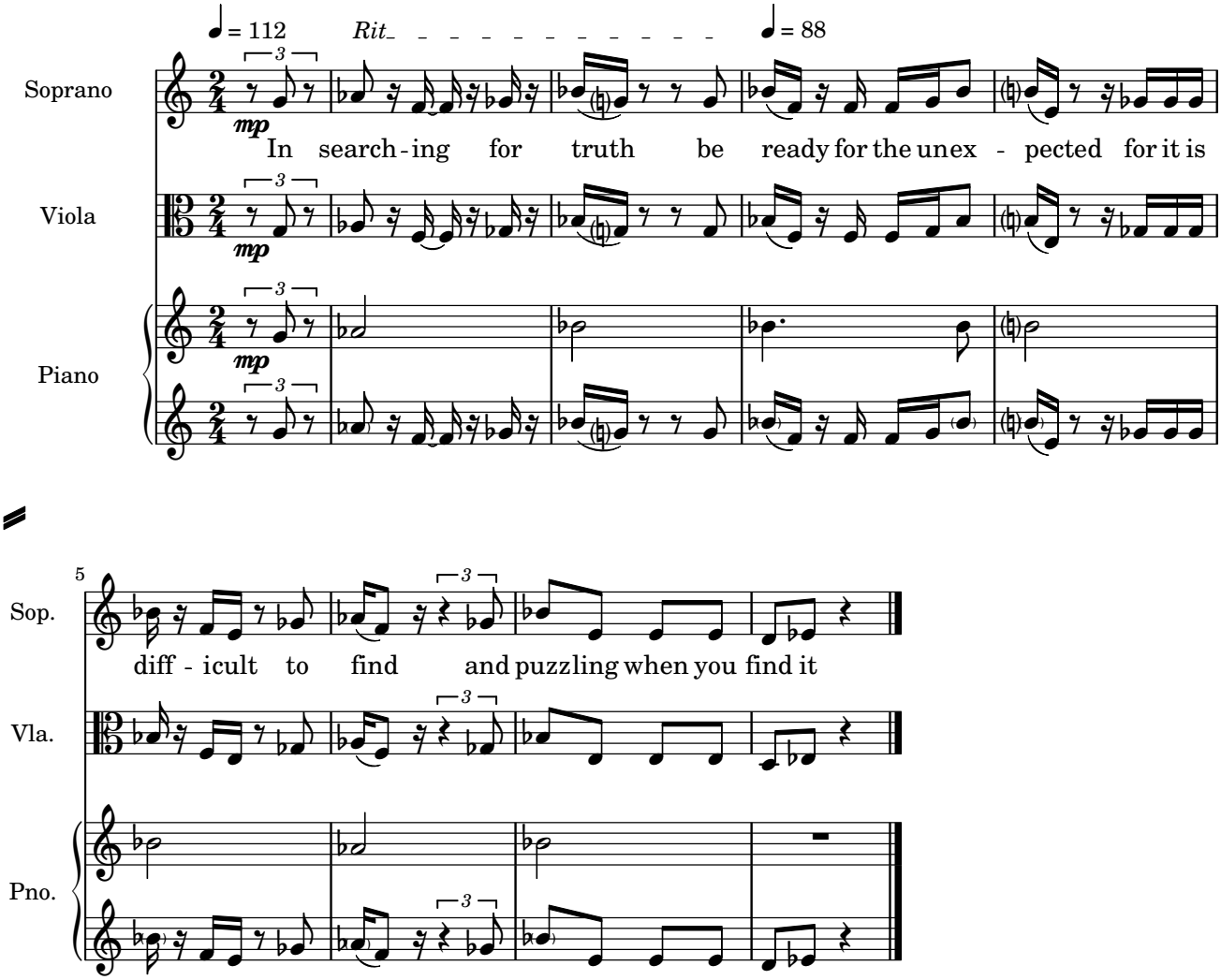
From Maciej Cegłowski's talk *Thoreau 2.0* at the XOXO conference 2013. Text: https://static.pinboard.in/xoxo_talk_thoreau.htm & Video: http://youtu.be/eky5uKILXtM?t=14m30s 14'30

#truth



Sost. Ped. sustain throughout this section until section 6: '#self'

In Searching for Truth



c. 8″ until the next section.

Heraclitus, quoted in Paul Auster's *The Invention of Solitude*

#self

♩ = 120

'If I am not...' begins after c. 4″

Piano

mp

Sost. Ped. ____ sustain throughout this section until section 7: '#web'

If I am Not for Myself

♩ = 164 *Rit.*

Soprano: If I am not for my - self,

Violin

Viola

Cello

p

Rit. ♩ = 88 ♩ = 136 *Rit.* ♩ = 104

Sop.: who will be for me? If I am only for my self, what am

Vln.

Vla.

Vlc.

Sop.: I? If not now, when?

Vln.

Vla.

Vlc.

c. 3″ until the next section.

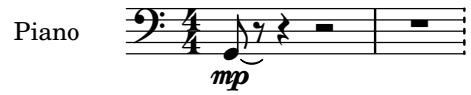
Attributed to Hillel: https://en.wikipedia.org/wiki/Hillel_the_Elder and referred to in Richard Stallman's introduction to the Emacs text editor

blank page

#web

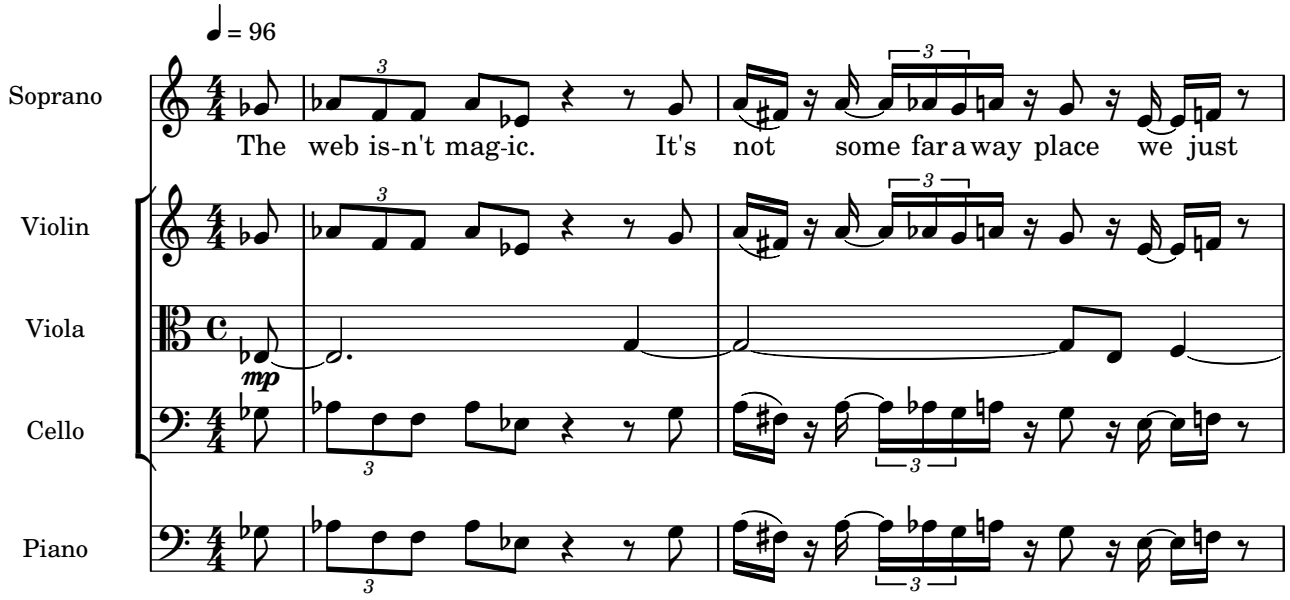
♩ = 120

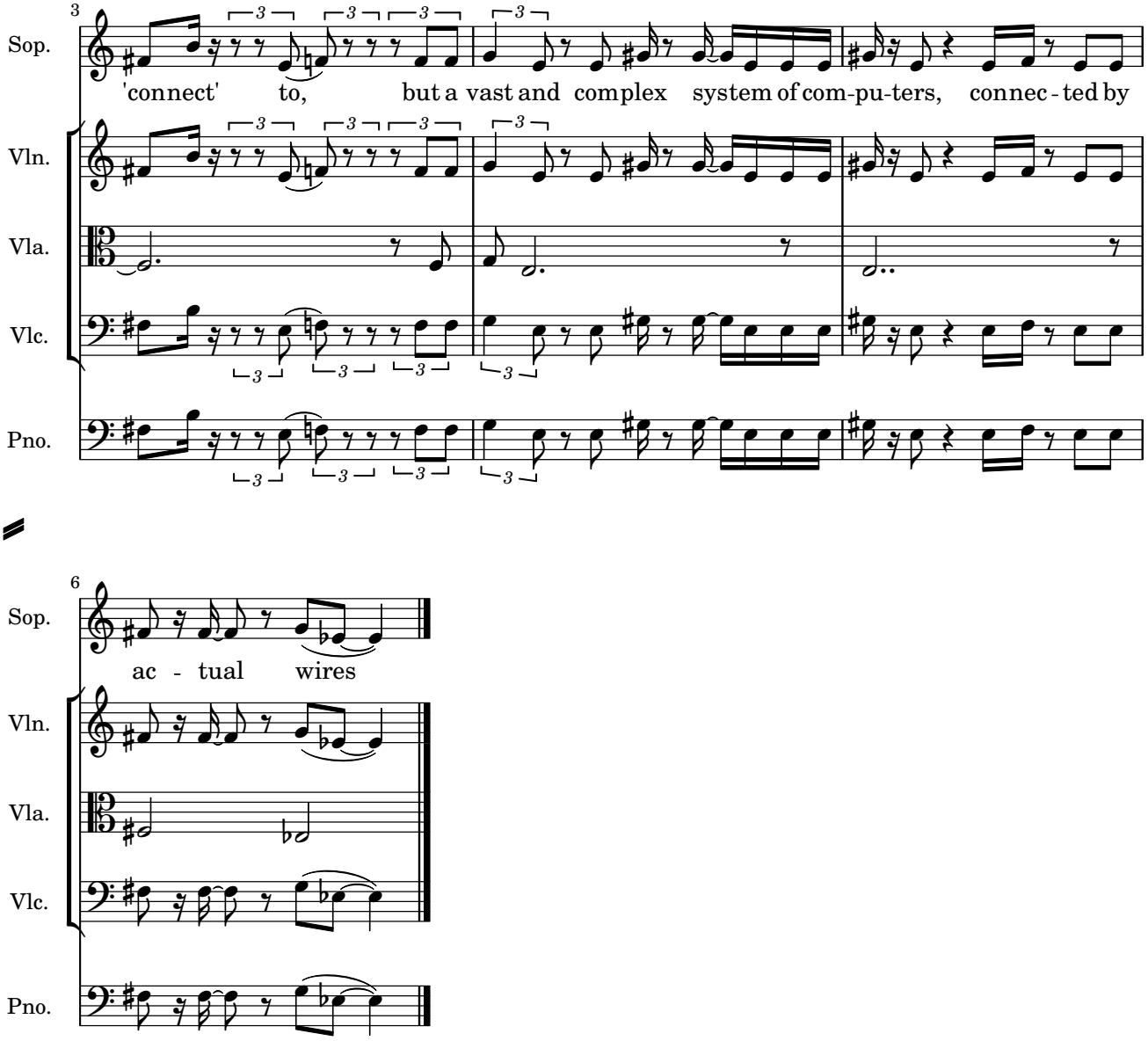
'The web isn't...' begins after 4″



Sost. Ped. ____ sustain throughout this section until section 8: '#web'

The Web isn't Magic





attacca

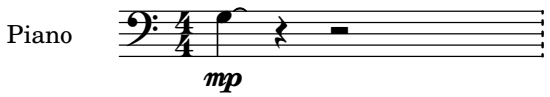
James Bridle, *How to see through the cloud* : https://stml.makes.org/thimble/how-to-see-through-the-cloud via Jeremy Keith: http://adactio.com/links/6524/

8

#web

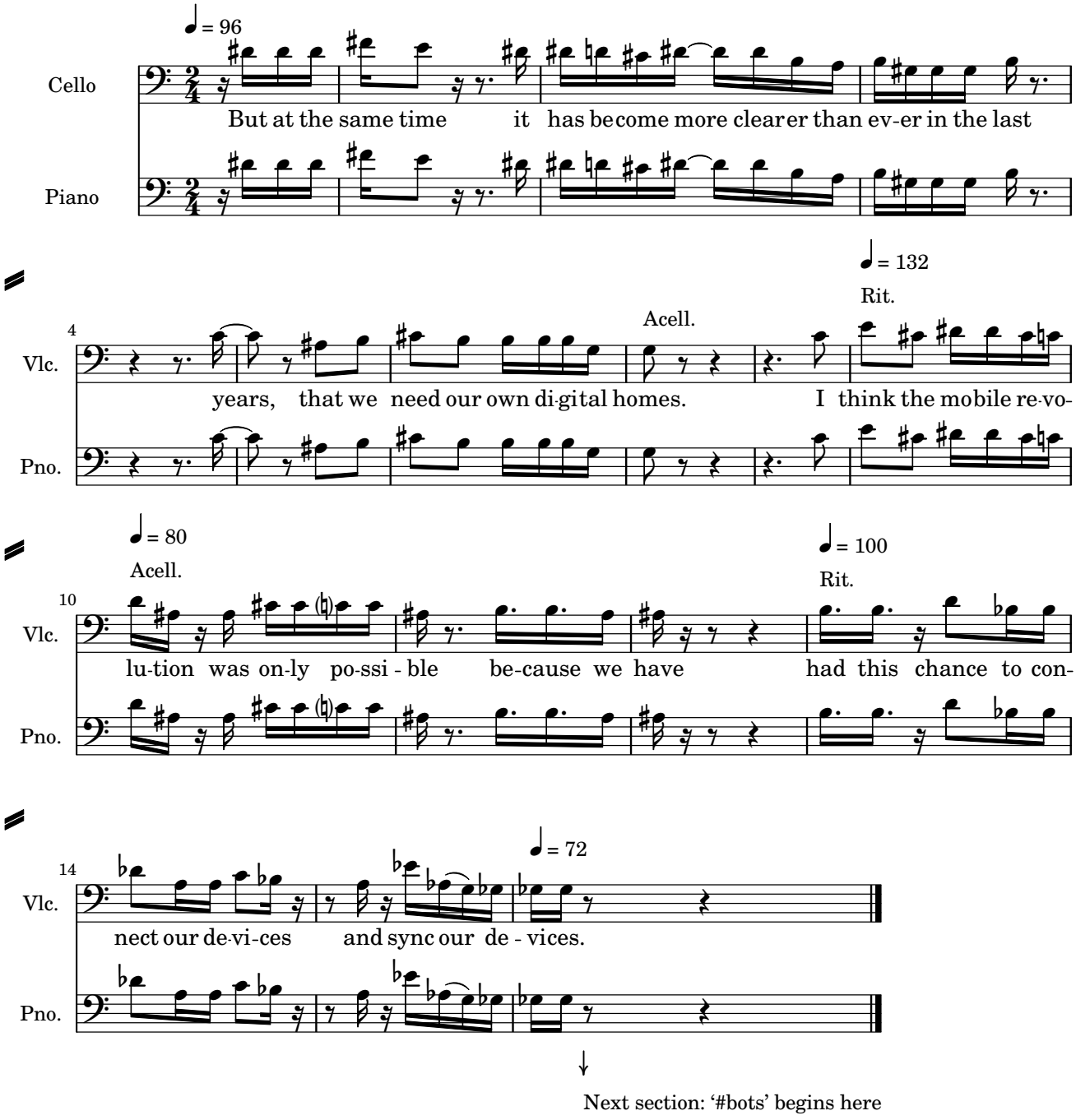
♩ = 120

'The Mobile Revolution...' begins here



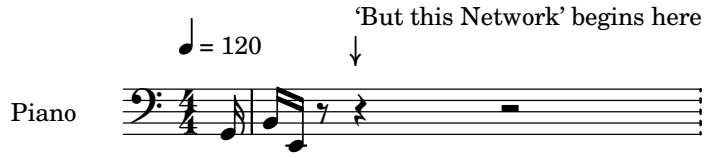
Sost. Ped. sustain throughout this section until section 9: '#bots'

The Mobile Revolution



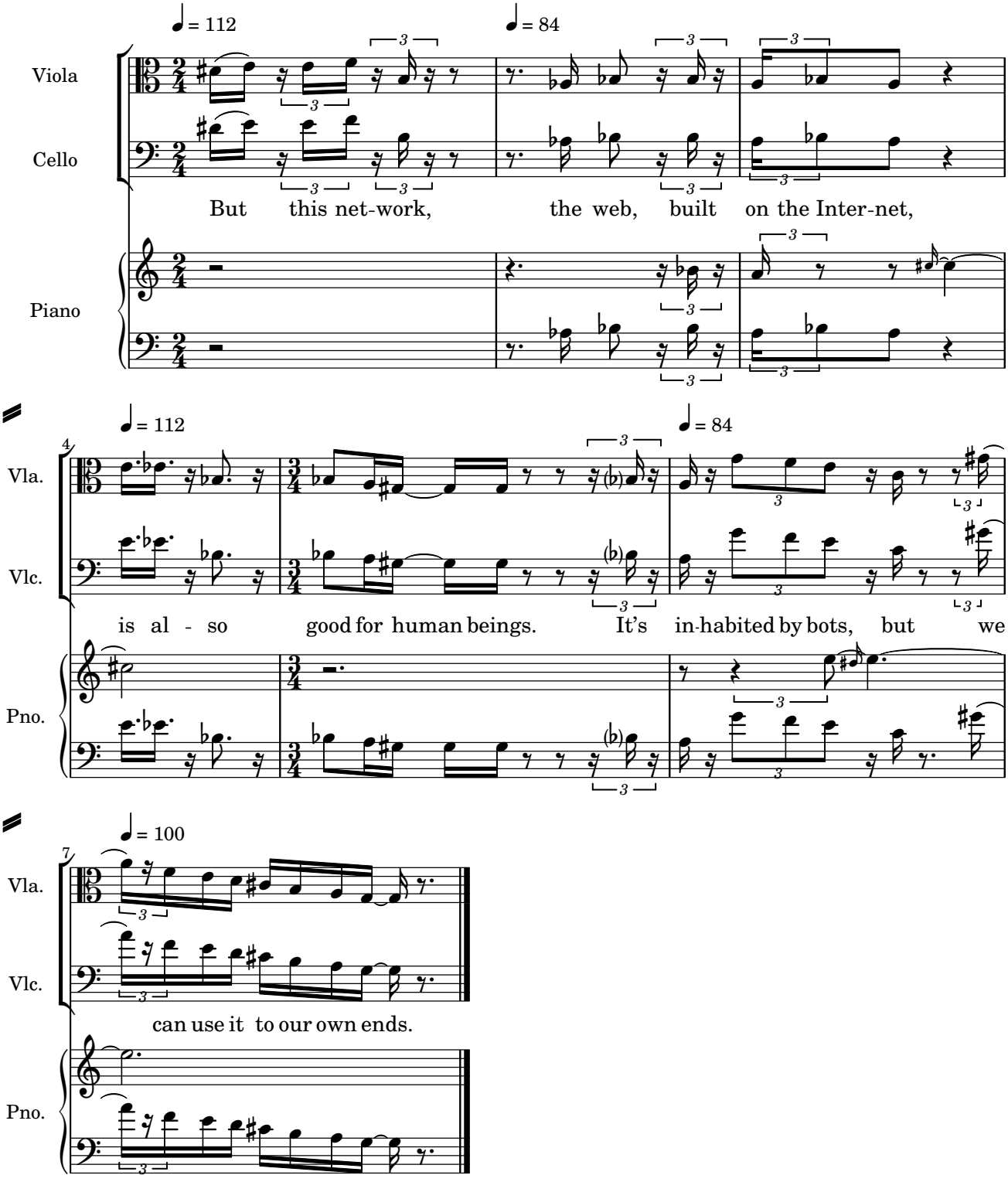
From Bastian Allgeier's lecture *Let's build a better web* given at the border:none conference 2013: https://vimeo.com/78798346

#bots



Sost. Ped. _____ sustain throughout this section until section 10: '#identity'

But this network

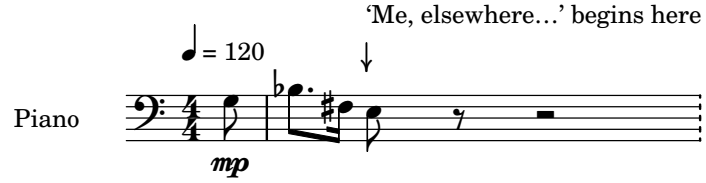


c. 9″ until the next section.

From an article/lecture by Jeremy Keith: http://adactio.com/articles/5312/

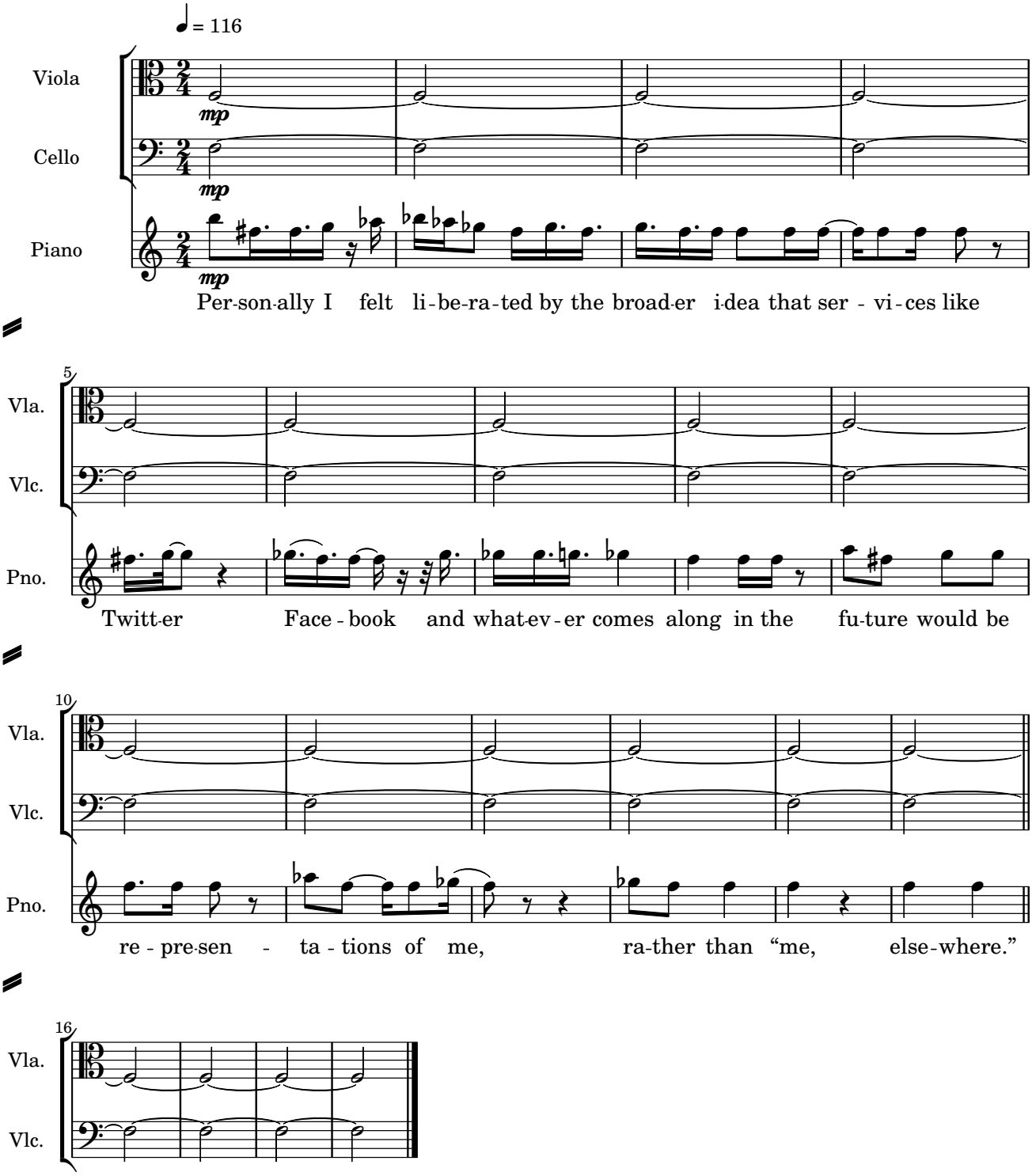
10

#identity



Sost. Ped. _____ sustain throughout this section until section 10: '#web'

"me, elsewhere"

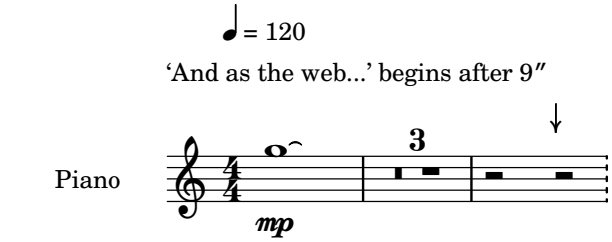


attacca

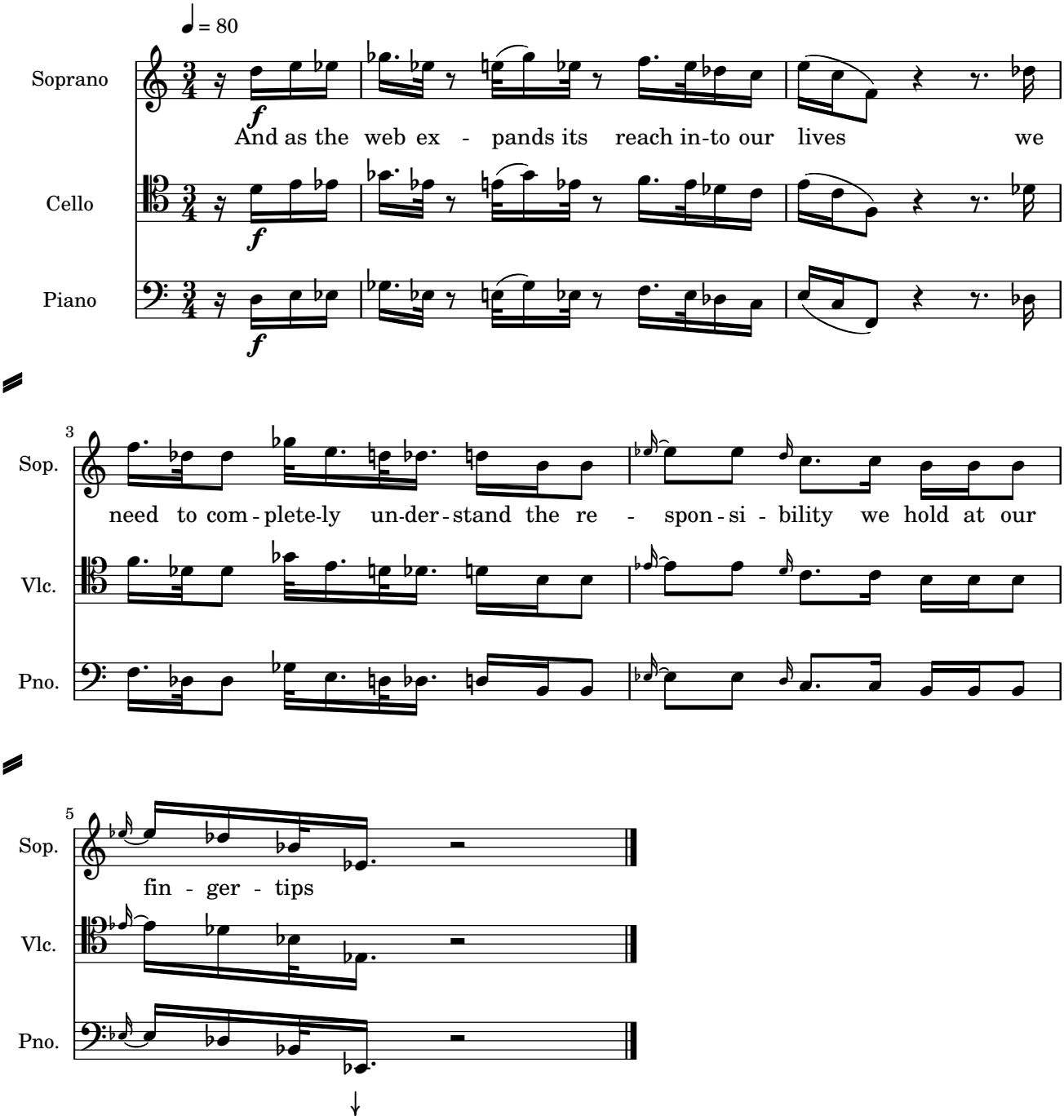
From Chloe Weil's blog: http://chloeweil.com/blog/hipster

blank page

#web



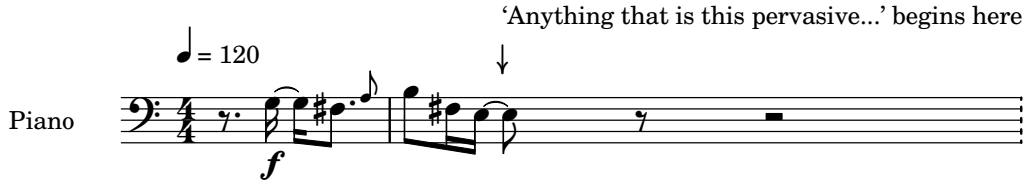
And as the Web



From Mike Monteiro's lecture *How Designers Destroyed the World* given at Webstock 2013: https://vimeo.com/68470326

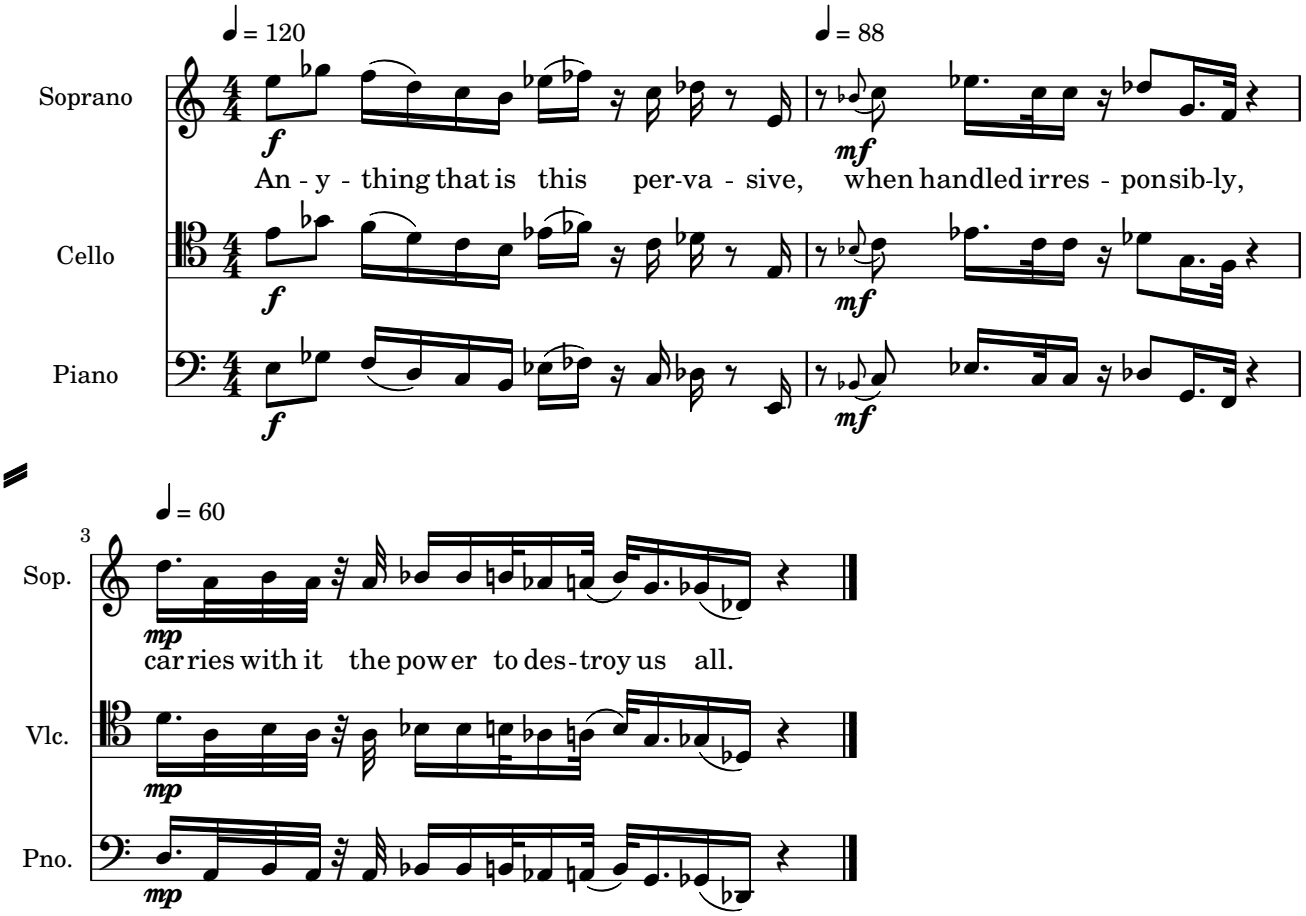
12

#responsibility



Sost. Ped. _____ sustain throughout this section until section 13: '#distraction-free'

Anything this Pervasive



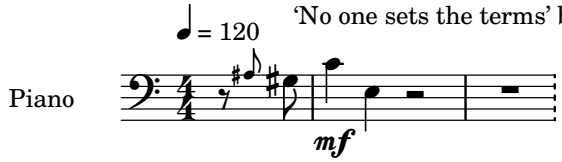
c. 11″ until the next section.

From Mike Monteiro's lecture *How Designers Destroyed the World* given at Webstock 2013: https://vimeo.com/68470326

blank page

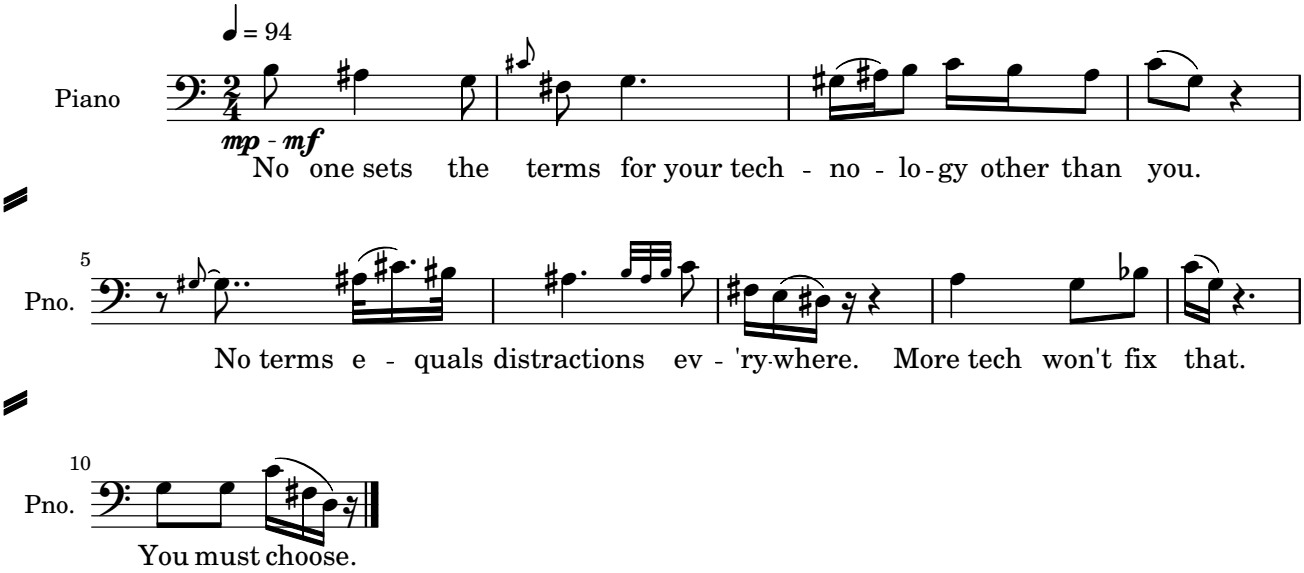
13

#distraction-free



Sost. Ped. _____ sustain throughout this section until section 14: '#responsibility'

No One Sets the Terms



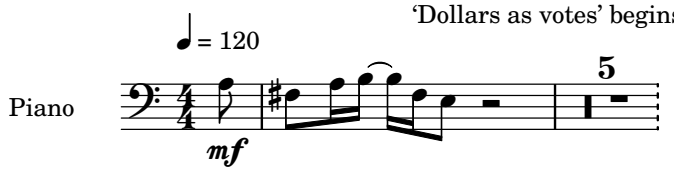
c. 3″ until the next section.

From a tweet by Frank Chimero @fchimero

14

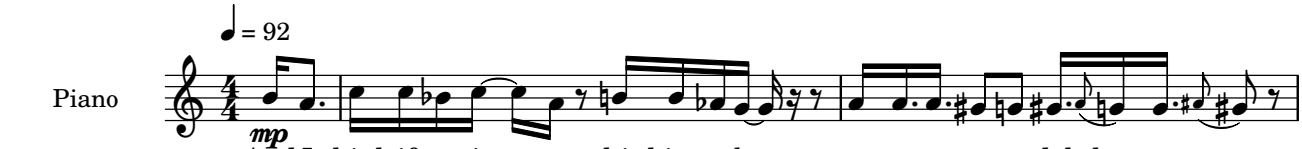
#responsibility

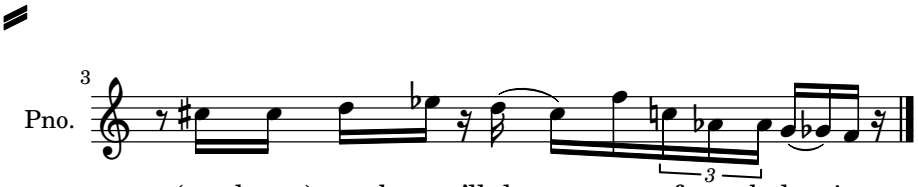
'Dollars as votes' begins after 12″



Sost. Ped. _____ *sustain throughout this section until section 15: '#poetry'*

Dollars as Votes



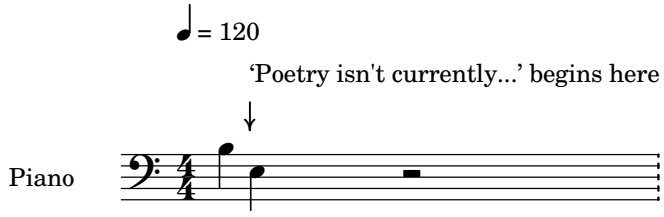


attacca

Jason Fried talking with Jeffrey Zeldman on *The Big Webshow* : http://www.muleradio.net/thebigwebshow/106/

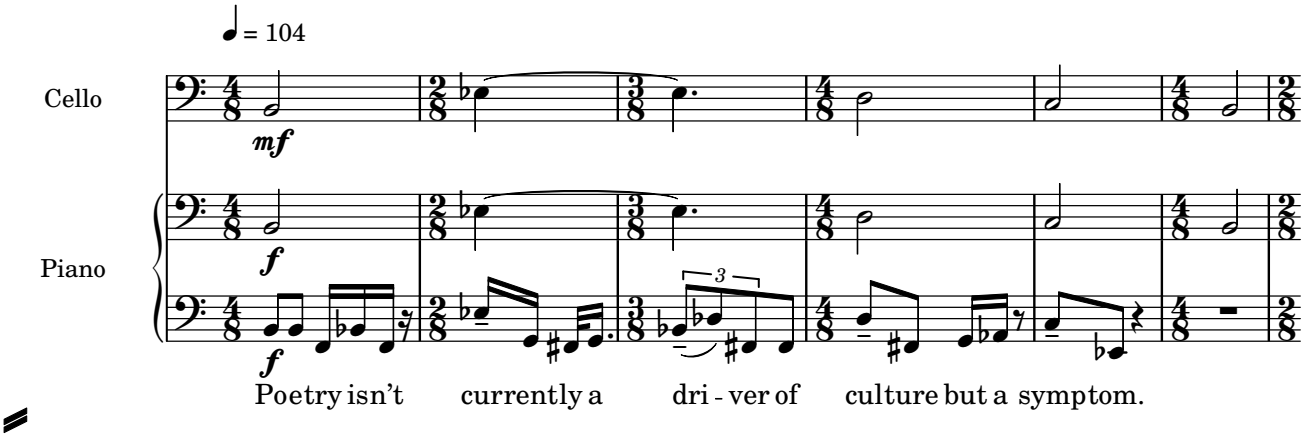
15

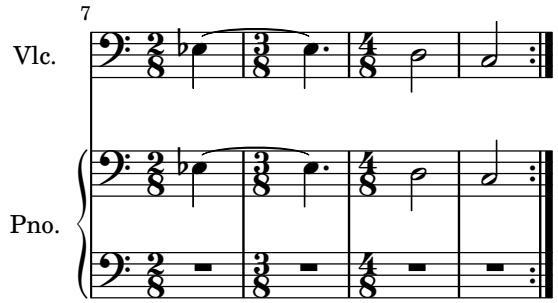
#poetry



Sost. Ped. _____ sustain throughout this section until section 16: '#poetry'

Poetry isn't currently a driver of culture but a symptom.

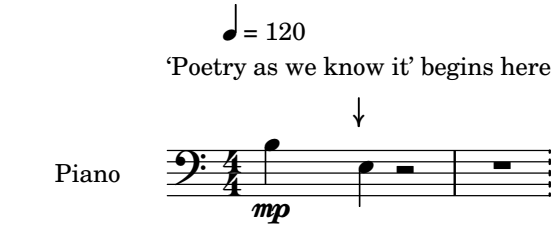




attacca

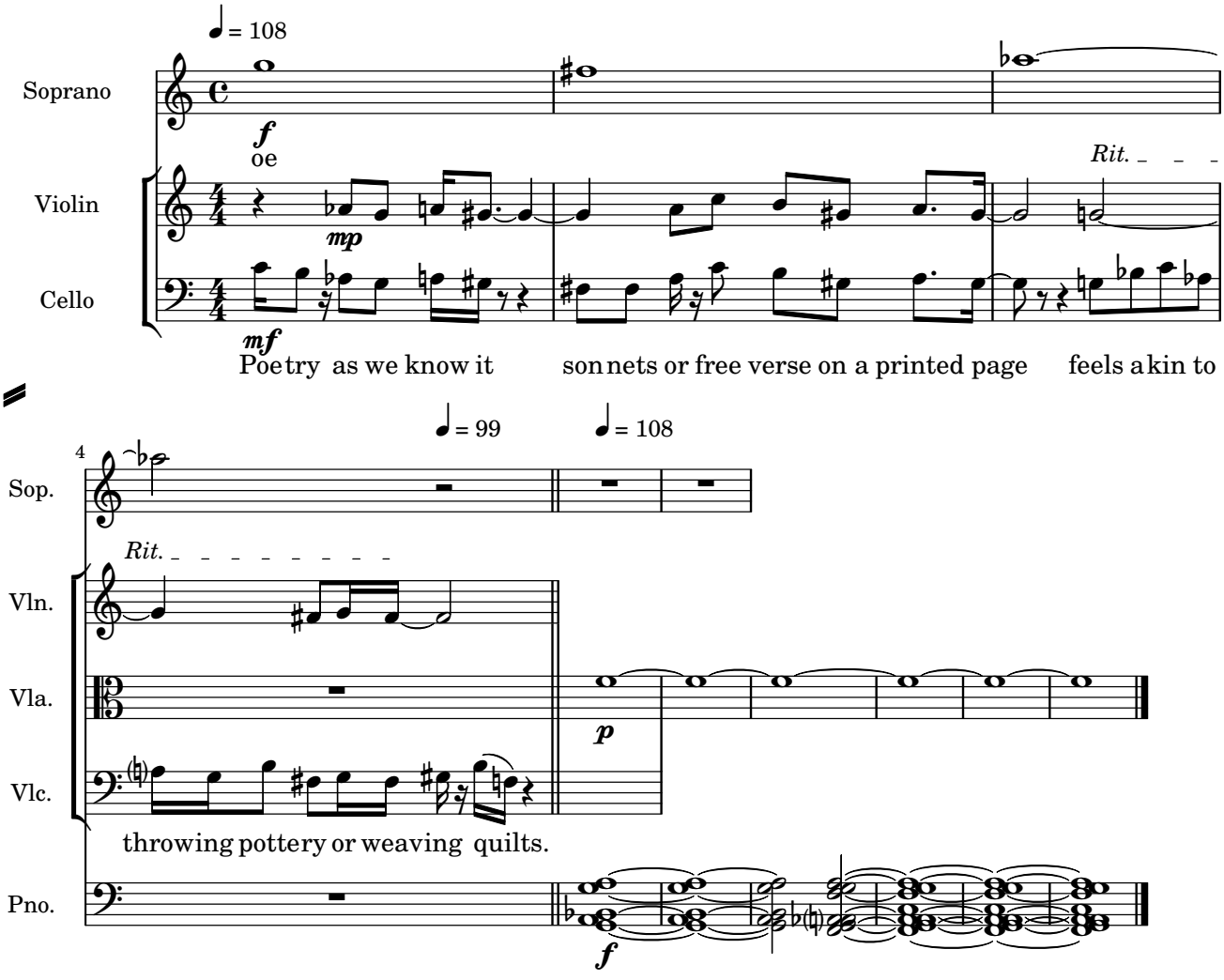
From *Alienated* , the blog of Darren Wershler – *Best Before Date, What if the poetic has left the poem ?* : http://www.alienated.net/poetics/best-before-date/

#poetry



Sost. Ped. _____ sustain throughout this section until section 17: '#poetry'

Poetry as we know it

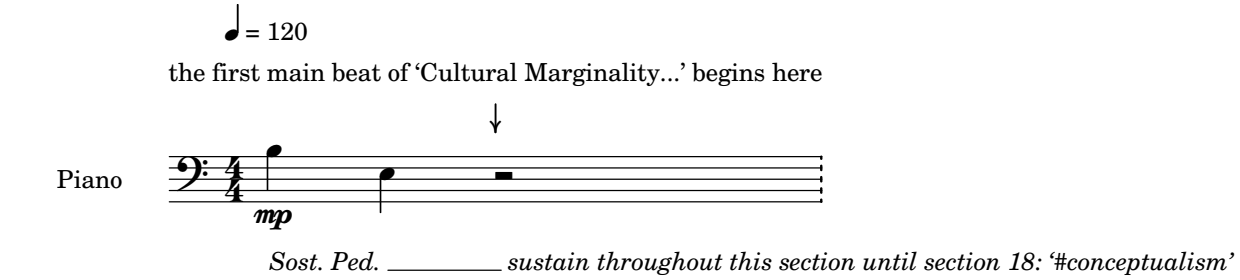


attacca

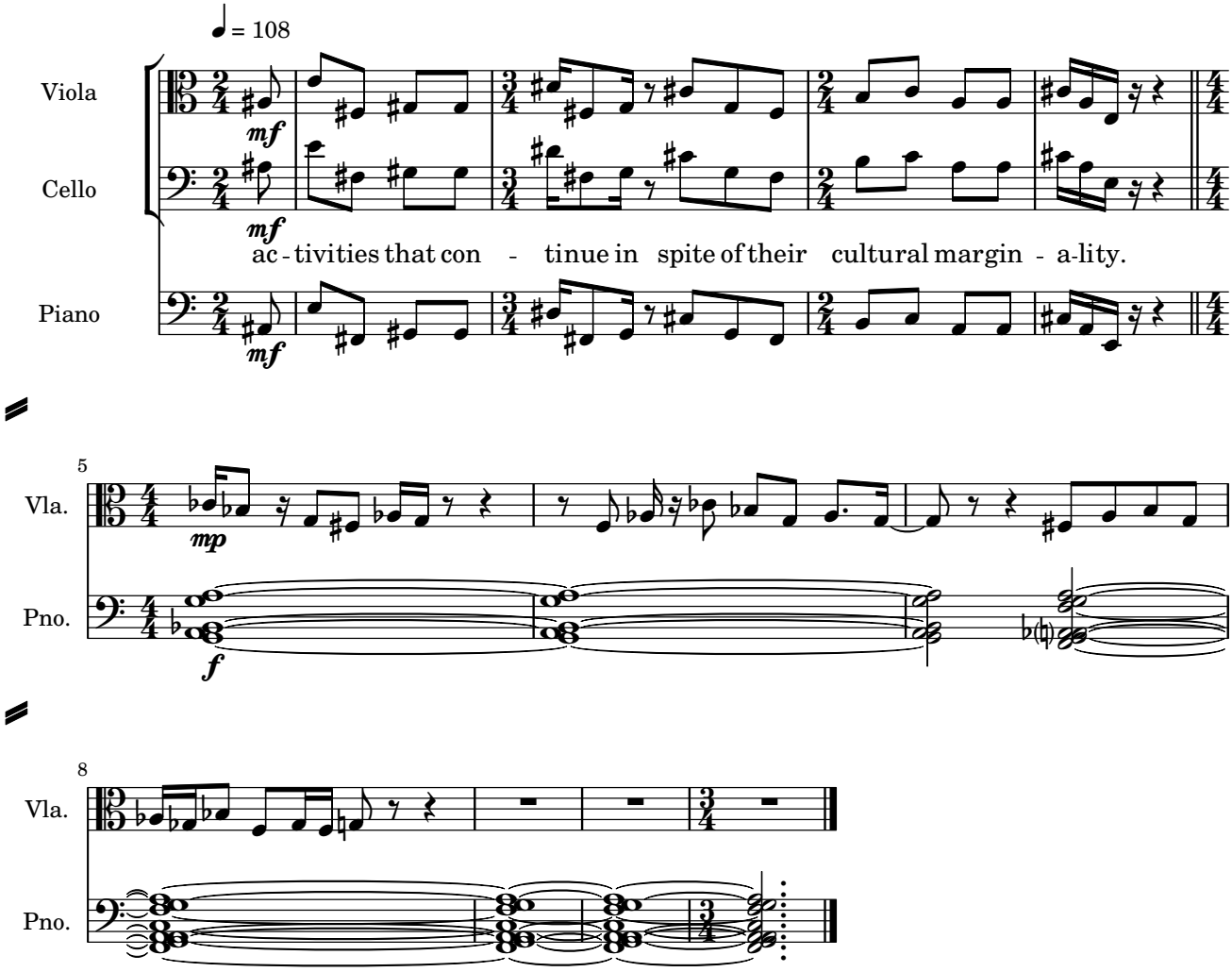
From Kenneth Goldsmith's article *The Writer as Meme Machine* in the New Yorker:
http://www.newyorker.com/online/blogs/books/2013/10/
the-writer-as-meme-machine-how-has-the-internet-altered-poetry.html

17

#poetry



Cultural Marginality

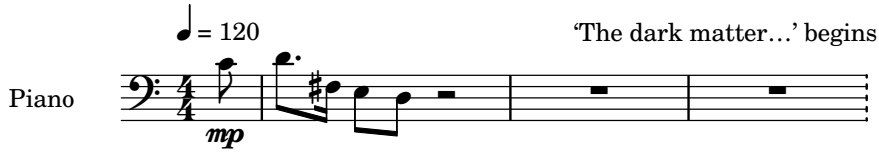


attacca

From Kenneth Goldsmith's article *The Writer as Meme Machine* in the New Yorker:
http://www.newyorker.com/online/blogs/books/2013/10/
the-writer-as-meme-machine-how-has-the-internet-altered-poetry.html

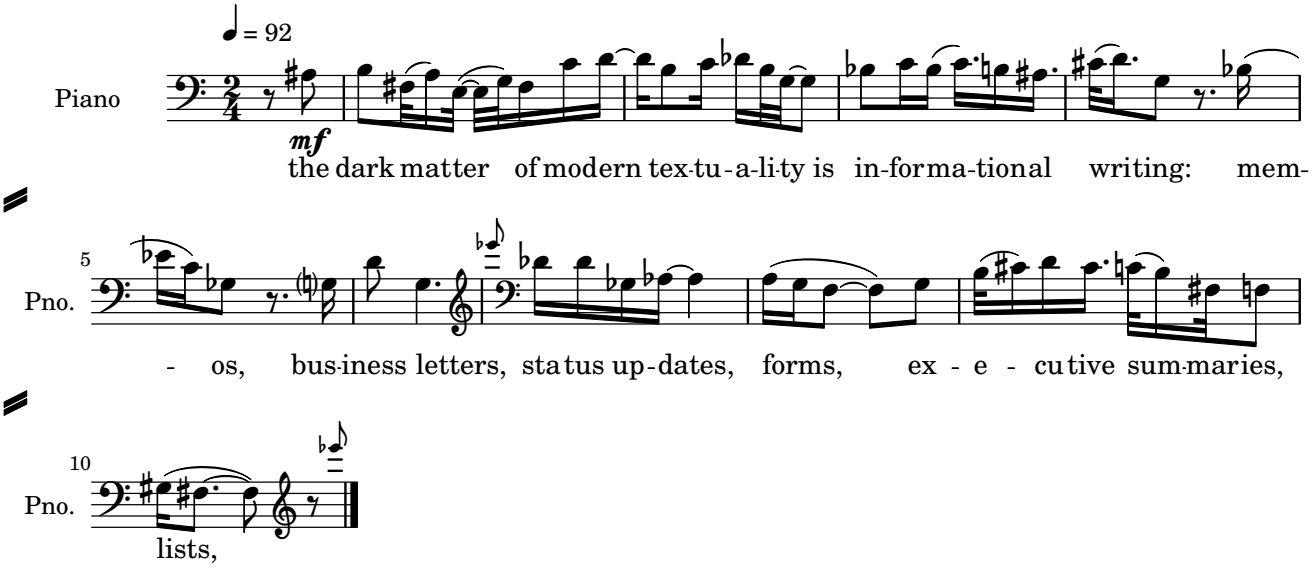
18

#conceptualism



Sost. Ped. _____ sustain throughout this section until section 19: '#neo-conceptualism'

The dark matter of modern textuality

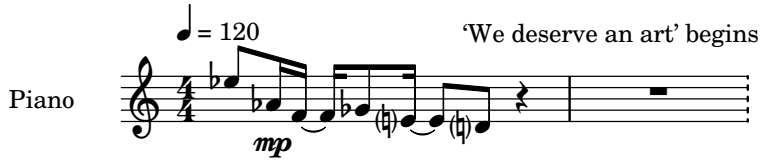


attacca

From *Alienated* , the blog of Darren Wershler – *Best Before Date, What if the poetic has left the poem ?* : http://www.alienated.net/poetics/best-before-date/

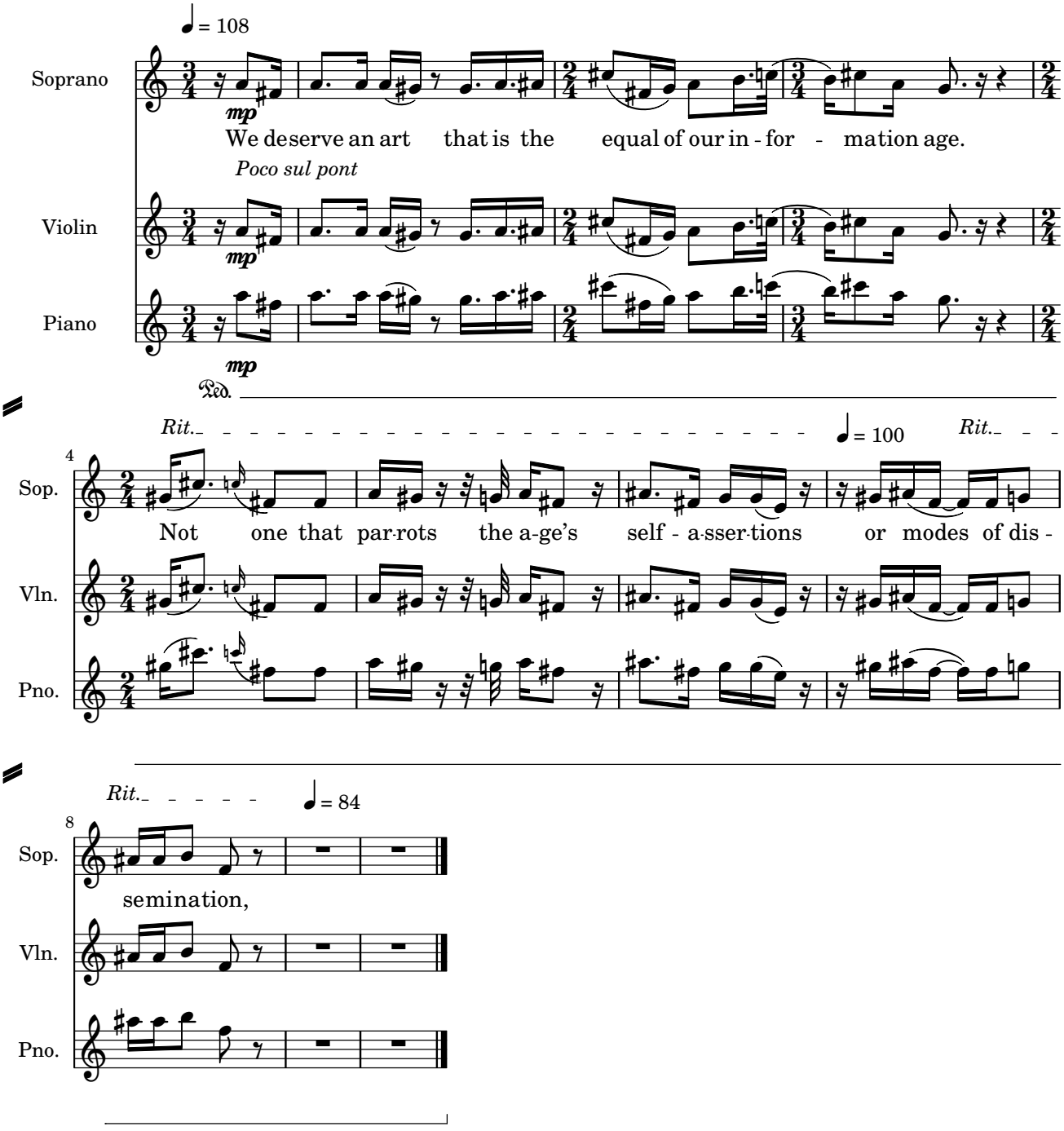
19

#neo-conceptualism



Sost. Ped. _____ sustain throughout this section until section 20: '#neo-conceptualism'

We deserve an art...

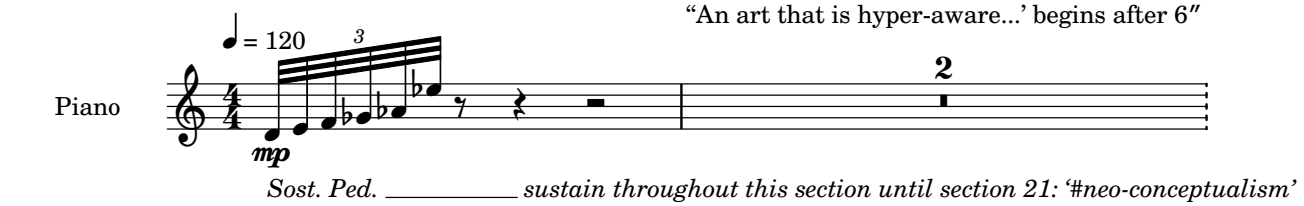


attacca.

Book desription/extract from Seth Kim-Cohen's *Against Ambience* :
http://www.amazon.com/Against-Ambience-Seth-Kim-Cohen-ebook/dp/B00GRP7046

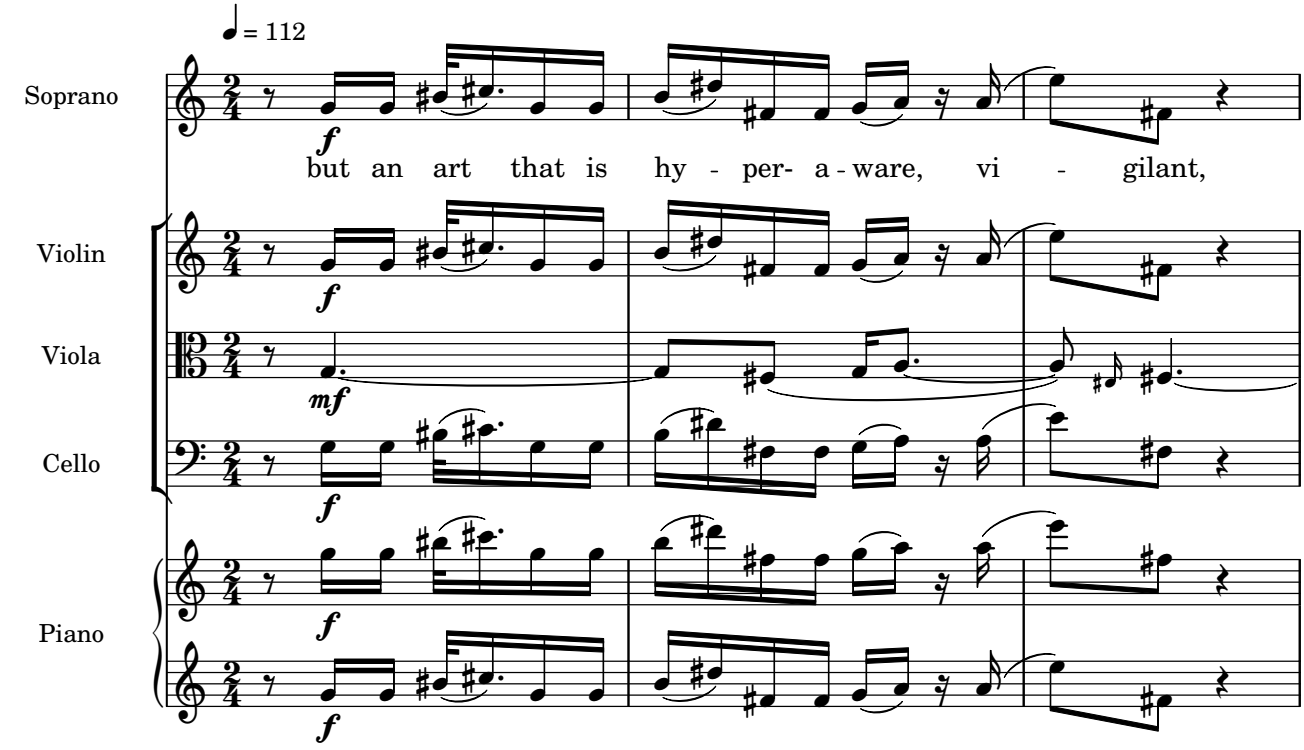
20

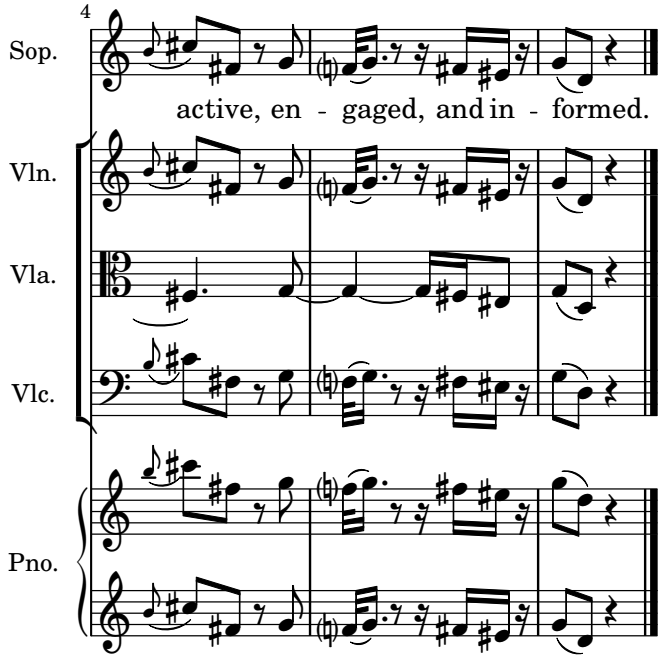
#neo-conceptualism



Sost. Ped. _____ sustain throughout this section until section 21: '#neo-conceptualism'

An art that is hyper aware...





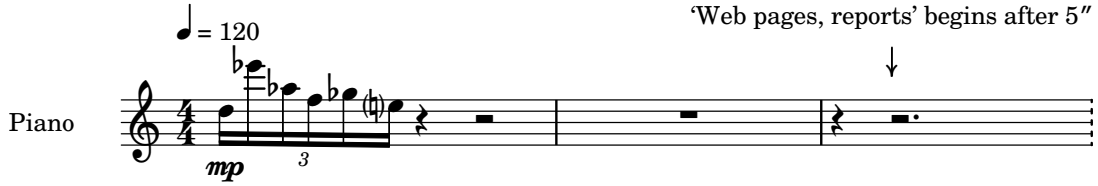
c. 6″ until the next section.

Book desription/extract from Seth Kim-Cohen's *Against Ambience* :
http://www.amazon.com/Against-Ambience-Seth-Kim-Cohen-ebook/dp/B00GRP7046

blank page

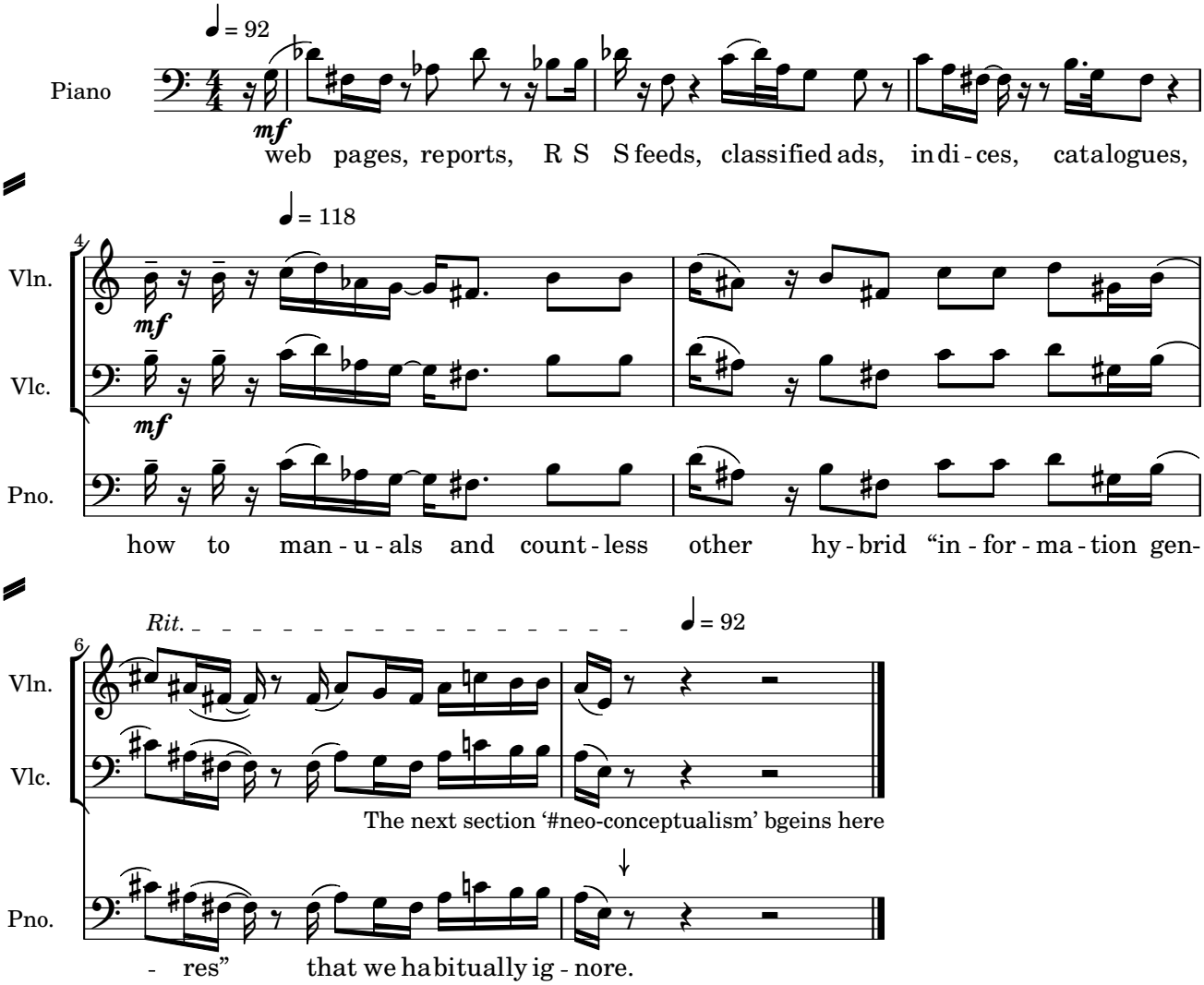
21

#neo-conceptualism



Sost. Ped. _____ *sustain throughout this section until section 22: '#conceptualism'*

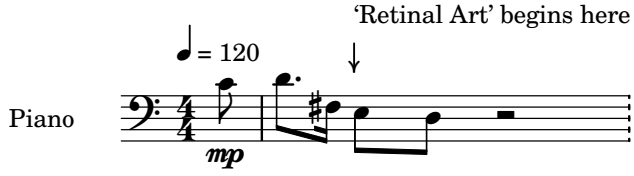
...web pages, reports, RSS feeds ...



From *Alienated* , the blog of Darren Wershler – *Best Before Date, What if the poetic has left the poem ?* : http://www.alienated.net/poetics/best-before-date/

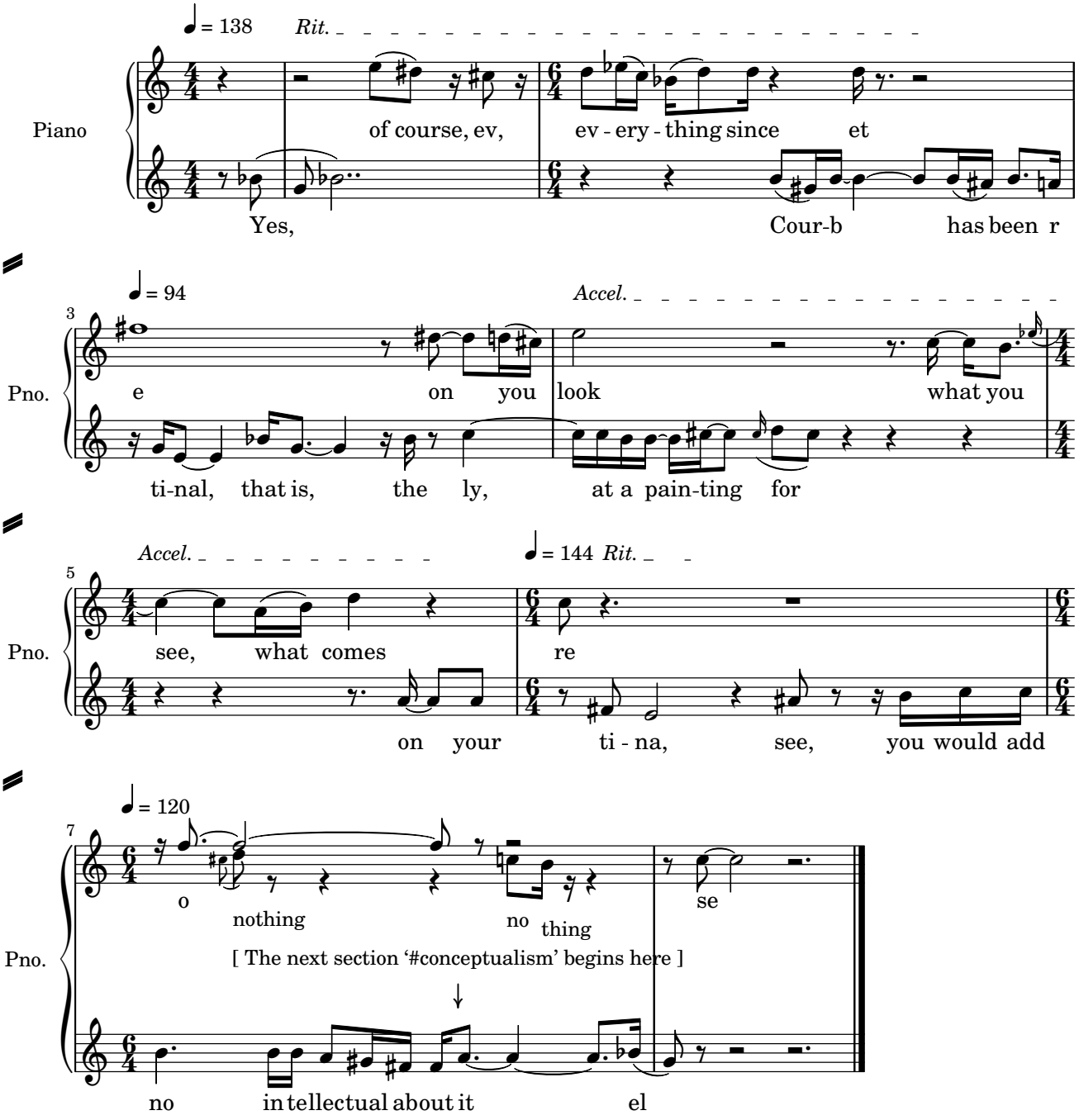
22

#conceptualism



Sost. Ped. _____ *sustain throughout this section until section 23: '#conceptualism'*

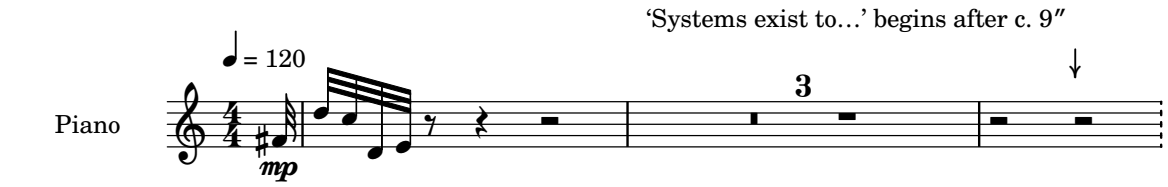
Retinal Art



From a 1968 BBC interview with Marcel Duchamp: http://www.youtube.com/watch?v=Bwk7wFdC76Y

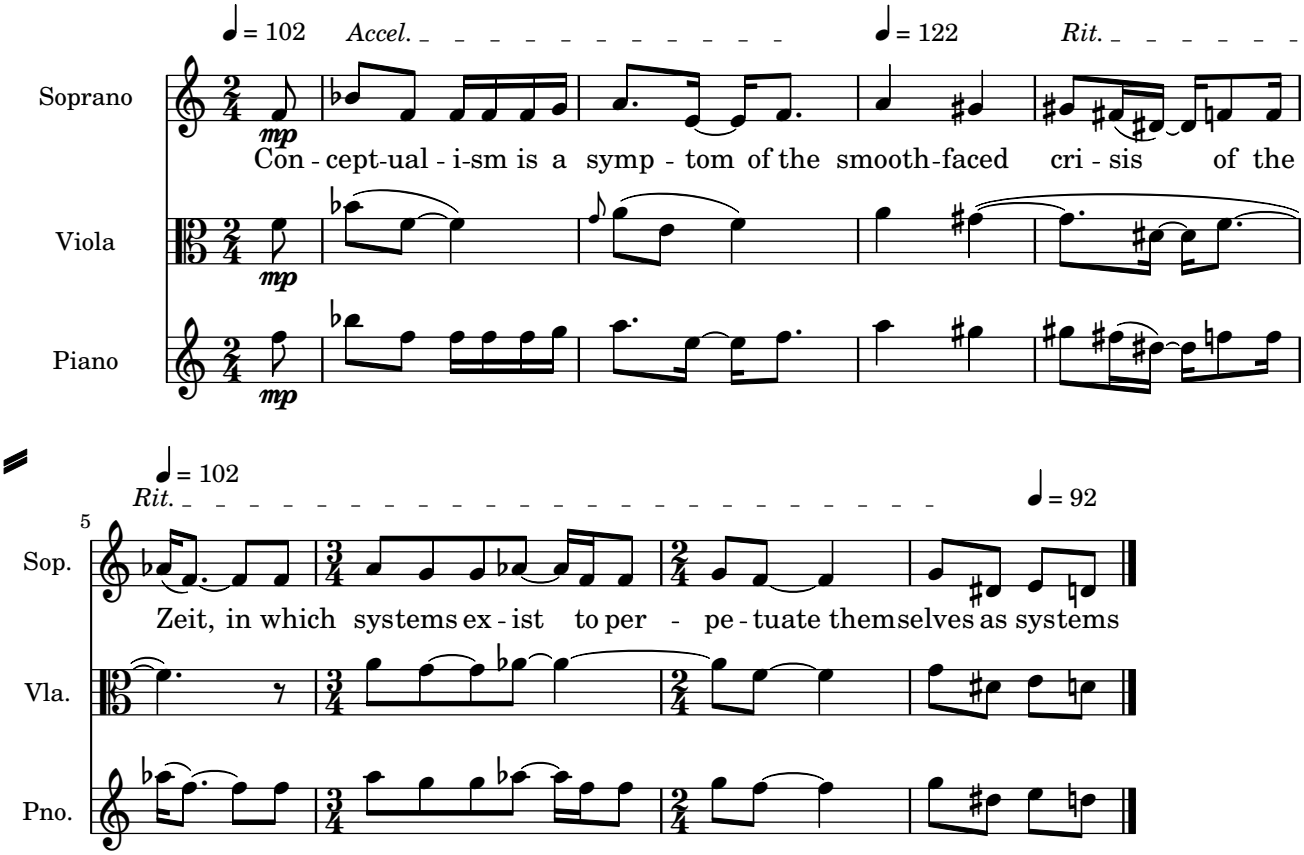
23

#conceptualism



Sost. Ped. _____ sustain throughout this section until section 24: '#conceptualism'

Systems exist to perpetuate themselves

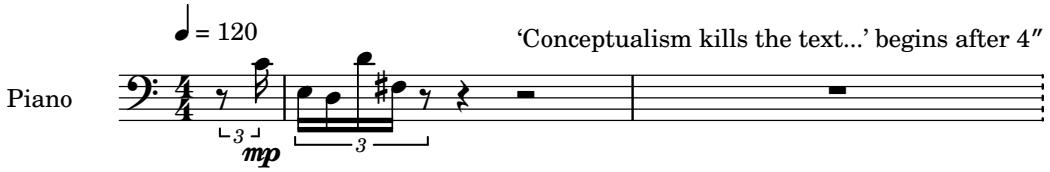


attacca

From Vanessa Place's article *Poetry is dead, I killed it* on the website of the *Poetry foundation* :
http://www.poetryfoundation.org/harriet/2012/04/poetry-is-dead-i-killed-it/

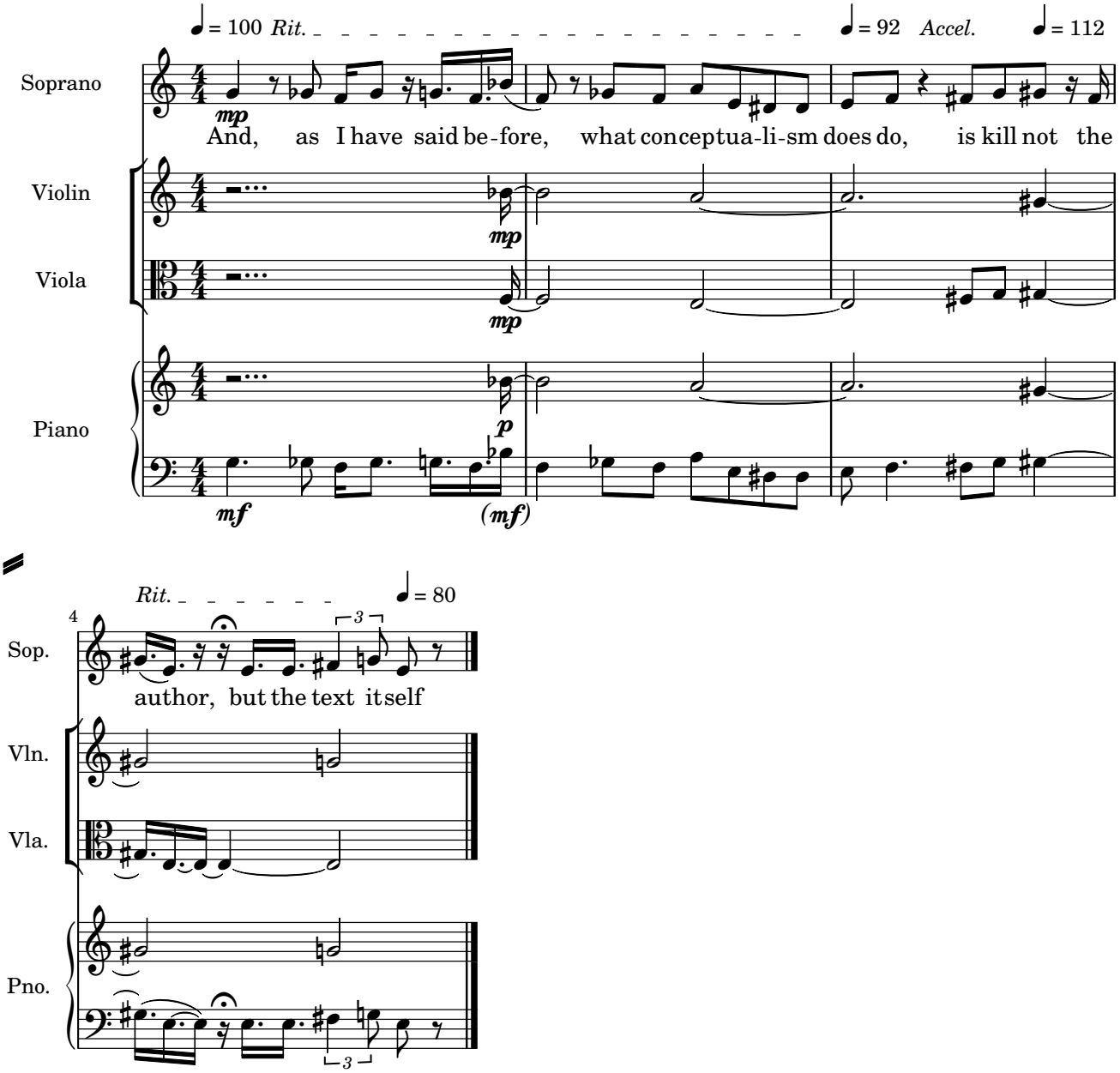
24

#conceptualism



Sost. Ped. _____ *sustain throughout this section until section 25: '#neo-conceptualism'*

Conceptualism kills the text...



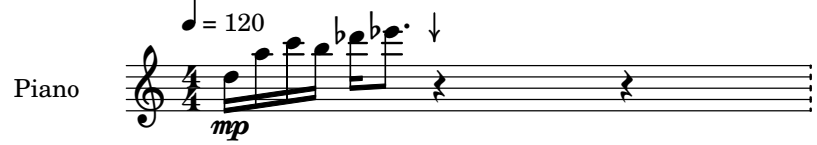
c. 5″ until the next section.

From Vanessa Place's article *Poetry is dead, I killed it* on the website of the *Poetry foundation* :
http://www.poetryfoundation.org/harriet/2012/04/poetry-is-dead-i-killed-it/

25

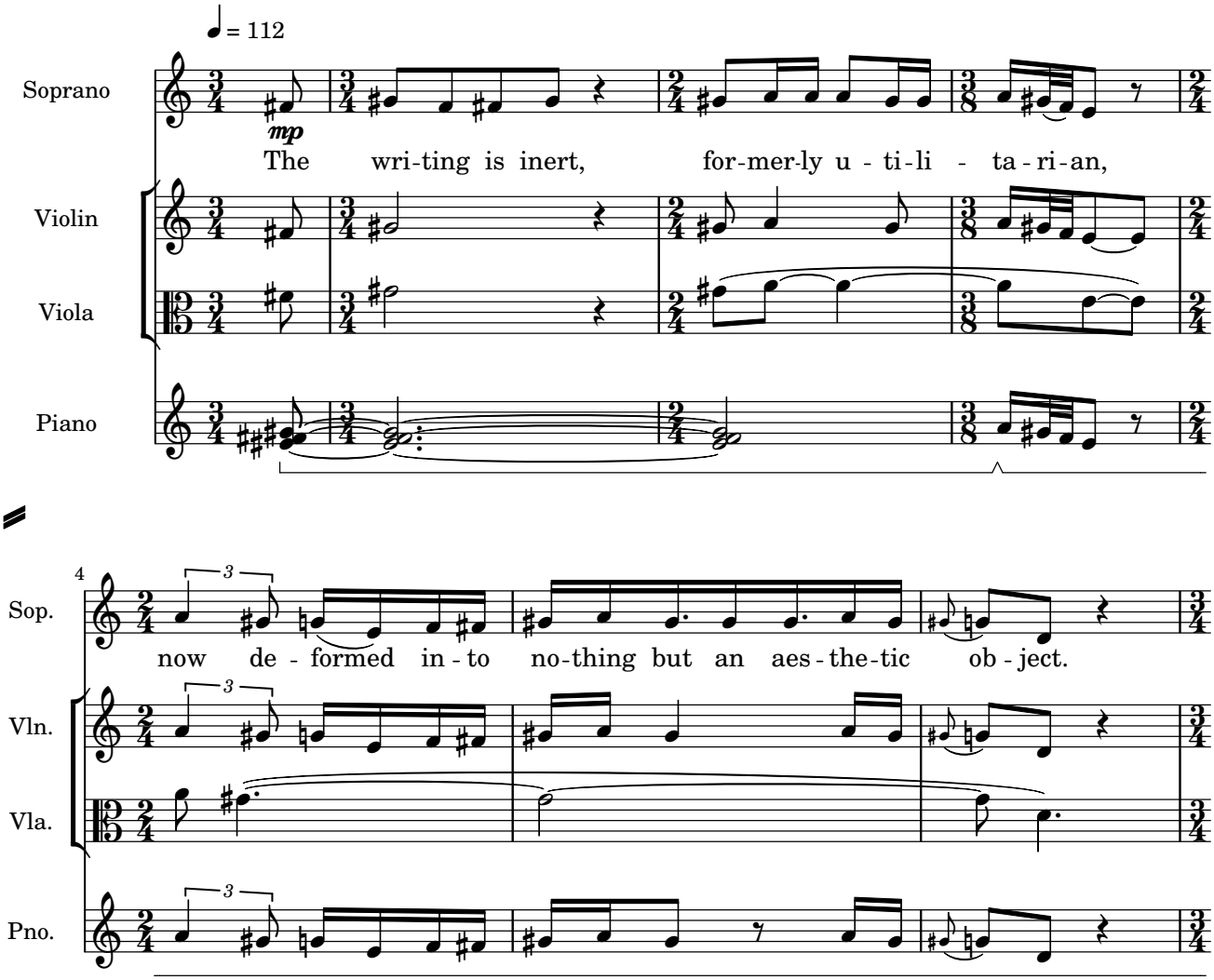
#neo-conceptualism

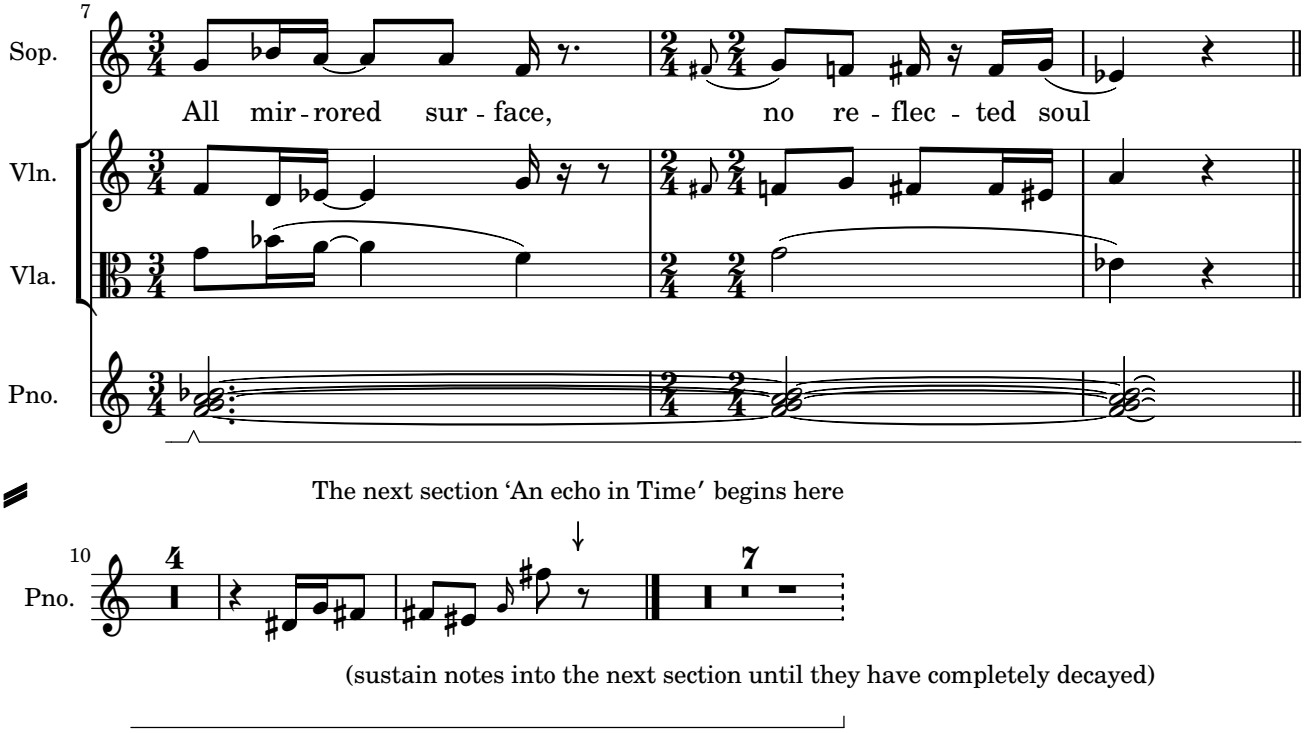
'All mirrored surface' begins here



Sost. Ped. _____ sustain throughout this section until section 26: '#time'

All mirrored surface...

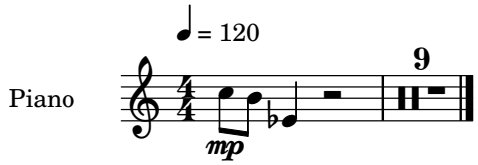




From Vanessa Place's article *Poetry is dead, I killed it* on the website of the *Poetry foundation* :
http://www.poetryfoundation.org/harriet/2012/04/poetry-is-dead-i-killed-it/

26

#time



Sost. Ped. _____ sustain throughout this section until section 27: ‘#decentralise’

There is no further music for this section. The following text is however tweeted:
At the end of 2001, I caught a glimpse of an echo in time. In that way, this echo-time was adding an extra dimension to linear time itself.

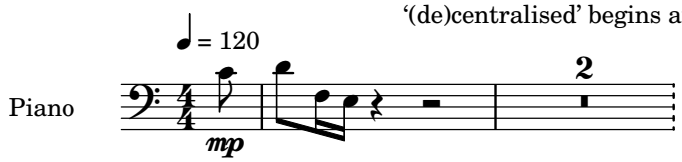
From *Detemporalizing* , the blog of Samuel Vriezen: http://samuelvriezen.blogspot.com/

blank page

27

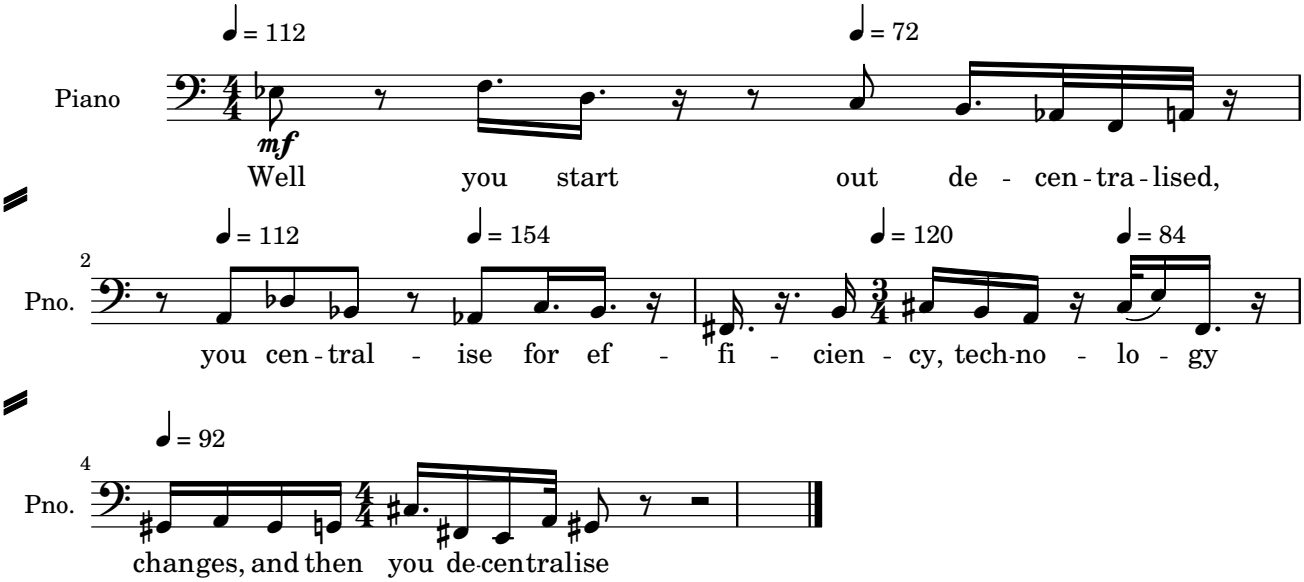
#decentralise

‘(de)centralised’ begins after 6″



Sost. Ped. _____ sustain throughout this section until section 28: ‘#trolls’

(de)centralised

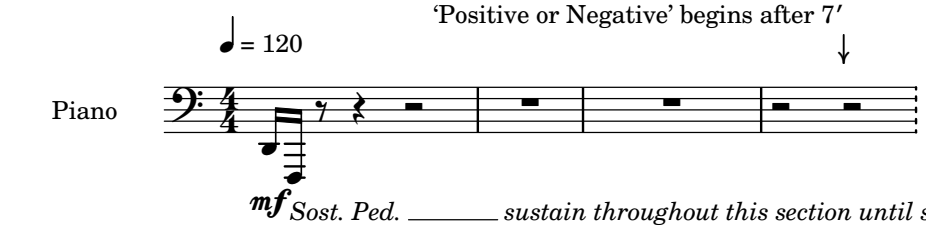


c. 6″ until the next section.

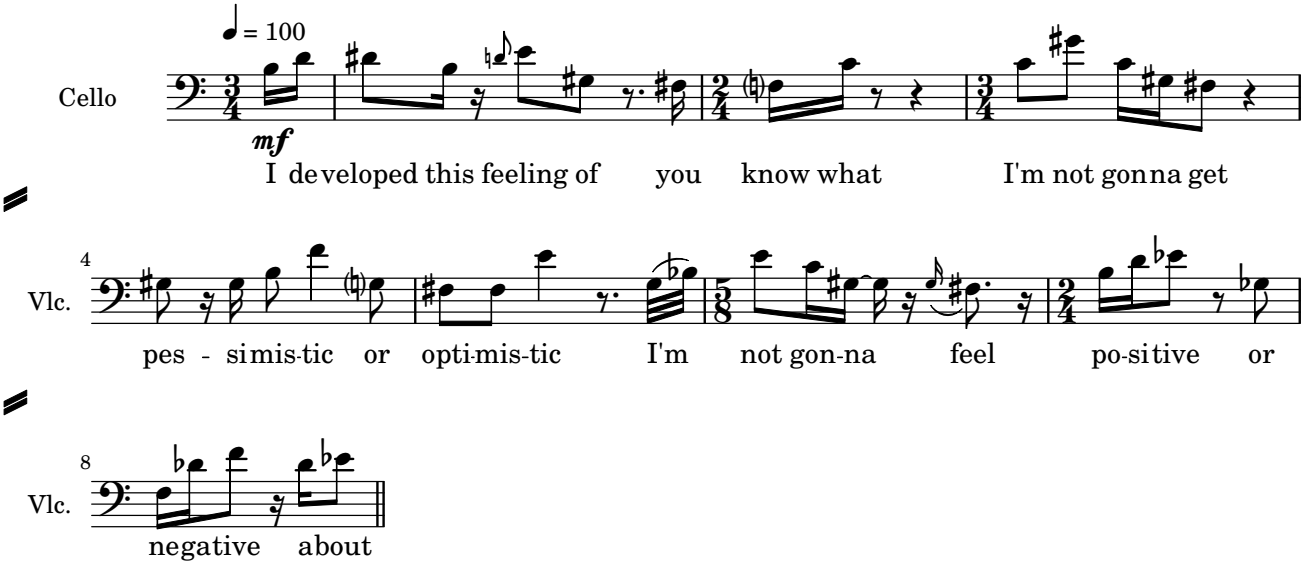
John Chidgey on the *Pragmatic* podcast: http://www.fiatlux.fm/pragmatic/2

28

#trolls



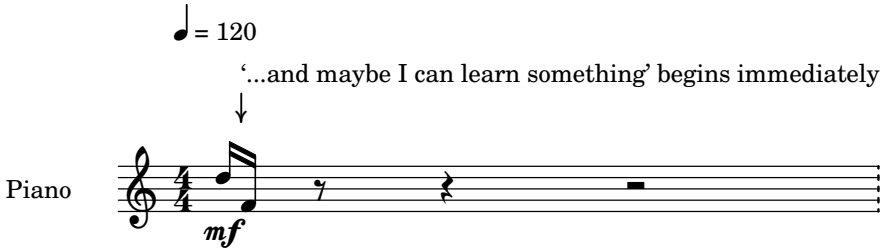
Positive or Negative



attacca

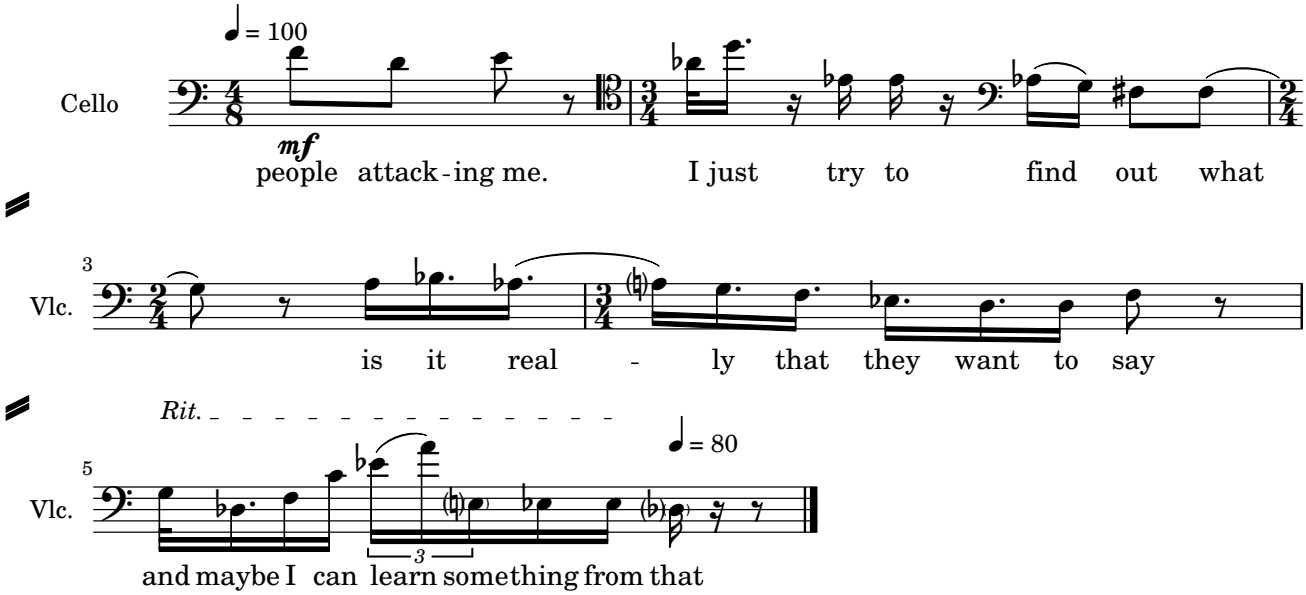
From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

#trolls



Sost. Ped. _____ sustain throughout this section until section 30: '#typography'

Maybe I can learn something

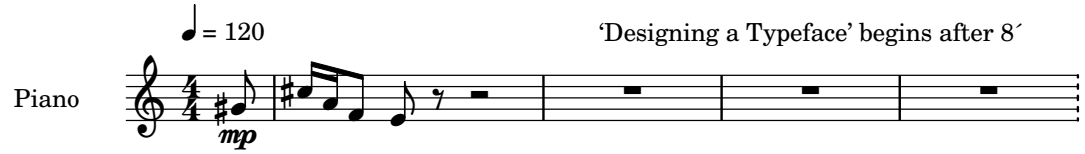


c. 9″ until the next section.

From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

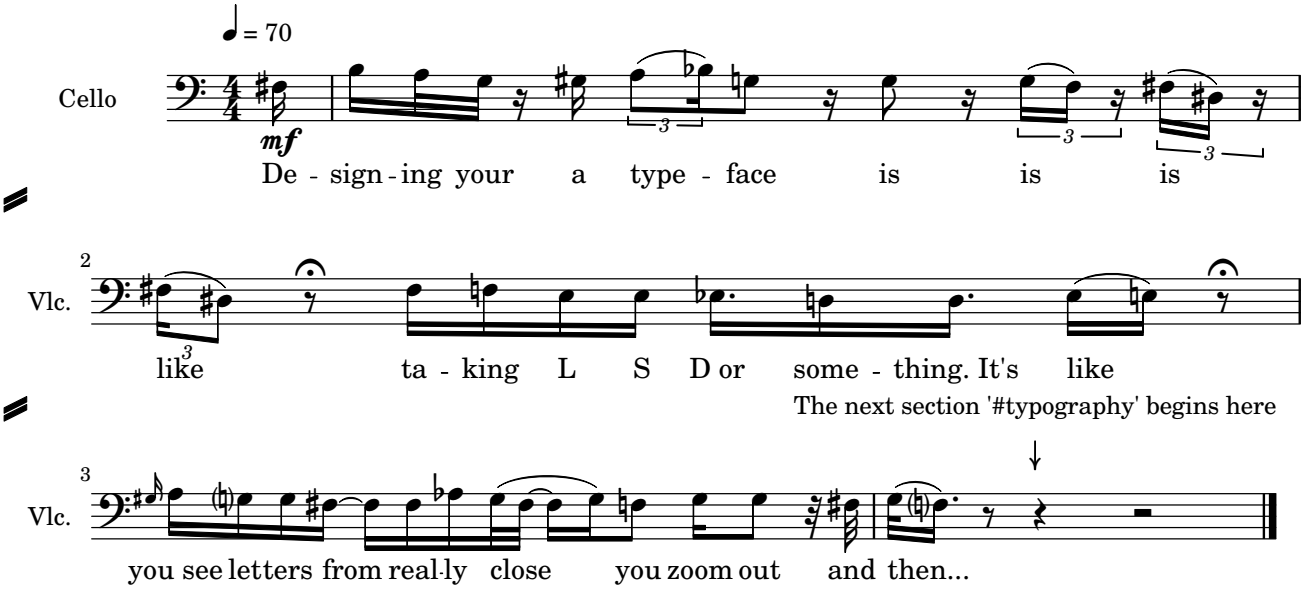
30

#typography



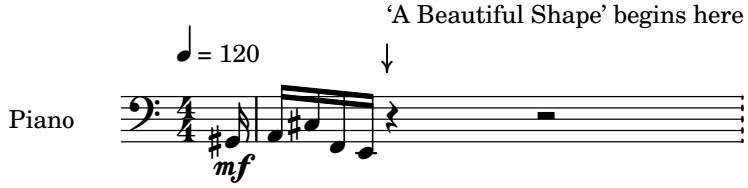
Sost. Ped. _____ sustain throughout this section until section 31: '#typography'

Designing a typeface



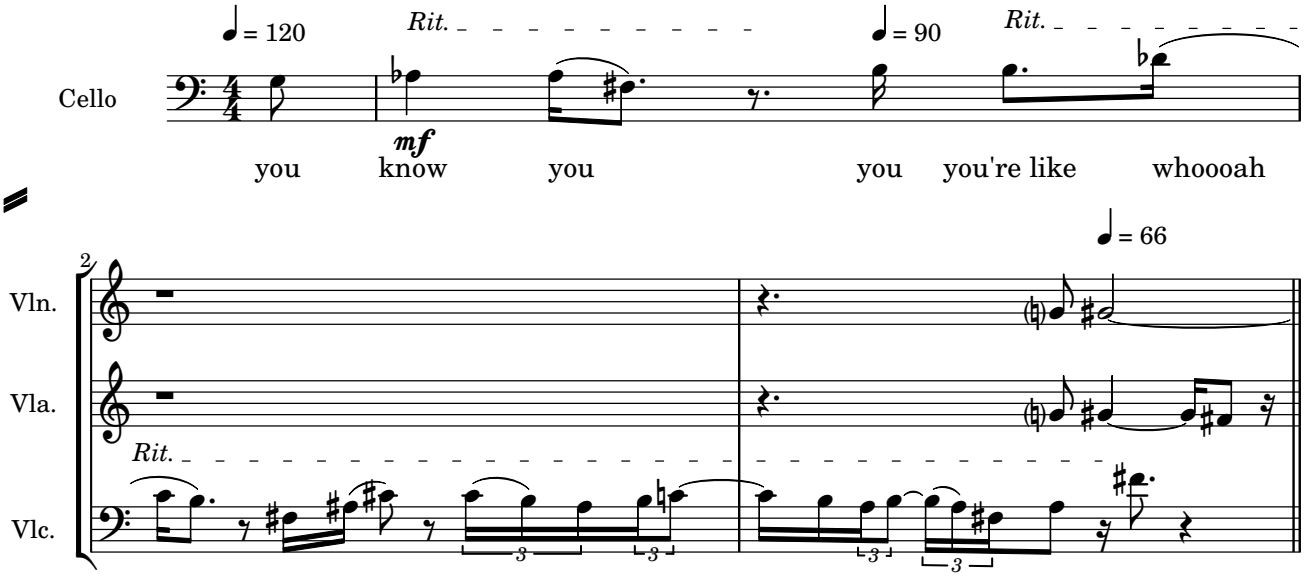
From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

#typography

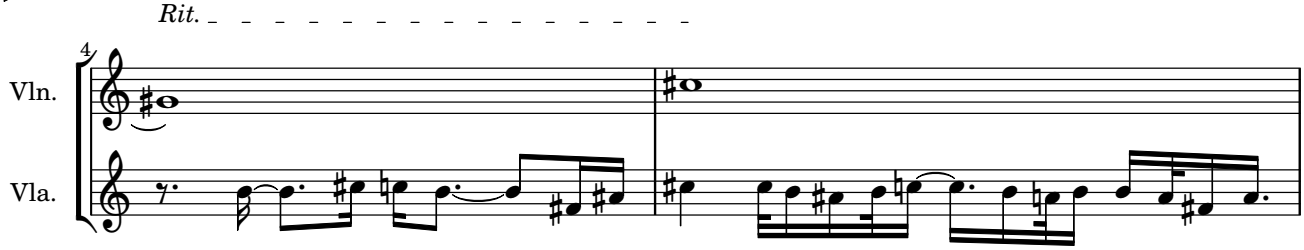


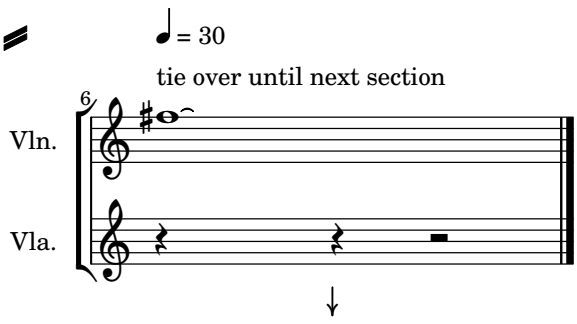
Sost. Ped. ___ sustain throughout this section until section 32: '#typography'

A Beautiful Shape



that's a beautiful shape you're on the upper side of the 'o' but down here



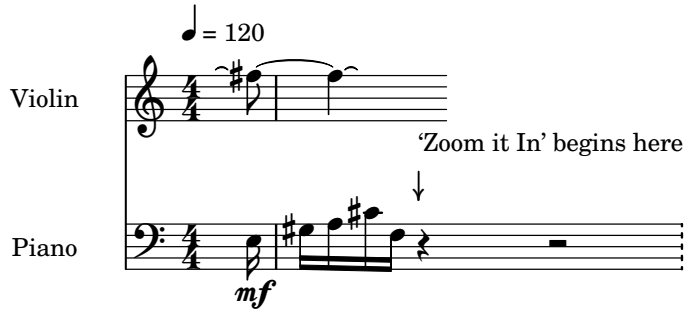


The next section '#typography' begins here

attacca

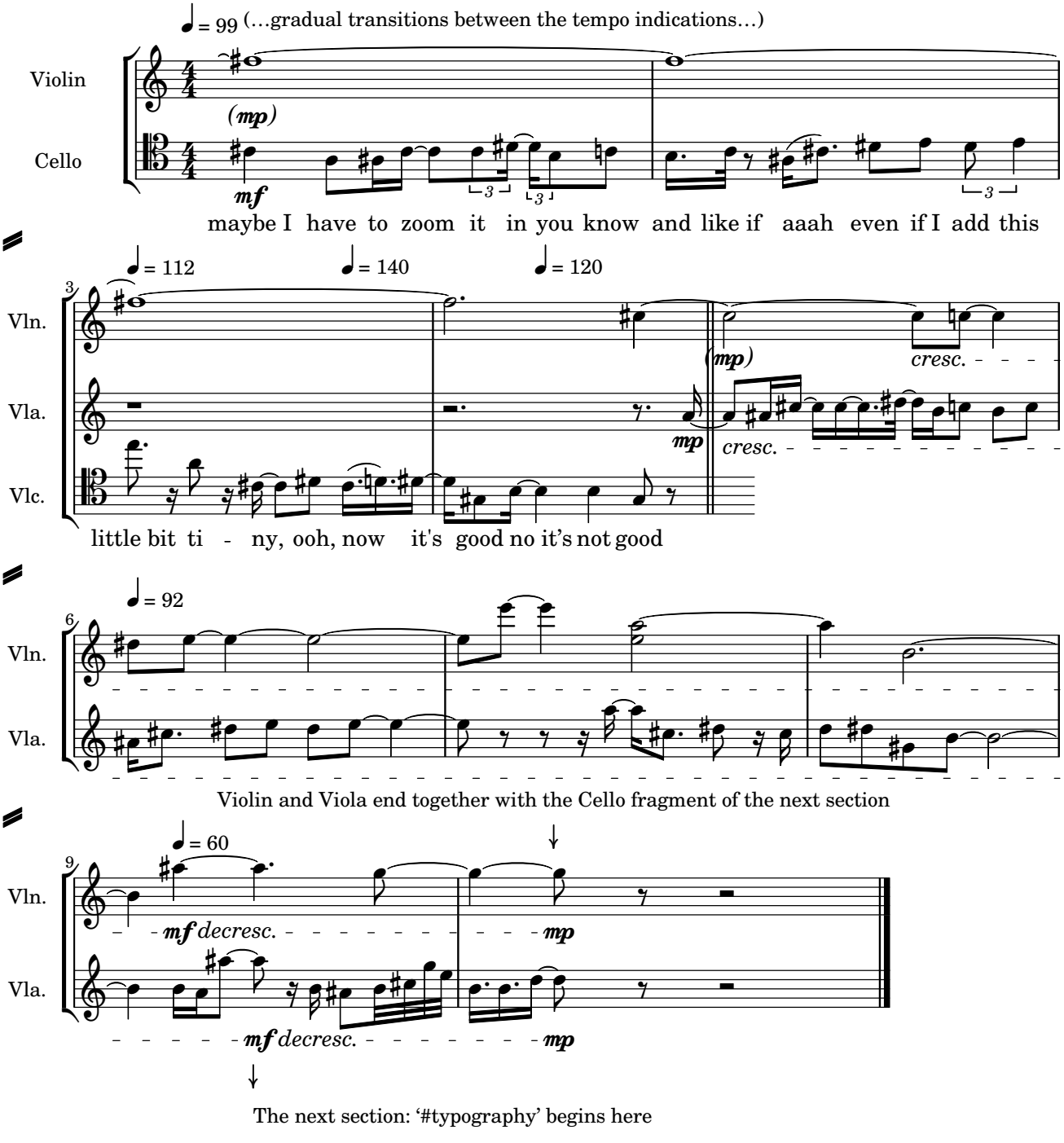
From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

#typography



Sost. Ped. ____ sustain throughout this section until section 33: '#typography'

Zoom it in

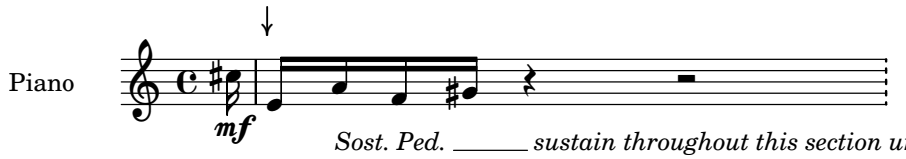


From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

33

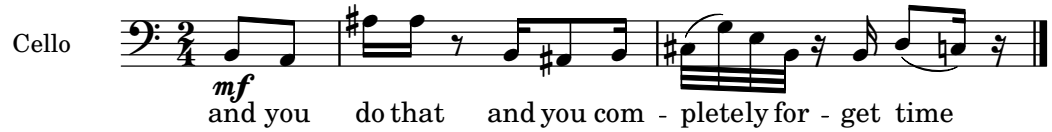
#typography

...and you completely forget time... begins immediately



Sost. Ped. _____ sustain throughout this section until section 34: '#typography'

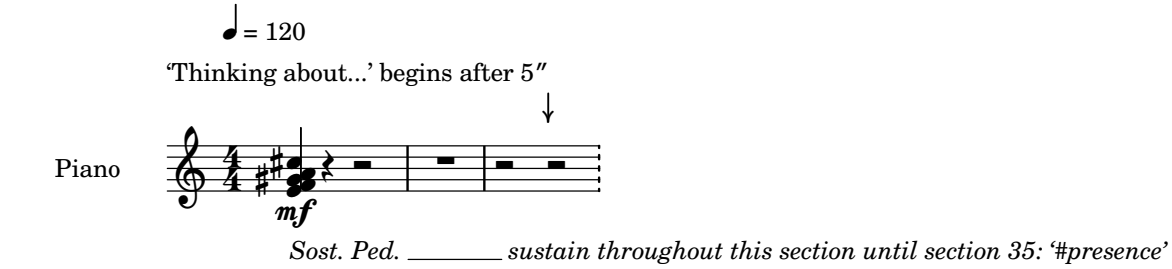
...and you completely forget time...



c. 16″ until the next section.

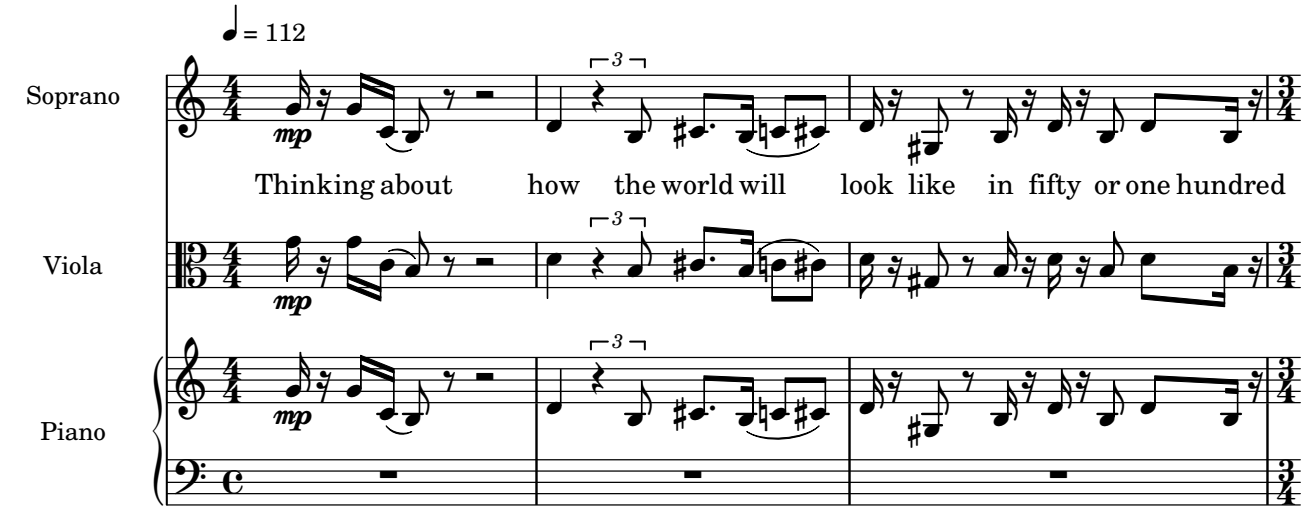
From Oliver Reichenstein's TEDx (Athens) talk: http://www.youtube.com/watch?v=DS3EMuPpryU

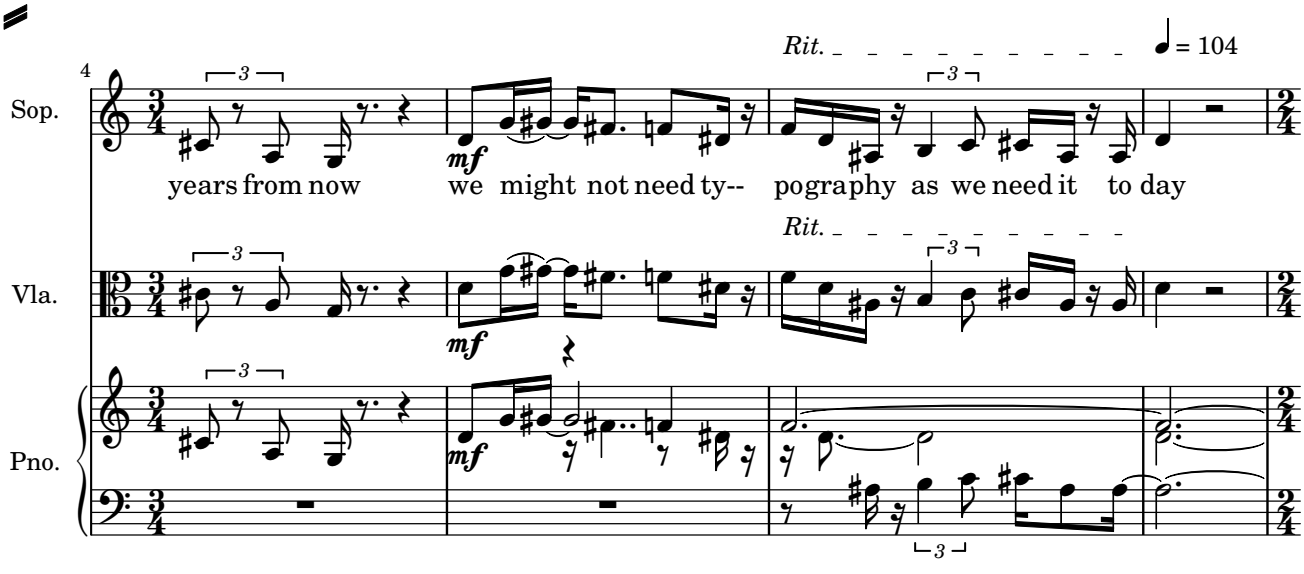
#typography

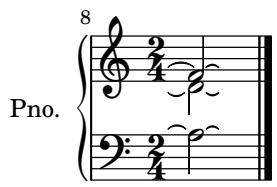


Sost. Ped. _____ sustain throughout this section until section 35: '#presence'

Thinking About





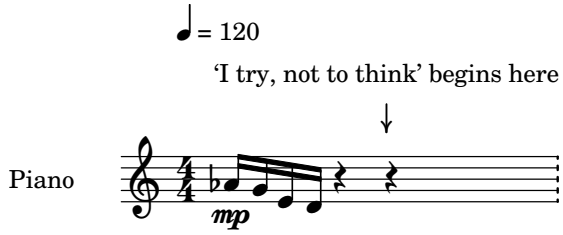


attacca

Oded Ezer interviewed on Debbie Millman's *Design Matters* podcast:
https://soundcloud.com/designmatters/oded-ezer

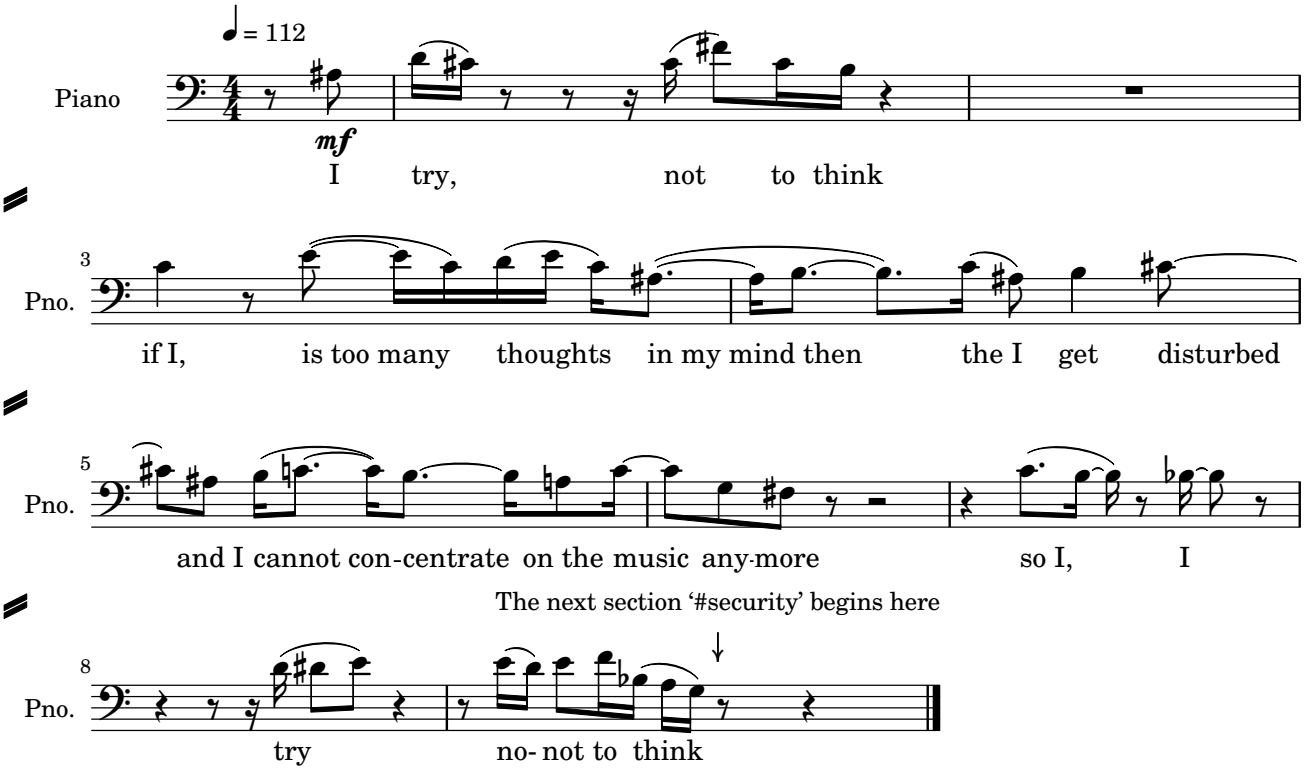
35

#presence



Sost. Ped. sustain throughout this section until section 36: '#security'

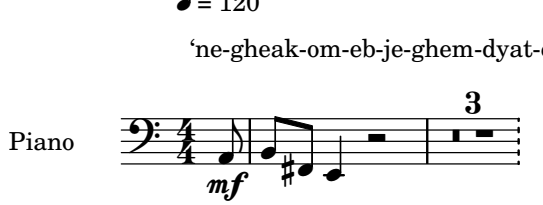
Not to Think



Jaki Liebezeit in a video by Unseen Recordings: http://unseenrec.com/recordings/jaki-liebezeit-burnt-friedman/

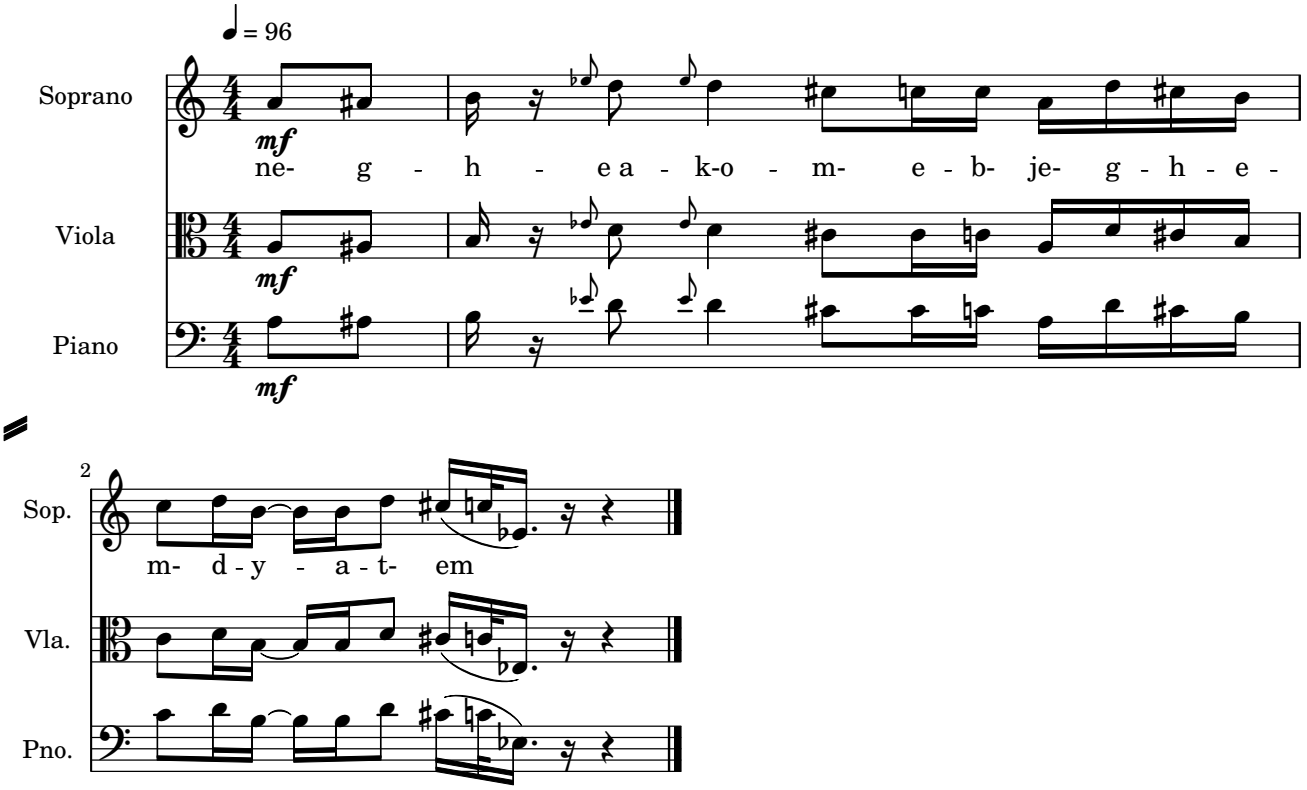
36

#security



Sost. Ped. ___ sustain throughout this section until section 37: '#security'

ne-gheak-om-eb-je-ghem-dyat-em

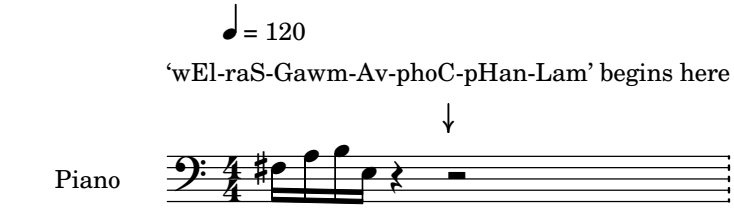


c. 7″ until the next section.

Password

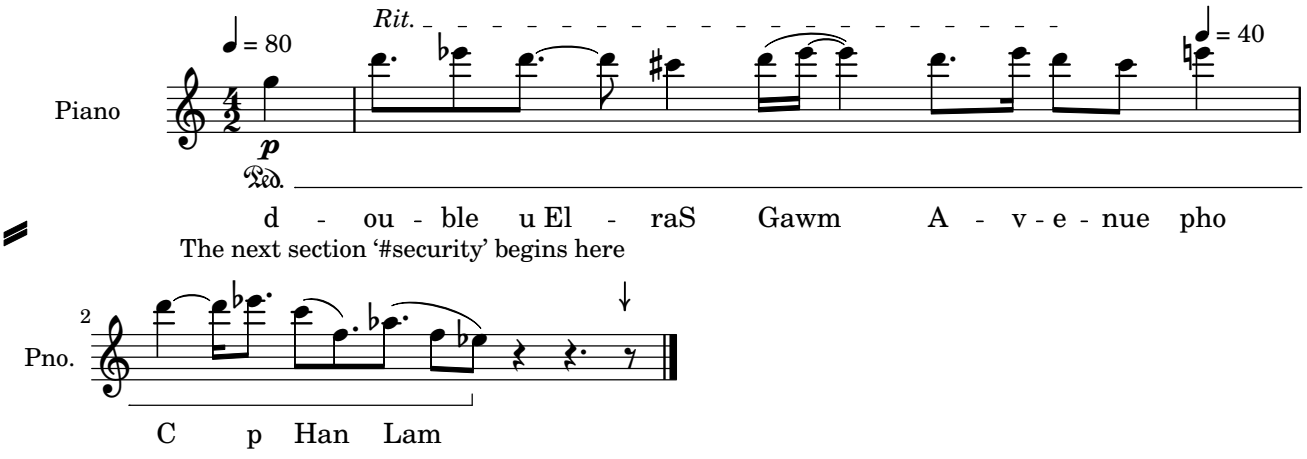
37

#security



Sost. Ped. _____ sustain throughout this section until section 38: '#security'

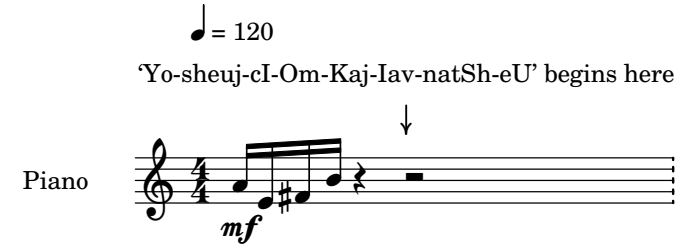
wEl-raS-Gawm-Av-phoC-pHan-Lam



Please try again

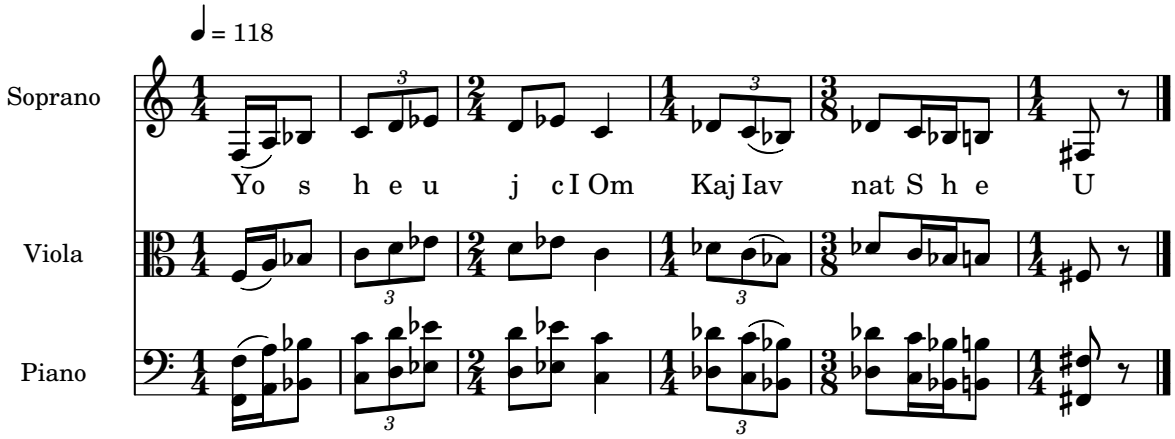
38

#security



Sost. Ped. ____ sustain throughout this section until section 39: '#security'

Yo-sheuj-cI-Om-Kaj-Iav-natSh-eU

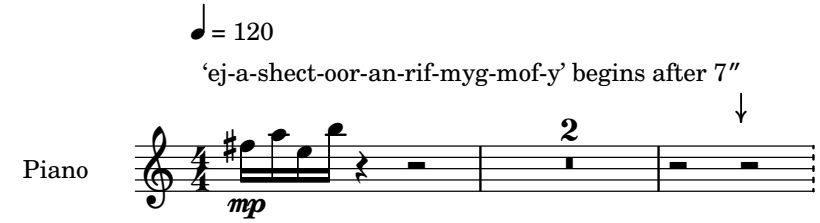


c. 15″ until the next section.

Please try again

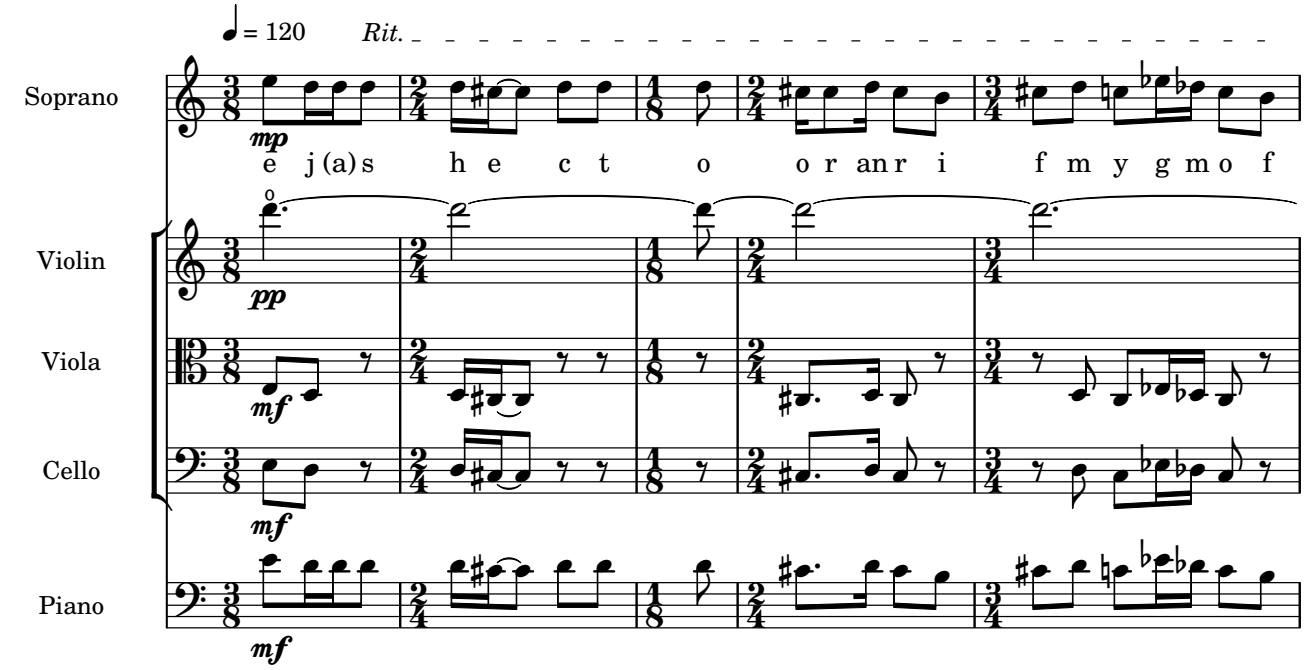
39

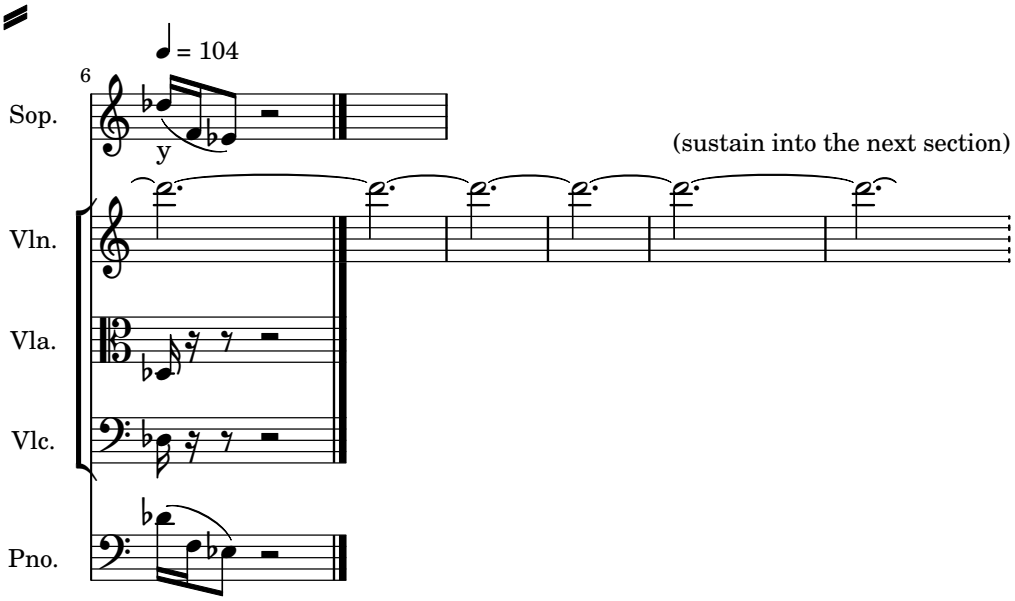
#security



Sost. Ped. ____ sustain throughout this section until section 40: '#User #'

ej-a-shect-oor-an-rif-myg-mof-y



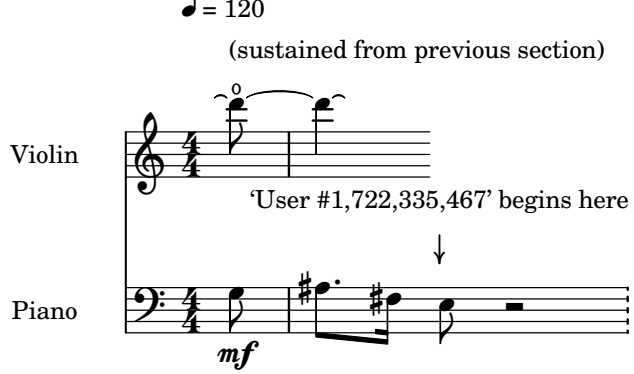


attacca

Success!

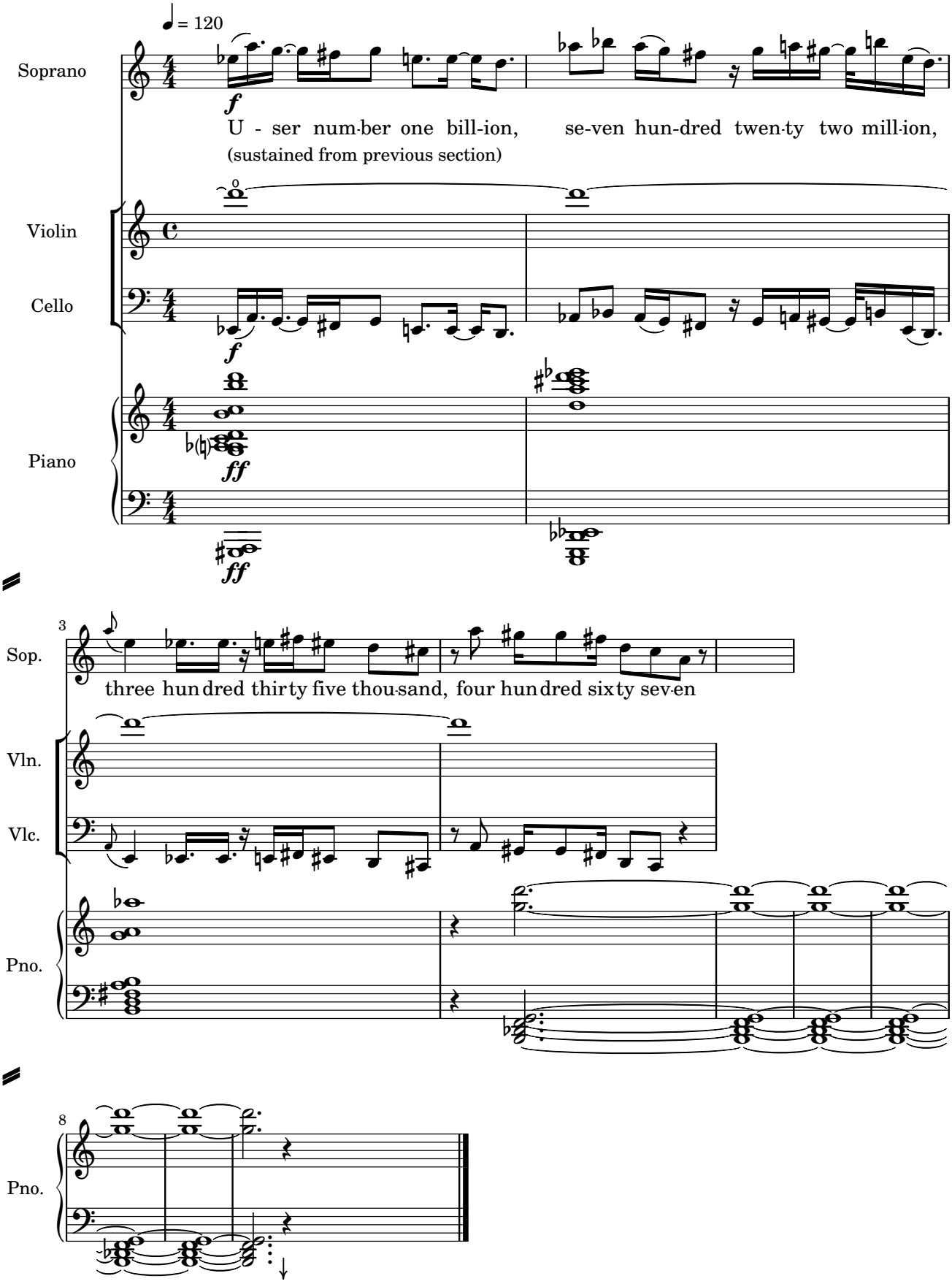
40

#identity



Sost. Ped. _____ sustain throughout this section until section 41: '#turning point'

User #1,722,335,467

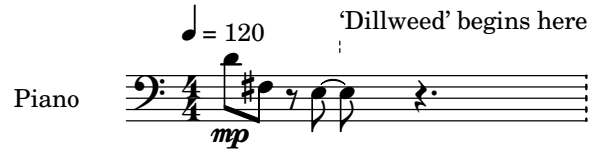


The next section '#turning-point' begins here

Twitter User# for @zwttropera

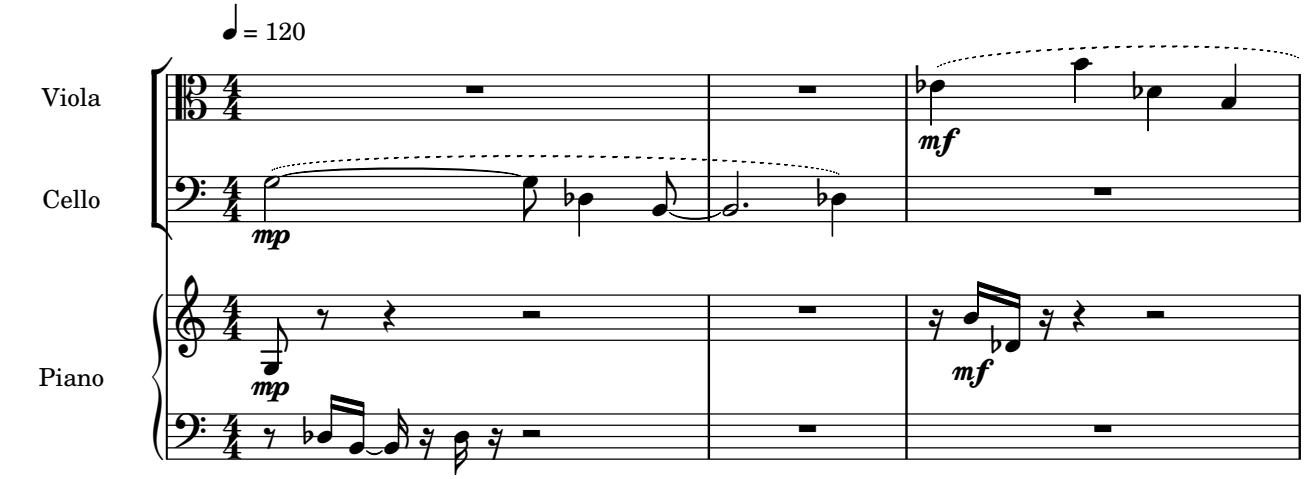
41

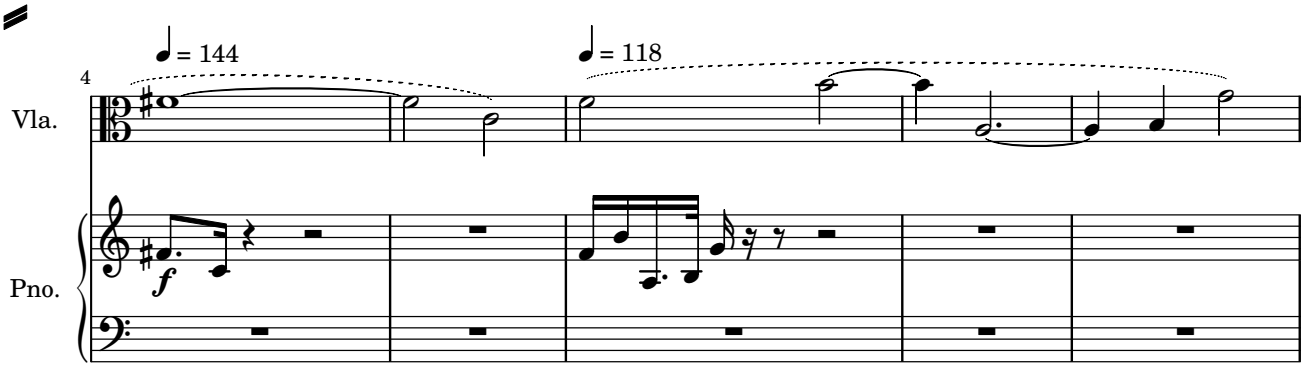
#turning point

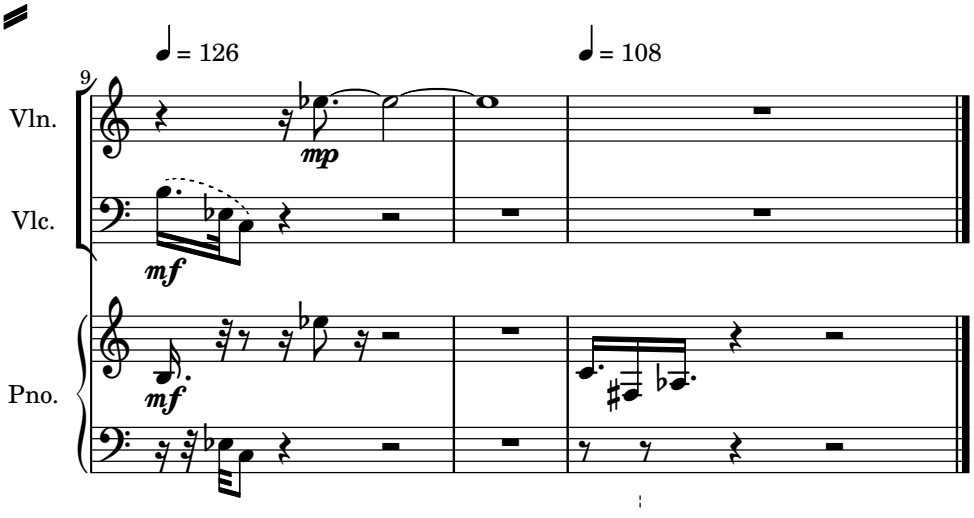


Sost. Ped. _____ sustain throughout this section until section 42: '#typotranslation'

DILLWEED



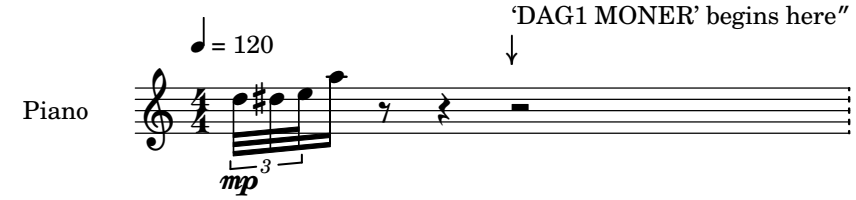




'Typotranslation' begins here

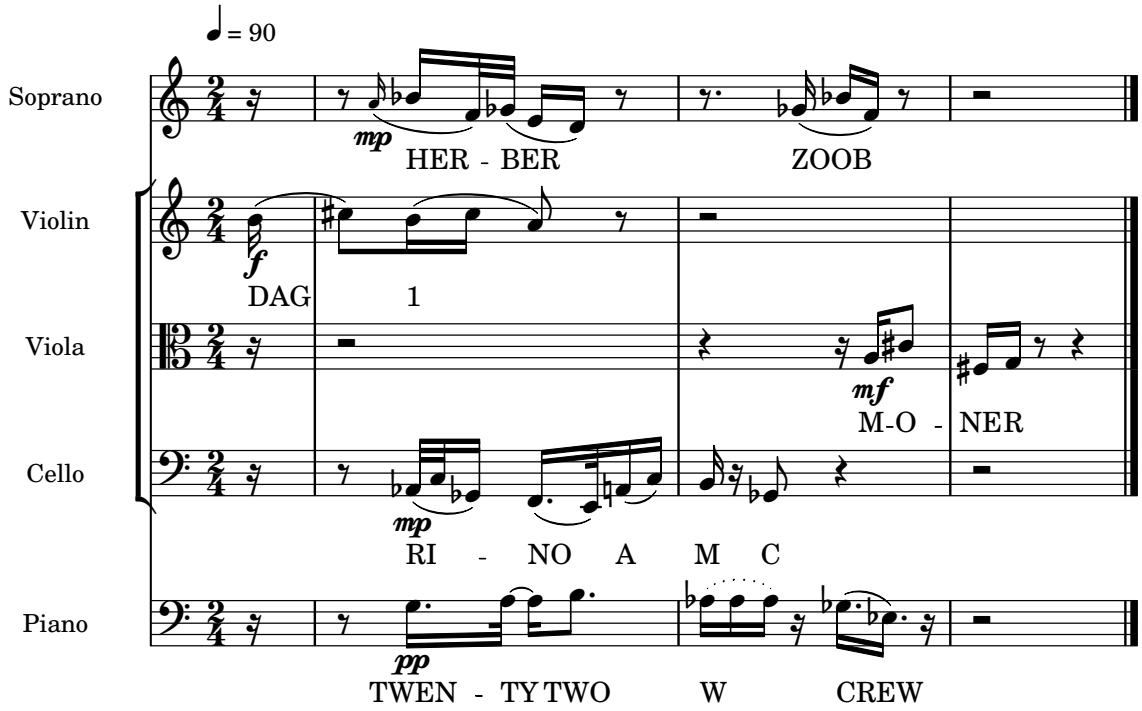
From Cabel Sasser's XOXO talk: http://youtu.be/8ZXWdR7RzV8?t=19m12s

#typotranslation



Sost. Ped. _____ sustain throughout this section until section 43: '#bash'

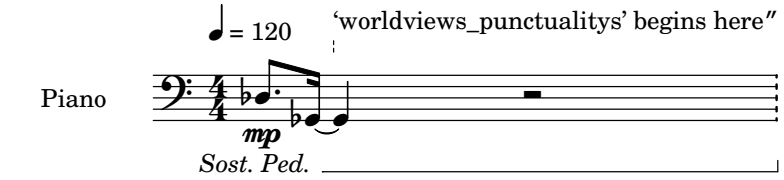
DAG1 MONER



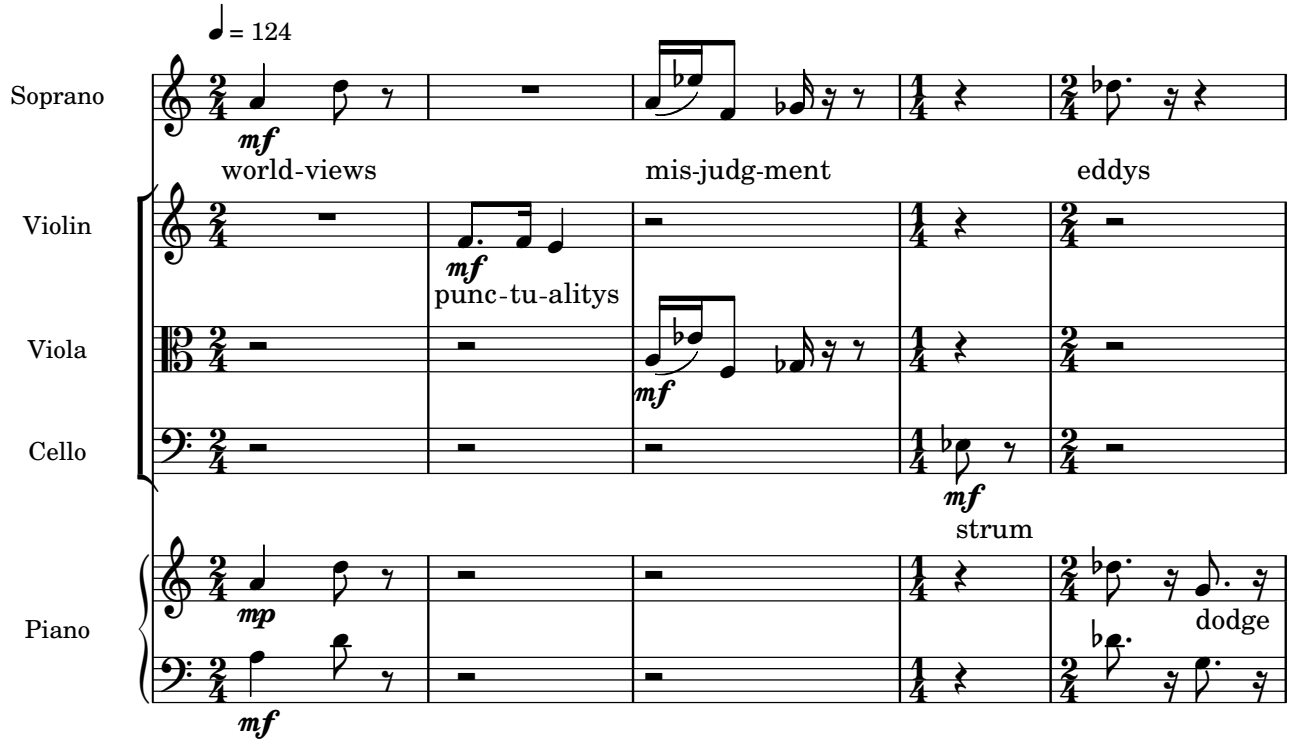
c. 15″ until the next section.

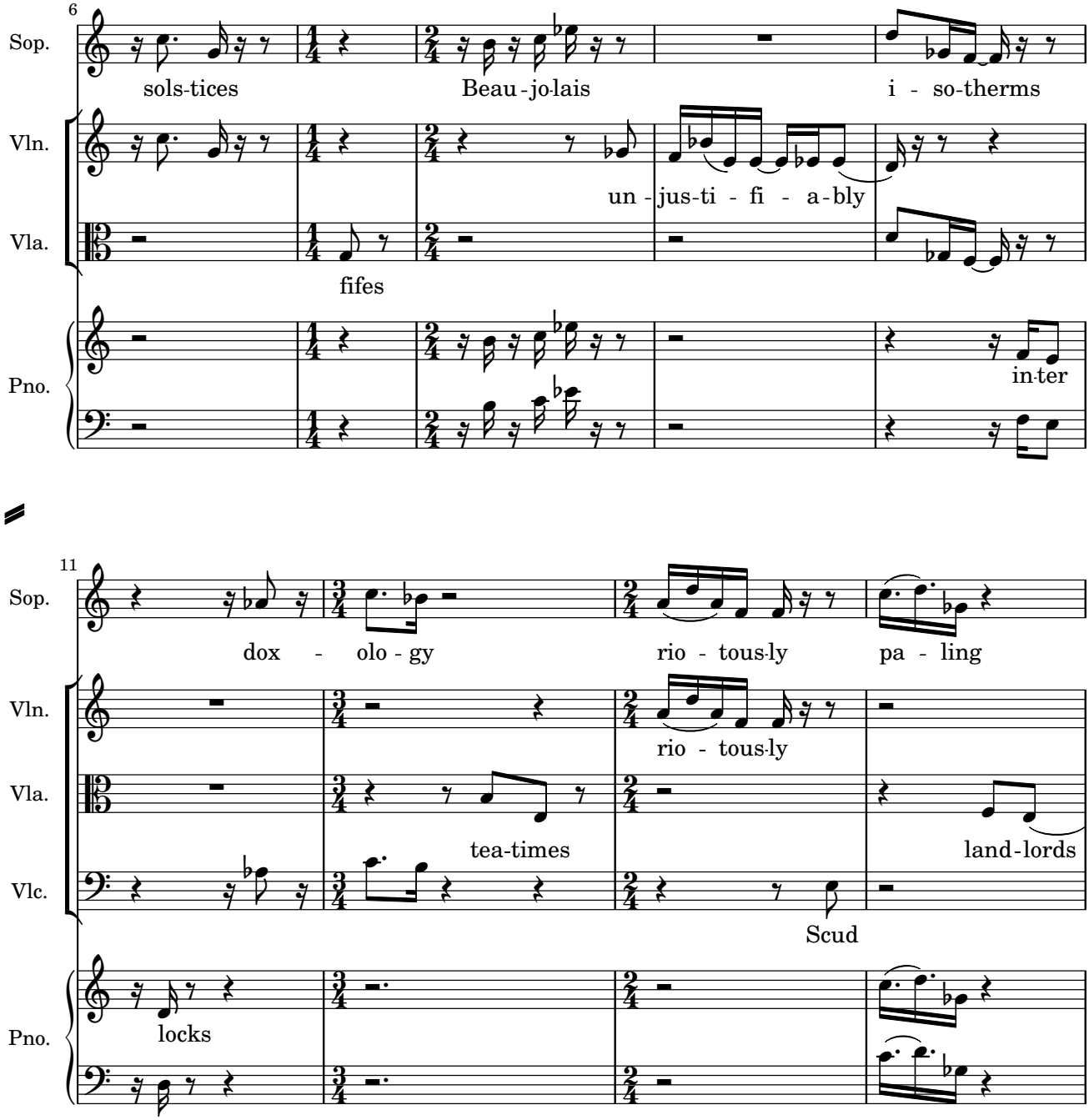
@_Kreidler via Piet Mondrian: http://www.kulturtechno.de/?p=13021

#bash

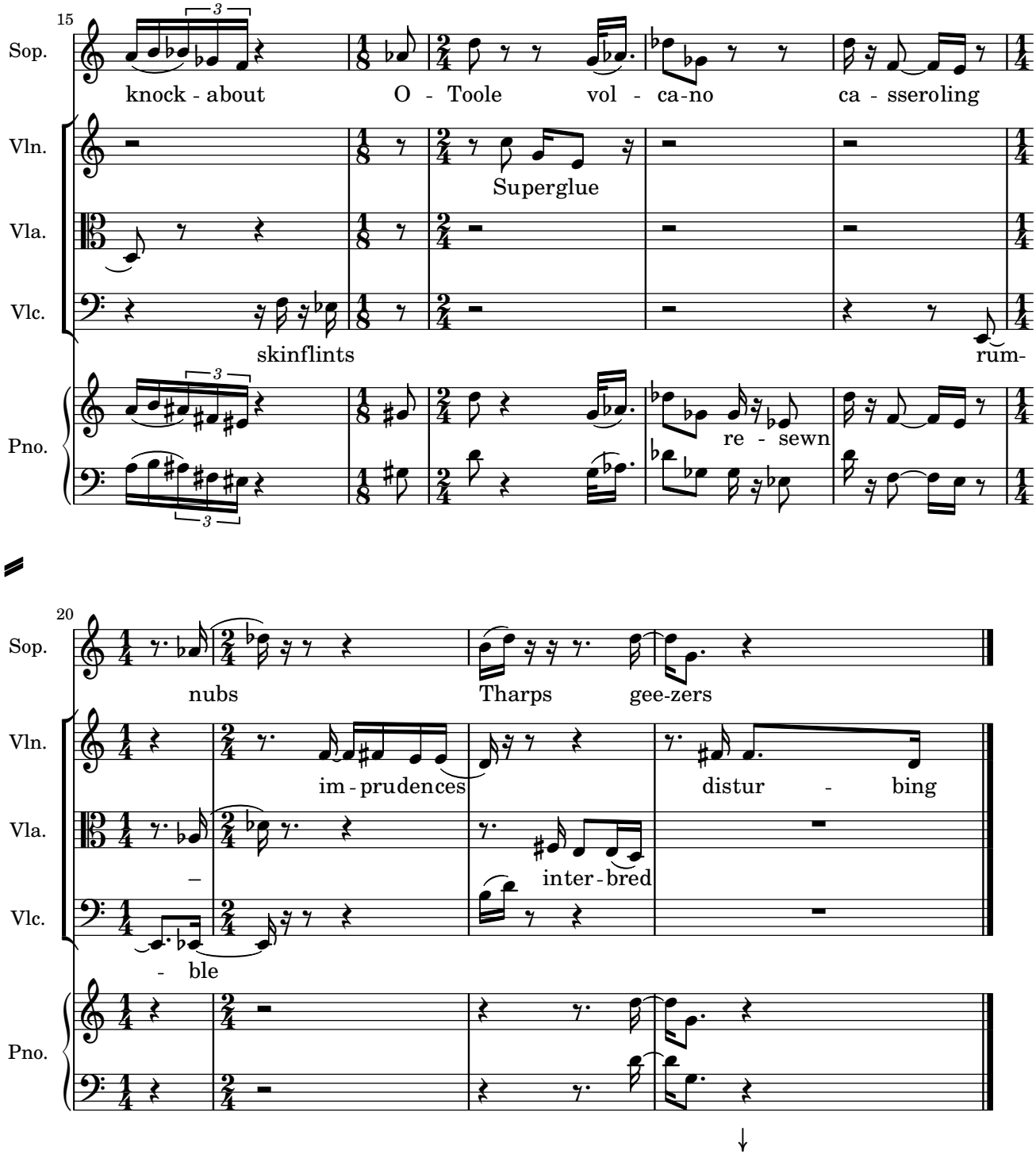


worldviews_punctualitys




6
Sop.
sols-tices
Beau-jo-lais
i - so-therms
Vln.
un - jus-ti - fi - a-bly
Vla.
fifes
Pno.
in-ter

11
Sop.
dox - olo - gy
rio - tous-ly
pa - ling
Vln.
rio - tous-ly
Vla.
tea-times
land-lords
Vlc.
Scud
Pno.
locks



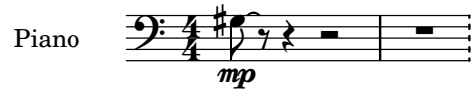
The next section ‘In my moments of #doubt’ begins here

(Potentially) funny random filenames for Bash scripts. From Brett Terpstra's blog:
http://brettterpstra.com/2014/06/07/potentially-funny-random-filenames-for-bash-scripts/

#doubt

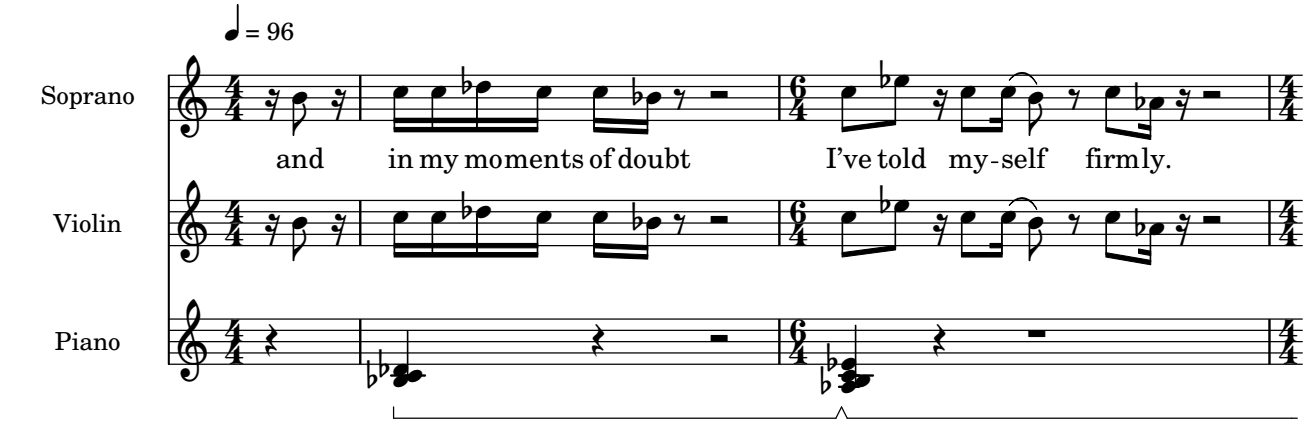
♩ = 120

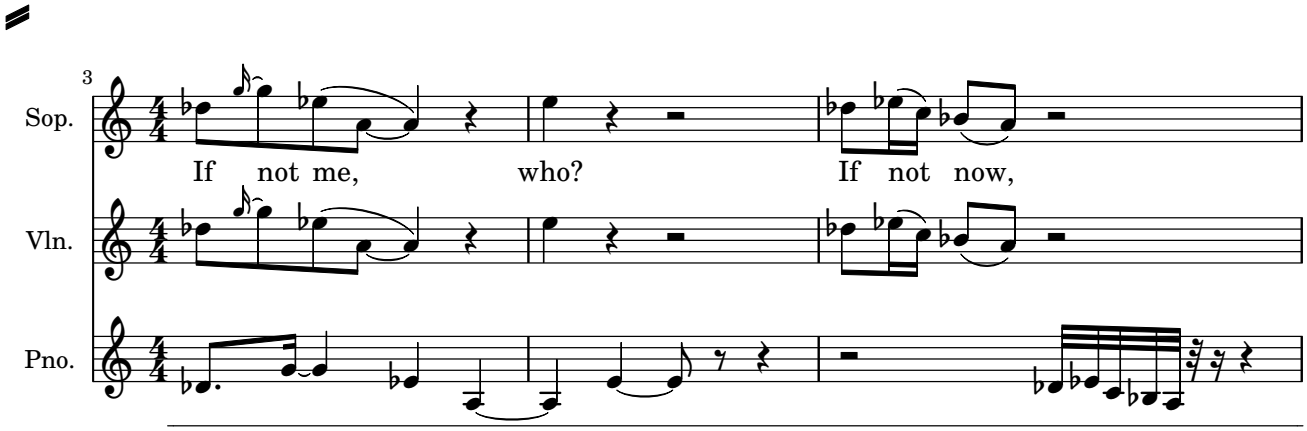
'In My Moments of Doubt...' begins after 4″

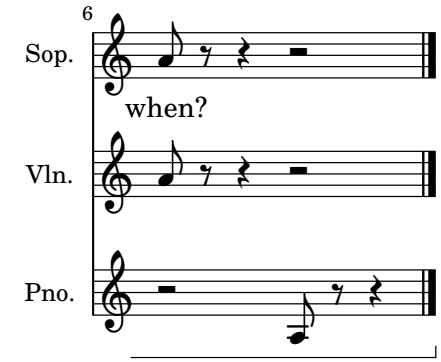


Sost. Ped. ____ sustain throughout this section until section 7: '#web'

In My Moments of Doubt







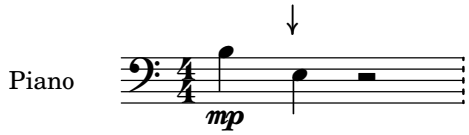
attacca

Emma Watson HeForShe Speech at the United Nations | UN Women 2014:
http://youtu.be/Q0Dg226G2Z8?t=9m48s

#poetry

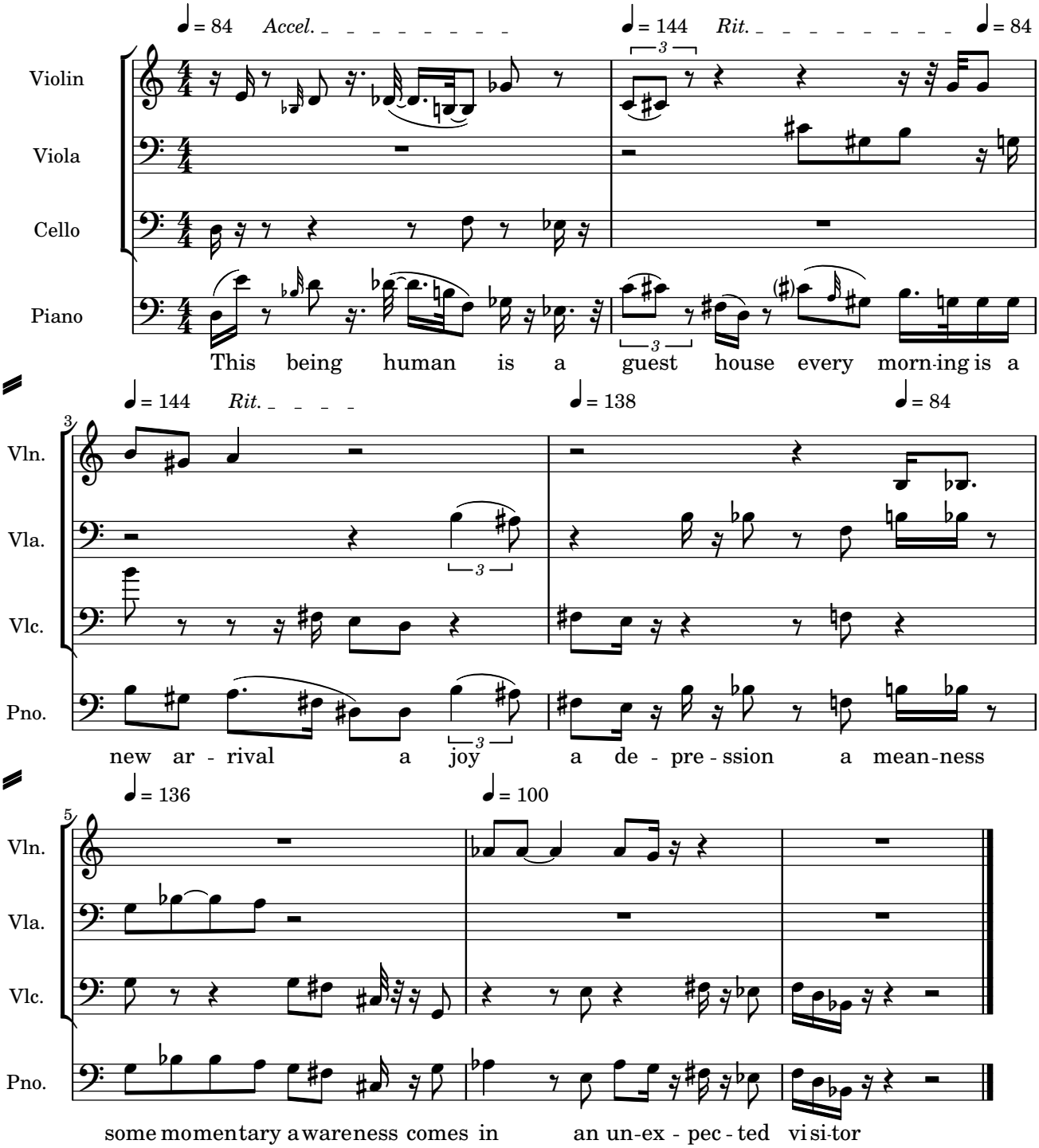
♩ = 120

'The Guest House' begins here



Sost. Ped. __ sustain throughout this section until section ?: '#?'

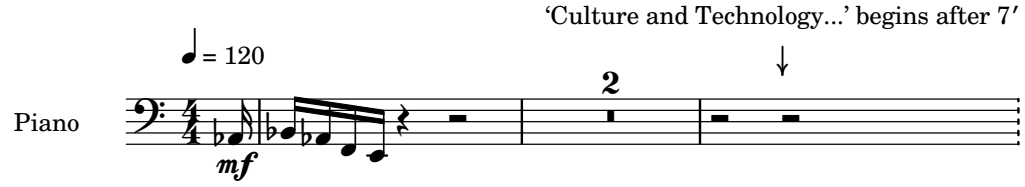
The Guest House



c. 6″ until the next section.

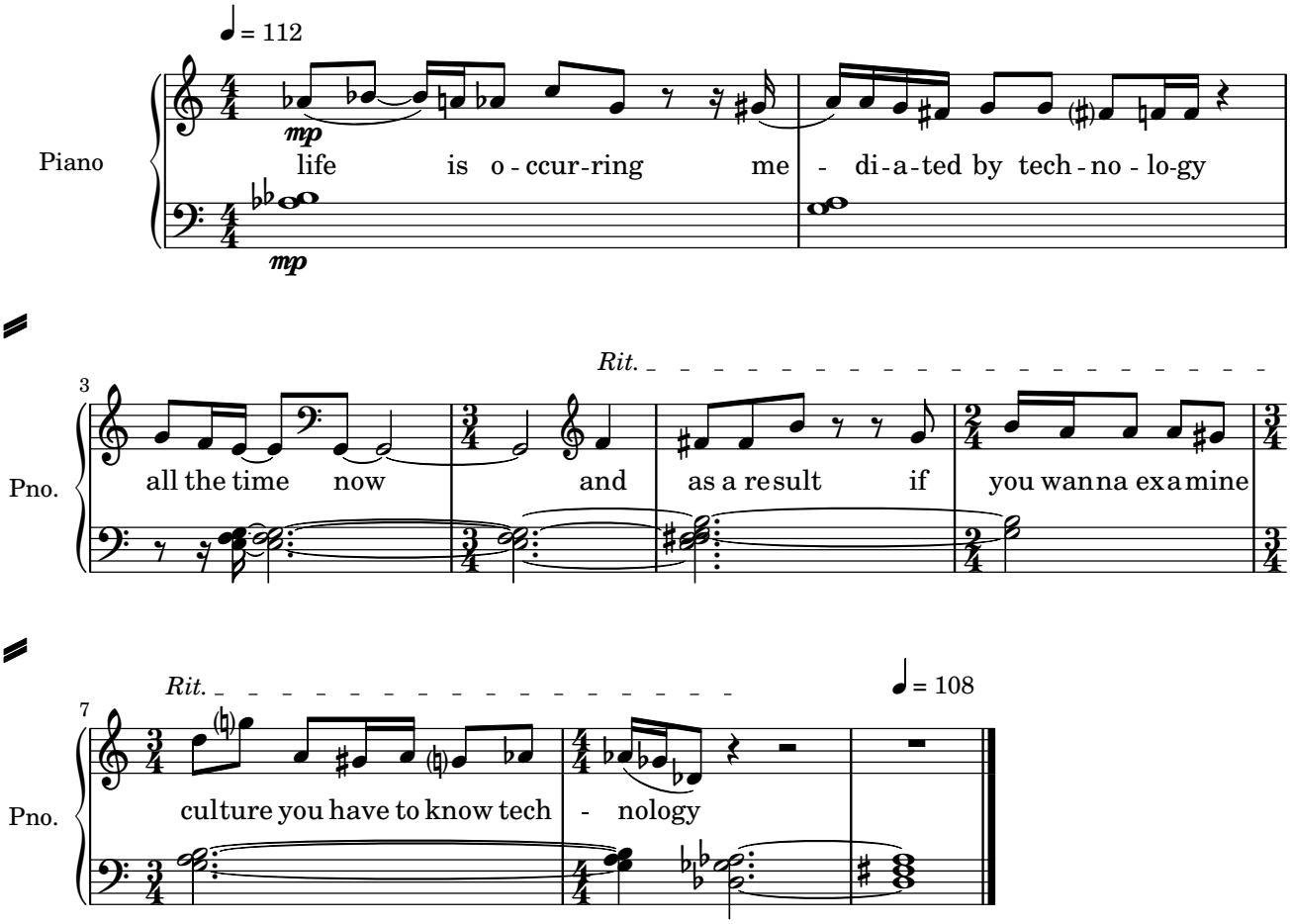
Rumi, read by Paul Ford in his talk at XOXO 2014: http://youtu.be/WSL5qVL3Mng?t=12m16s

#media



Sost. Ped. _____ sustain throughout this section until section 47: '#responsibility'

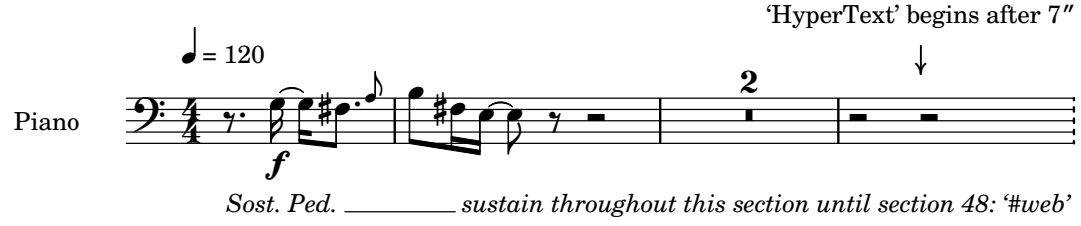
Culture and Technology



c. 6″ until the next section.

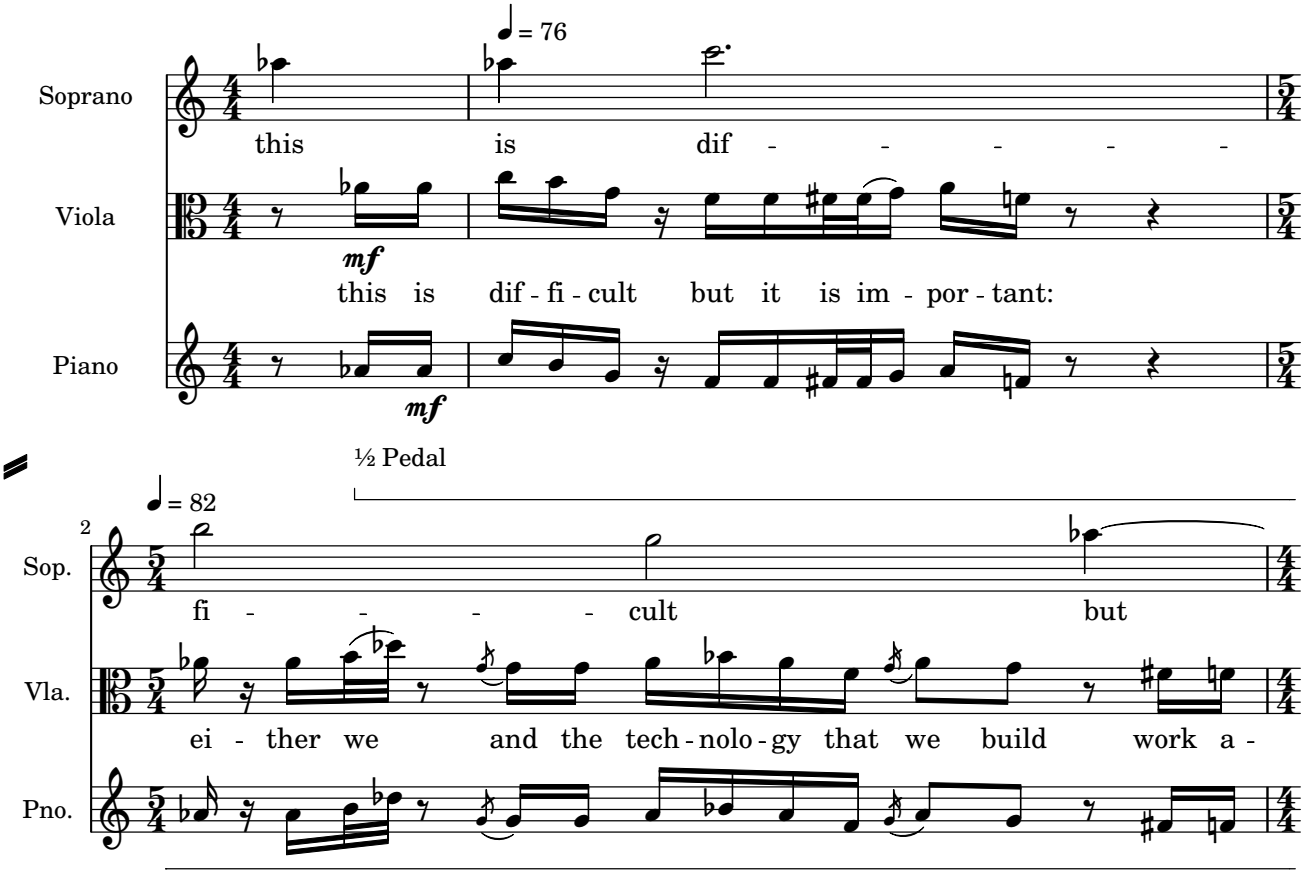
Alexis Madrigal: http://www.abc.net.au/radionational/programs/futuretense/humans-and-technology--ep/

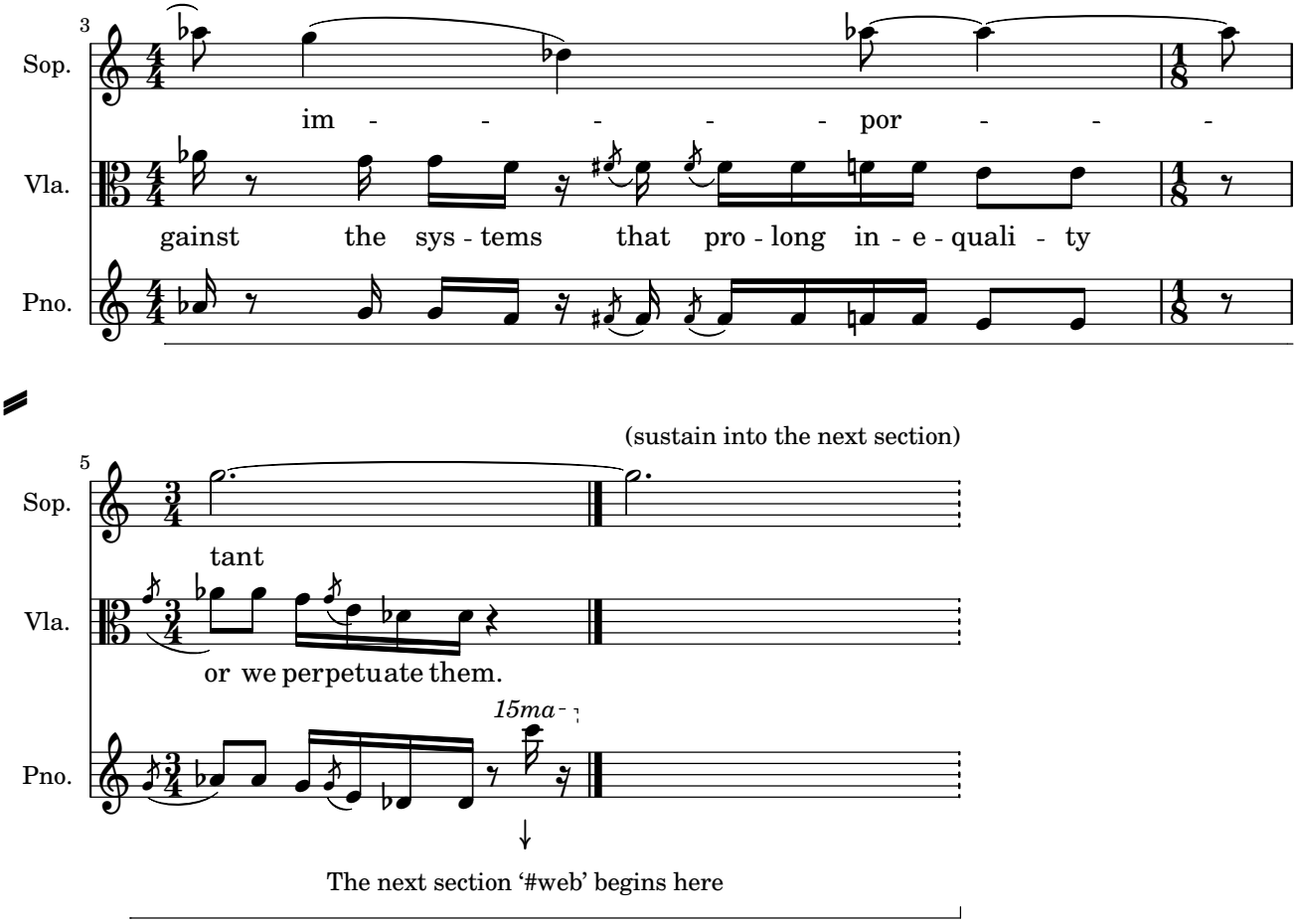
#responsibility



Sost. Ped. _____ sustain throughout this section until section 48: '#web'

HyperText

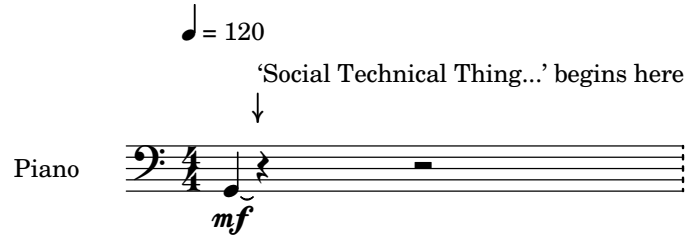




attacca

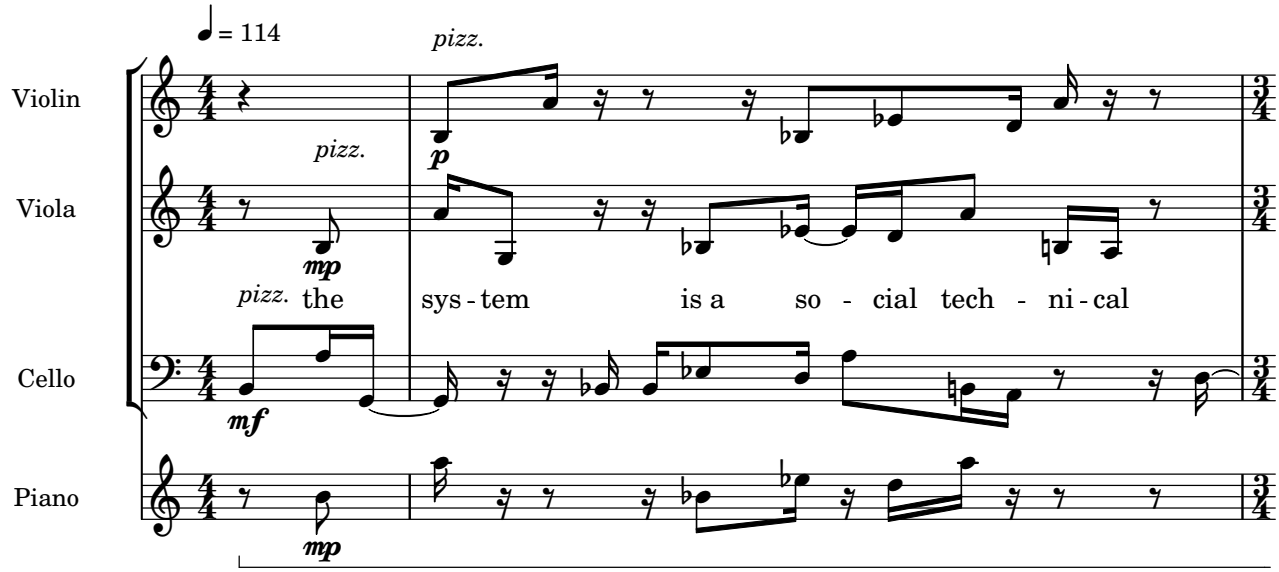
Mandy Brown, Hypertext as an agent of change:
http://aworkinglibrary.com/writing/hypertext-as-an-agent-of-change/

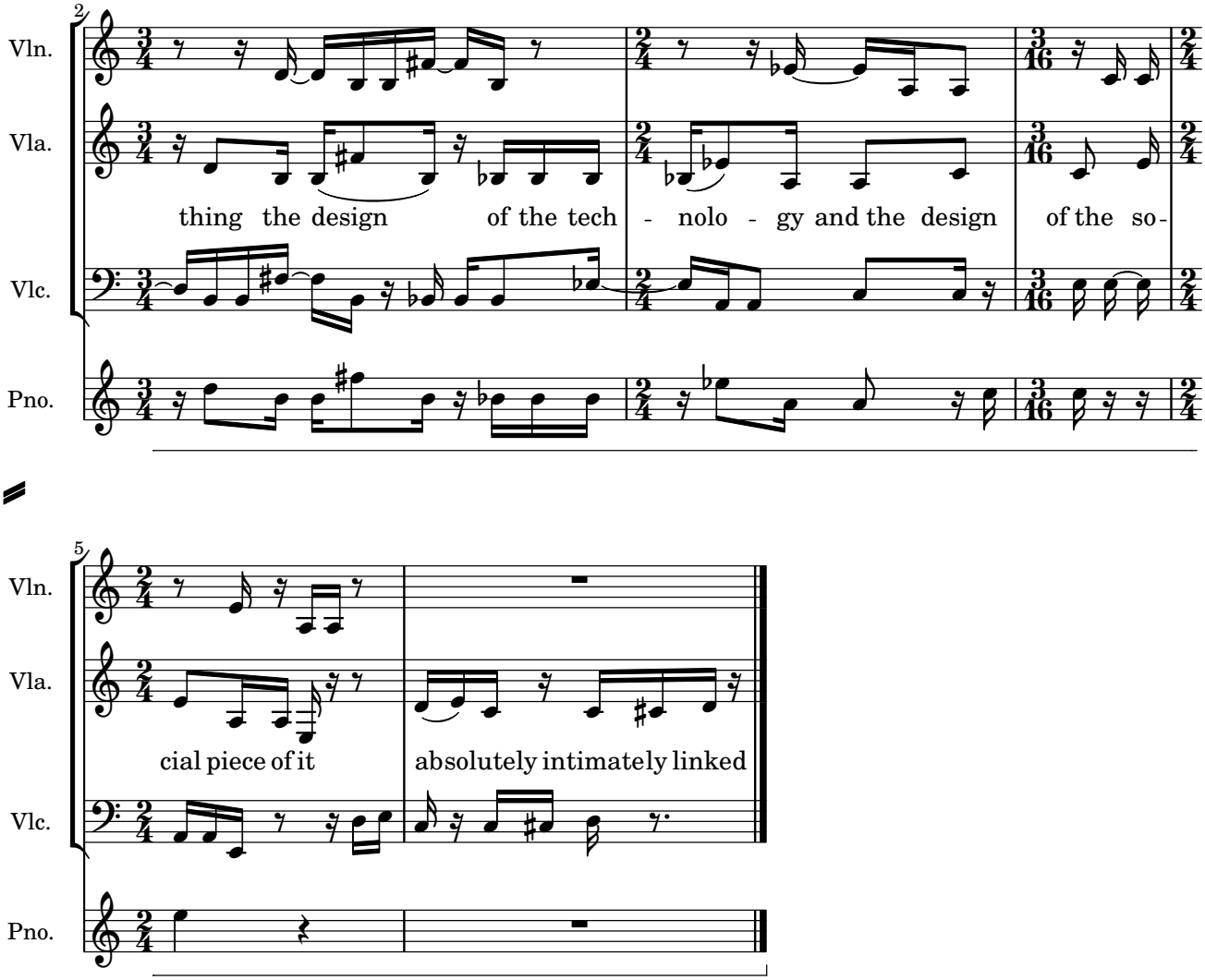
#web



Sost. Ped. _____ sustain throughout this section until section 49: '#responsibility'

It's a Social, Technical Thing



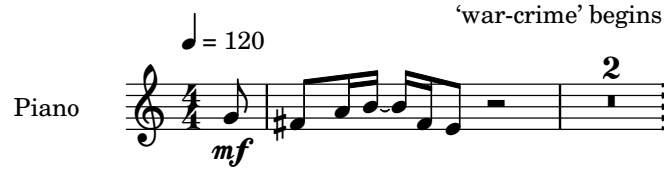


c. 12″ until the next section.

Sir Tim Berners Lee, How the World Wide Web just happened:
http://www.thedolectures.com/sir-tim-berners-lee-how-the-world-wide-web-just-happened

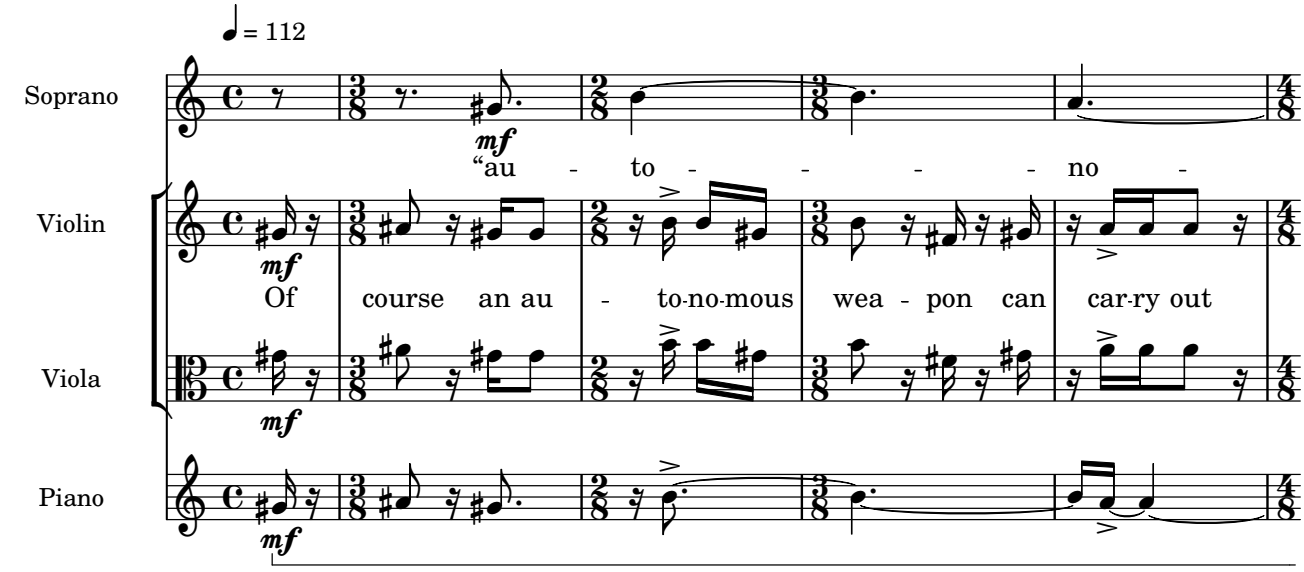
#responsibility

'war-crime' begins after 6″

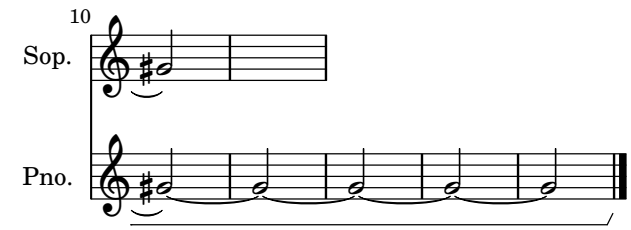


Sost. Ped. _____ *sustain throughout this section until section 50: '#media'*

war-crime



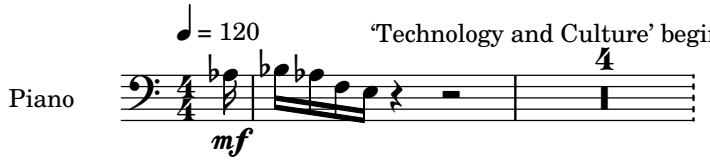




attacca

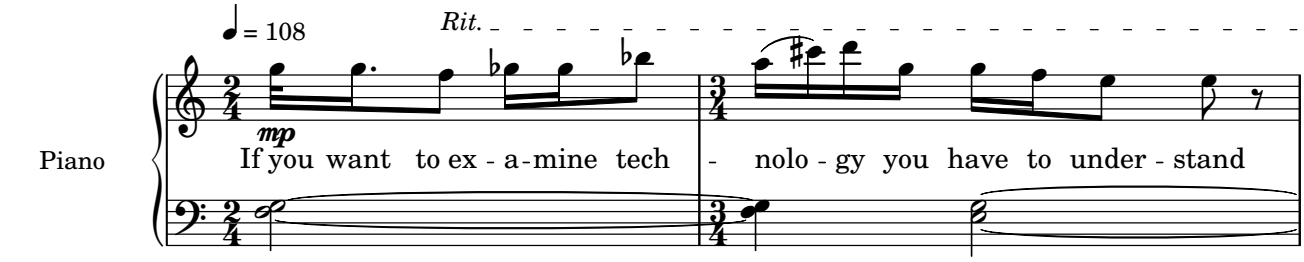
Tweet by Mandy Brown (@aworkinglibrary): https://twitter.com/aworkinglibrary/status/532534040499597312
https://twitter.com/aworkinglibrary/status/532532480218497025/

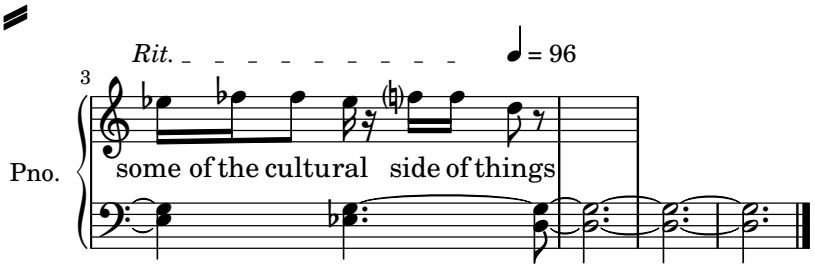
#media



Sost. Ped. _____ sustain throughout this section until section 51: '#medium'

Technology and Culture

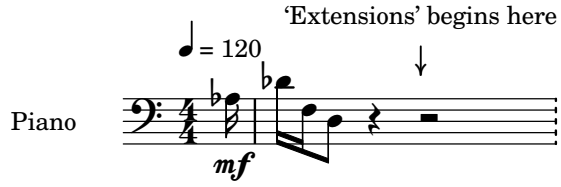




attacca

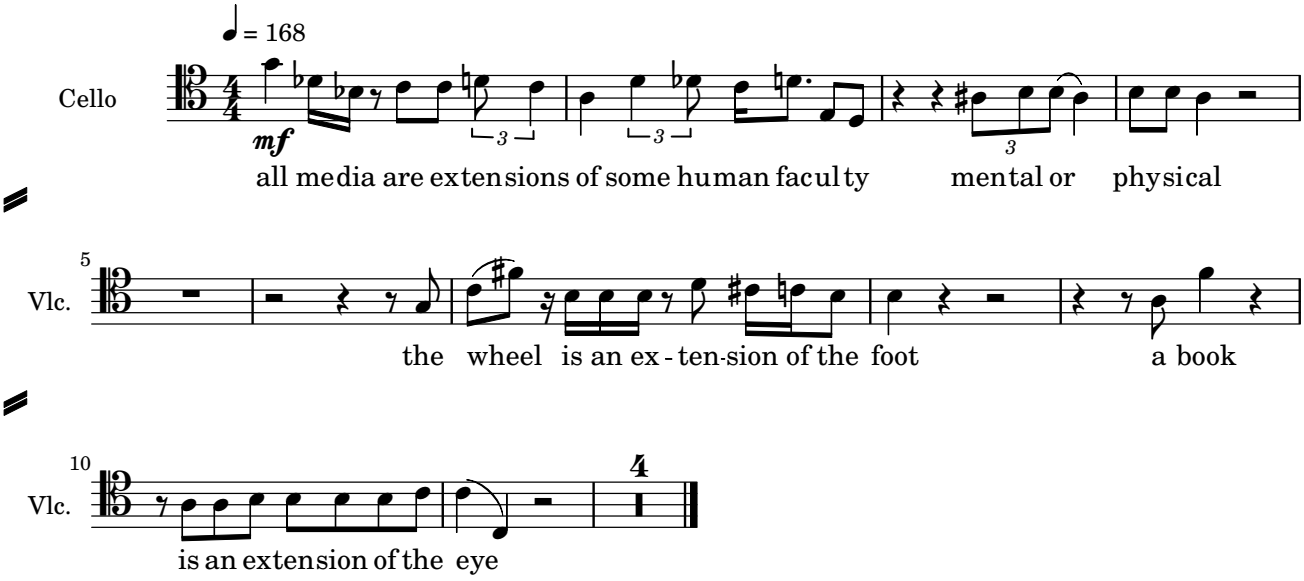
Alexis Madrigal, Podcast :
http://www.abc.net.au/radionational/programs/futuretense/humans-and-technology--ep/

#media



Sost. Ped. _____ sustain throughout this section until section 52: '#stream'

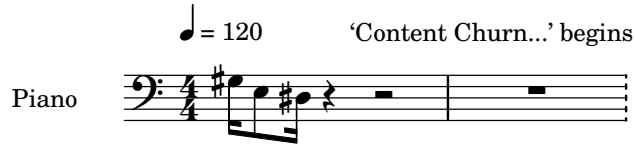
Extensions



attacca

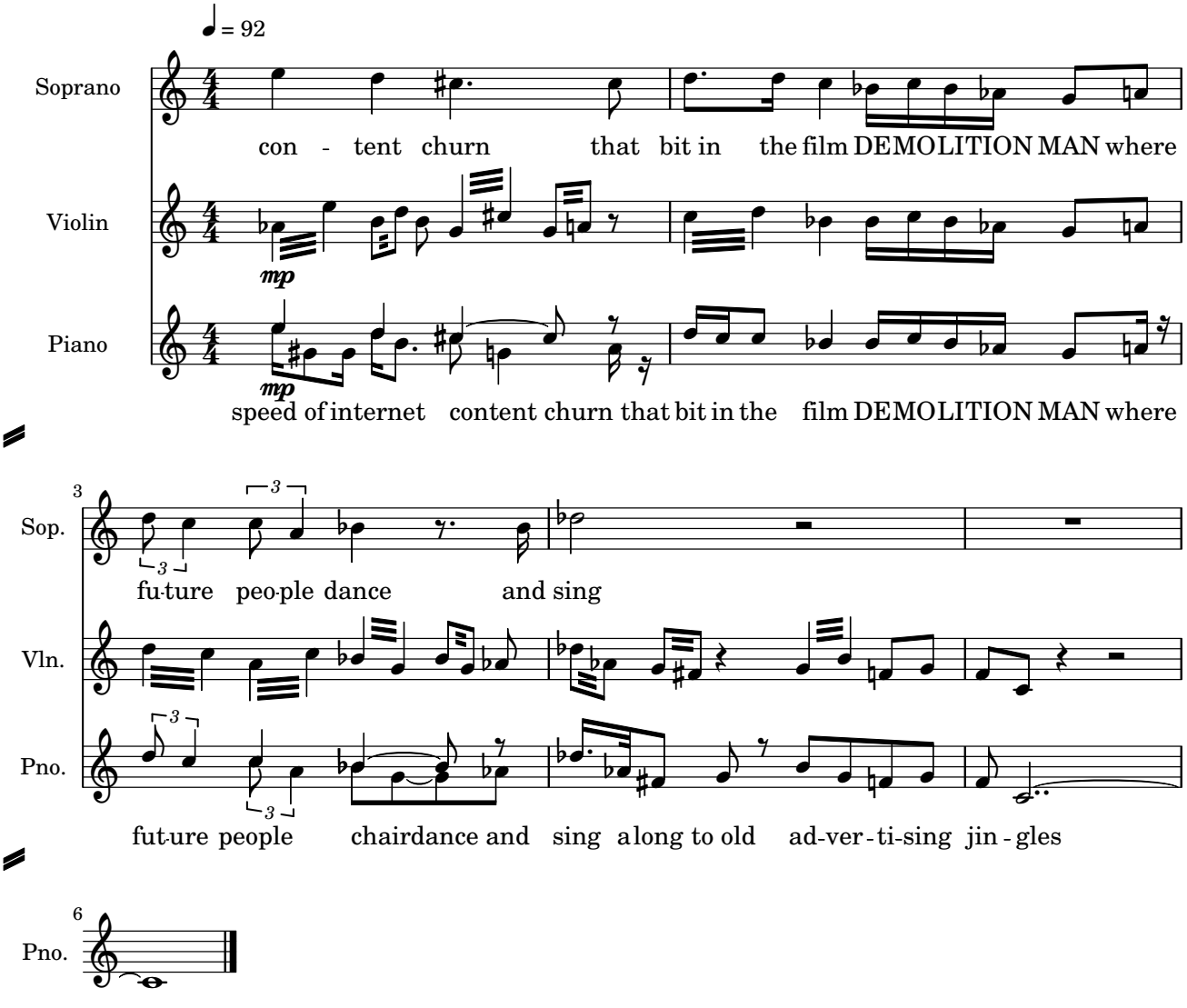
Marshall McLuhan in Wilson Miner's talk "When We Build": http://vimeo.com/34017777

#media



Sost. Ped. ___ sustain throughout this section until section 53: '#medium'

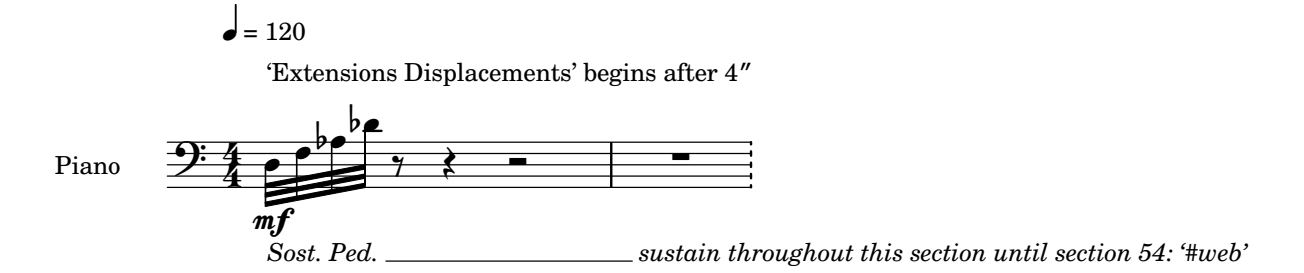
Content Churn



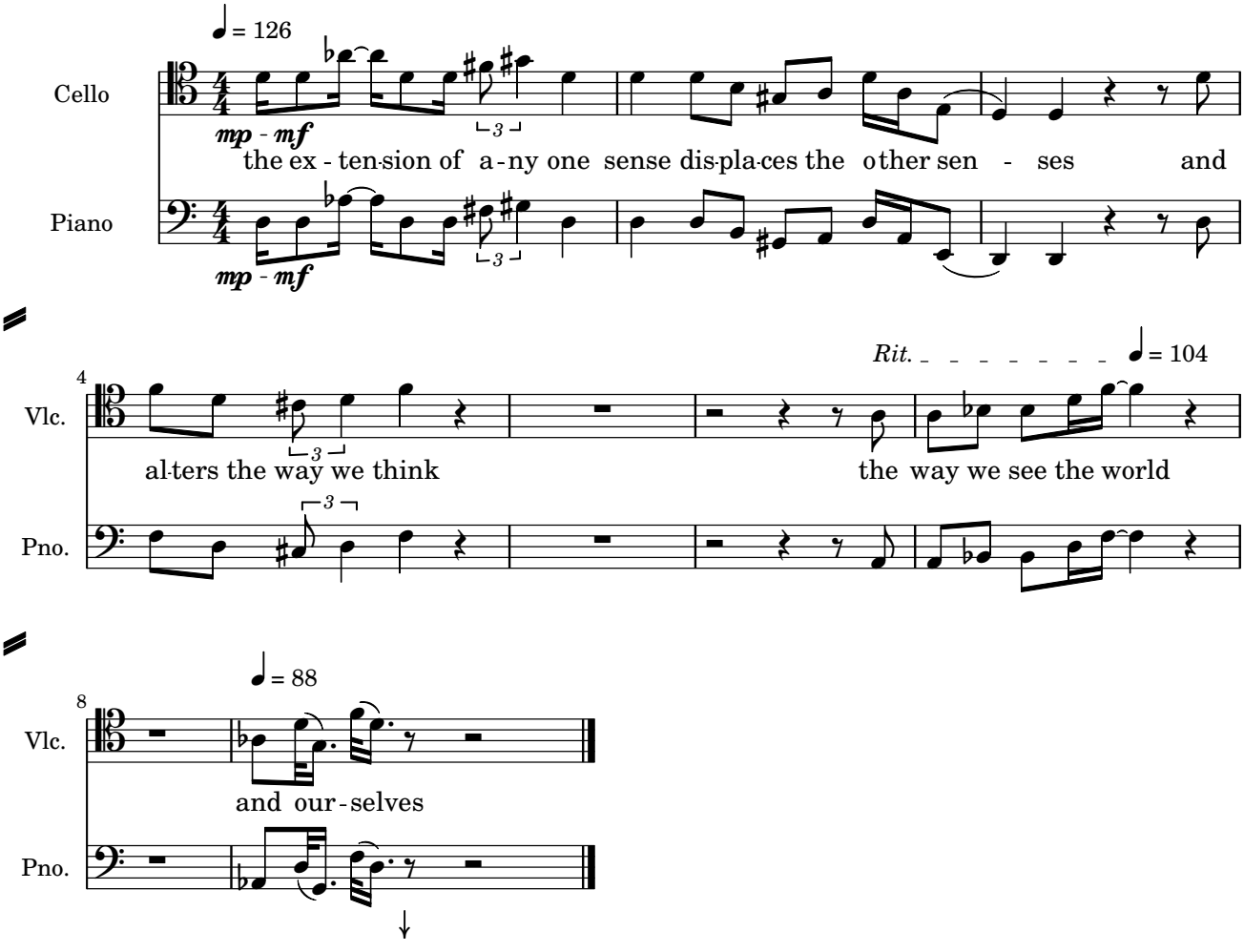
attacca

Warren Ellis: http://morning.computer/2014/11/internet-memes-as-folk-songs/

#media



Extensions – Displacements



The next section '#web' begins here

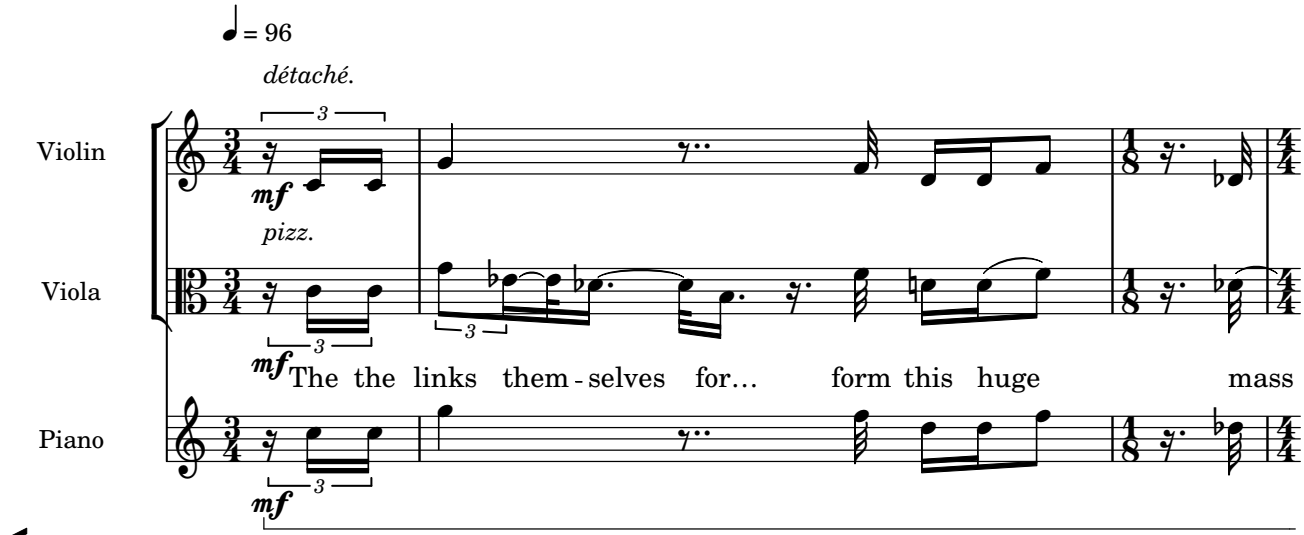
attacca

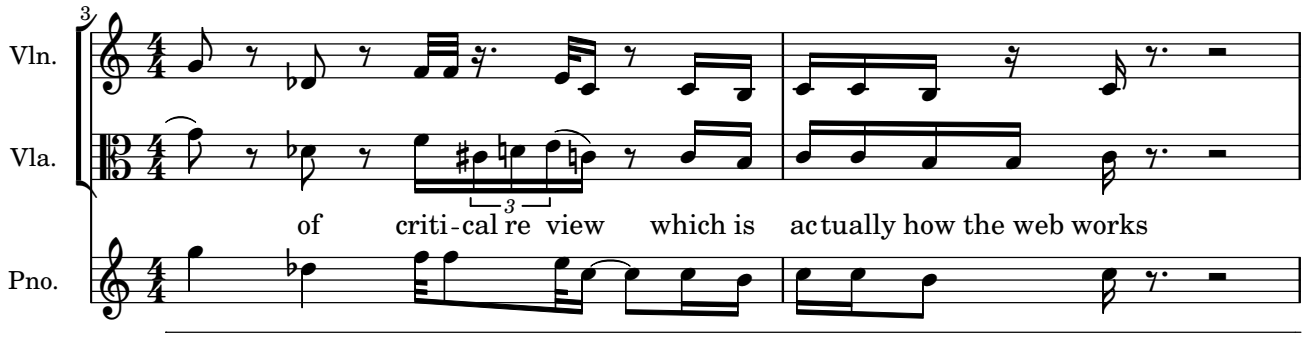
Marshall McLuhan in Wilson Miner's talk "When We Build": http://vimeo.com/34017777

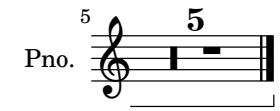
#web



Critical Review



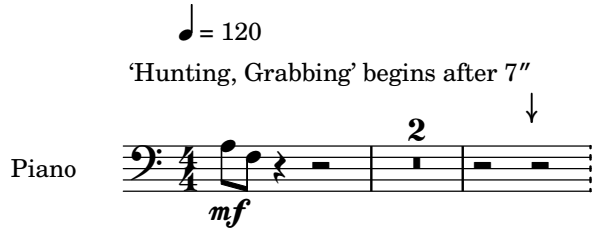




attacca

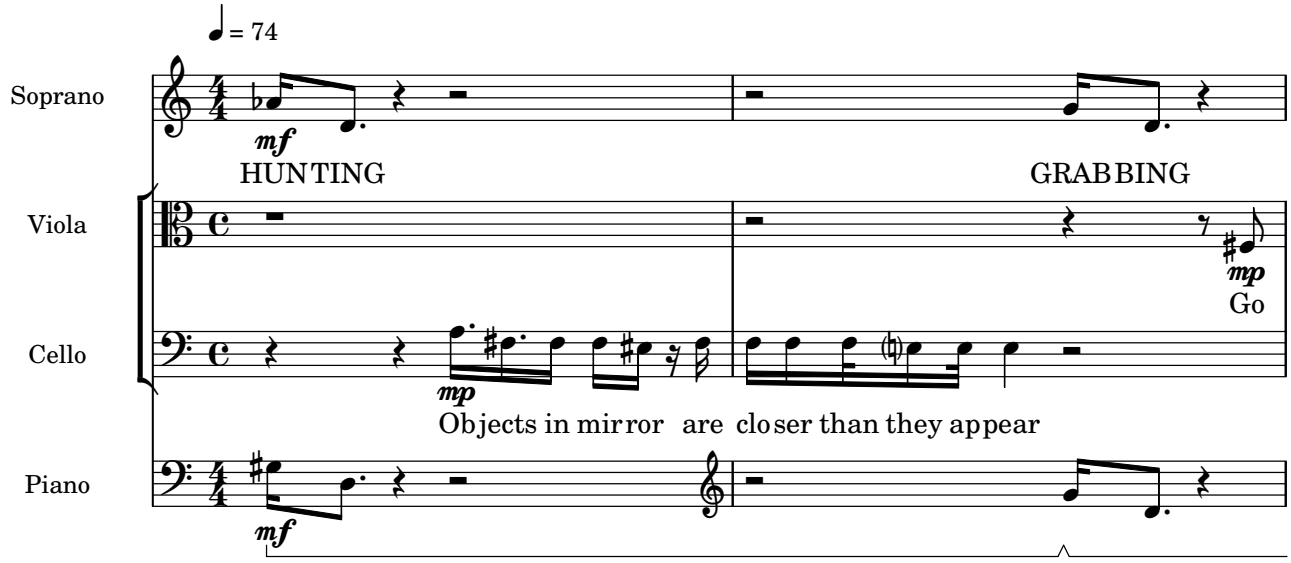
Sir Tim Berners Lee: http://www.thedolectures.com/sir-tim-berners-lee-how-the-world-wide-web-just-happened

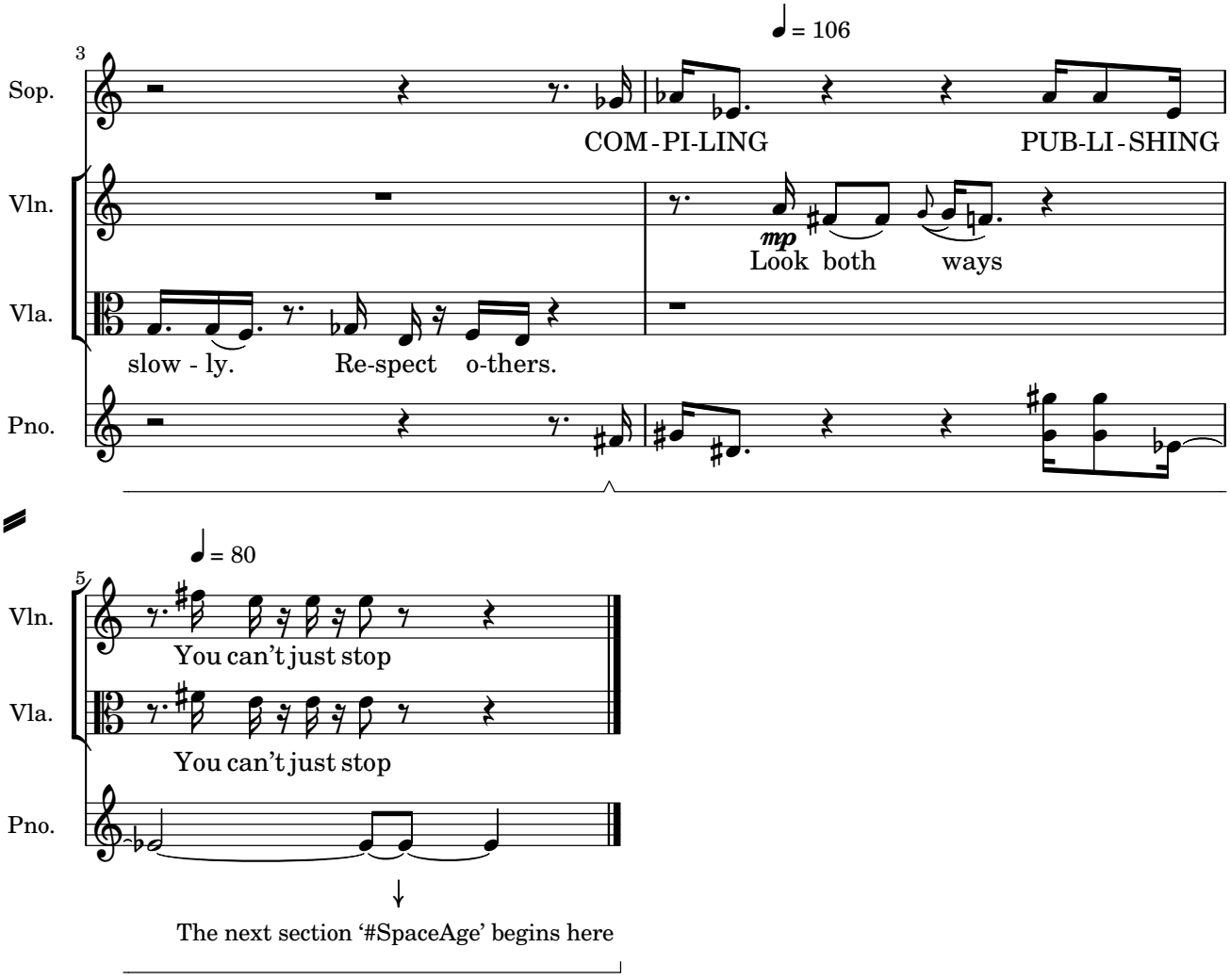
#words



Sost. Ped. _____ sustain throughout this section until section 56: '#SpaceAge'

Hunting, Grabbing



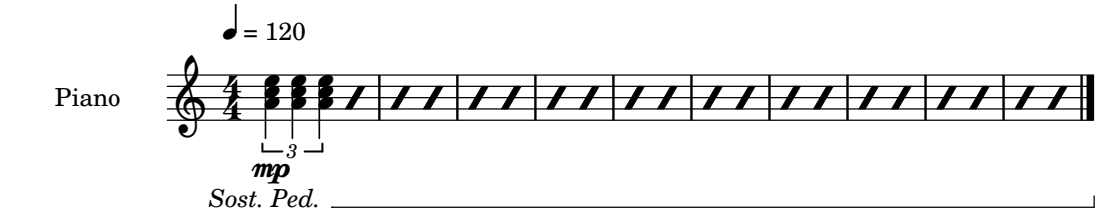


attacca

Dan Eden: Mouth Words, Brain Words http://daneden.me/2014/05/18/words/ Paul Soulellis: Peforming publishing. http://soulellis.com/2014/11/performing-publishing

56

#SpaceAge



attacca

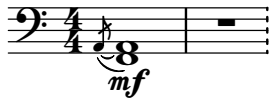
Space Age, a game of cosmic adventure: http://www.spaceageapp.com

#words

♩ = 120

'Reading Things Aloud' begins after 4″

Piano

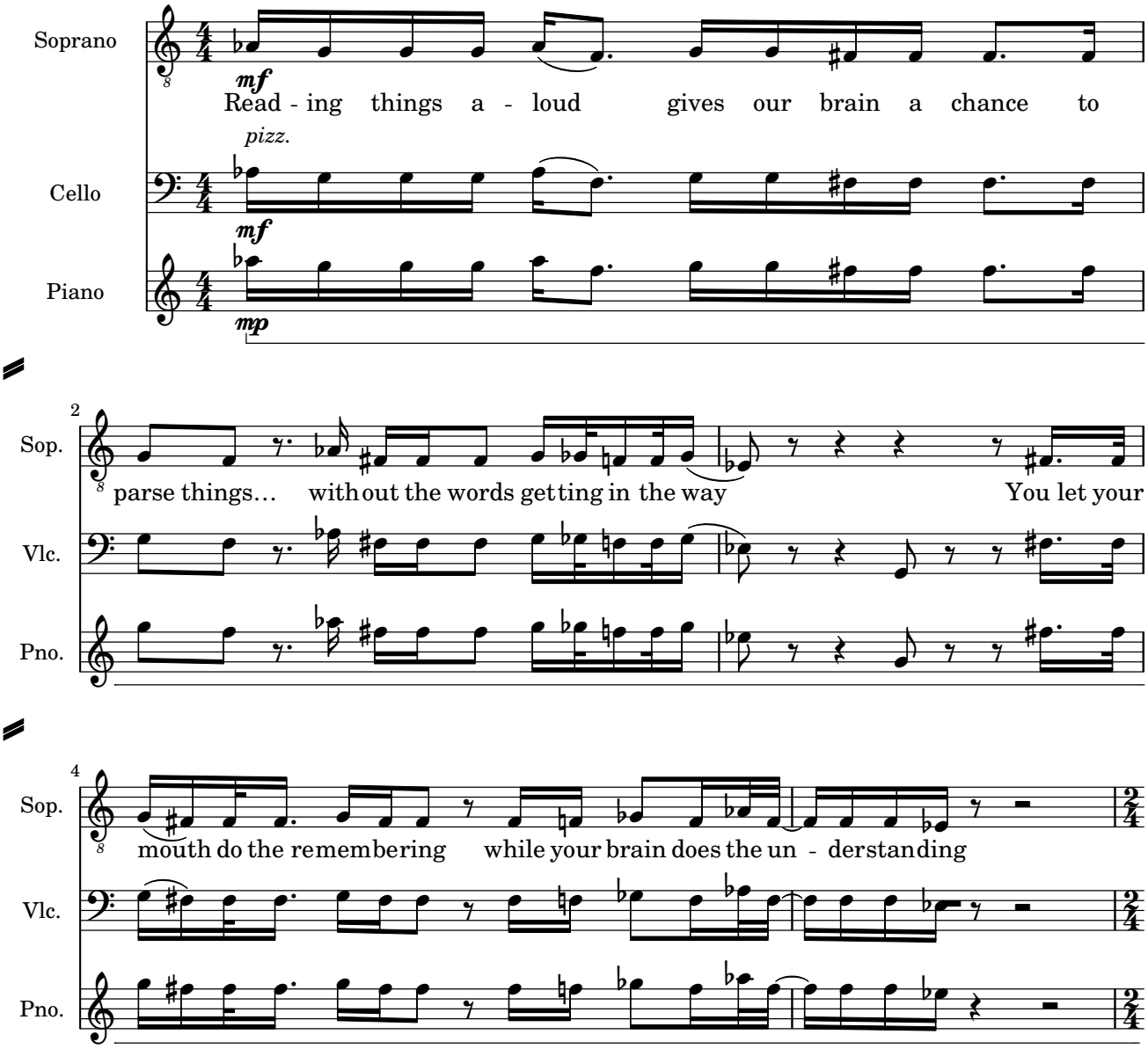


Sost. Ped. sustain throughout this section until section 58: '#collecting'

Reading Things Aloud

♩ = 120

Text spoken by the soprano (pitch approximate)



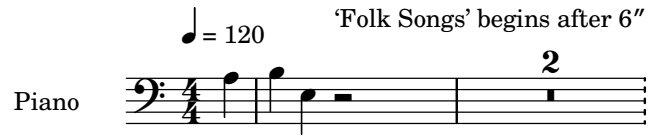
attacca

Dan Eden: Mouth Words, Brain Words http://daneden.me/2014/05/18/words/

blank page

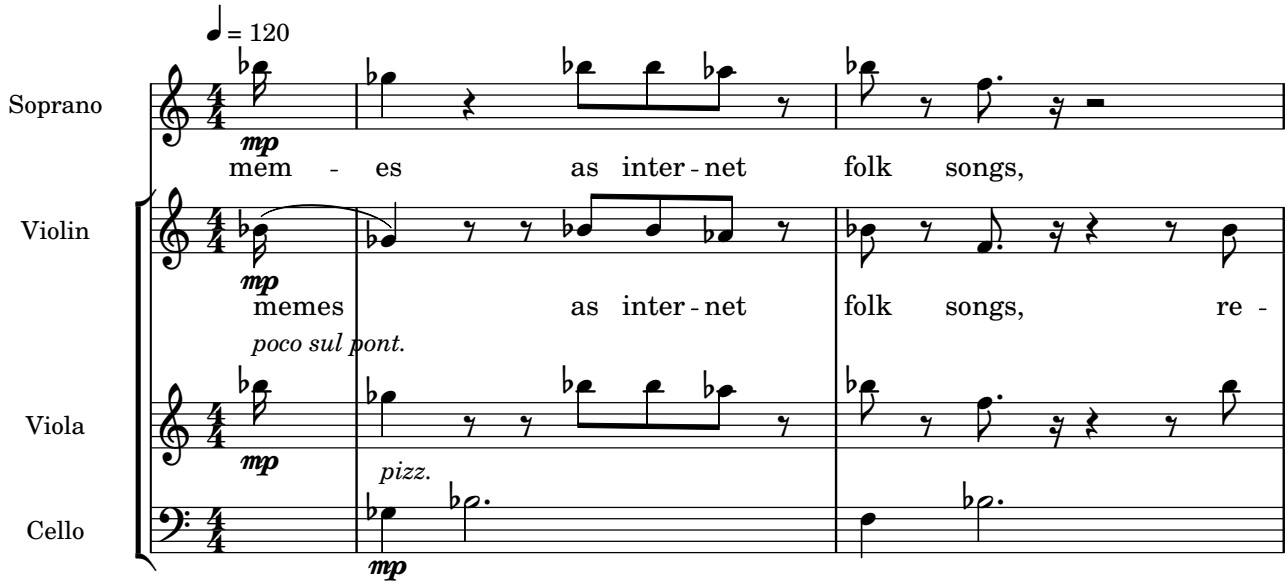
58

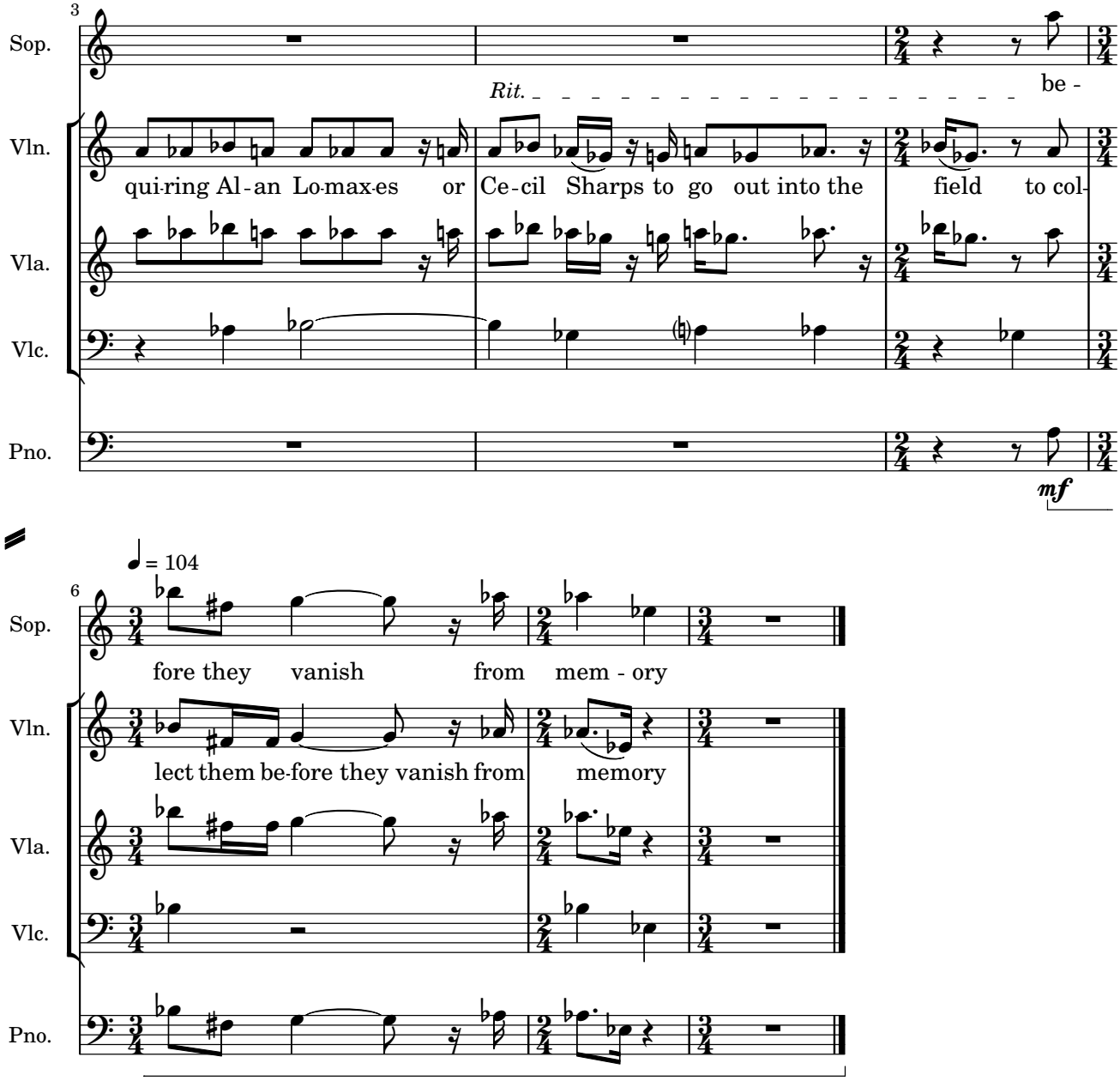
#collecting



Sost. Ped. sustain throughout this section until section 59: ‘#knowing-learning’

Folk Songs



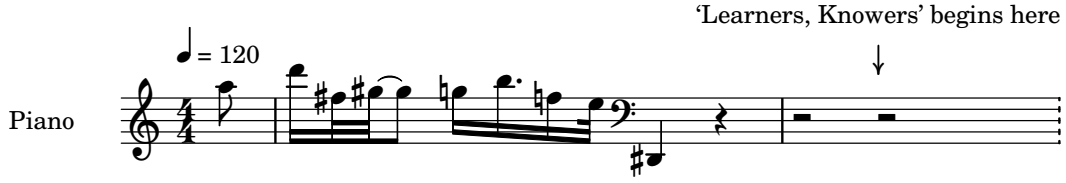


attacca

Warren Ellis: Internet Memes as Folk Songs http://morning.computer/2014/11/internet-memes-as-folk-songs/

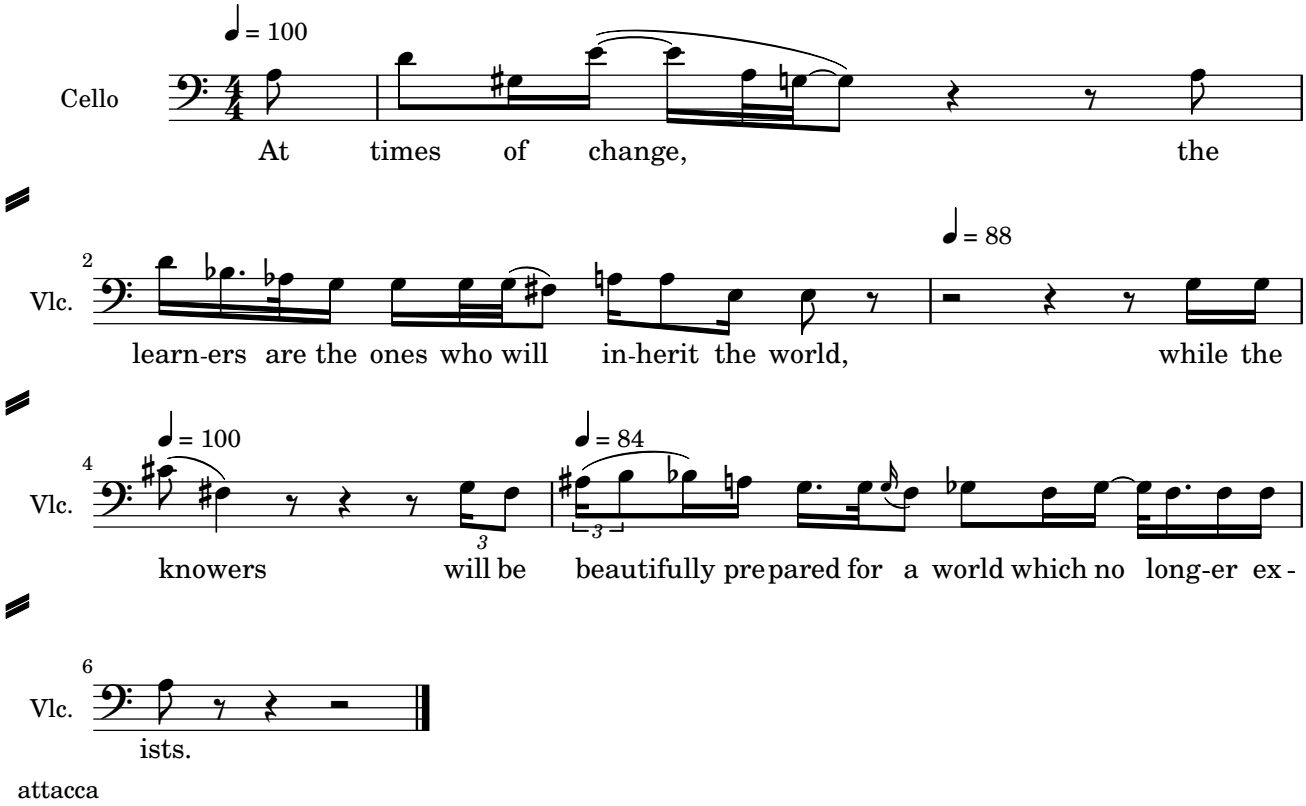
59

#knowing #learning



Sost. Ped. _____ *sustain throughout this section until section 60: '#poetry'*

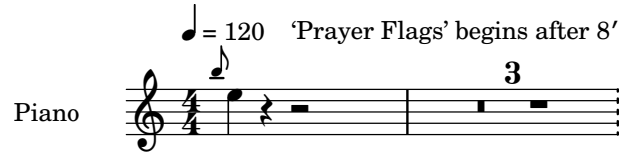
Learners – Knowers



attacca

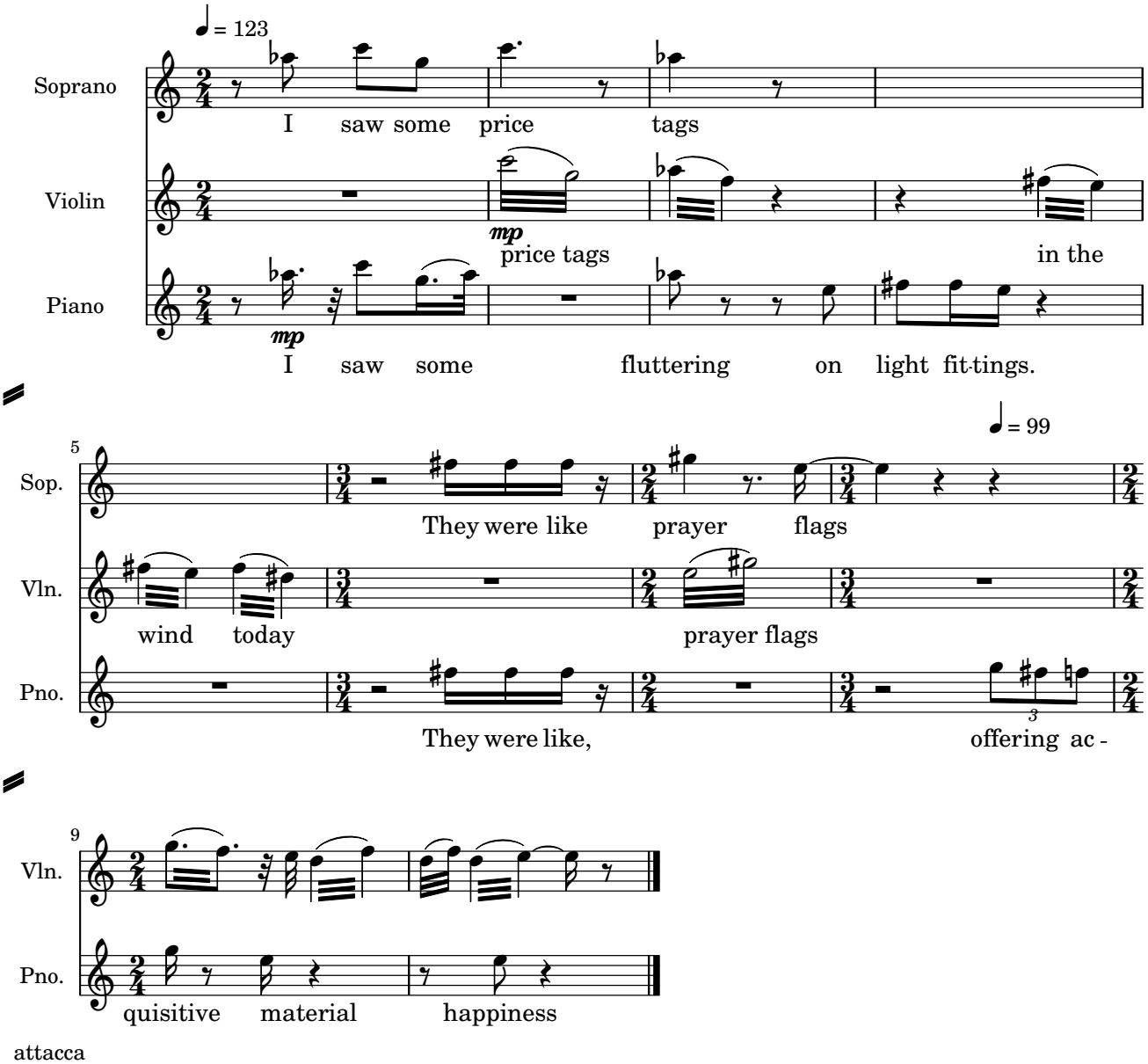
Alistair Smith in Wilson Miners "How We Build" talk: http://wm4.wilsonminer.com/build2011/

#poetry



Sost. Ped. _____ sustain throughout this section until section 61: '#thelongnow'

Prayer Flags

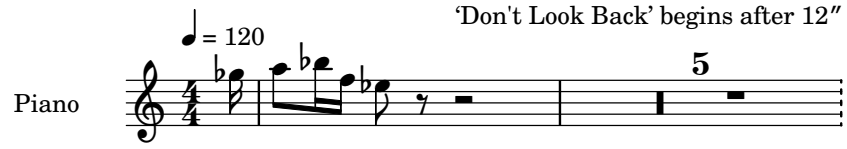


attacca

Jill Richards: https://twitter.com/jillyrichards/status/501831974634274816

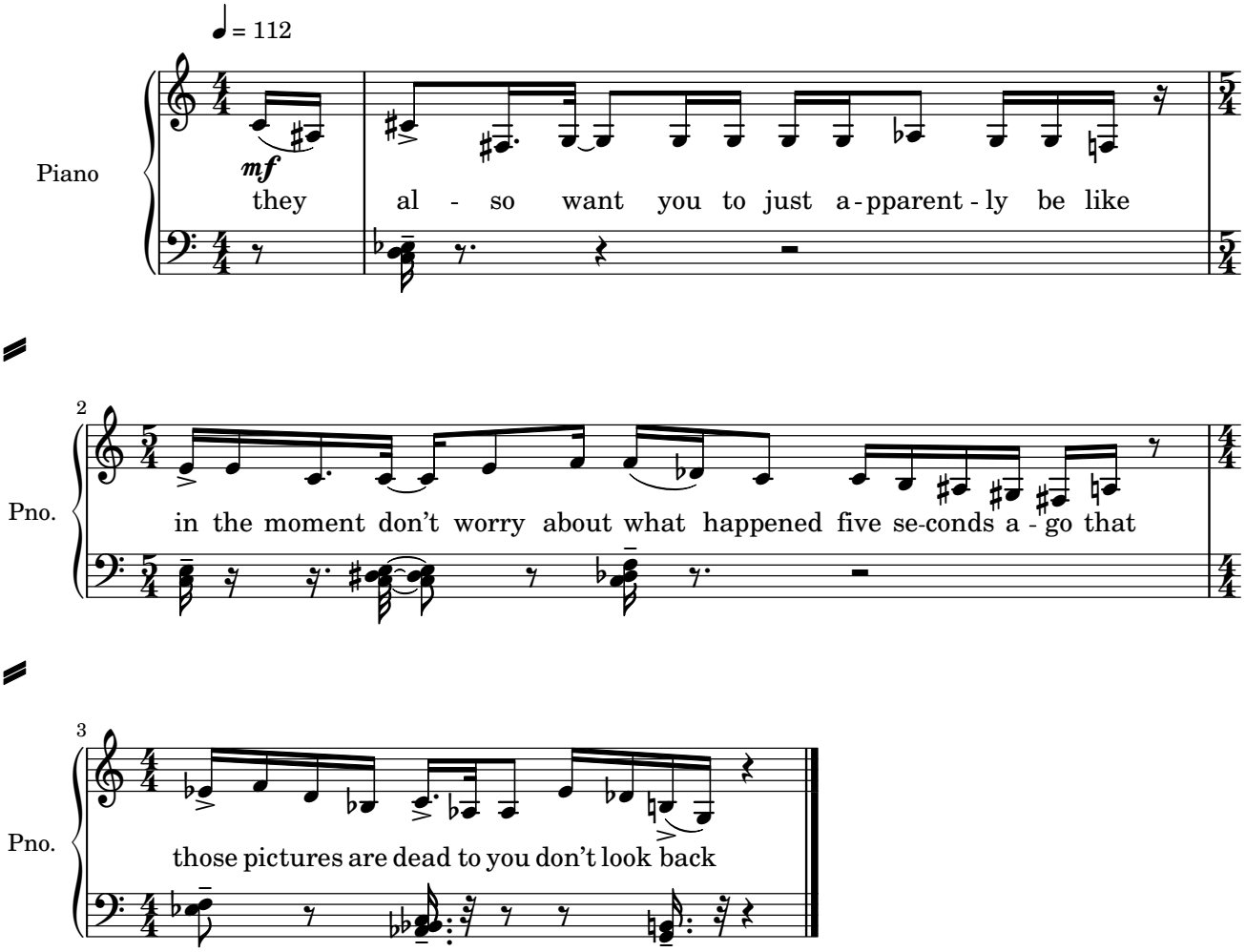
blank page

#thelongnow



Sost. Ped. _____ sustain throughout this section until section 62: '#neolucida'

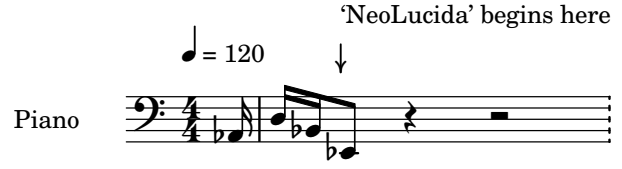
Don't Look Back



attacca

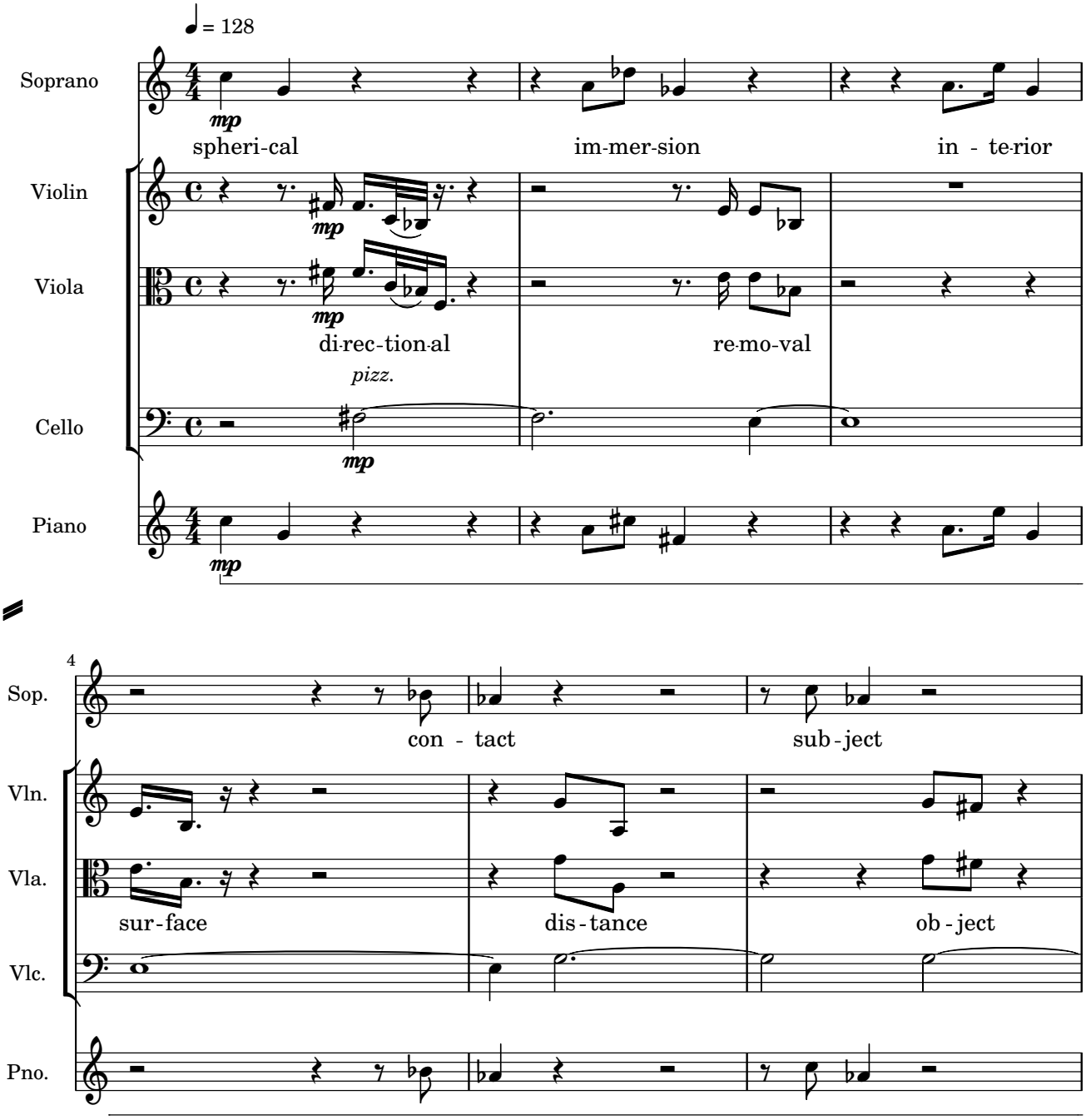
John Siracusa: Accidental Tech Podcast #93 http://atp.fm/episodes/93 #t=22m20s

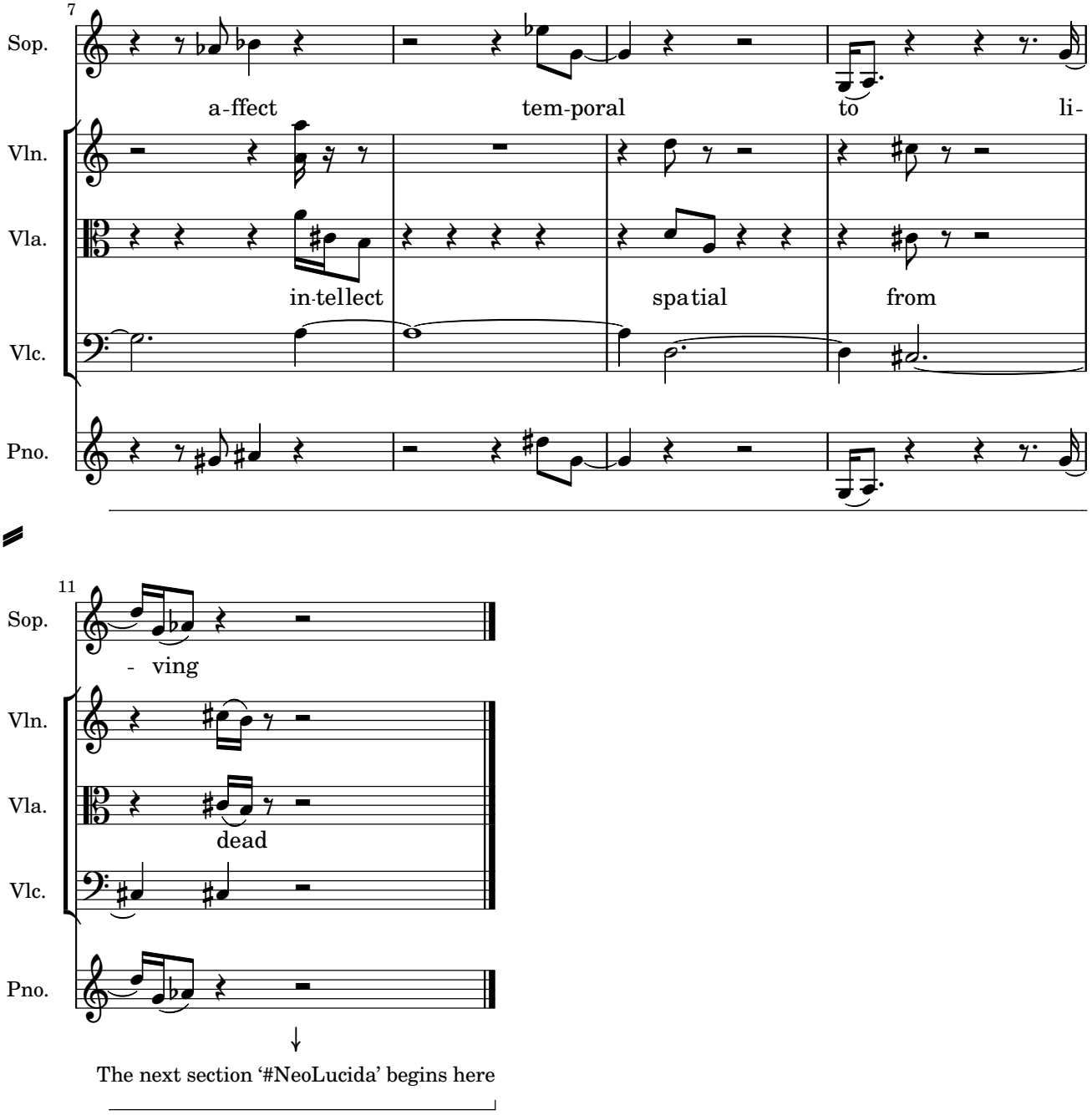
#against



Sost. Ped. ____ sustain throughout this section until section 63: '#movement'

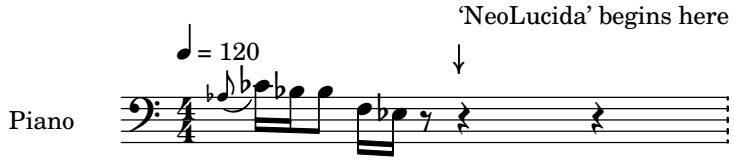
Oppositional Pairs





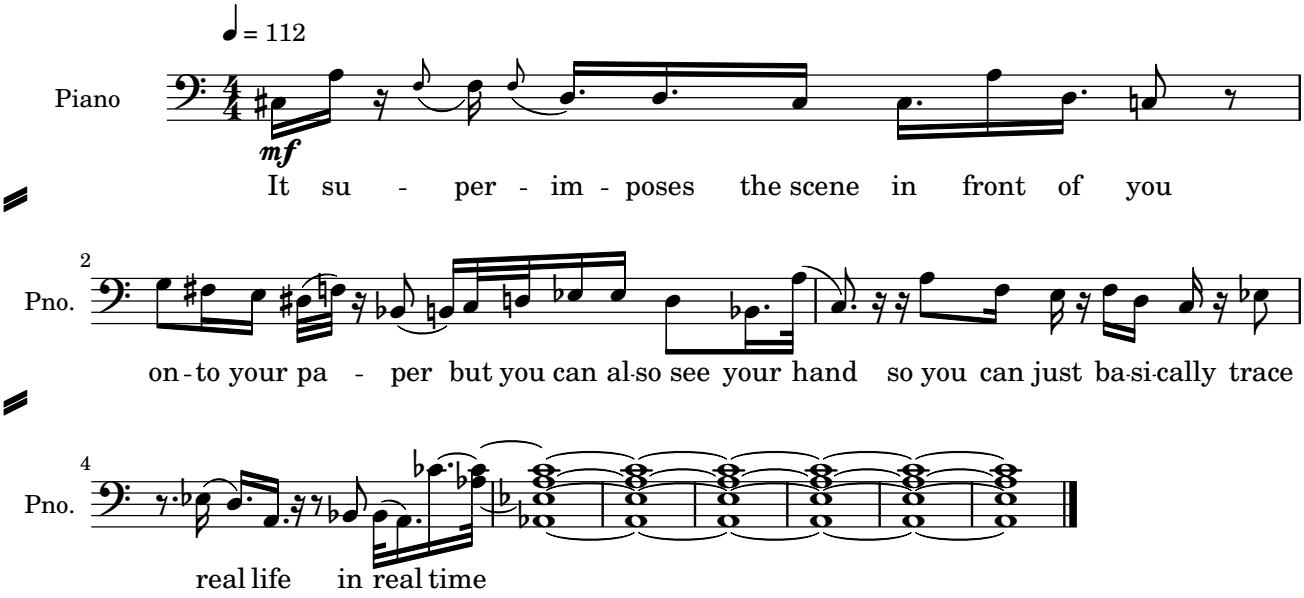
New Conceptualism: A Dead End or a Way Out? https://www.youtube.com/watch?v=2bhqDjHp2p0
Seth Kim-Cohen: Against Ambience
http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=9781628921366

#NeoLucida



Sost. Ped. _____ sustain throughout this section until section 64: '#movement'

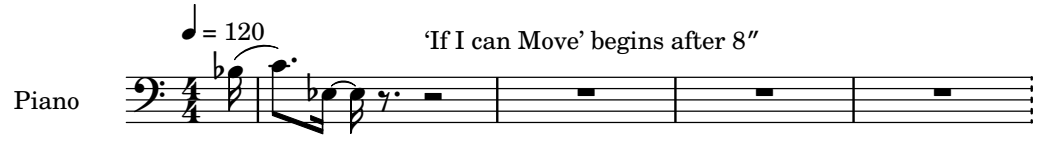
neo-lucida



attacca

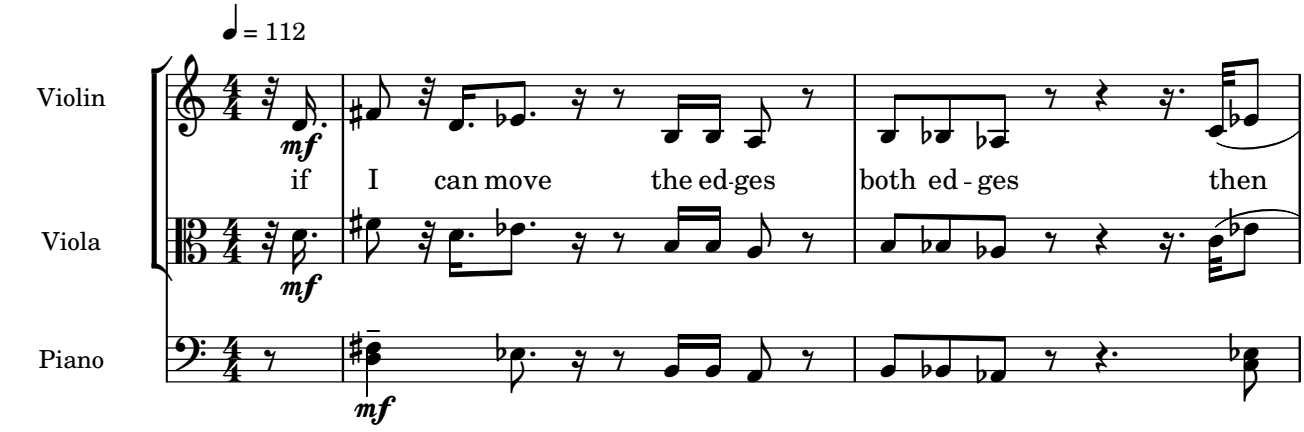
Golan Levin & Pablo Garcia, NeoLucida - XOXO Festival (2014): https://www.youtube.com/watch?v=VOOBjttbcaw

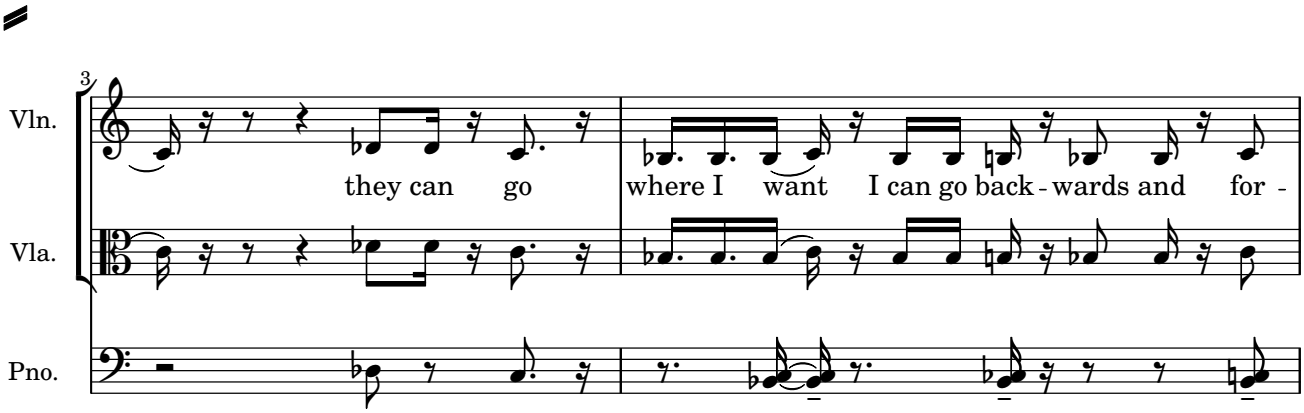
#movement

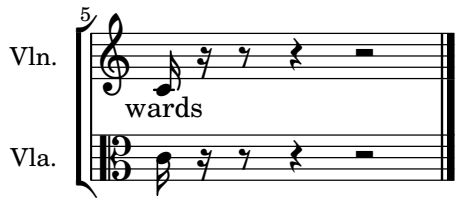


Sost. Ped. ___ sustain throughout this section until section 65: '#presence'

If I can Move



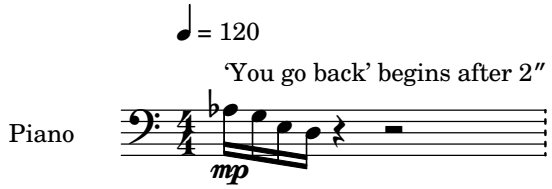




attacca

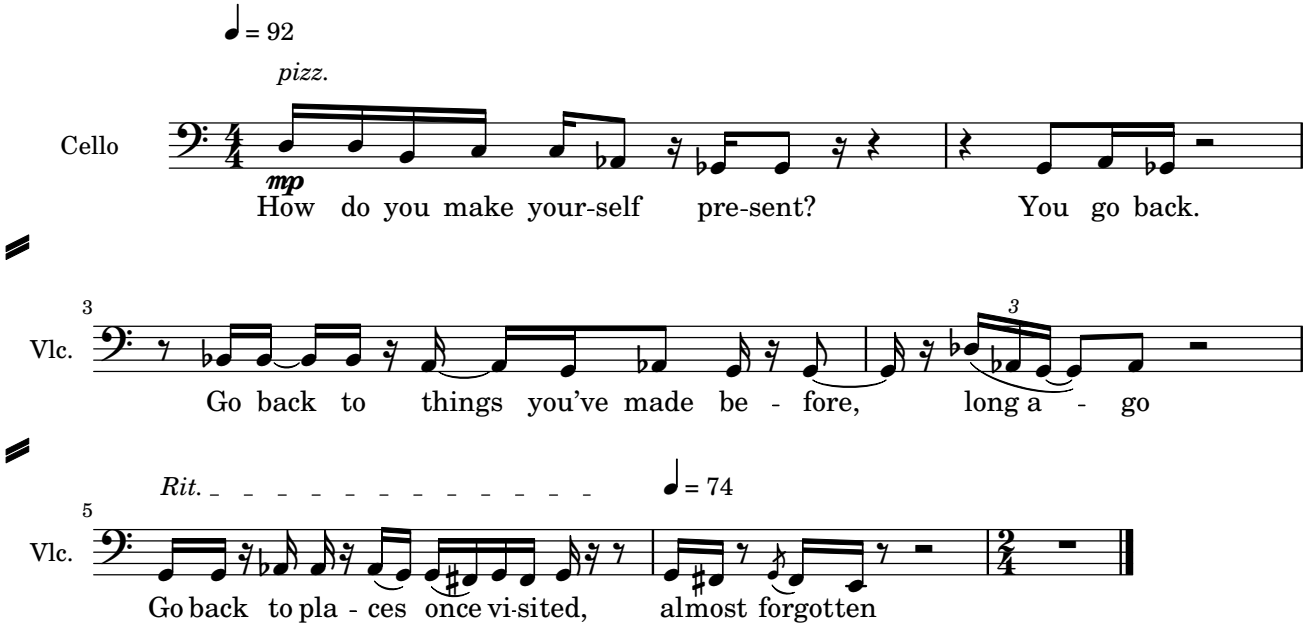
David Hockney: A Day on the Grand Canal with the Emperor of China or Surface is illusion but so is depth
https://www.youtube.com/watch?v=ixrZE0YyG8I

#presence



Sost. Ped. sustain throughout this section until section 66: '#memory'

You Go Back

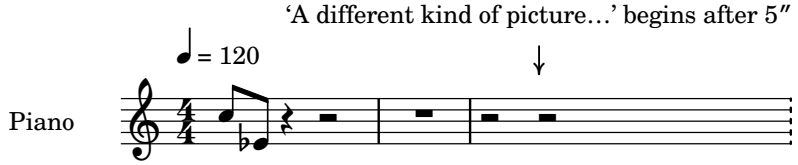


attacca

Craig Mod: Lesson, The Manual Issue 4 https://themanual.org/read/issues/4/craig-mod/lesson

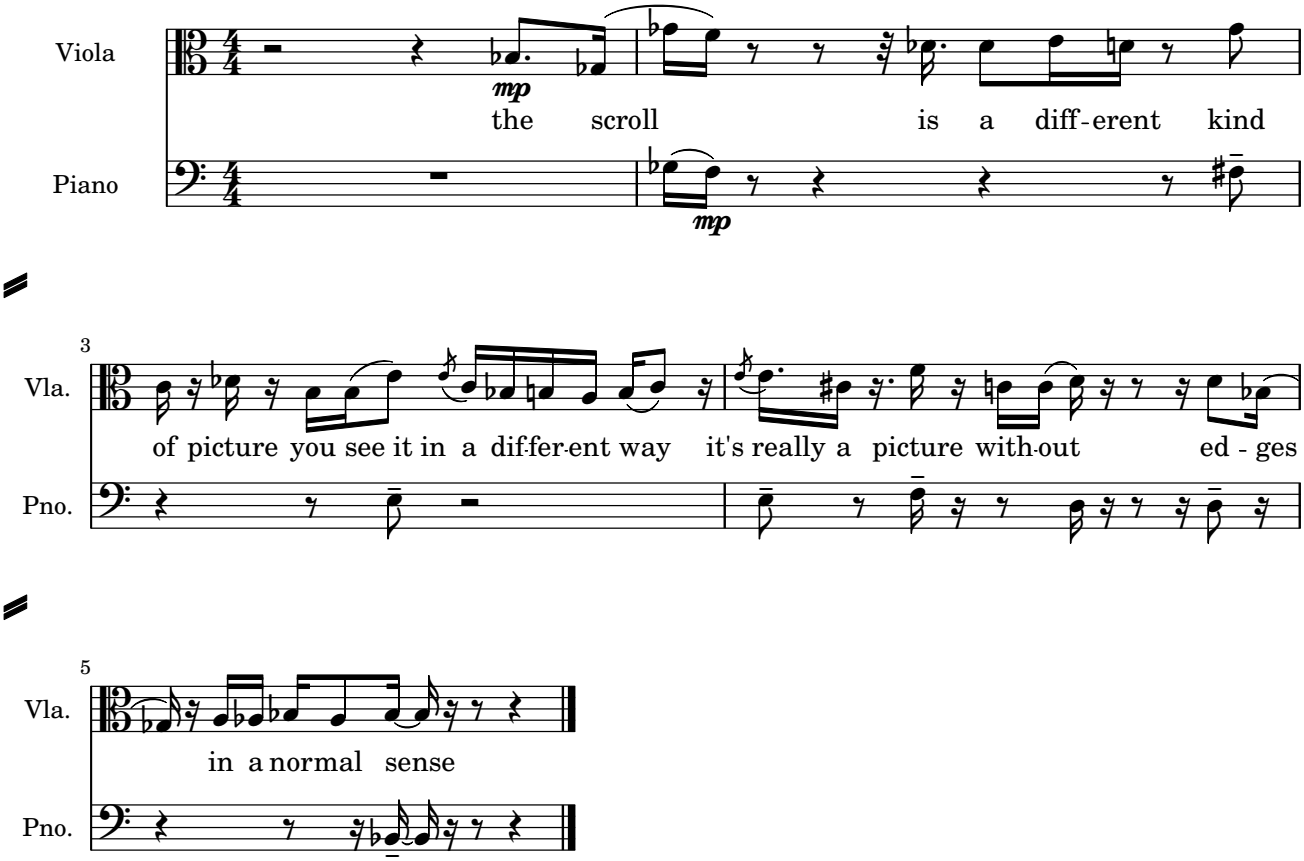
66

#memory



Sost. Ped. _____ sustain throughout this section until section 67: '#time'

A different kind of picture

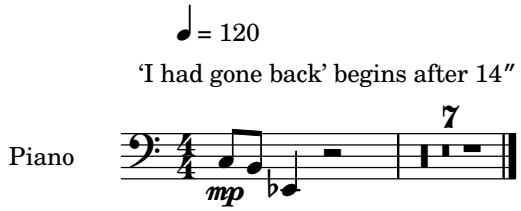


c. 4″ till the next section

David Hockney: A Day on the Grand Canal with the Emperor of China or Surface is illusion but so is depth
https://www.youtube.com/watch?v=ixrZE0YyG8I

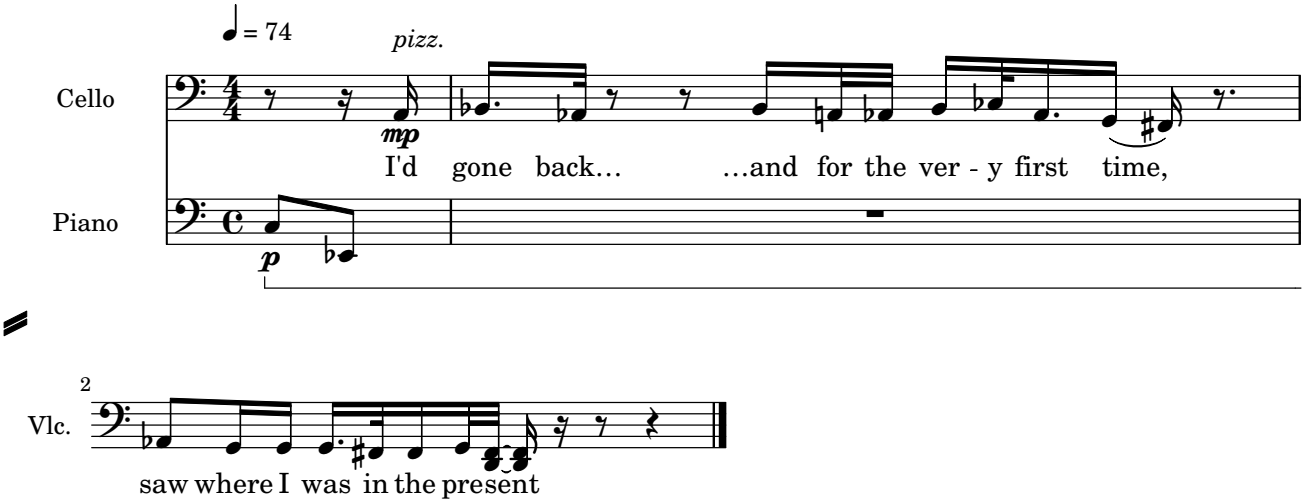
blank page

#time



Sost. Ped. _____ sustain throughout this section until section 68: '#generationhashtag'

I had gone back...

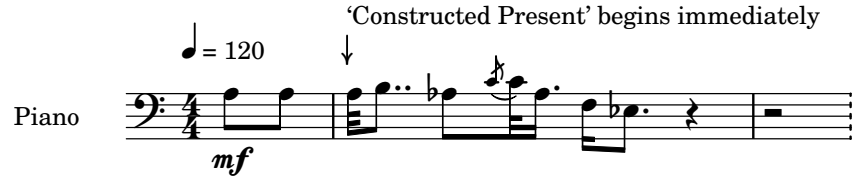


attacca

Craig Mod: Lesson, The Manual Issue 4 https://themanual.org/read/issues/4/craig-mod/lesson

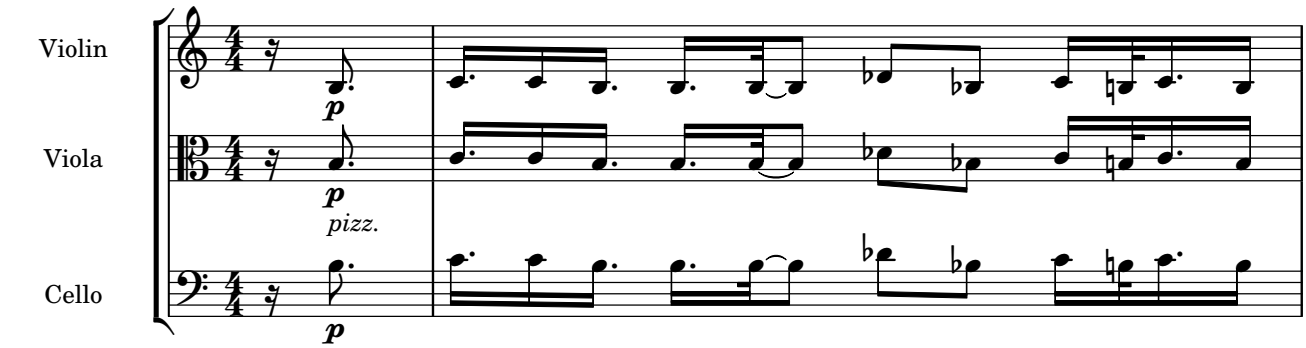
68

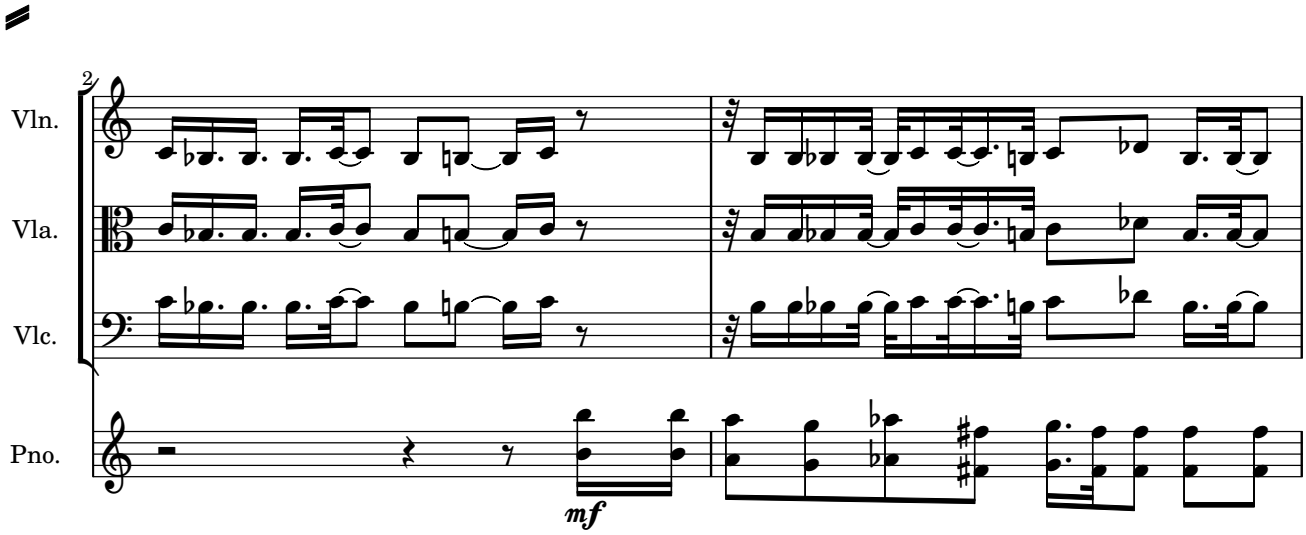
#generationhashtag



Sost. Ped. _____ *sustain throughout this section until section 32: '#typography'*

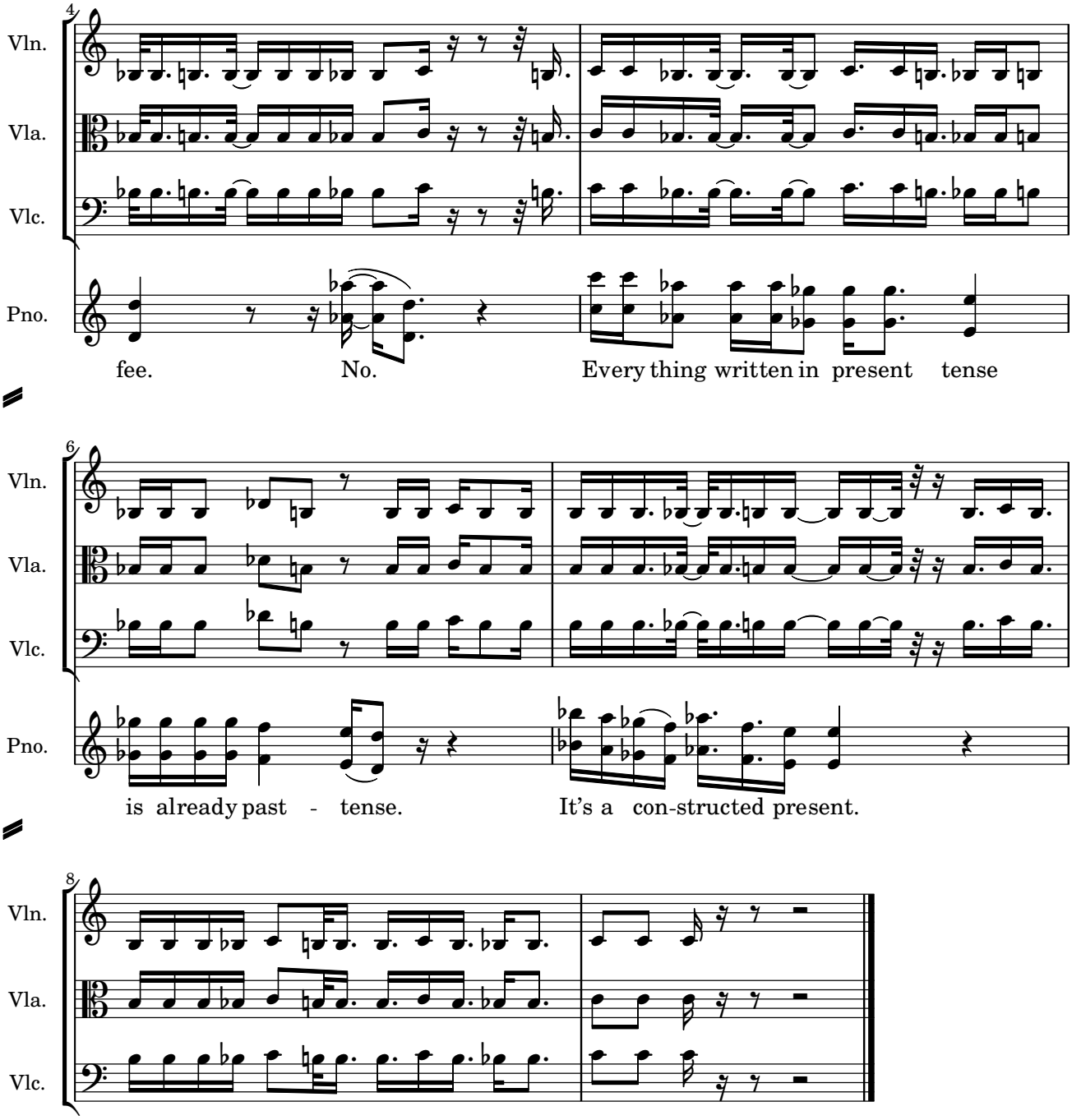
Constructed Present





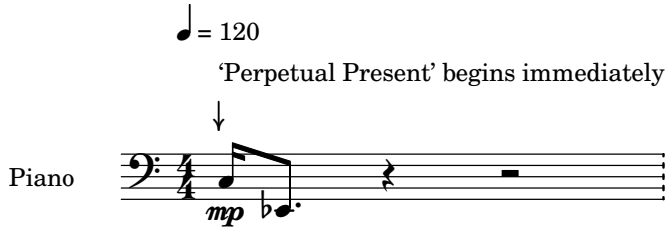
con pedale

…people write on Face - book that they're making cof -



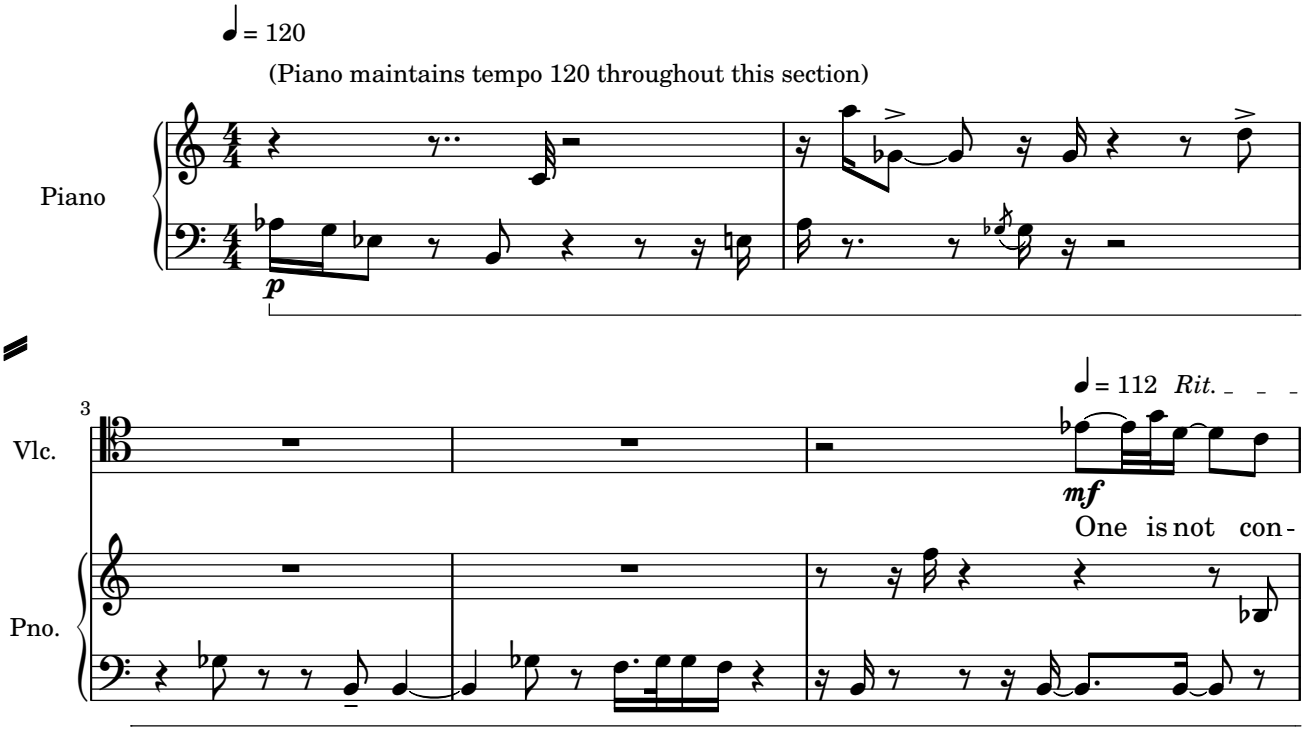
Caspar Eric poetry review in Politiken Aug. 12 2014 http://pol.dk/2364689

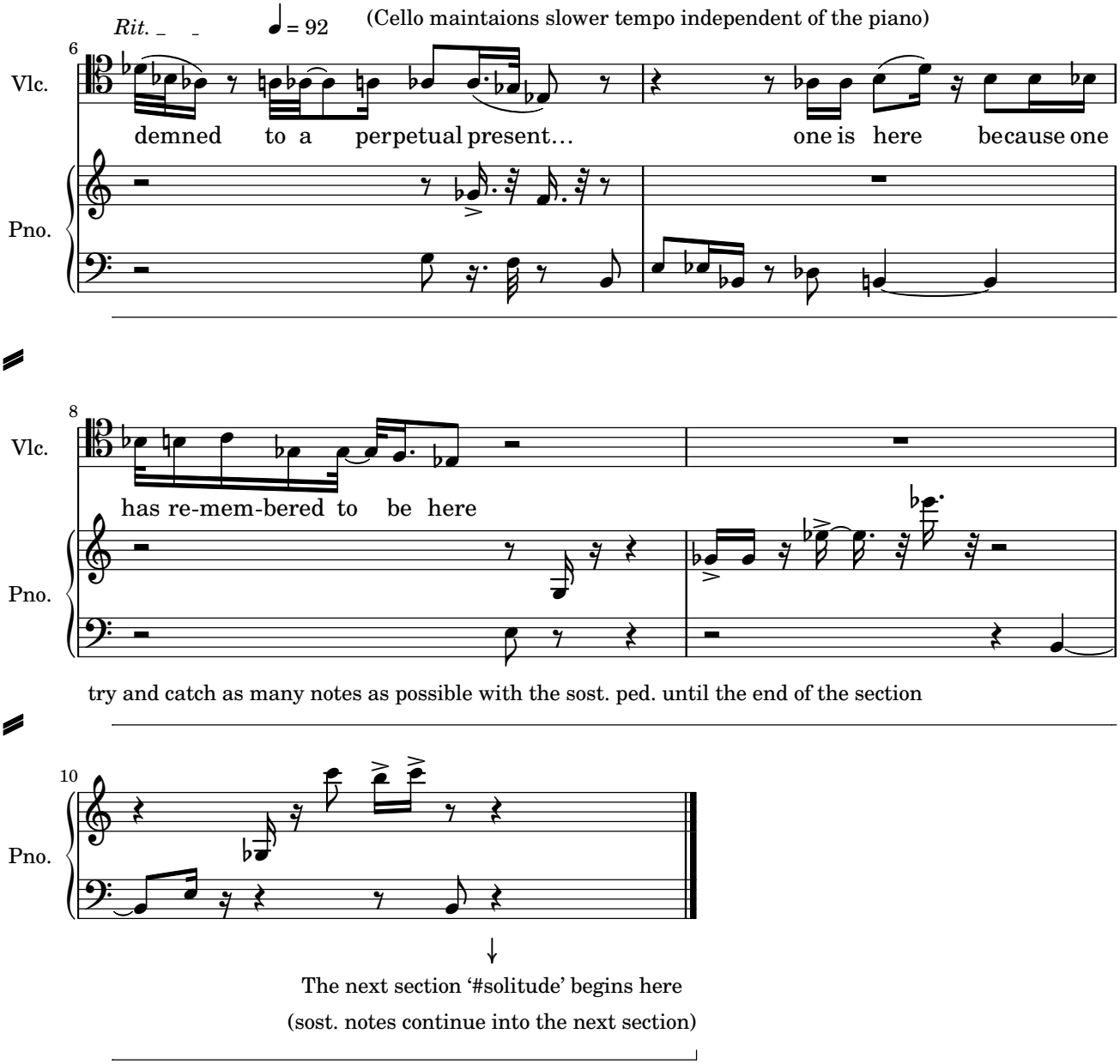
#presence



Sost. Ped. ___ sustain throughout this section until section 70: '#shared'

Perpetual Present



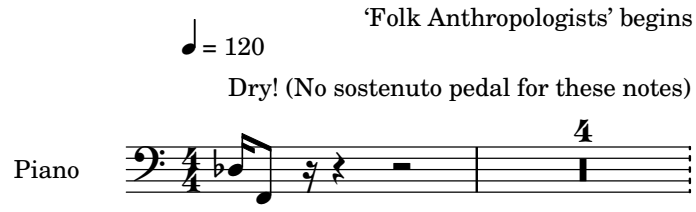


Tony Tost. Invisible Bride, p. 46.
Referred to in Thomas Basbøll's blog: http://secondlanguage.blogspot.com/2014/11/a-revision-of-solitude.html

blank page

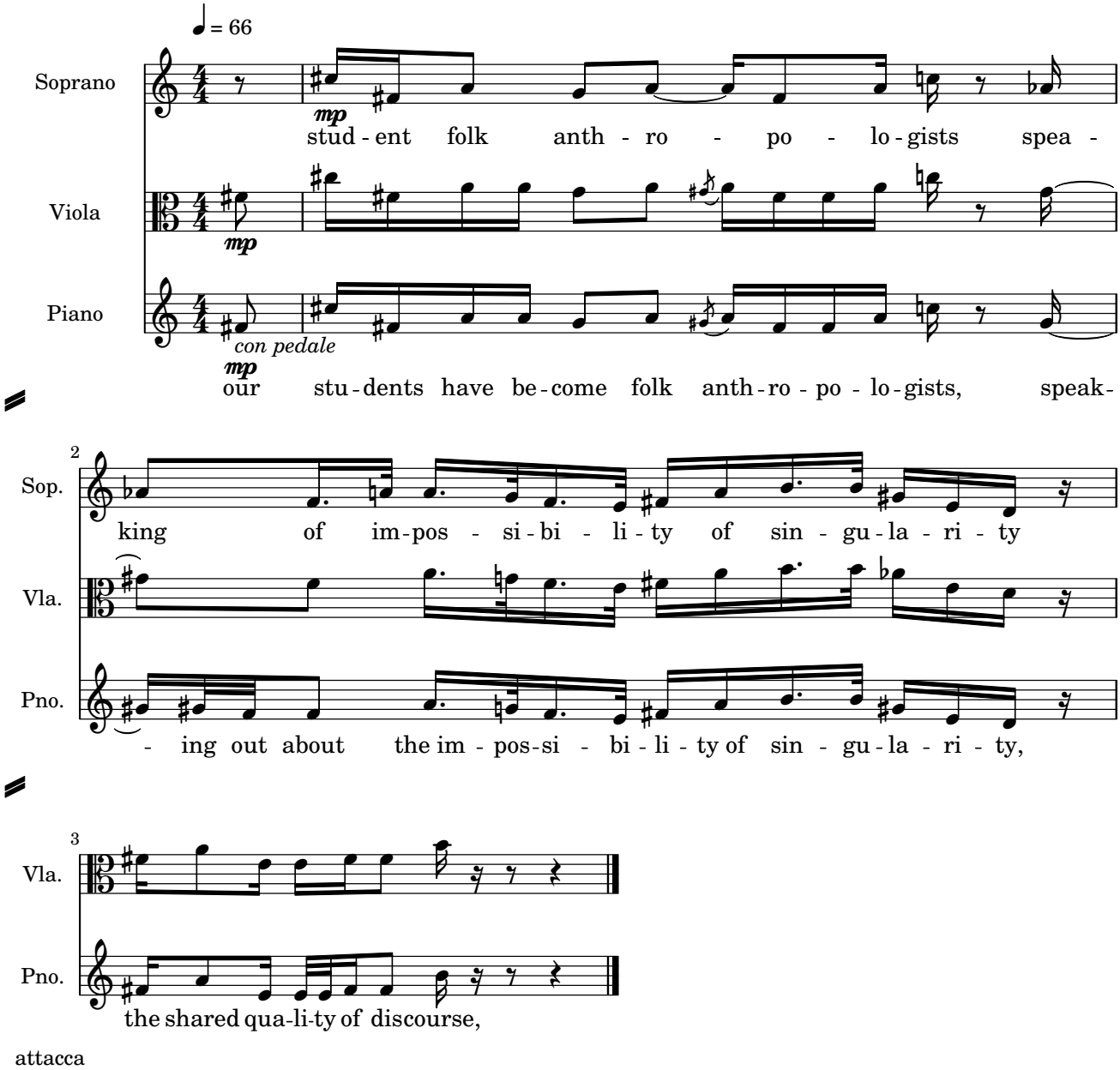
#shared

'Folk Anthropologists' begins after 10″



...____ (sustain the pedal wash from the previous section)

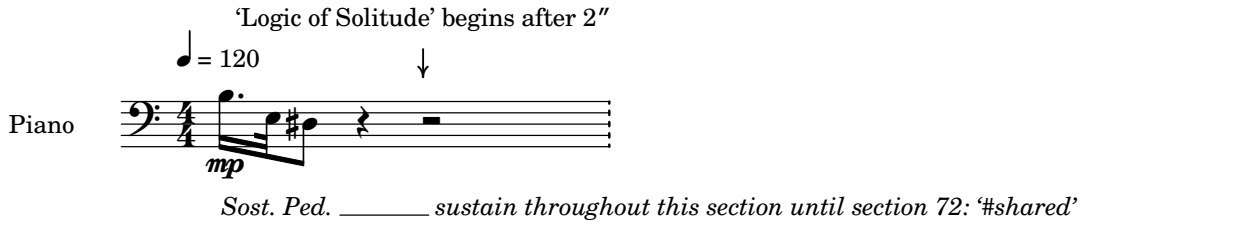
Folk Anthropologists



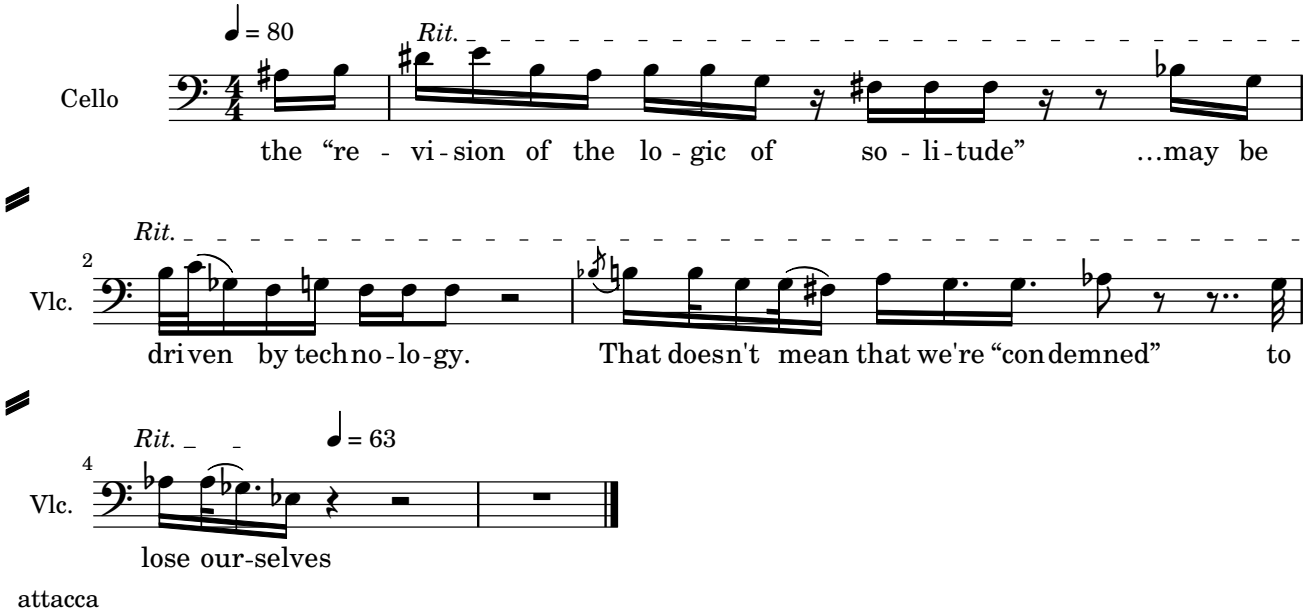
attacca

Susan Blum. *Academically Speaking.* https://www.youtube.com/watch?v=mJzxtiIY8lM

#solitude



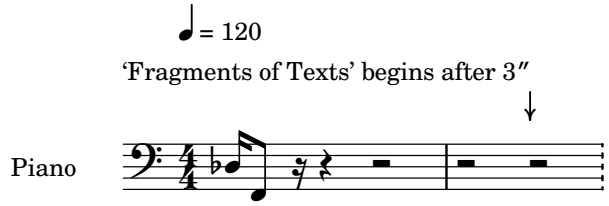
Logic of Solitude



attacca

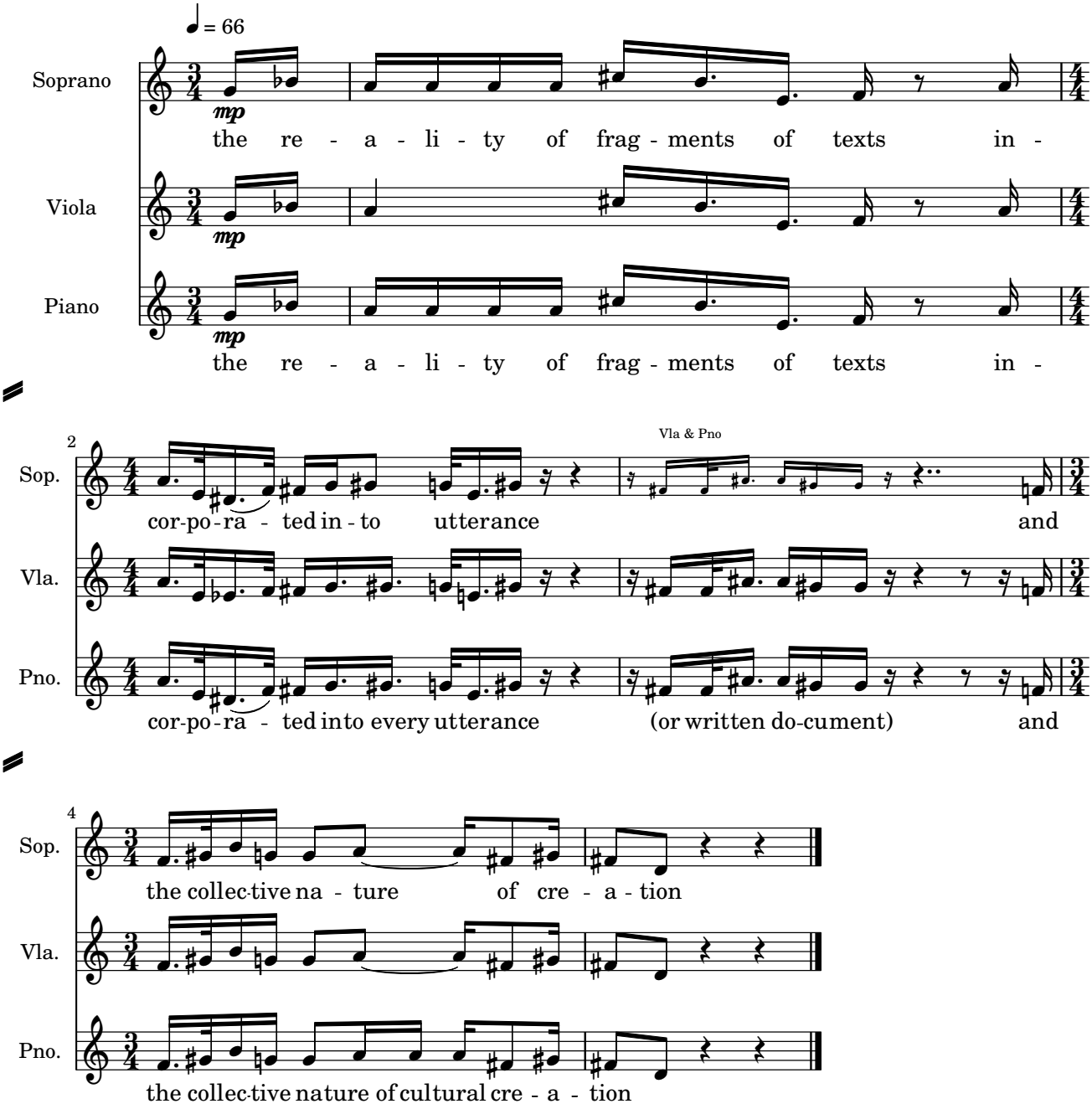
Thomas Basbøll. *A Revision of Solitude* http://secondlanguage.blogspot.com/2014/11/a-revision-of-solitude.html

#shared



Sost. Ped. ___ sustain throughout this section until section 73: '#learning'

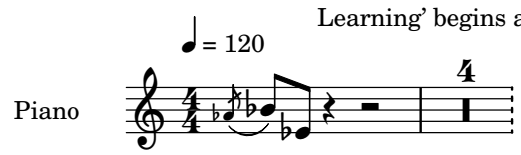
Fragments of Texts



attacca

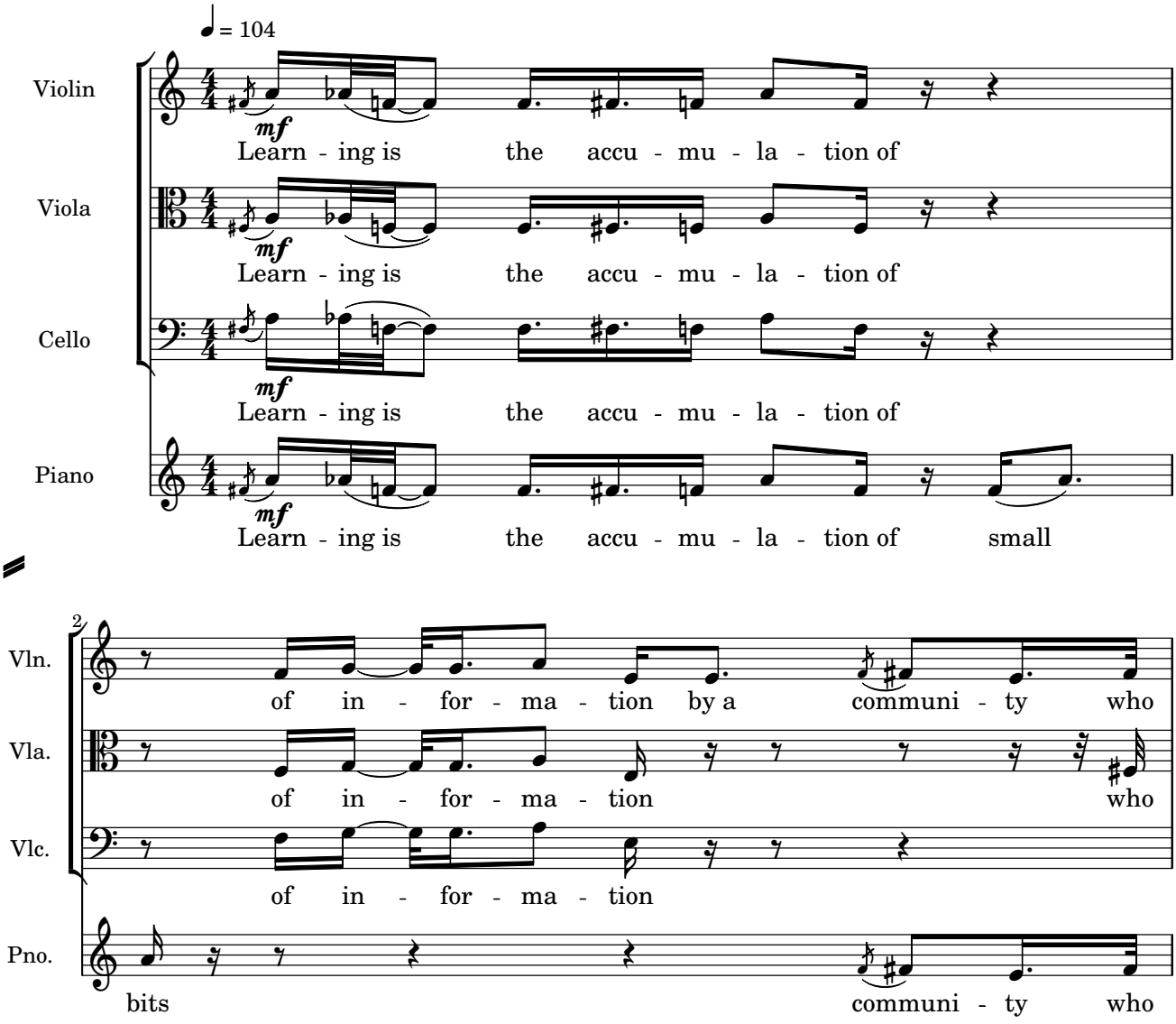
Susan Blum. *Academically Speaking.* https://www.youtube.com/watch?v=mJzxtiIY8lM

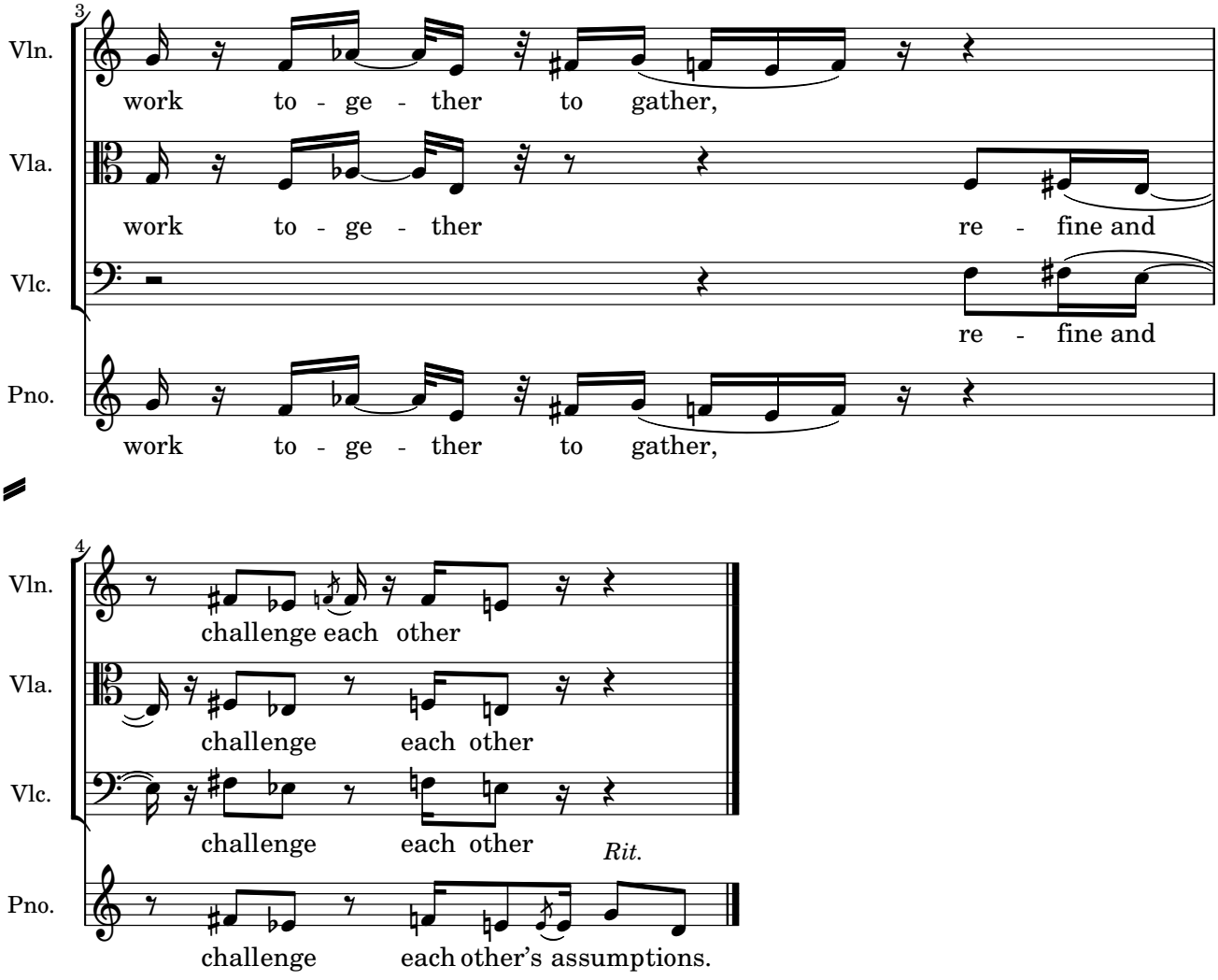
#learning



Sost. Ped.sustain throughout this section until section 74: '#self'

Learning





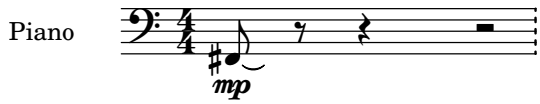
attacca

Mandy Brown. *Hypertext as an agent of change.*
http://aworkinglibrary.com/writing/hypertext-as-an-agent-of-change/

#self

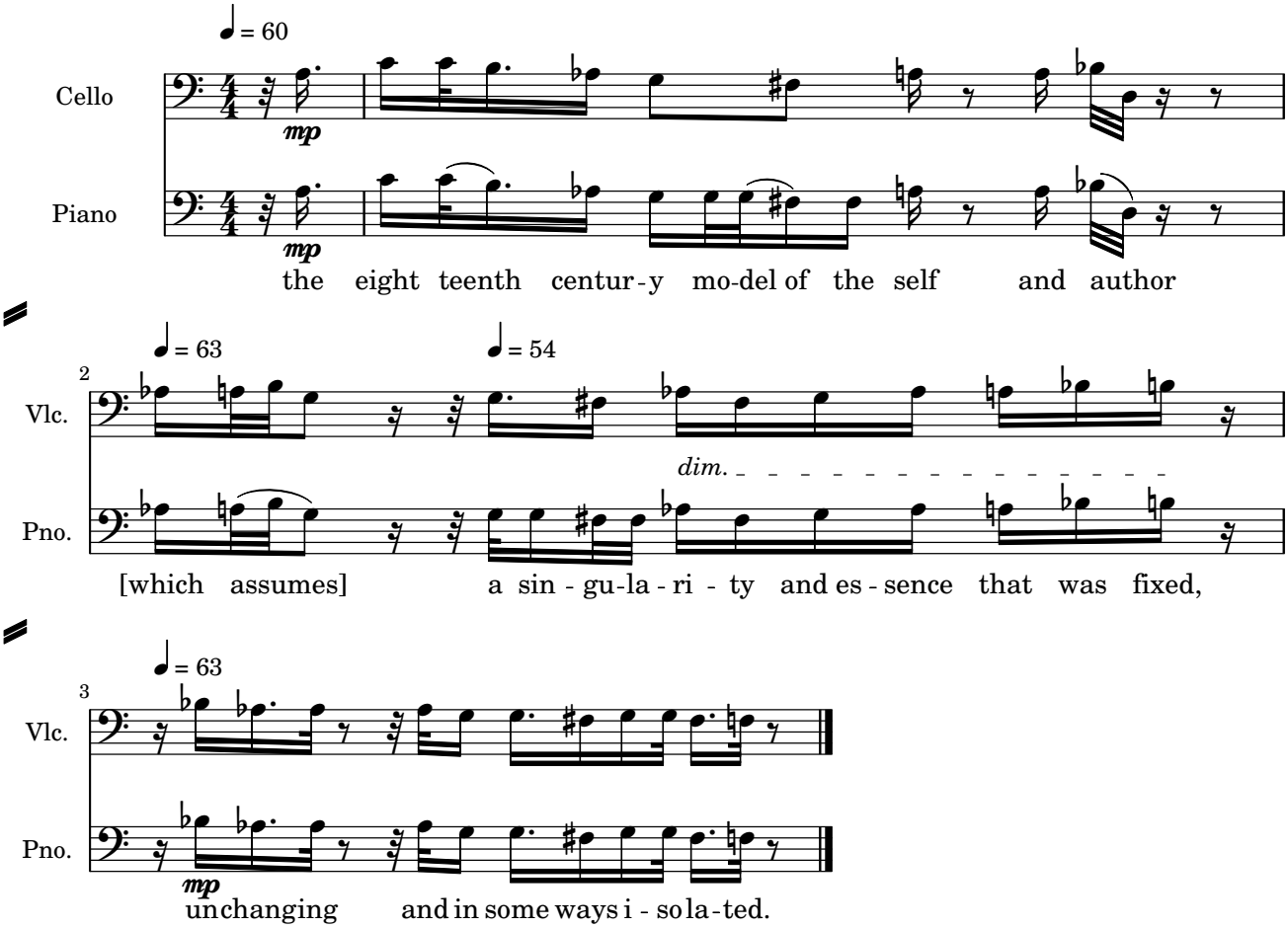
♩ = 120

'Model of Self' begins after 2″



Sost. Ped. _____ *sustain throughout this section until section 75: '#understanding'*

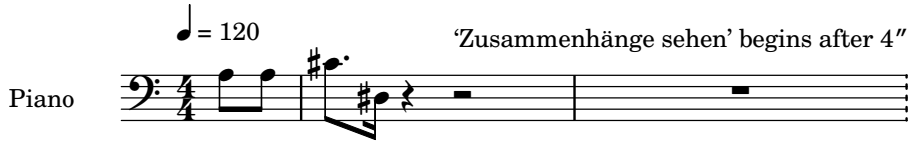
Model of Self



c. 5″ until the next section

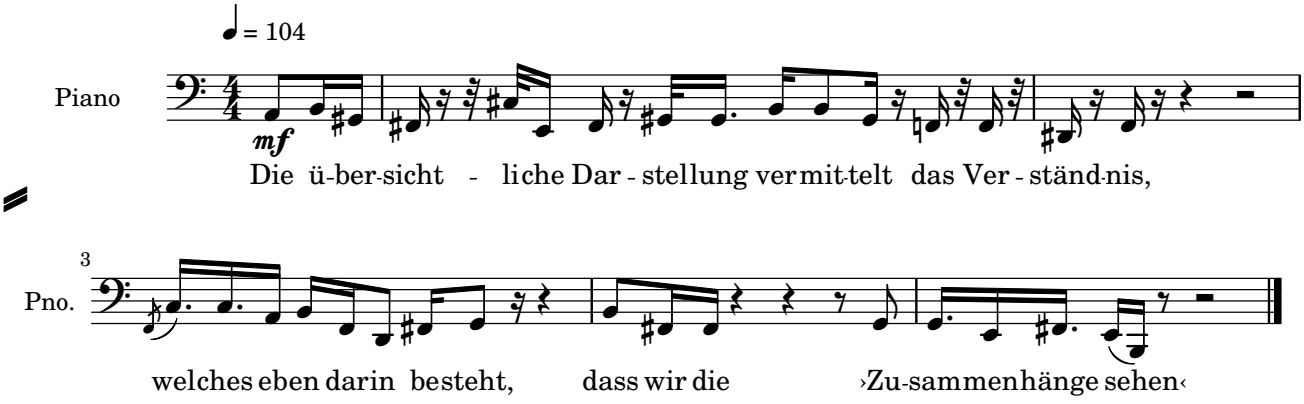
Thomas Basbøll. *A Revision of Solitude* http://secondlanguage.blogspot.com/2014/11/a-revision-of-solitude.html

#understanding



Sost. Ped. _____ *sustain throughout this section until section 32: '#knowinglearning'*

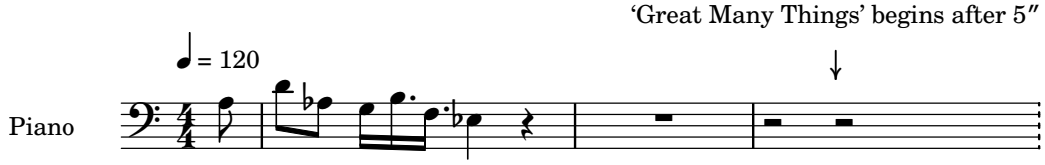
Zusammenhänge sehen



c. 4″ until the next section

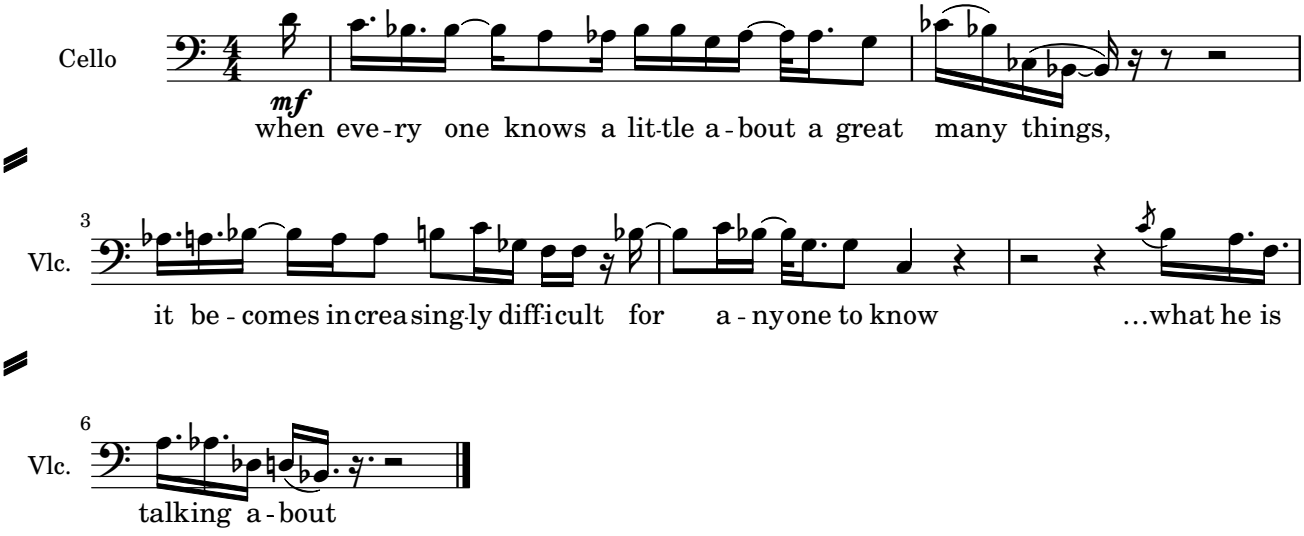
Wittgenstein via @Reichenstein https://twitter.com/reichenstein/status/543509908457803776

#knowing #learning



Sost. Ped. _____ sustain throughout this section until section 77: '#shared #solitude'

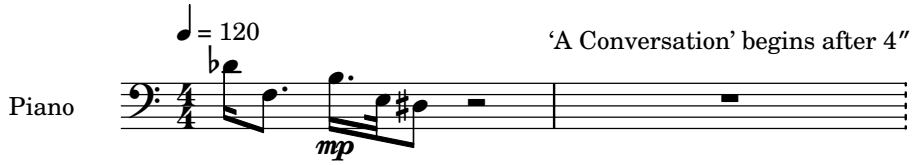
Great Many Things



attacca

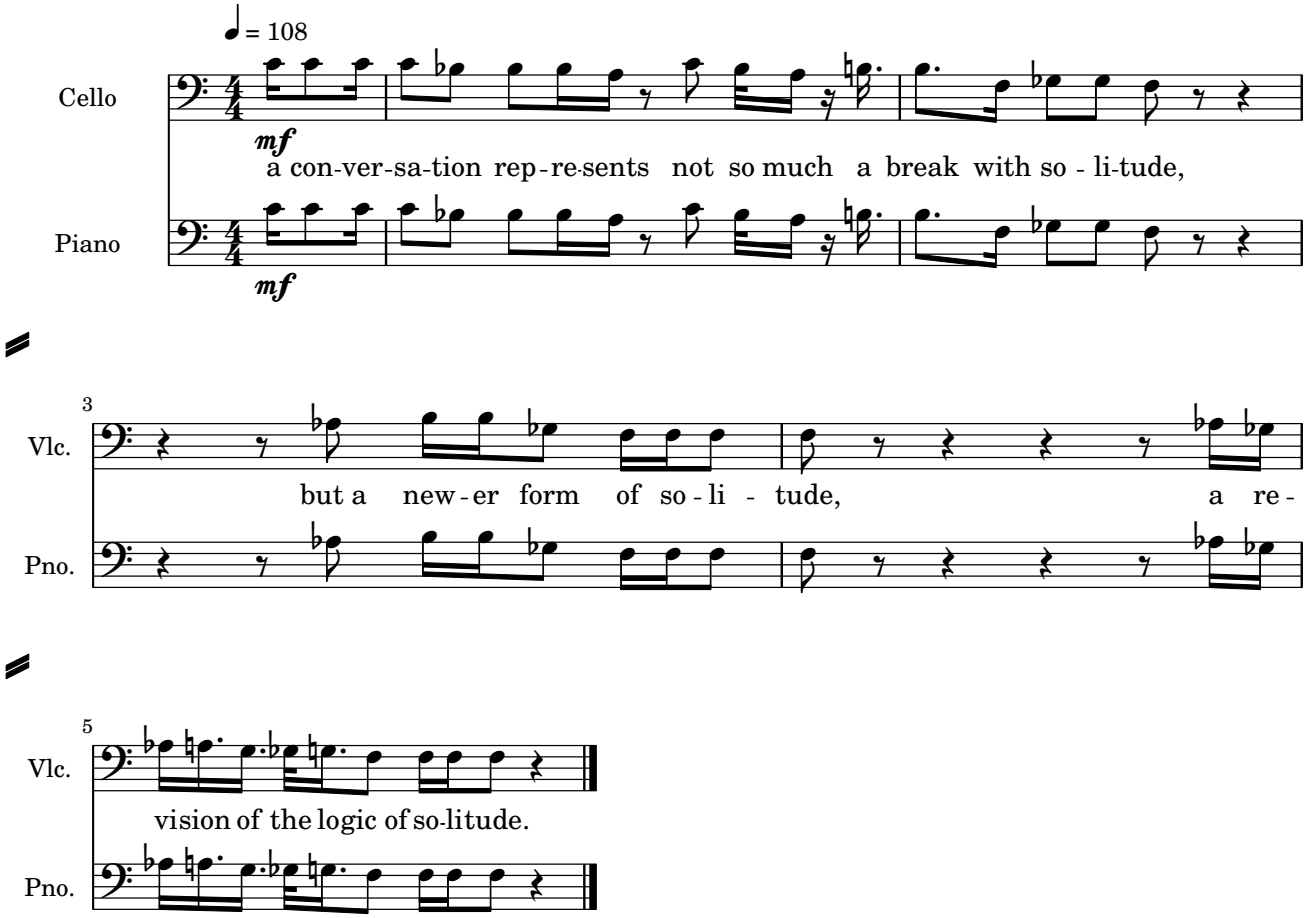
T.S. Eliot. The Perfect Critic, 1921 http://www.bartleby.com/200/sw2.html

#shared #solitude



Sost. Ped. _____ sustain throughout this section until section 78: '#knowing #learning'

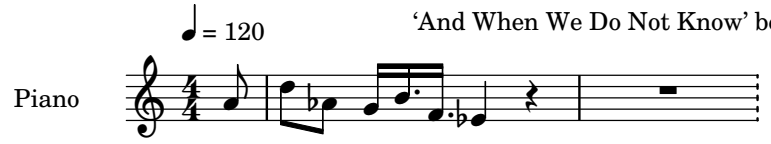
A Conversation



c. 4″ until the next section

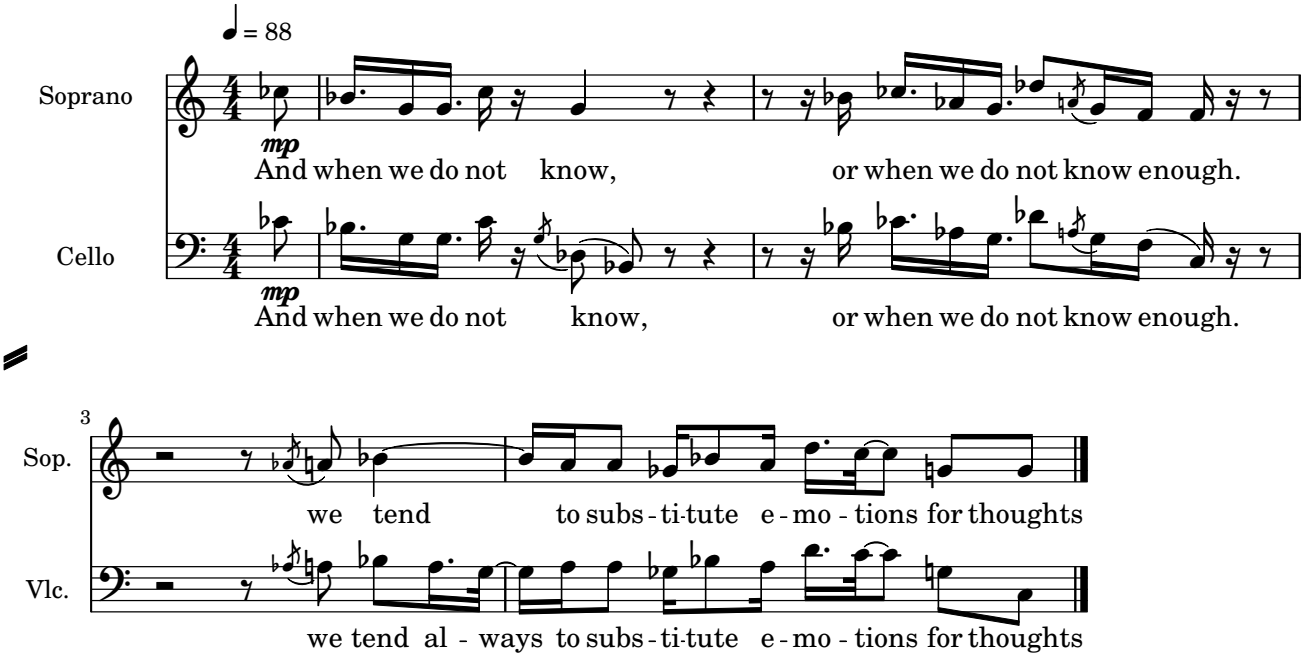
Thomas Basbøll. *A Revision of Solitude* http://secondlanguage.blogspot.com/2014/11/a-revision-of-solitude.html

#knowing #learning



Sost. Ped. _____ sustain throughout this section until section 79: '#drama'

And When We Do Not Know

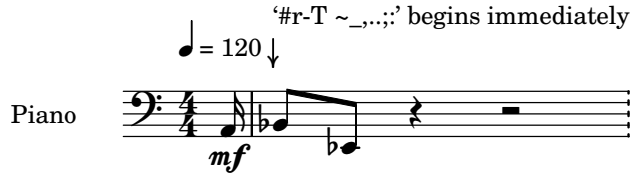


c. 4″ until the next section

T.S. Eliot. The Perfect Critic, 1921 http://www.bartleby.com/200/sw2.html

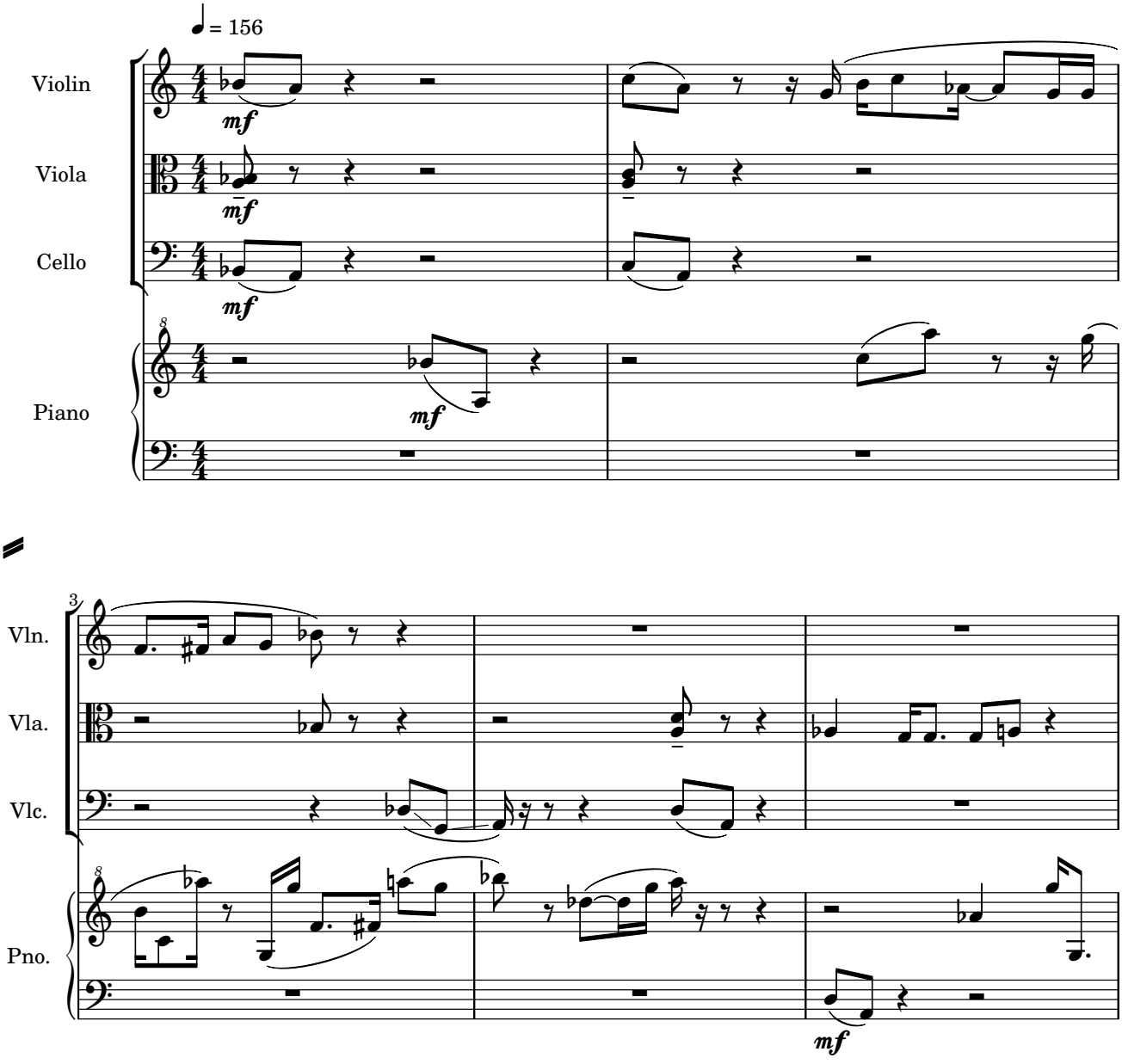
blank page

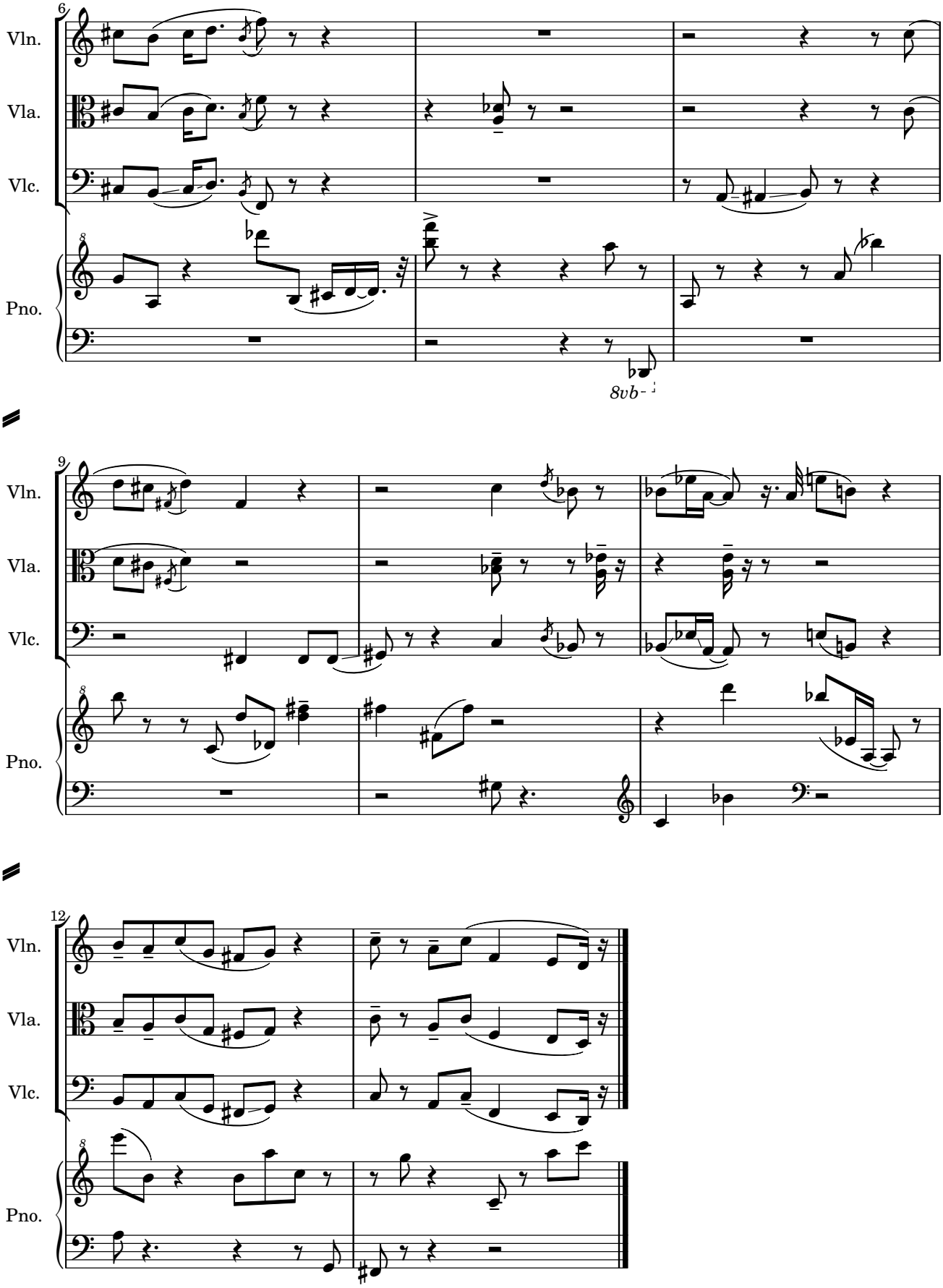
#drama



Sost. Ped. _____ sustain throughout this section until section 80: '#readwrite'

r-T ~_,..;:





attacca

Kenneth Goldsmith @kg_ubu on Twitter: The #NSA is writing the best poetry today [PDF]:
https://www.nsa.gov/public_info/_files/IOB/FY2013_2Q_IOB_Report.pdf
https://twitter.com/kg_ubu/status/551410494566051840

80

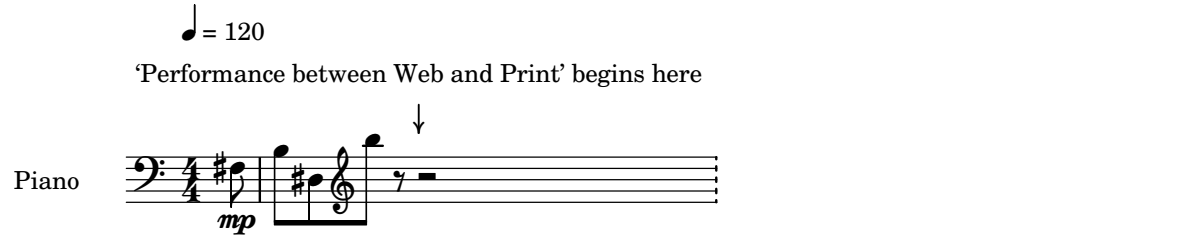
#ReadWrite

anecdotes
asides
books
comments
essays
guides
how-tos
manuals
musings
notes
opinions
stories
thoughts
tricks
tips pro and not-so-pro
So many, many words

Owen Gregory, The web is,
http://www.fullcreammilk.co.uk/speaking/readwrite/script.html

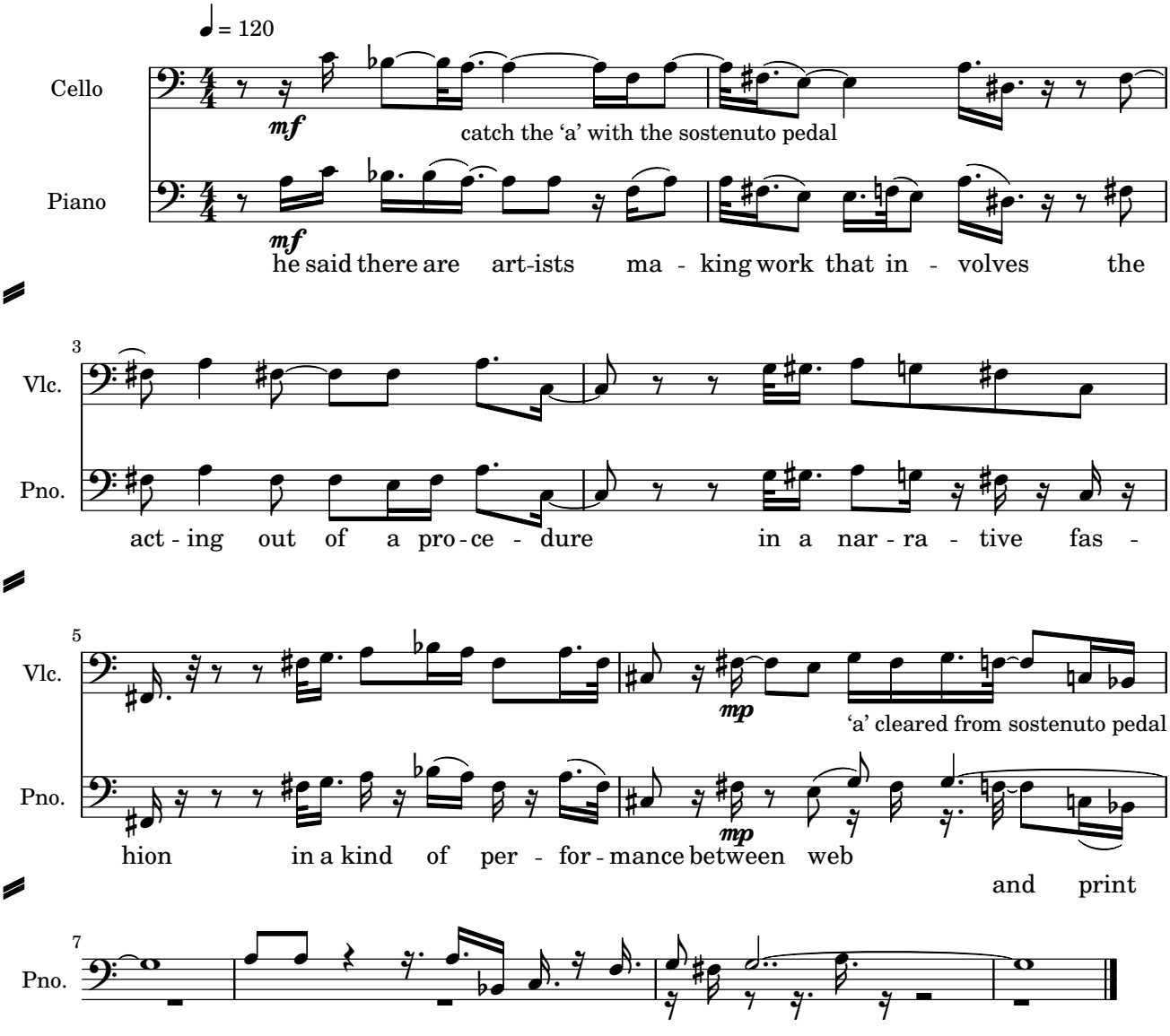
20″ silence until the next section

#performance



Sost. Ped. _____ sustain throughout this section until section 82: '#performance'

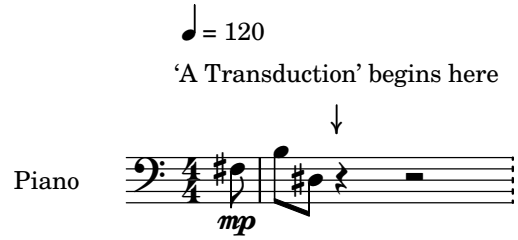
Web and Print



attacca

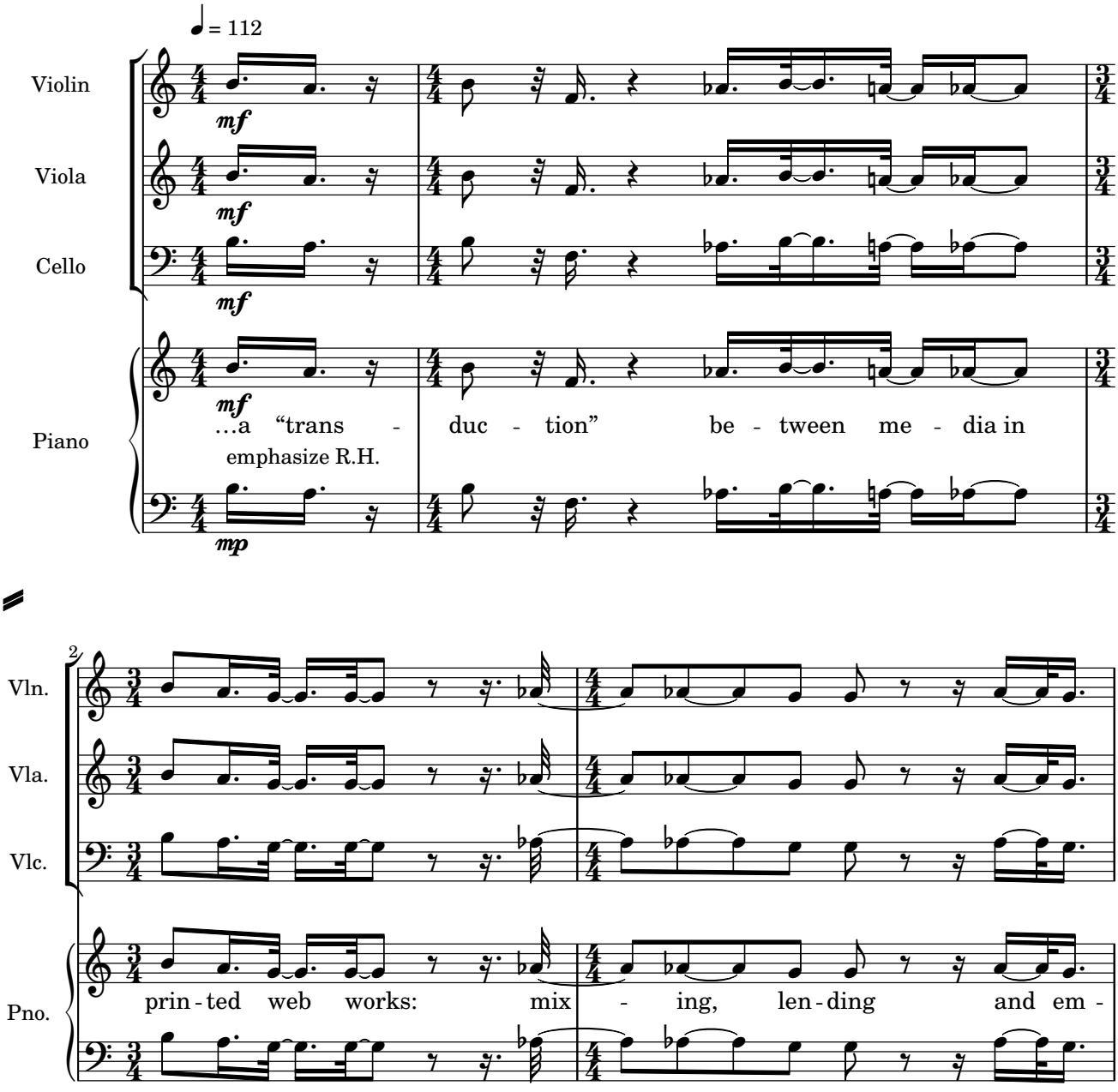
Alessandro Ludovico, Networks As Agents in the Clash Between Personal and Industrial Post Digital Print http://vimeo.com/96574475, (Off the Press: Electronic Publishing in the Arts).
// See also: Frank Chimero, web Press (http://ofanother.com/projects/web-press/), [Too Good To Be Buried](http://ofanother.com/projects/too-good-to-be-buried/).

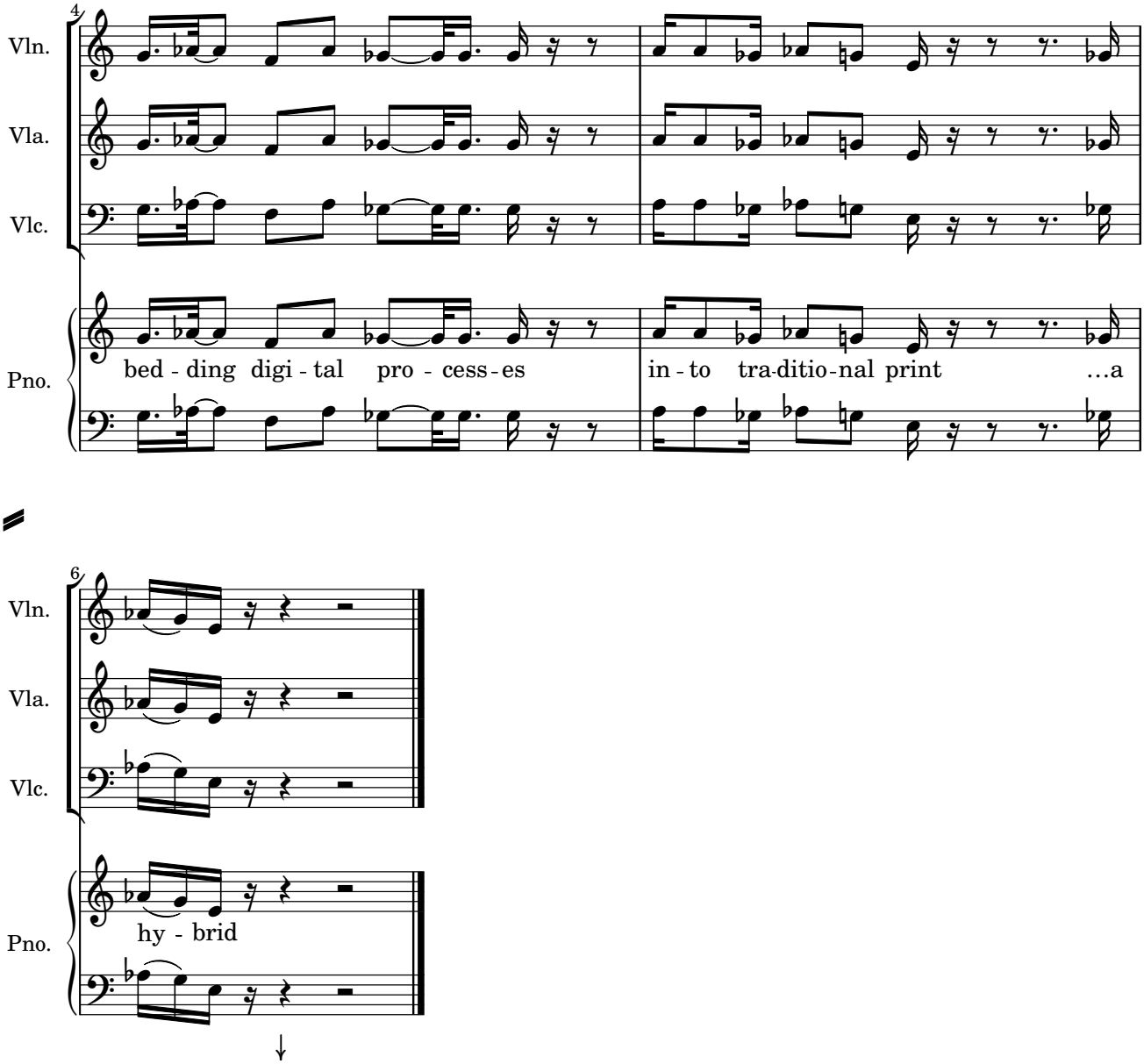
#performance



Sost. Ped.sustain throughout this section until section 83: '#writing'

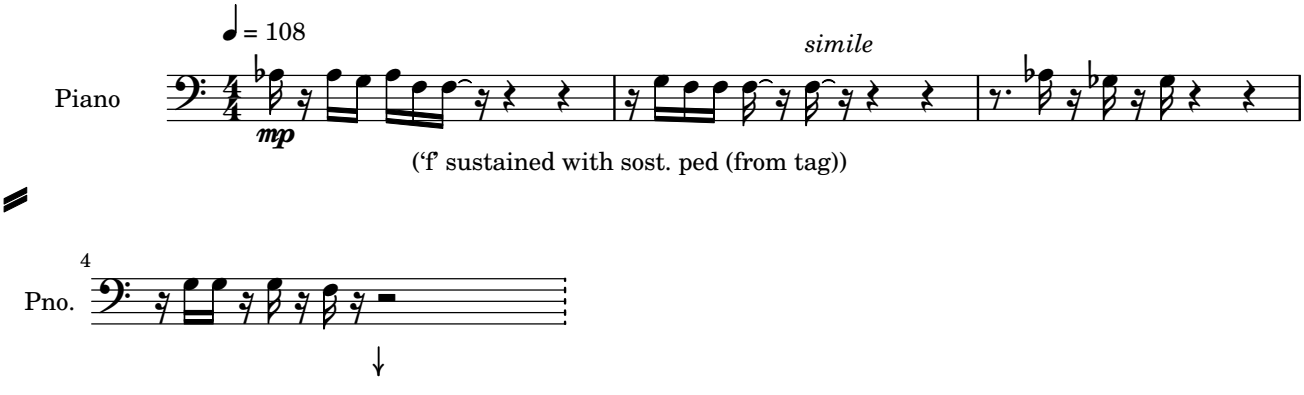
A Transduction



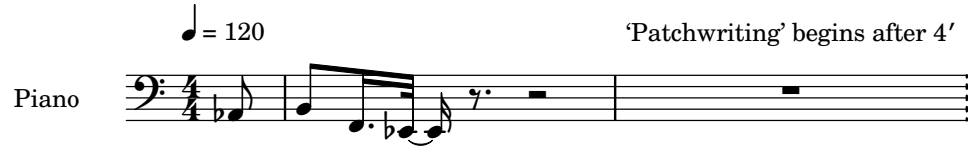


Paul Soulellis, [Search, compile, publish](http://soulellis.com/2013/05/search-compile-publish/).
// See also: [Stripped Sunsets](https://vimeo.com/48217173)

Sunsets



#writing

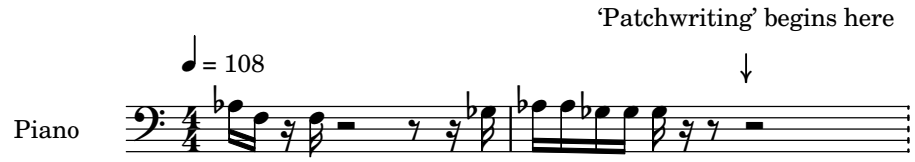


Sost. Ped. _____ *sustain throughout this section until section 84: '#transduction'*

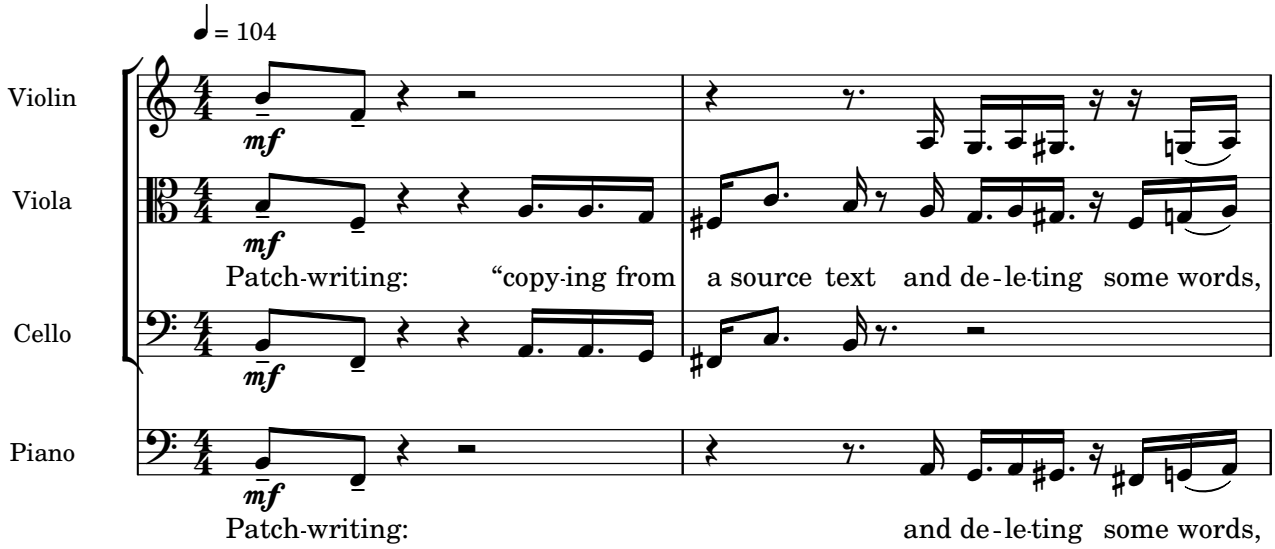
↓

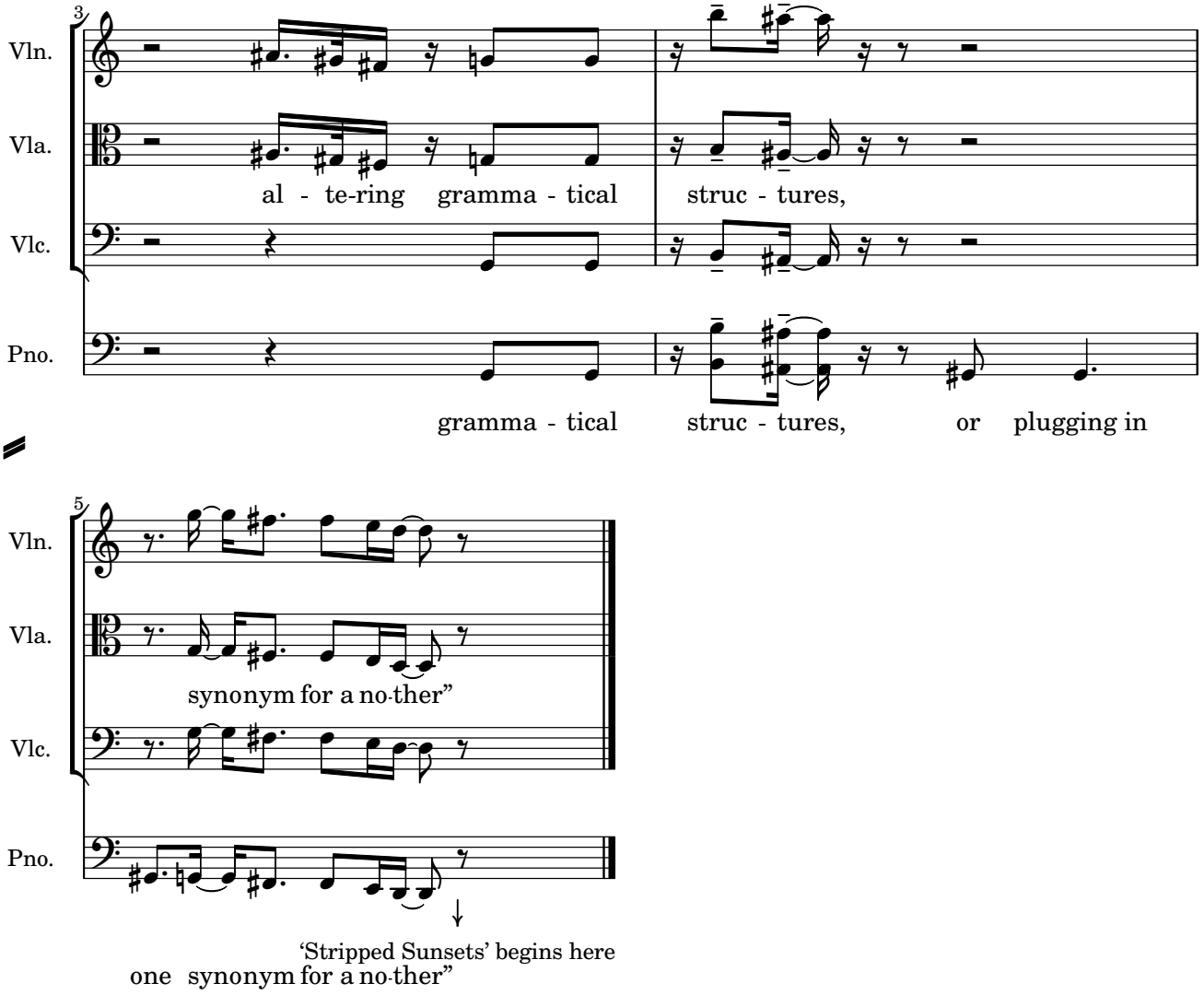
'Sunsets (continued)' continues simutaneously

Sunsets (continued)



Patchwriting

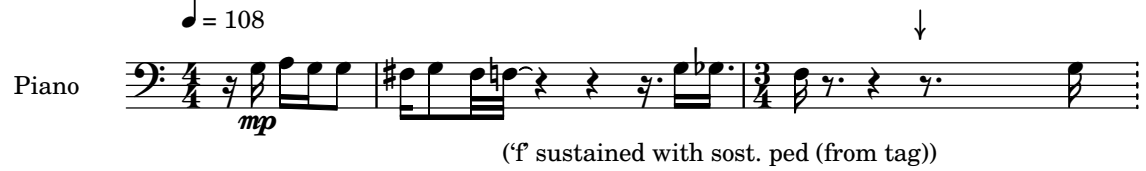




Thomas Basbøll, [Against Patchwriting](http://secondlanguage.blogspot.com/2014/11/against-patchwriting.html), (Research as Second Language).

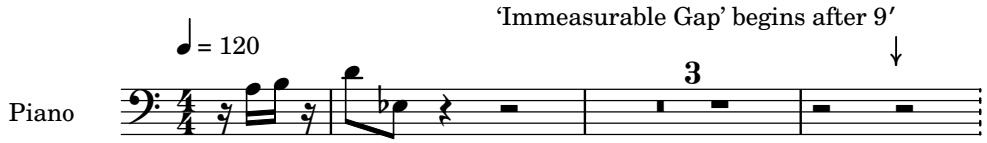
Stripped Sunsets

Section 84: ‘#transduction’ begins here



attacca

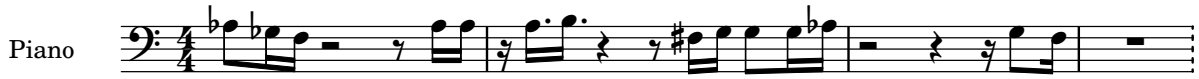
#transduction



Sost. Ped. __ sustain throughout this section until section 85: '#inertia'

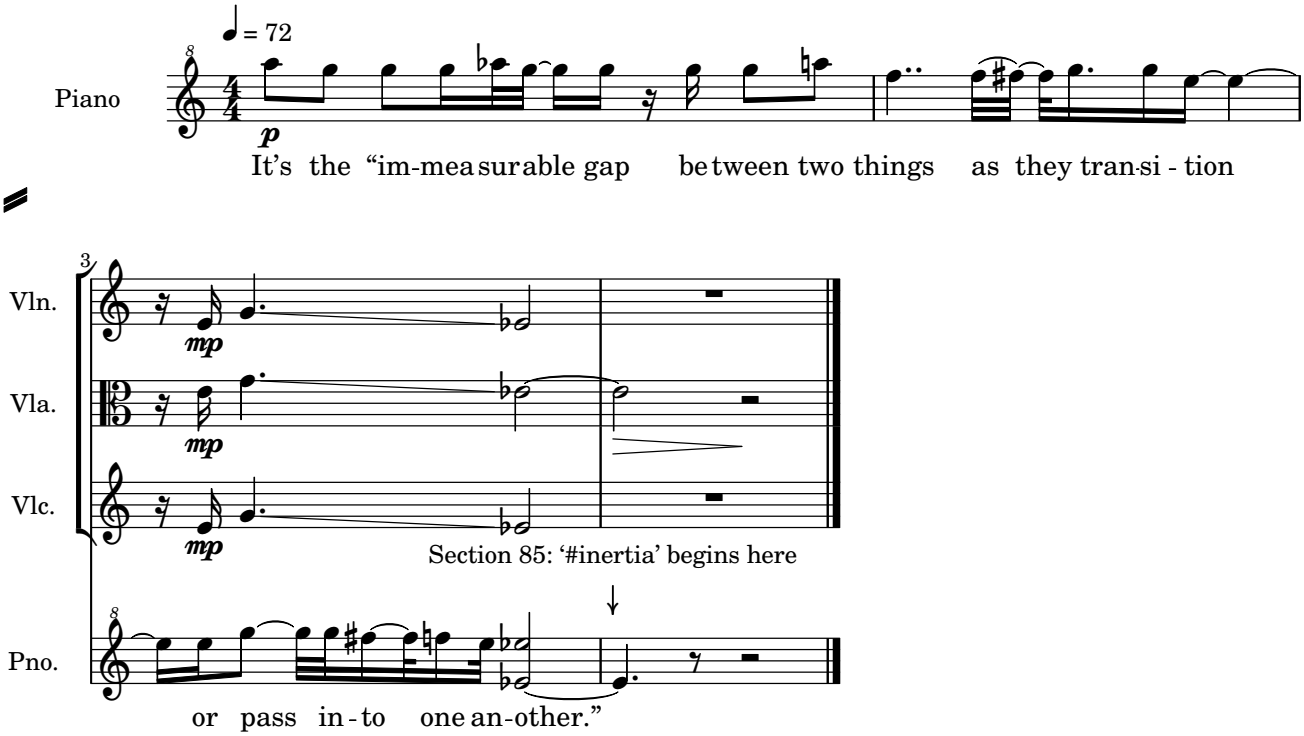
'Stripped Sunsets (continued)' continues simultaneously

Stripped Sunsets (continued)



attacca

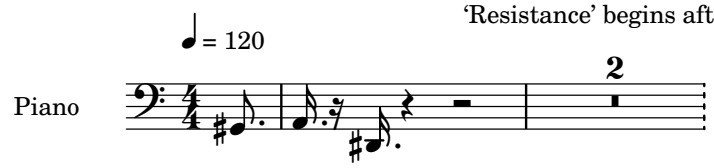
Immeasurable Gap



Paul Soulellis, Performing publishing http://soulellis.com/2014/11/performing-publishing/
Performing publishing. Infrathin tales from the printed web.
https://docs.google.com/document/d/1jWA7GxwxKmcrmy_ebhjEmktG34WPIPrFHCxZCqUDDvA/edit?pli=1

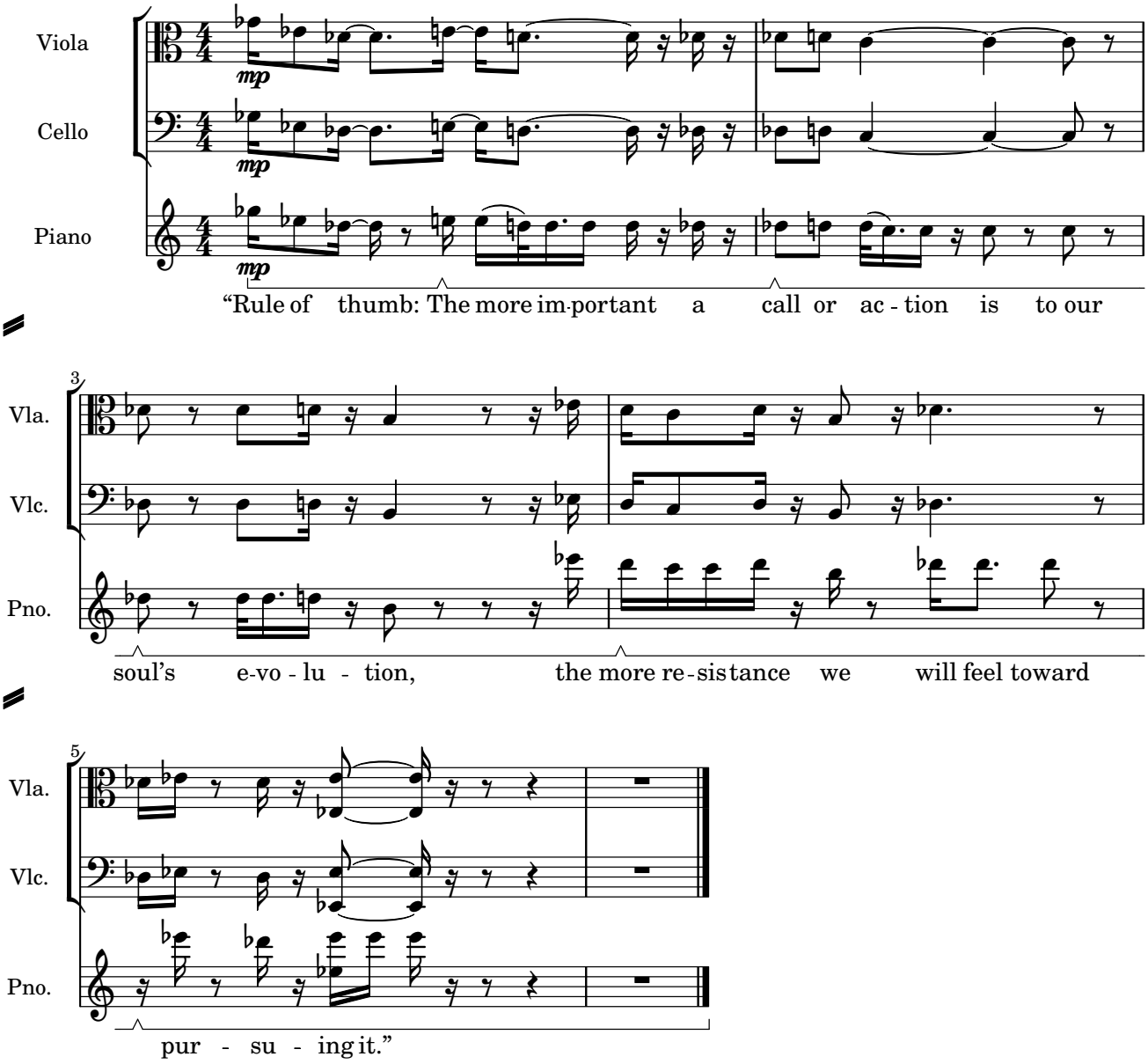
#inertia

'Resistance' begins after 6′



Sost. Ped. ____ sustain throughout this section until section 86: '#patchwriting'

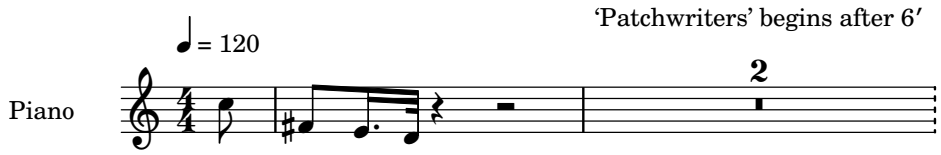
Resistance



Steven Pressfield, The War of Art via Debbie Millman, Design Matters
https://medium.com/@ryanessmaker/thoughts-on-a-successful-kickstarter-campaign-84803cf18f58 ,
Design Observer: http://designobserver.com/feature/tina--ryan-essmaker/38637

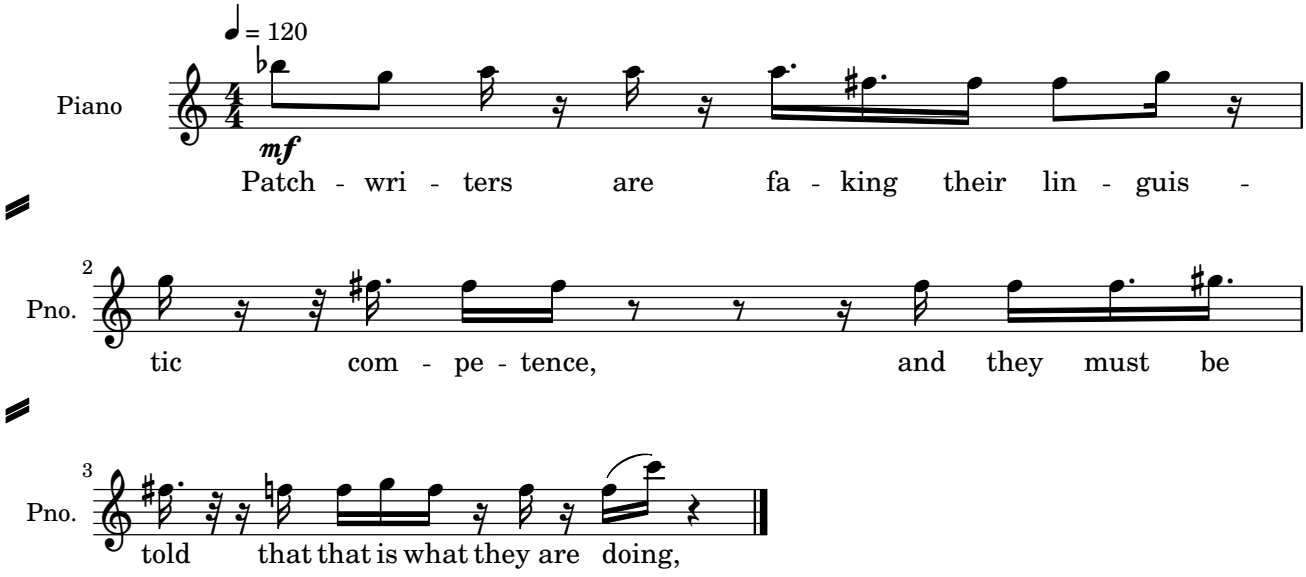
attacca

#patchwriting



Sost. Ped. _____ sustain throughout this section until section 87: '#weltschmertz'

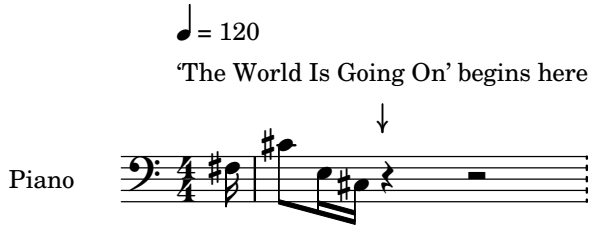
Patchwriters



Thomas Basbøll, Against Patchwriting http://secondlanguage.blogspot.com/2014/11/against-patchwriting.html

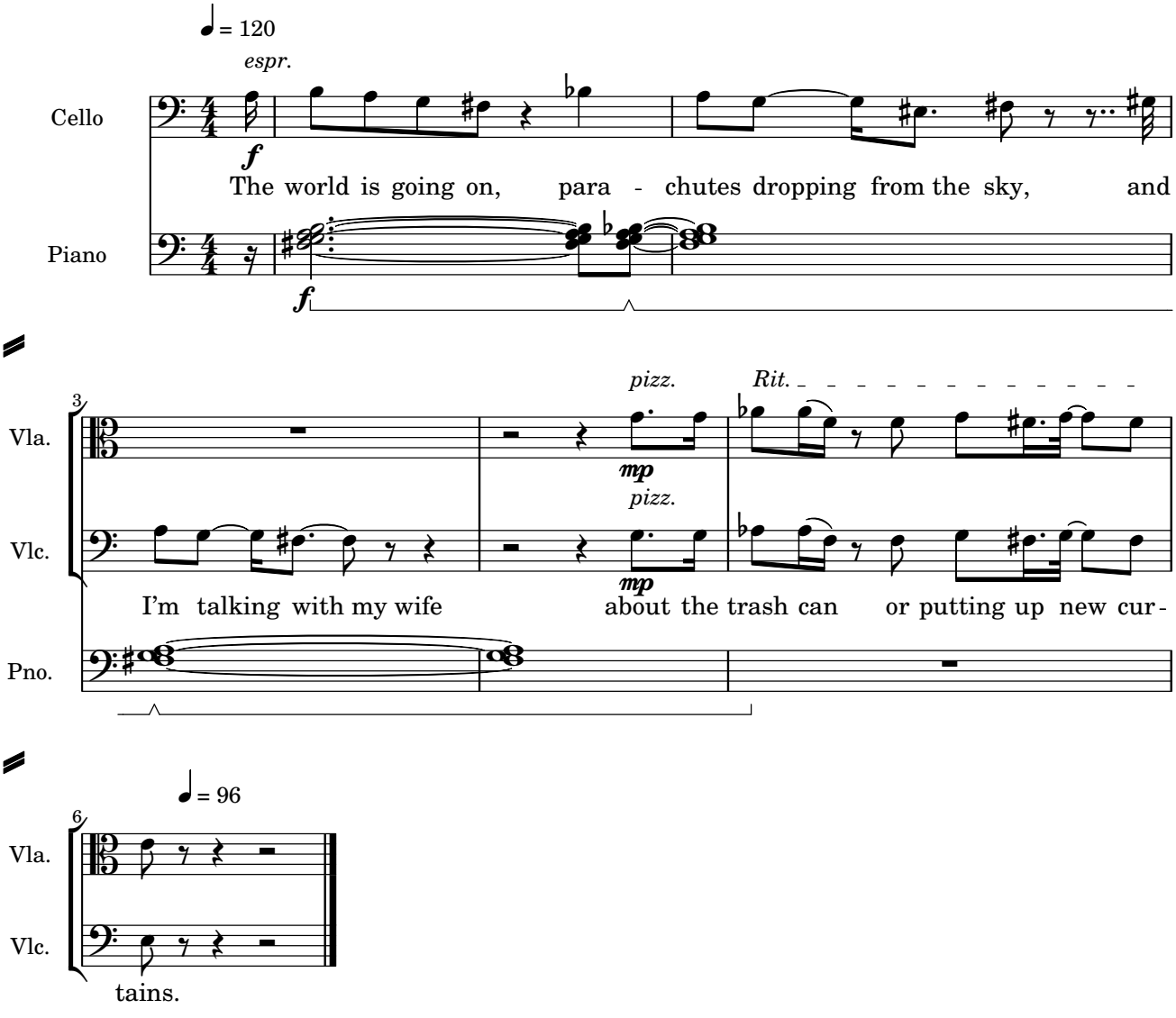
6″ until the next section

#weltschmertz



Sost. Ped. _____ sustain throughout this section until section 88: '#surveillance'

The World Is Going On



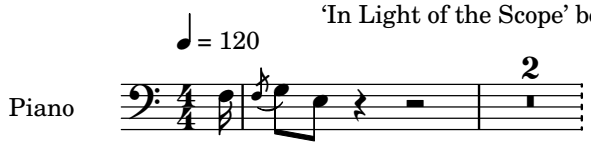
Paul Ford, Lessson https://themanual.org/read/issues/4/paul-ford/lesson , The Manual Issue 4

7″ until the next section

88

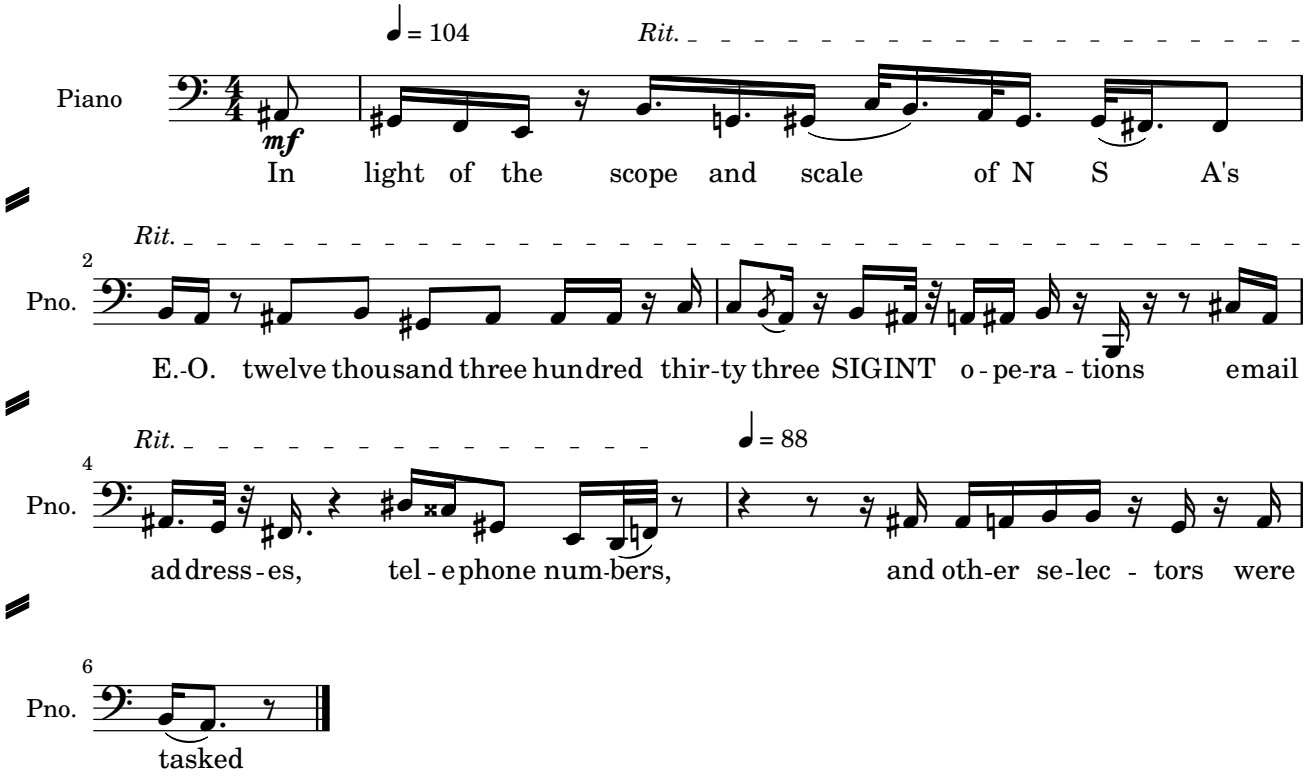
#surveillance

'In Light of the Scope' begins after 6′



Sost. Ped. _____ *sustain throughout this section until section 88: '#PerceptualFields'*

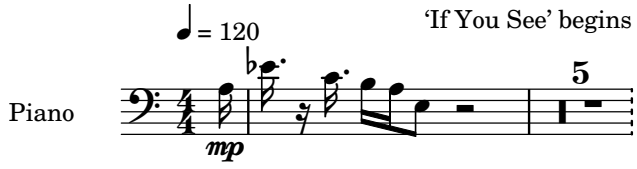
In light of the scope and scale...



attacca

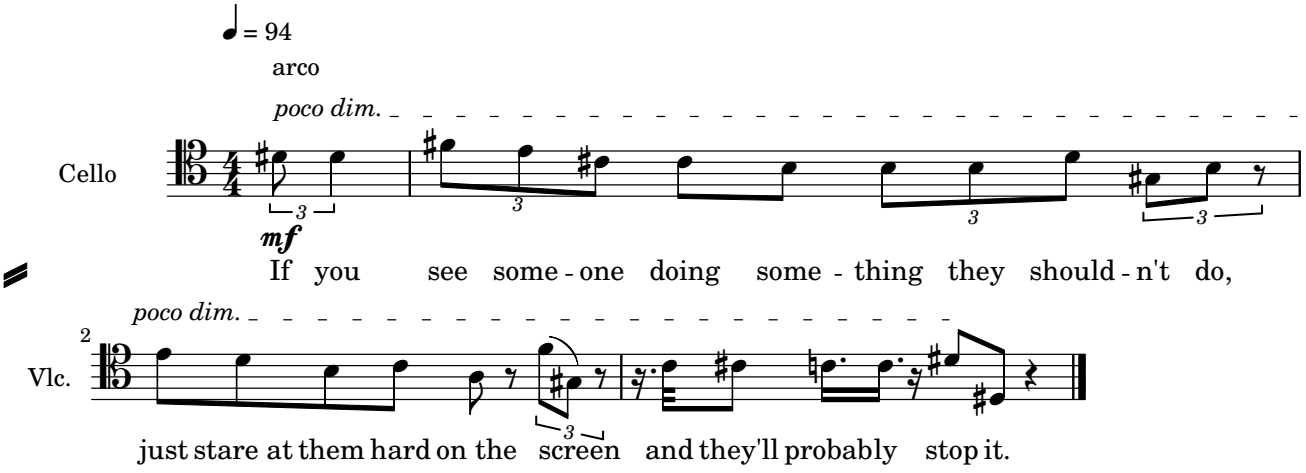
NSA [PDF]: https://www.nsa.gov/public_info/_files/IOB/FY2013_2Q_IOB_Report.pdf
https://twitter.com/kg_ubu/status/551410494566051840

#PerceptualField



Sost. Ped. _____ *sustain throughout this section until section 89: '#surveillance'*

Just Stare

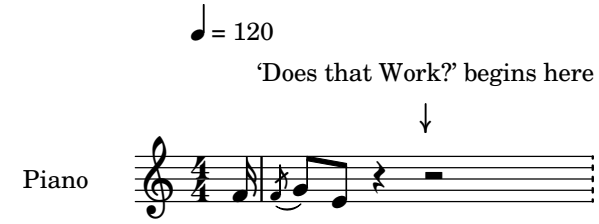


attacca

Rupert Sheldrake, The Extended Mind: Recent Experimental Evidence http://youtu.be/JnA8GUtXpXY?t=5m05s

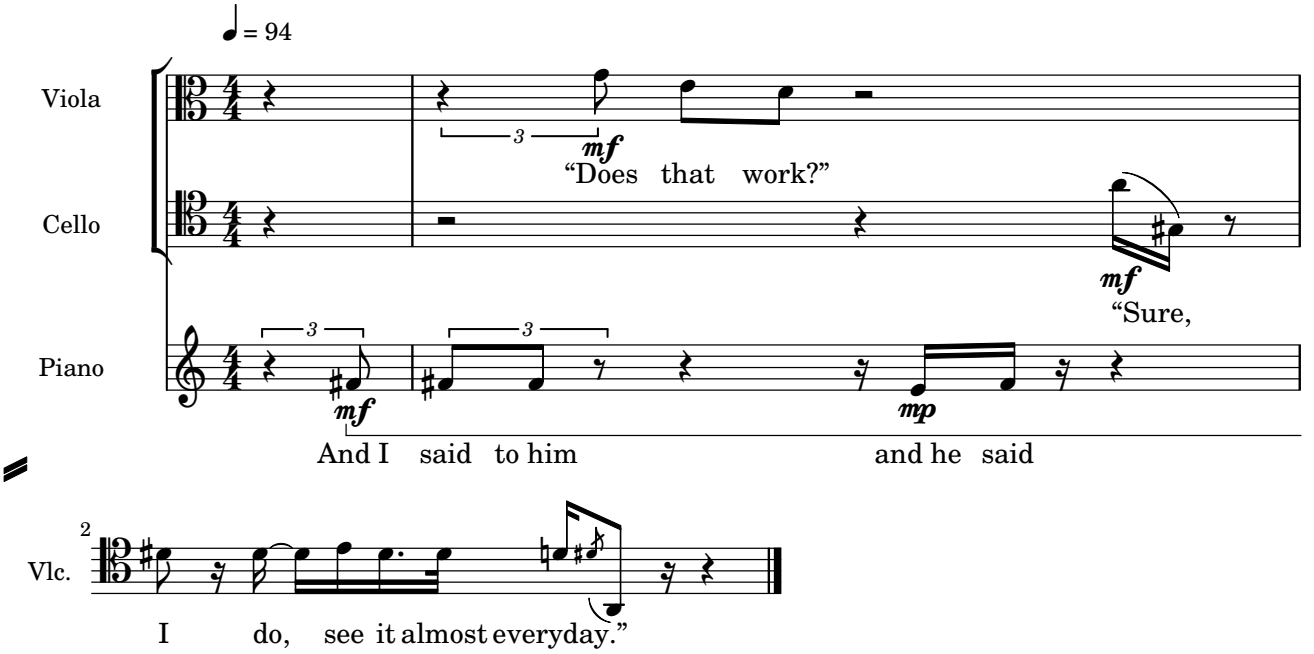
90

#surveillance



Sost. Ped. _____ sustain throughout this section until section 90: '#surveillance'

Does That Work?

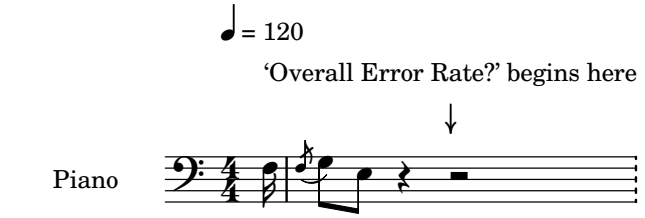


c. 14″ until the next section.

Rupert Sheldrake, The Extended Mind: Recent Experimental Evidence http://youtu.be/JnA8GUtXpXY?t=5m05s

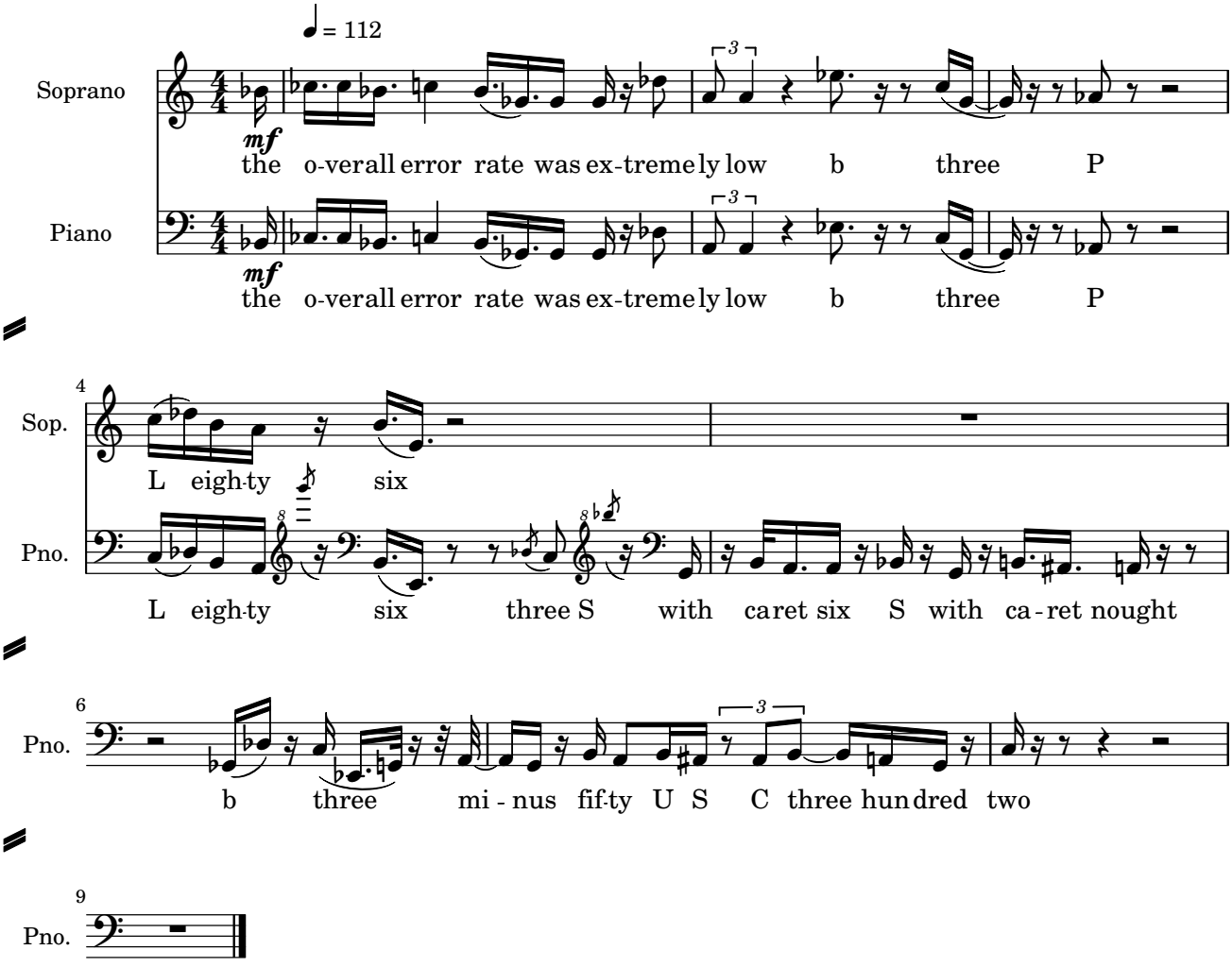
91

#surveillance



Sost. Ped. _____ sustain throughout this section until section 91: '#'

The Overall Error Rate

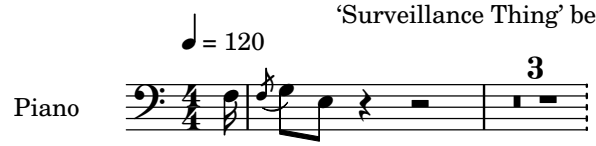


attacca

NSA: https://www.nsa.gov/public_info/_files/IOB/FY2013_2Q_IOB_Report.pdf
https://twitter.com/kg_ubu/status/551410494566051840

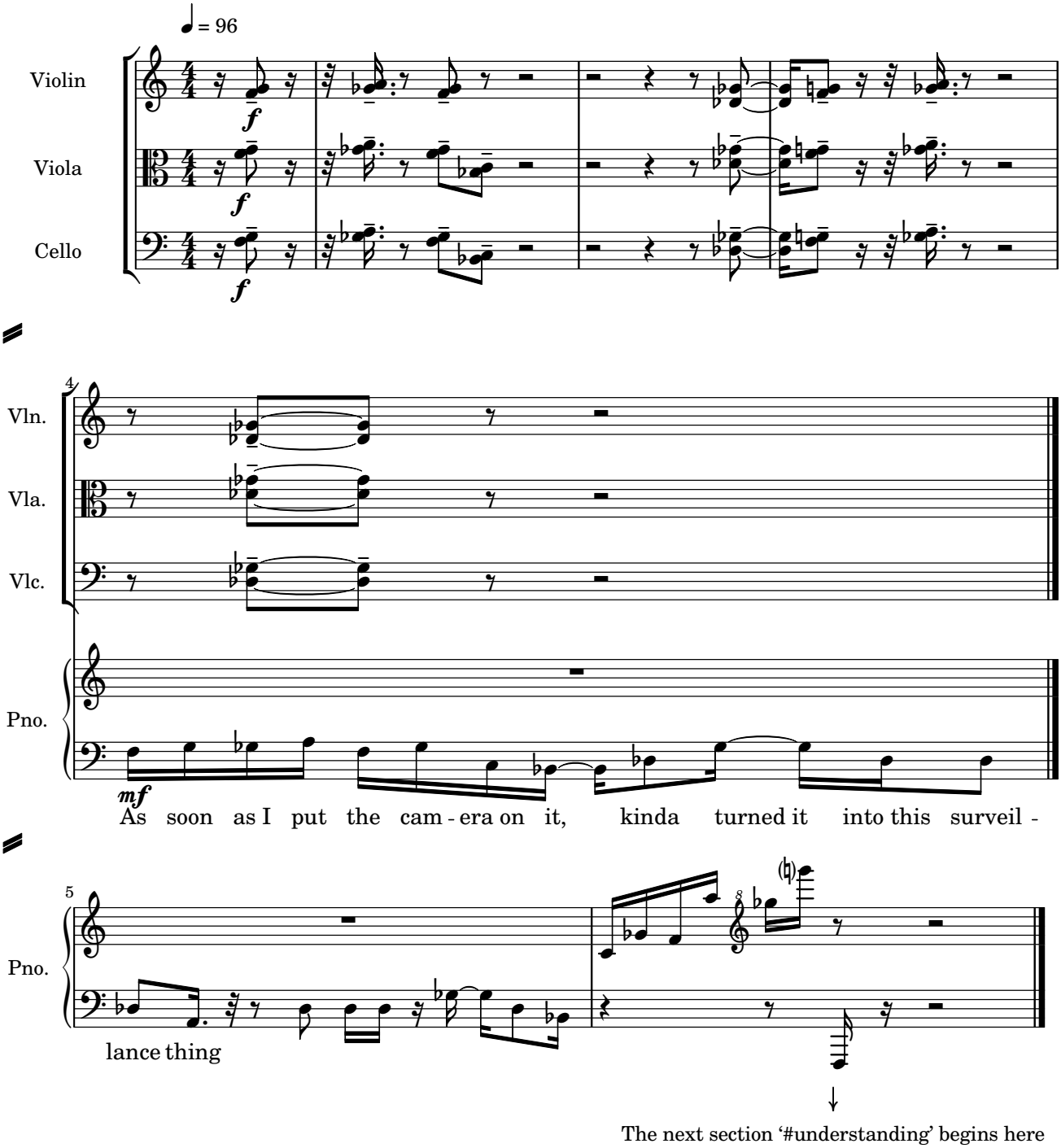
#surveillance

‘Surveillance Thing’ begins after 8′



Sost. Ped. _____ *sustain throughout this section until section 93: ‘#understanding’*

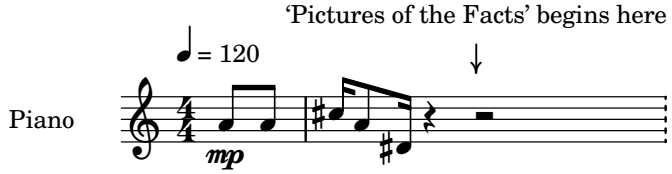
Surveillance Thing



James Bridle, Exploring the New Aesthetic, James Bridle & Libby Heaney @RCAIED 30 Oct 2014
https://soundcloud.com/rca-ied/20141030-180402a .

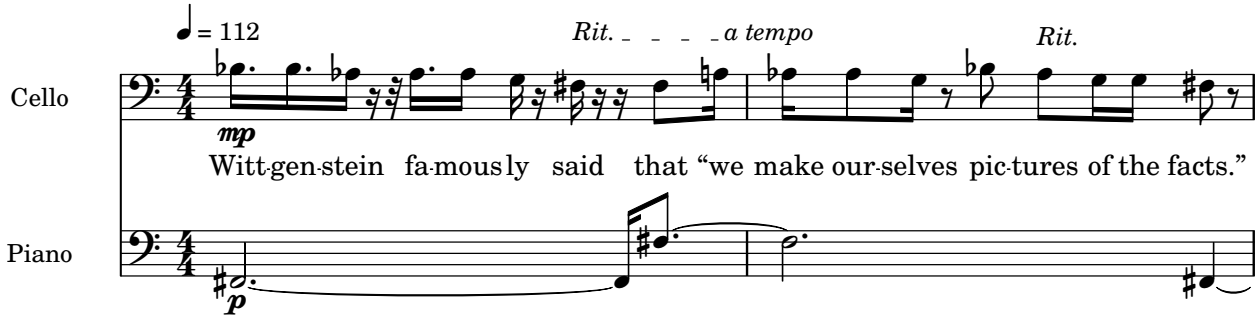
93

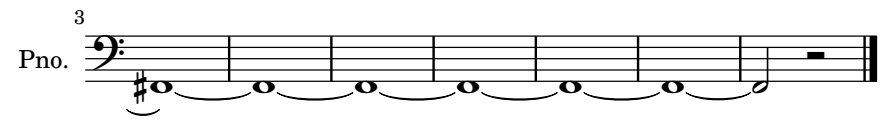
#understanding



Sost. Ped. _____ sustain throughout this section until section 32: '#knowinglearning'

Pictures of the Facts



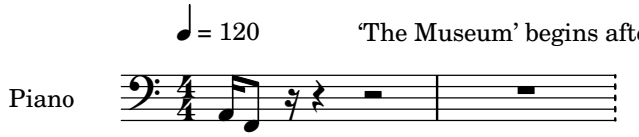


15

attacca

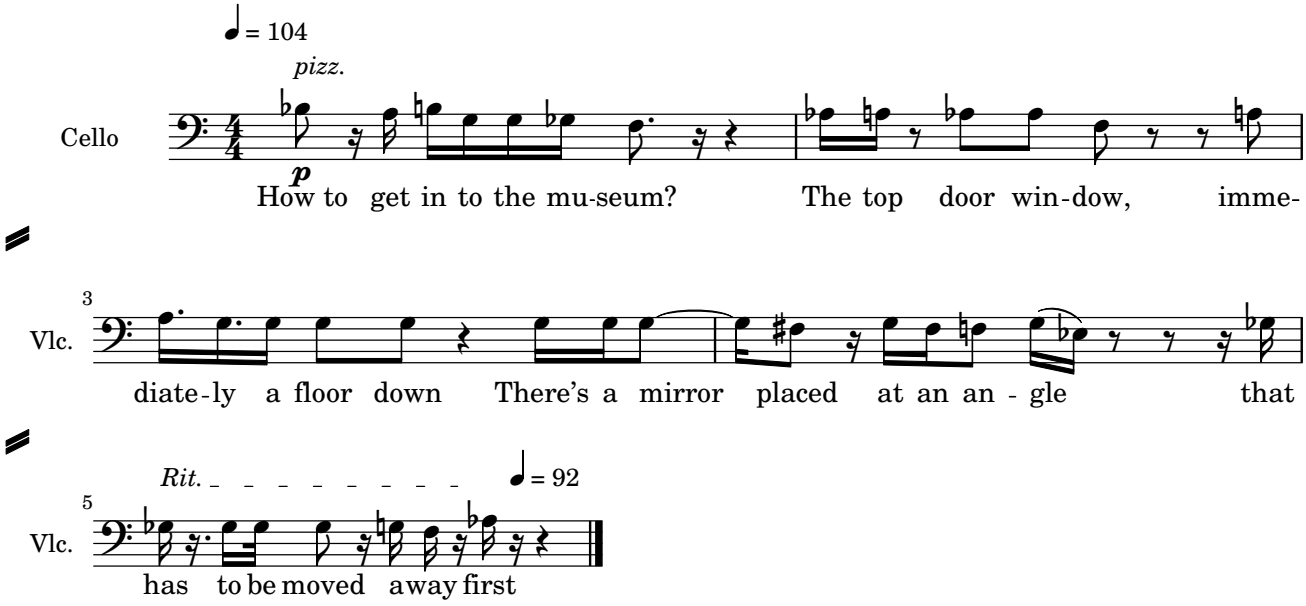
Thomas Basbøll, How to Make a Picture of a Fact.
http://secondlanguage.blogspot.com/2014/12/how-to-make-picture-of-fact.html .

#dream



Sost. Ped. __ sustain throughout this section until section 95: '#PerceptualField'

The Museum

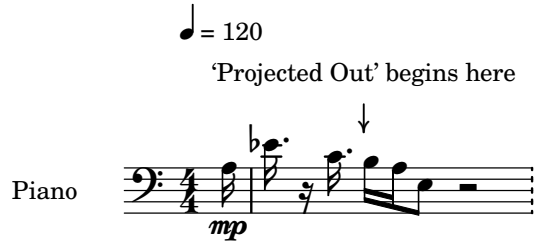


c. 4″ until the next section.

Rudiger Meyer

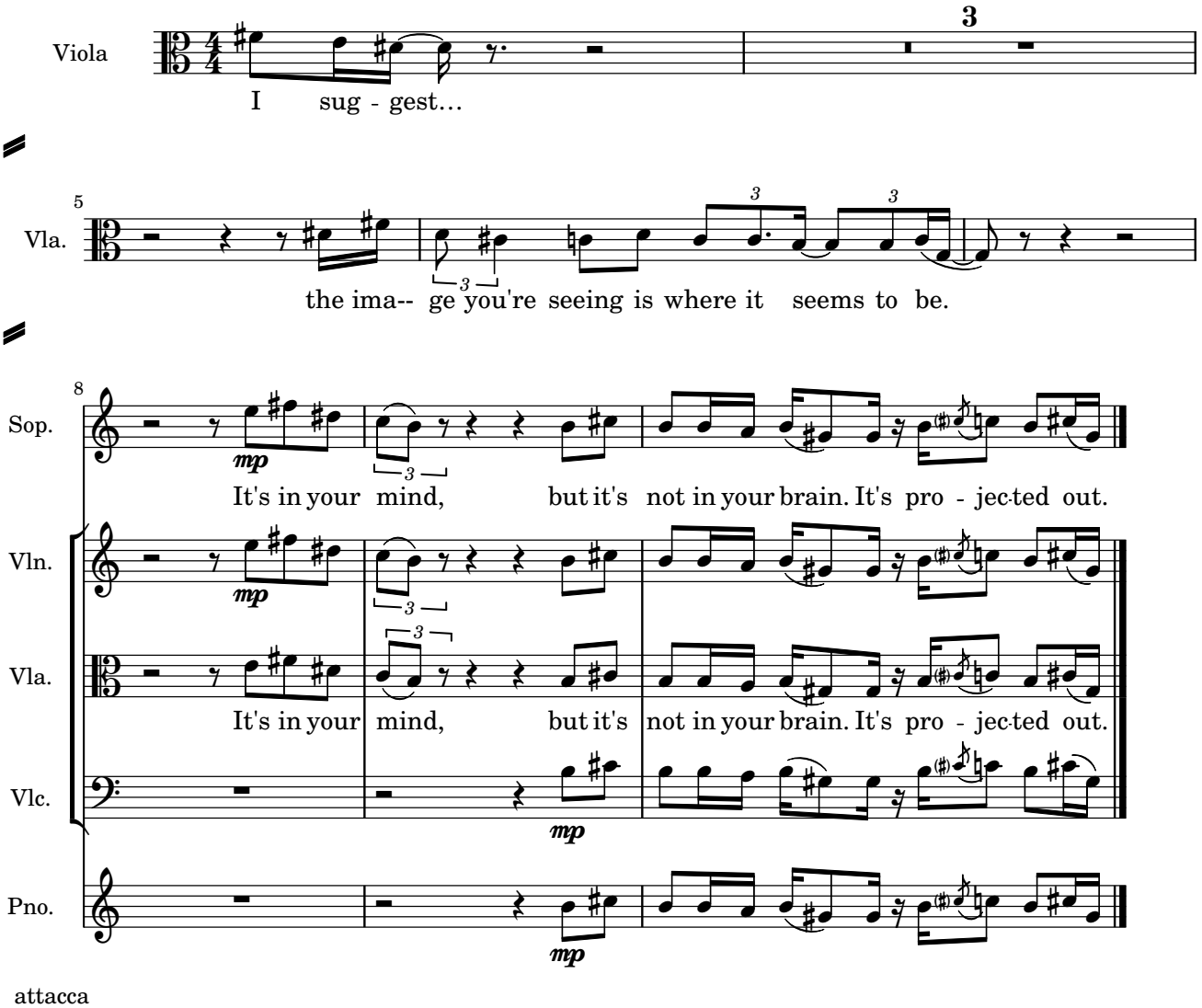
95

#PerceptualField



Sost. Ped. _____ sustain throughout this section until section 87: '#surveillance'

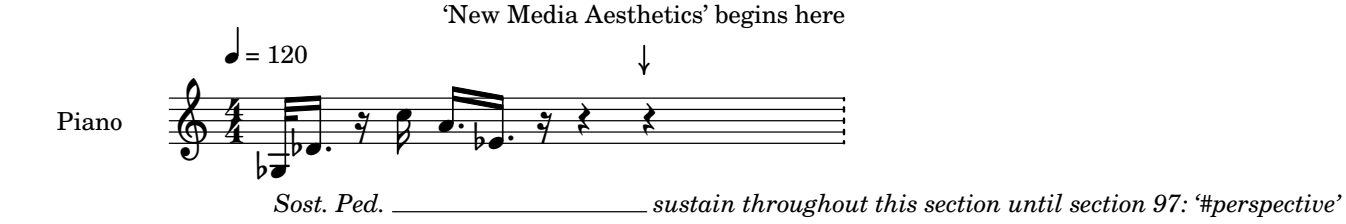
Perceptual Field



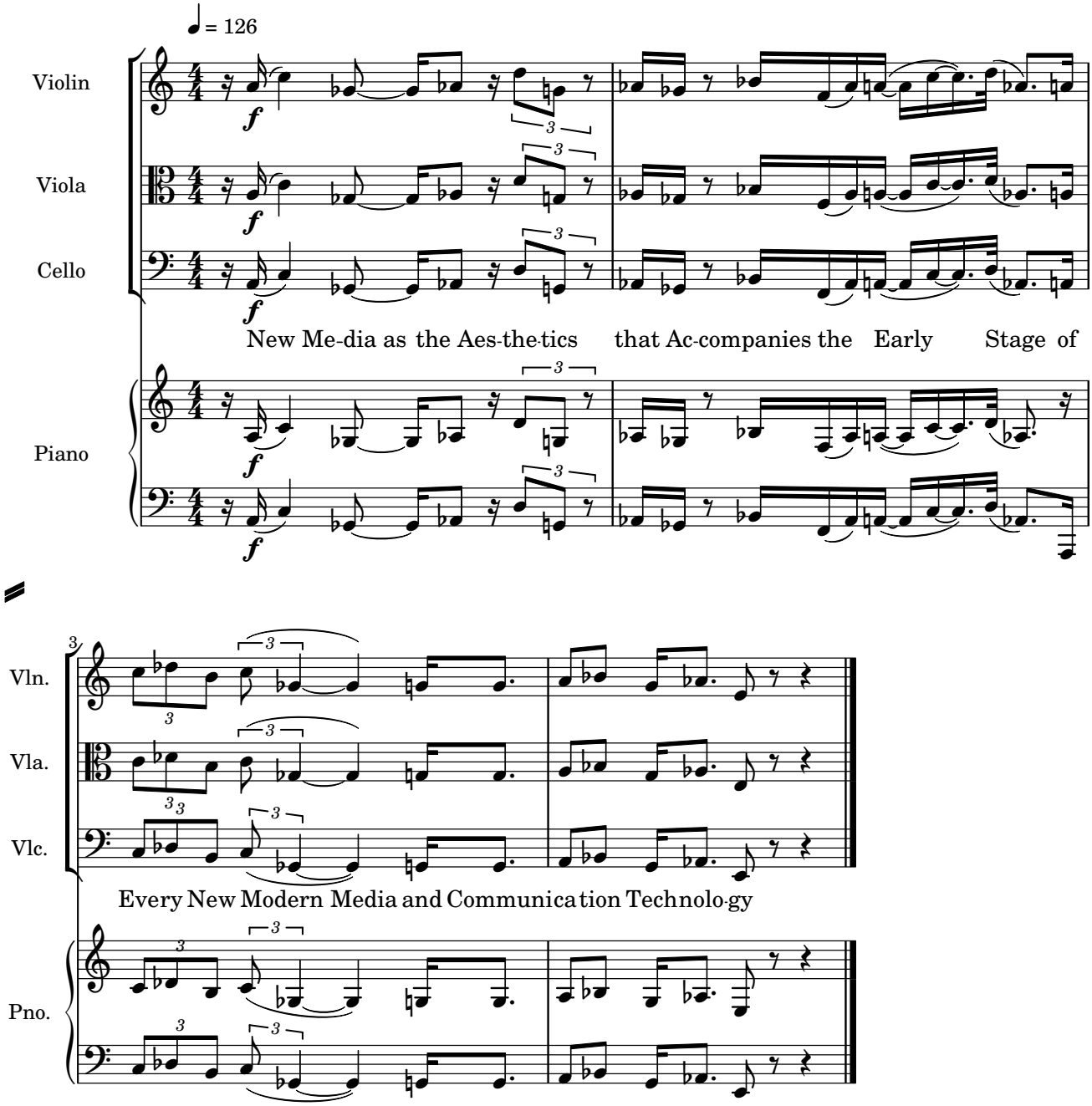
attacca

Rupert Sheldrake, The Extended Mind: Recent Experimental Evidence http://youtu.be/JnA8GUtXpXY?t=5m05s

#NewMedia



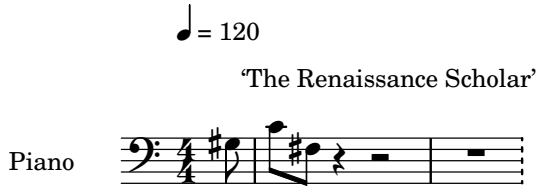
New Media Aesthetics



c. 12″ until the next section.

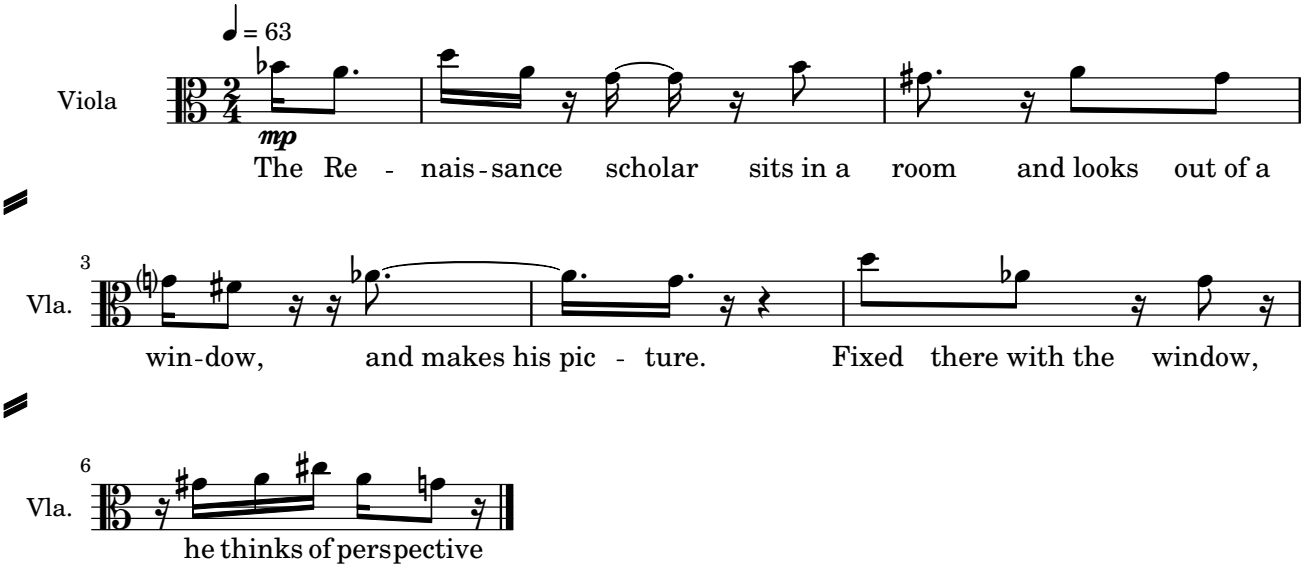
New Media, Wikipedia. https://en.wikipedia.org/wiki/New_media

#perspective



Sost. Ped. sustain throughout this section until section 98: '#dream'

The Renaissance Scholar

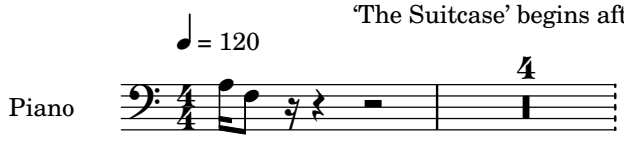


c. 4″ until the next section.

David Hockney, Hockney on Photography, Conversations with Paul Joyce, (Jonathan Cape, London 1988).

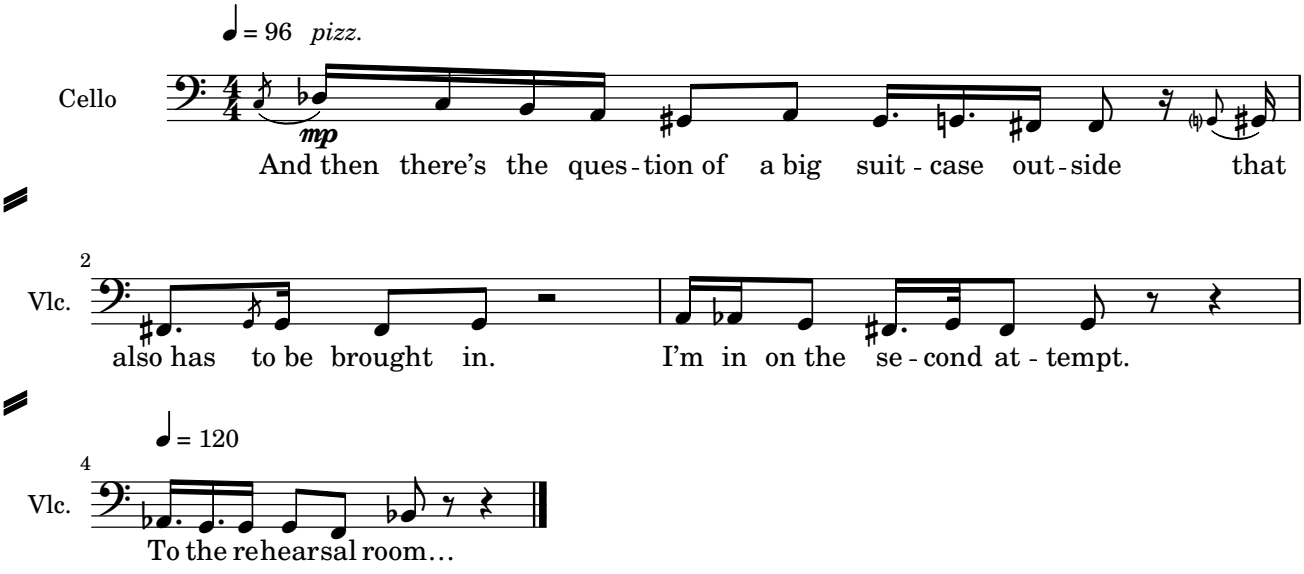
#dream

'The Suitcase' begins after 10″



Sost. Ped. __ sustain throughout this section until section 99: '#NewMedia'

The Suitcase

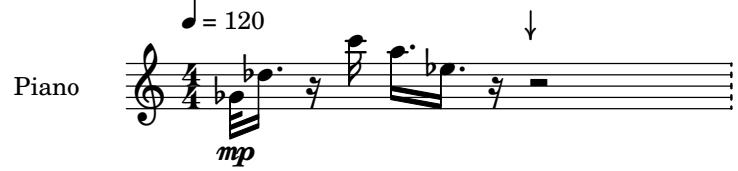


attacca.

Rudiger Meyer

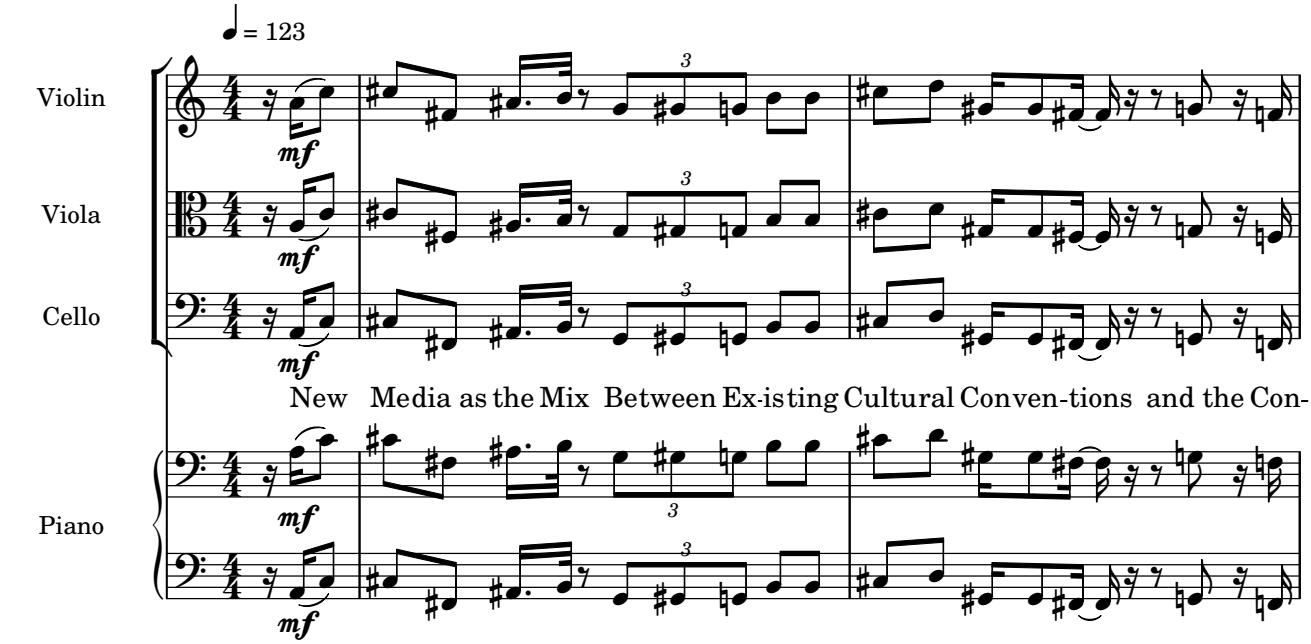
#NewMedia

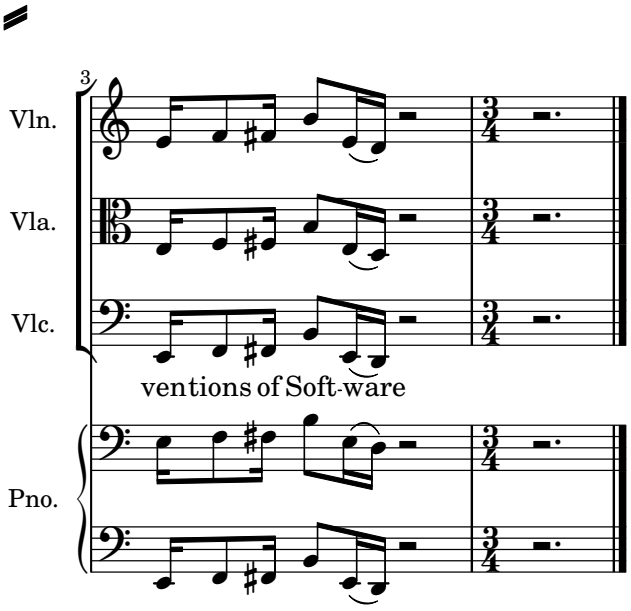
'New Media as the Mix' begins here



Sost. Ped. _____ sustain throughout this section until section 97: '#perspective'

New Media as the Mix

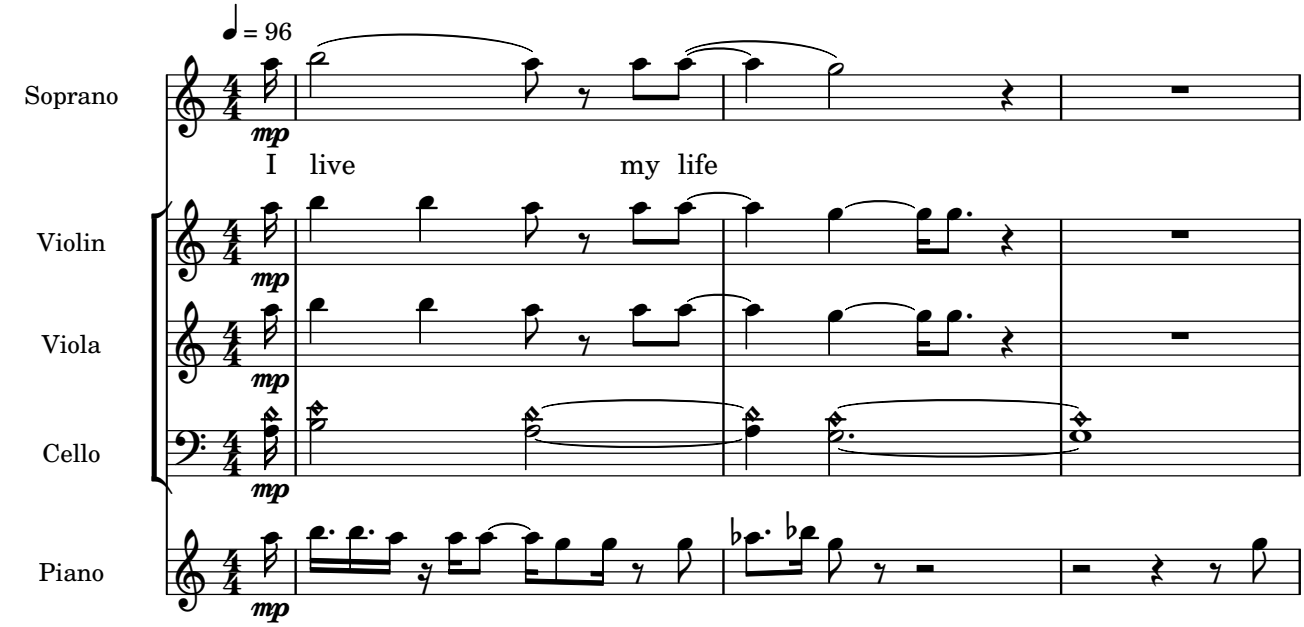


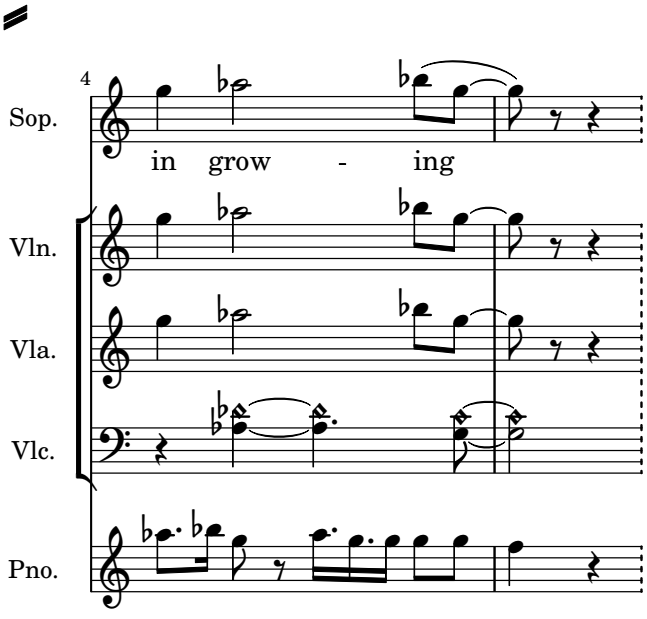


attacca.

New Media, Wikipedia. https://en.wikipedia.org/wiki/New_media

I Live my Life...

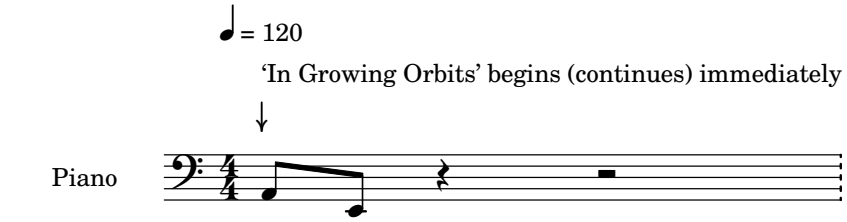




attacca.

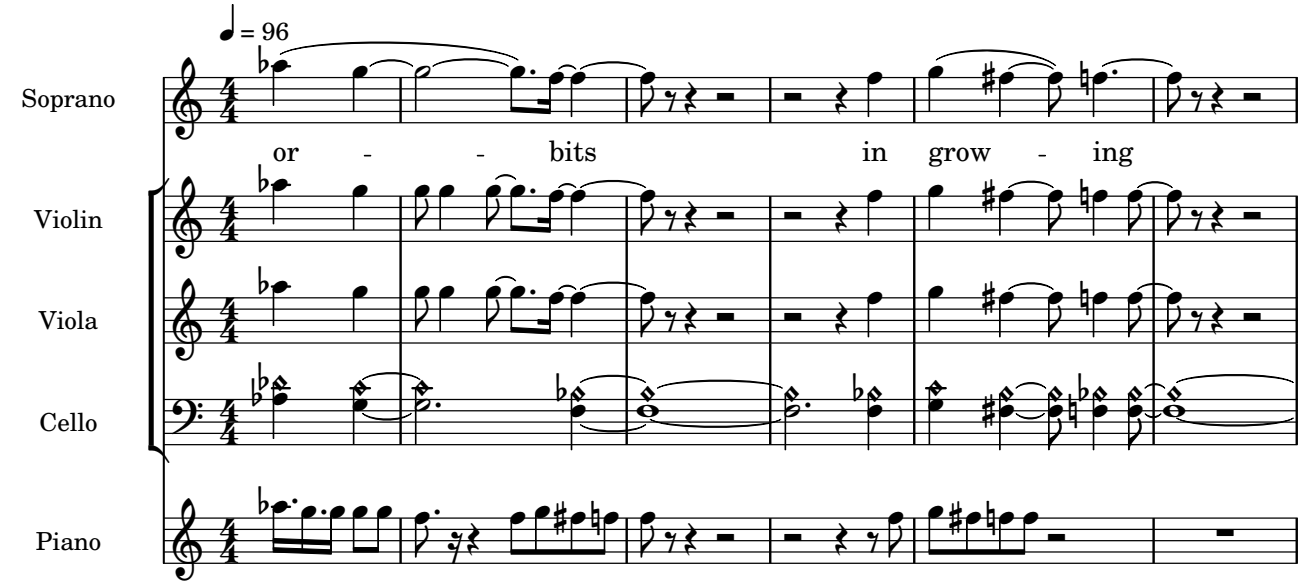
100

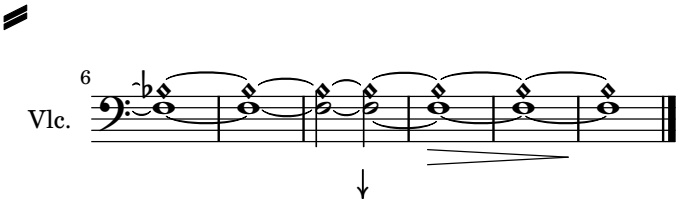
#being



Sost. Ped. ____ sustain throughout this section until section 101: '#lucier'

In Growing Orbits





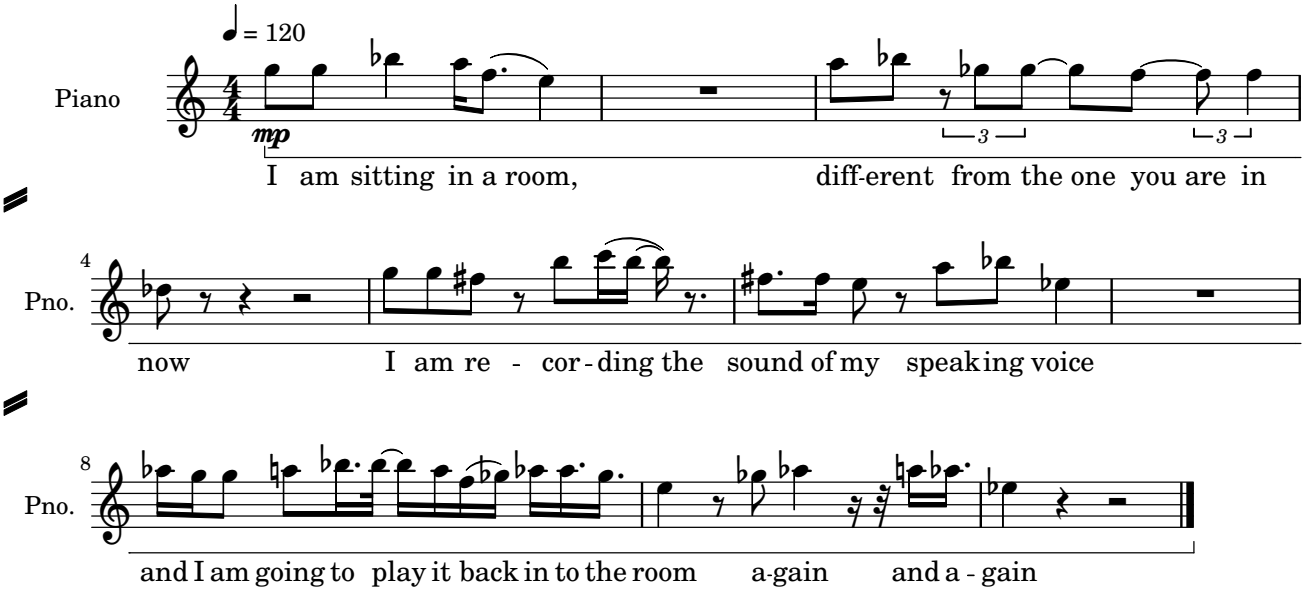
'I Am Sitting in a Room' begins here

Rainer Maria Rilke, Book of Hours

101

#lucier

I am sitting in a room



attacca.

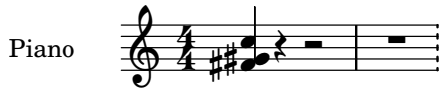
Alvin Lucier, I am sitting in a room.

102

#perspective

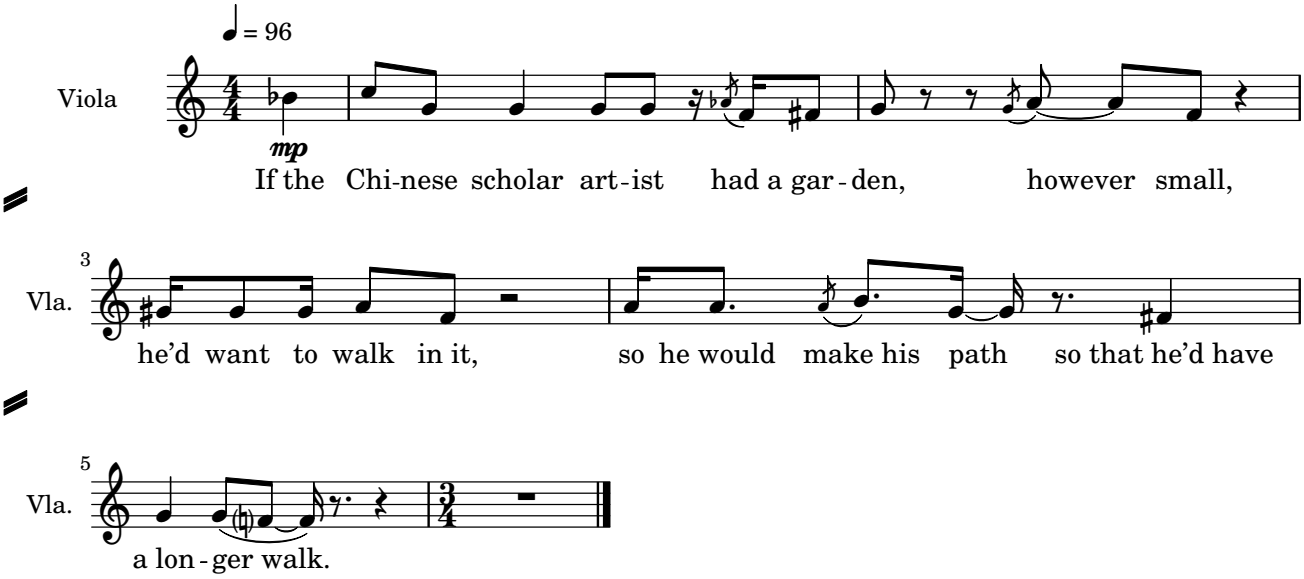
♩ = 120

'A longer walk' begins after 4″



Sost. Ped. _ sustain throughout this section until section 103: '#PerceptualField'

A Longer Walk

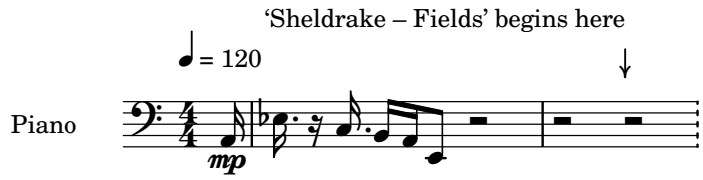


attacca.

David Hockney, Hockney on Photography, Conversations with Paul Joyce, (Jonathan Cape, London 1988).

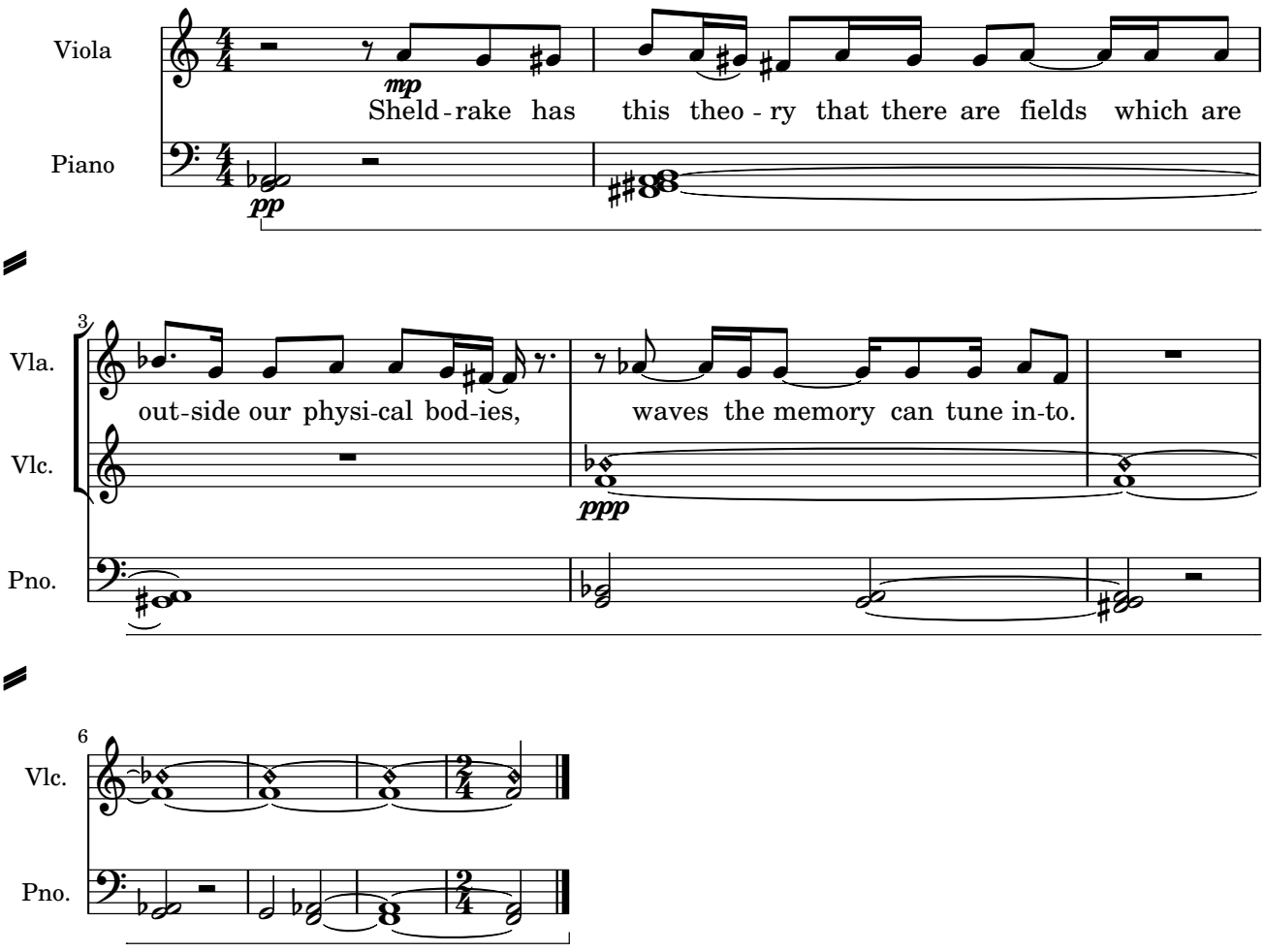
103

#PerceptualField



Sost. Ped. _____ sustain throughout this section until section 104: '#being'

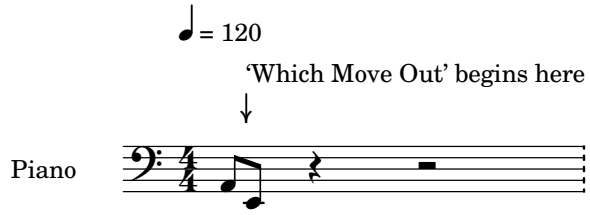
Sheldrake – Fields



attacca.

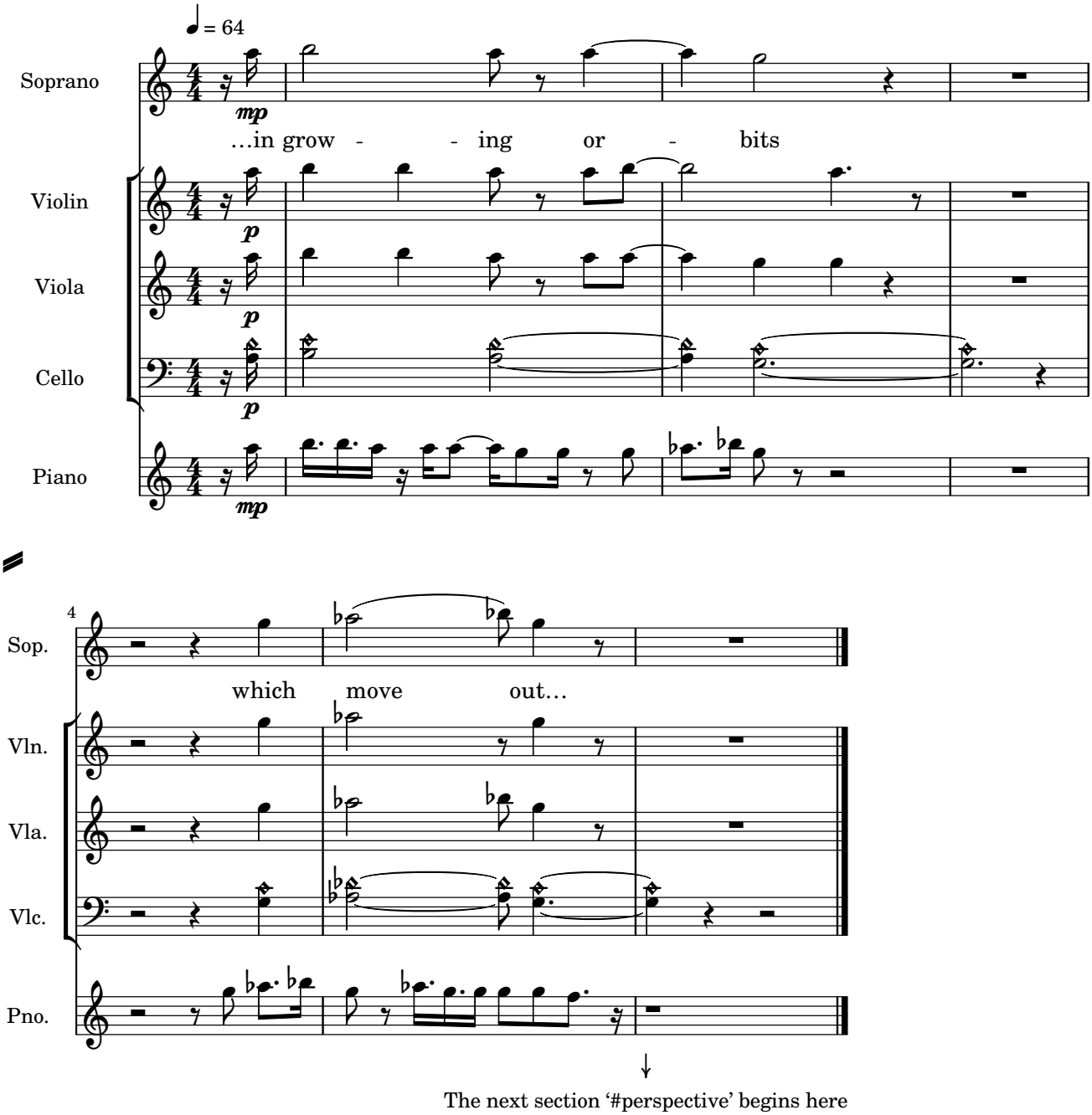
David Hockney, Hockney on Photography, Conversations with Paul Joyce, (Jonathan Cape, London 1988).

#being



Sost. Ped. _____ sustain throughout this section until section 105: '#perspective'

Which Move Out

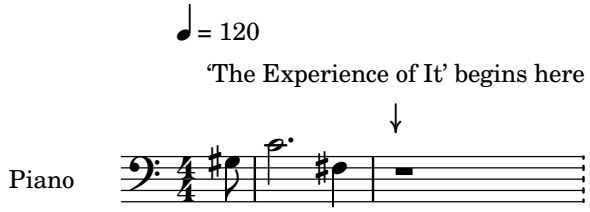


attacca.

Rainer Maria Rilke, Book of Hours

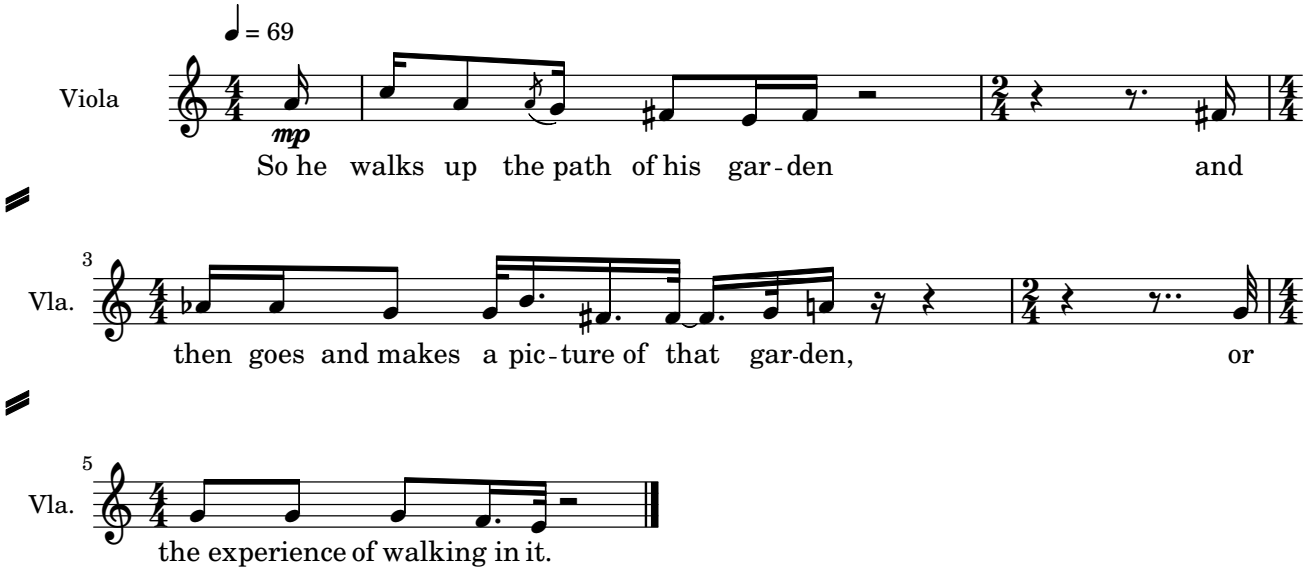
105

#perspective



Sost. Ped. sustain throughout this section until section 106: '#NewMedia'

The Experience of It

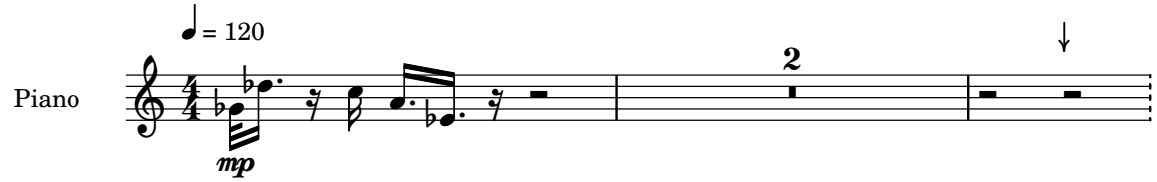


c. 4″ until the next section.

David Hockney, Hockney on Photography, Conversations with Paul Joyce, (Jonathan Cape, London 1988).

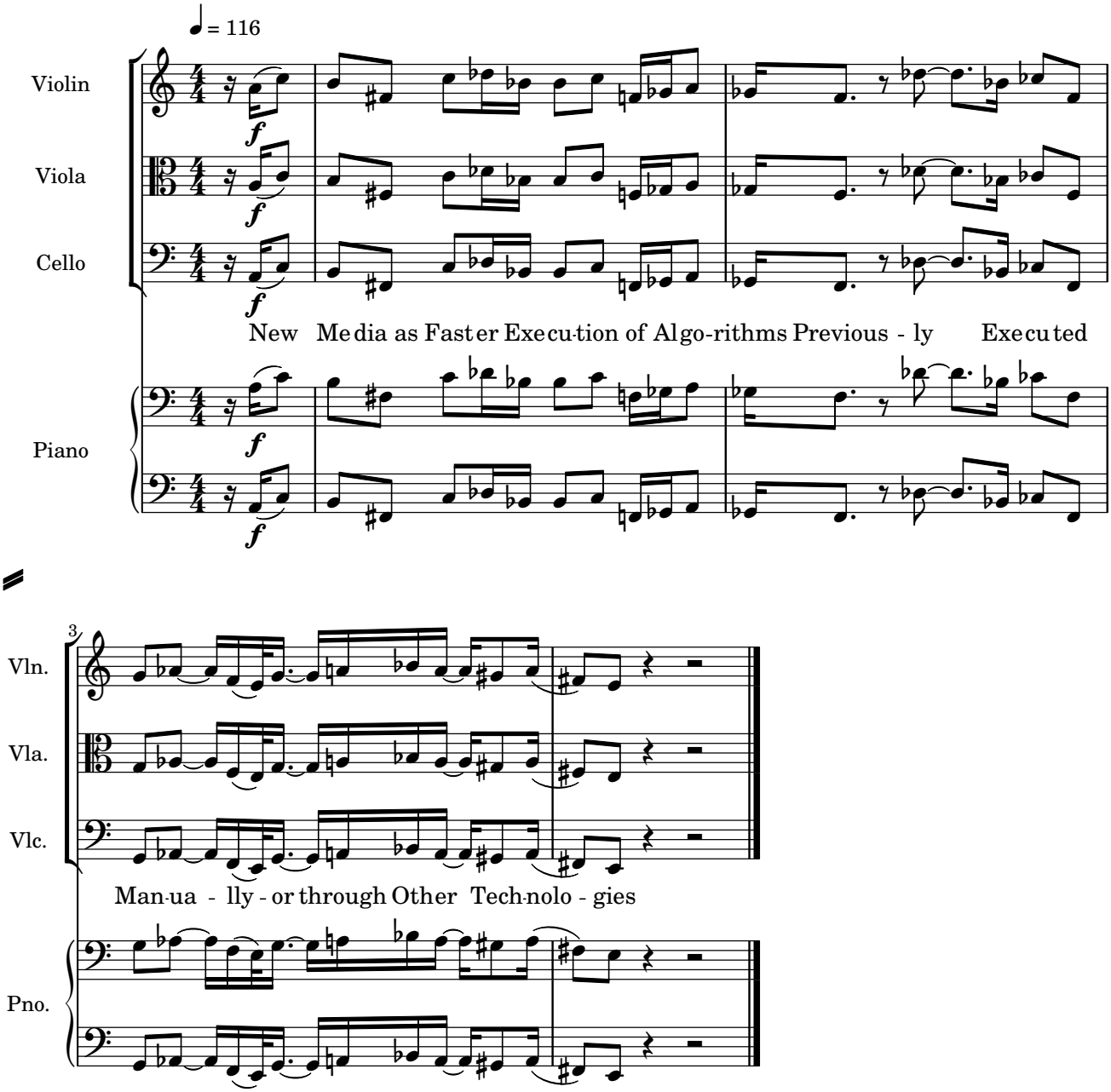
#NewMedia

'New Media Algorithms' begins after 7″



Sost. Ped. _____ sustain throughout this section until section 107: '#place'

New Media Algorithms

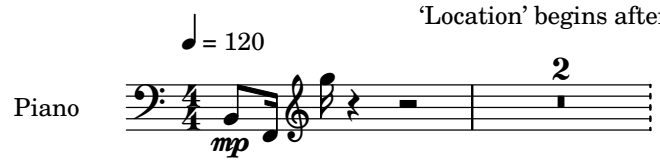


c. 4″ until the next section.

New Media, Wikipedia. https://en.wikipedia.org/wiki/New_media

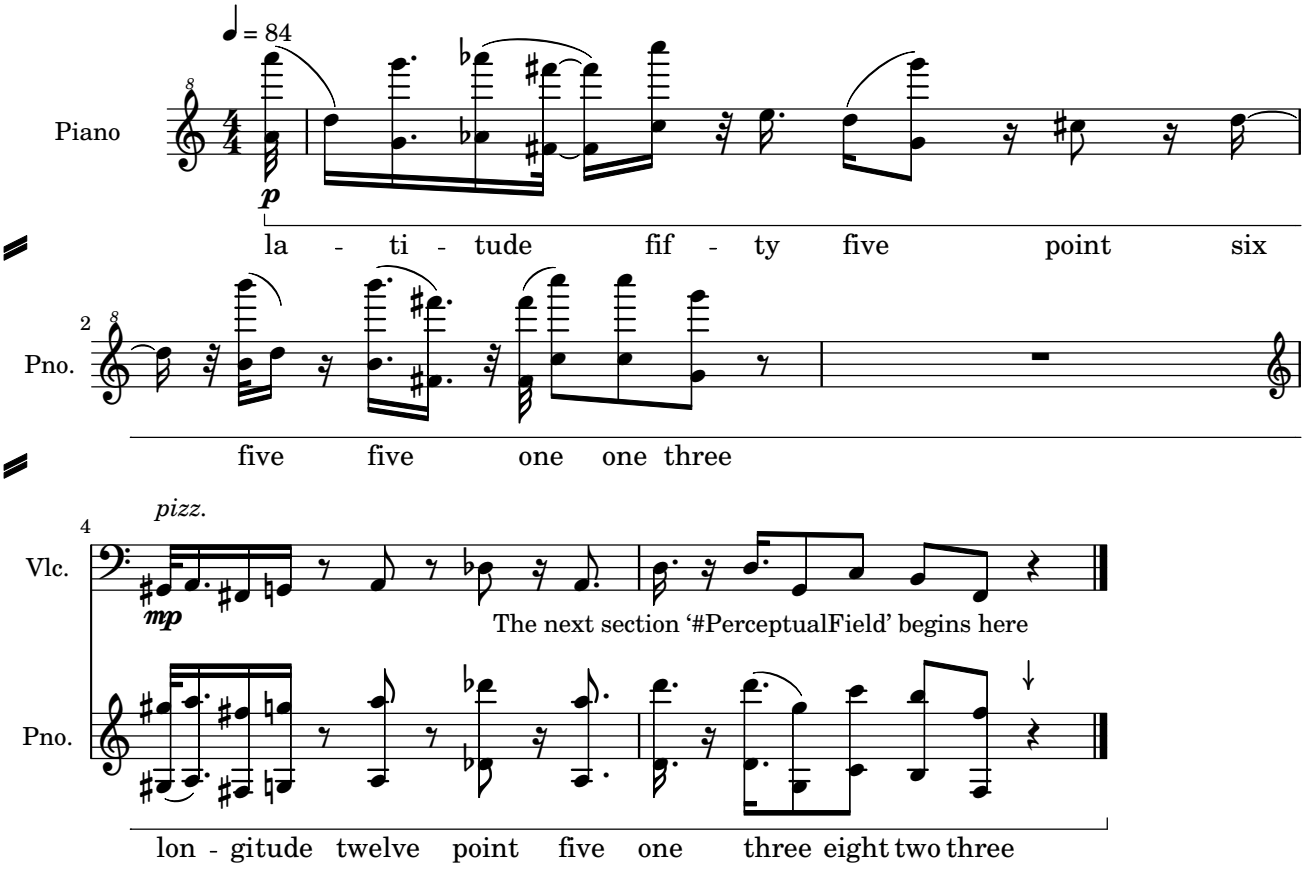
107

#place



Sost. Ped. _ sustain throughout this section until section 108: '#PerceptualField'

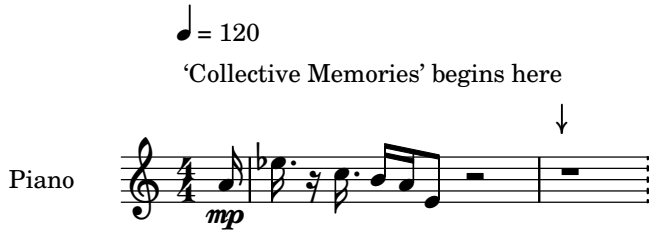
Location



latitude 55.655113, longitude 12.513823

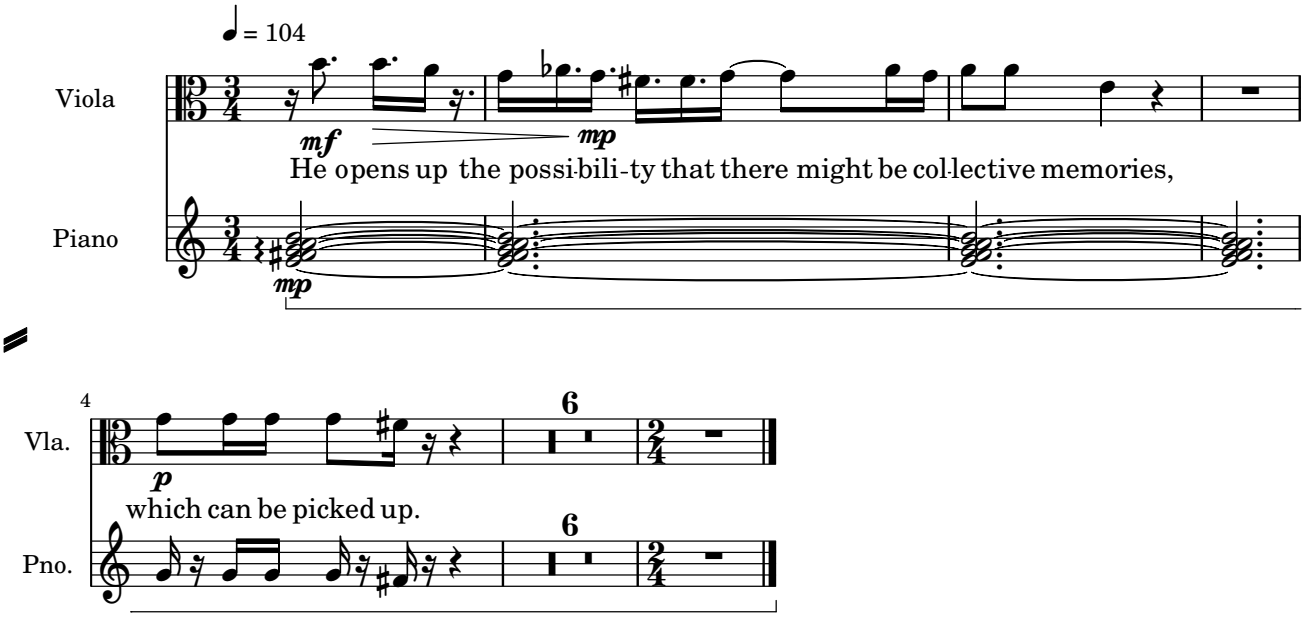
108

#PerceptualField



Sost. Ped. _____ sustain throughout this section until section 109: '#lucier'

Collective Memories



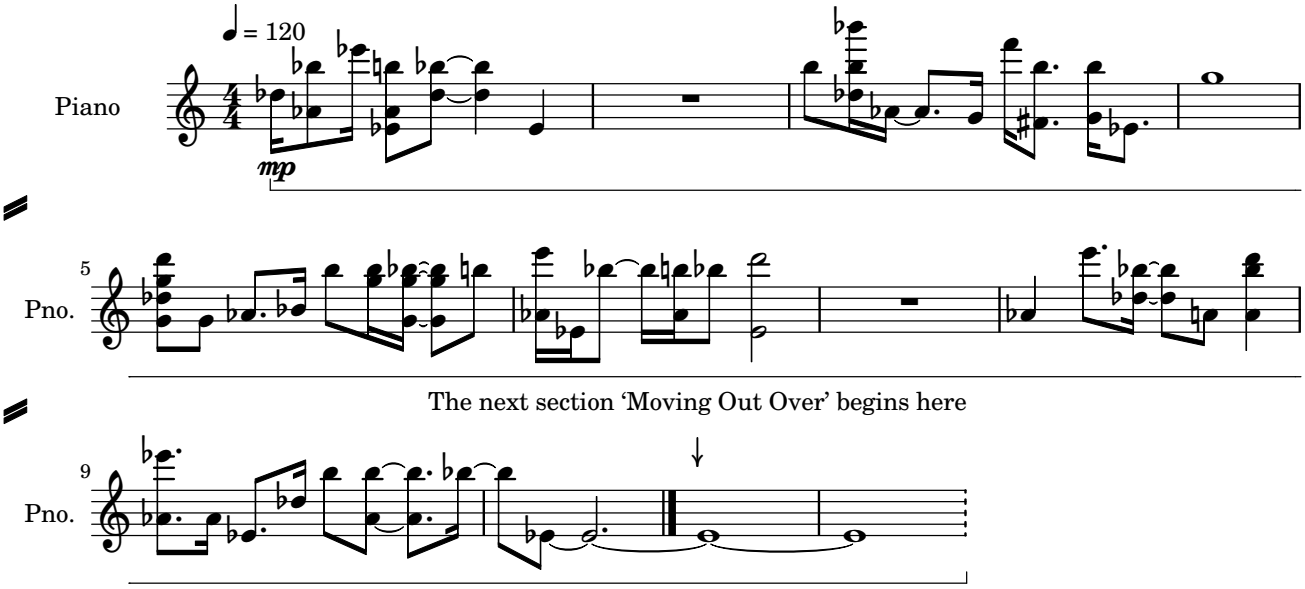
attacca.

David Hockney, Hockney on Photography, Conversations with Paul Joyce, (Jonathan Cape, London 1988).

109

#lucier

Sitting in a Room

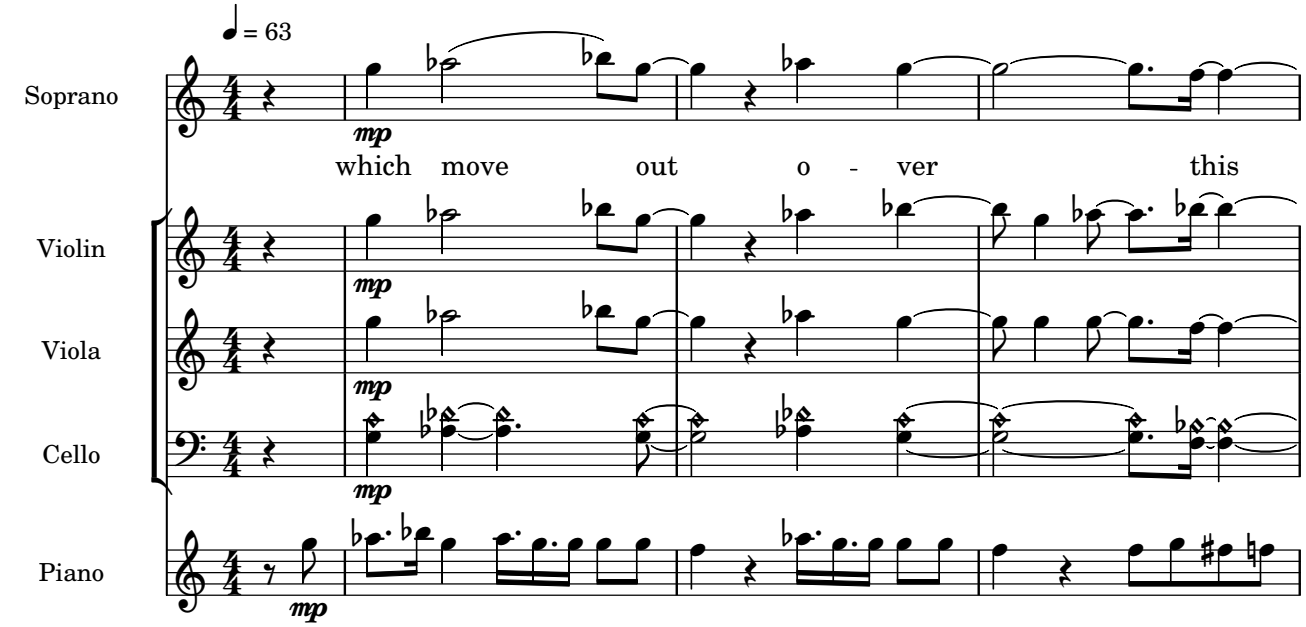


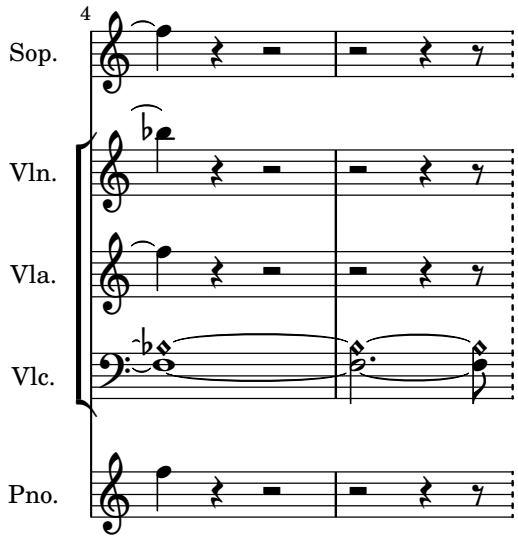
attacca.

Alvin Lucier, I am sitting in a room.

110

Move Out Over

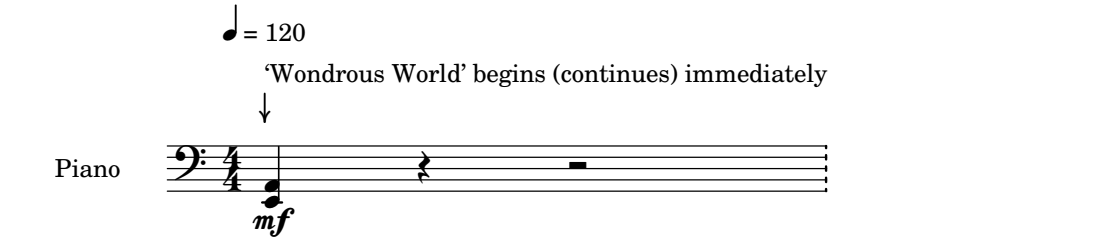




attacca.

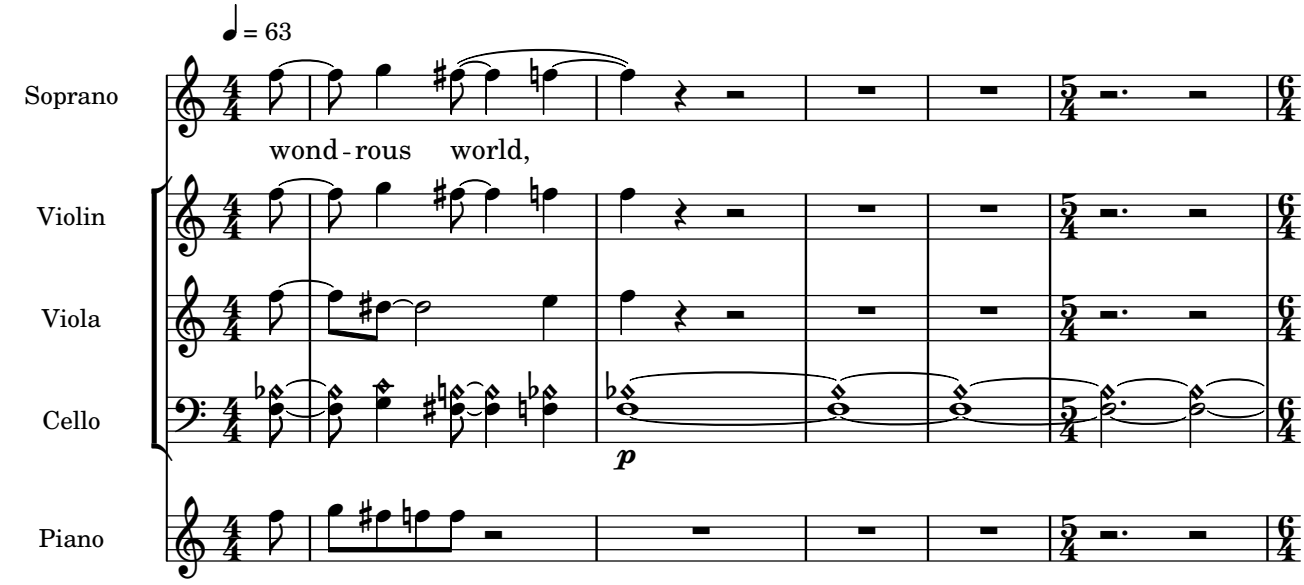
Rainer Maria Rilke, Book of Hours

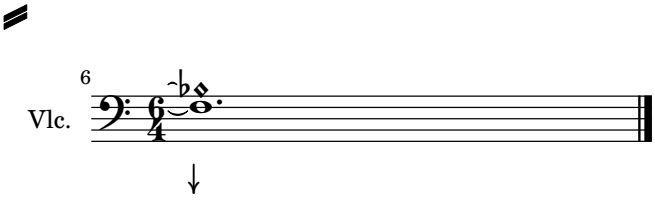
#being



Sost. Ped. ___ sustain throughout this section until section 112: '#modeling'

Wondrous World





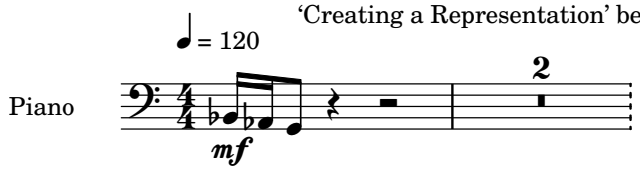
The next section '#modeling' begins here

Rainer Maria Rilke, Book of Hours

112

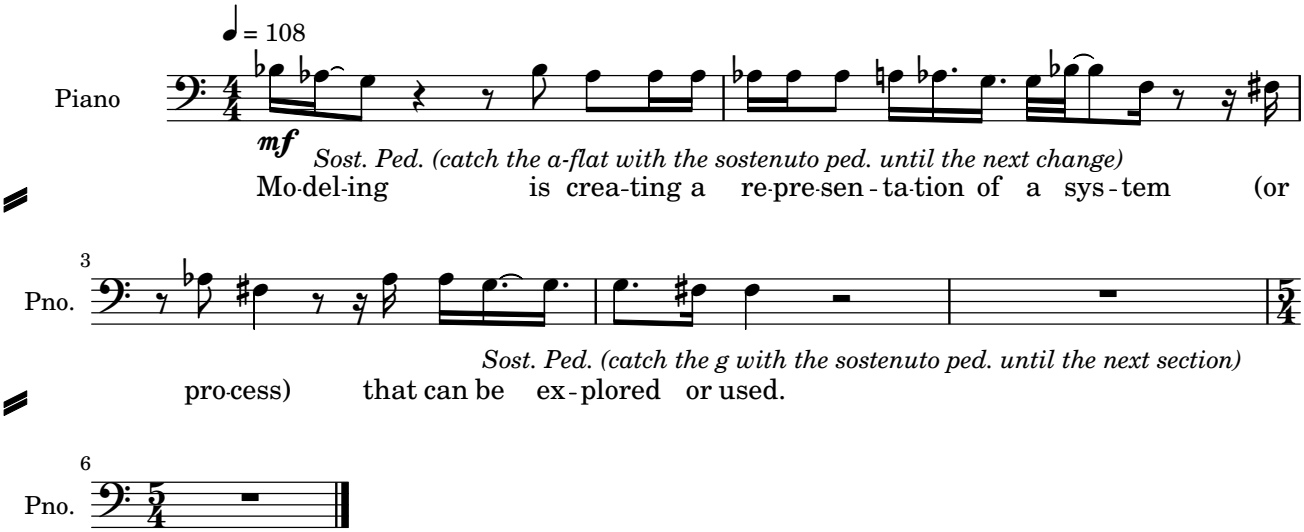
#modeling

‘Creating a Representation’ begins after 6″



Sost. Ped.sustain throughout this section until section 113: ‘#circling’

Creating a Representation

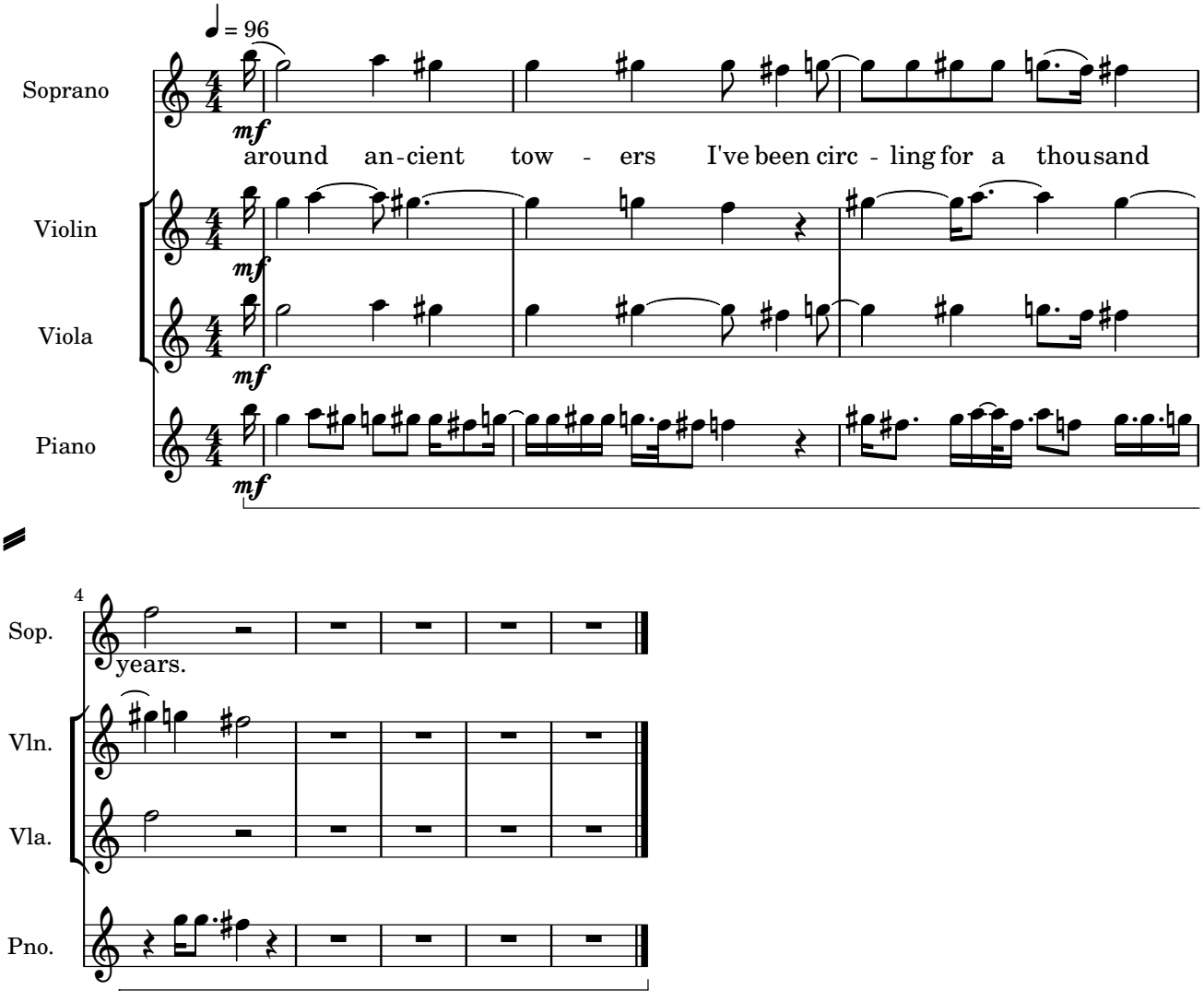


attacca.

Chris Grainger, Coding is not the new literacy
http://www.chris-granger.com/2015/01/26/coding-is-not-the-new-literacy/

#rilke

Around Ancient Towers



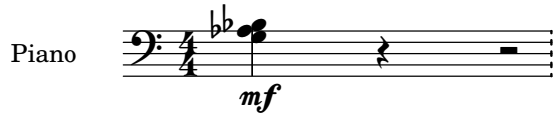
attacca.

Rainer Maria Rilke, Book of Hours

#modeling

♩ = 120

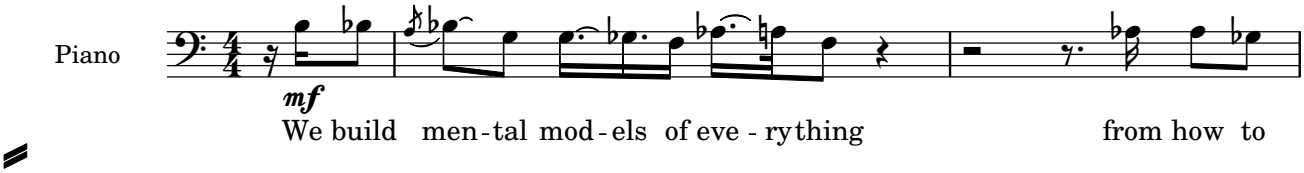
'Mental Models' begins after 2″

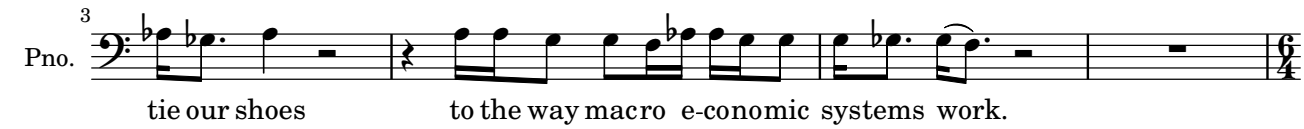


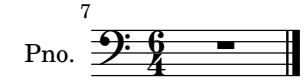
Sost. Ped. _____ *sustain throughout this section until section 115: '#being'*

Mental Models

(Resonances sustained from the '#modeling' sostenuto notes)





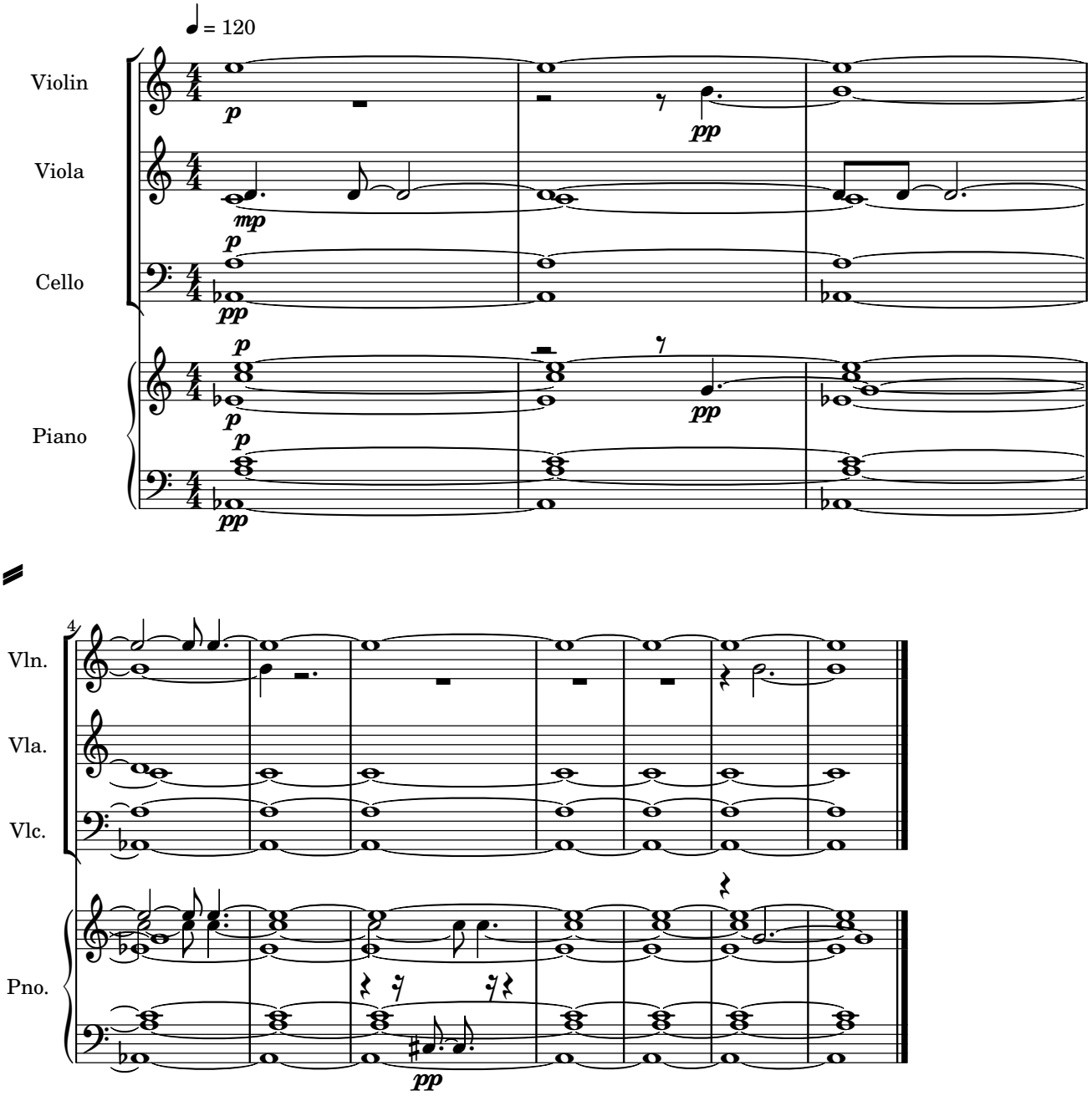


attacca.

Chris Grainger, Coding is not the new literacy
http://www.chris-granger.com/2015/01/26/coding-is-not-the-new-literacy/

#lucier

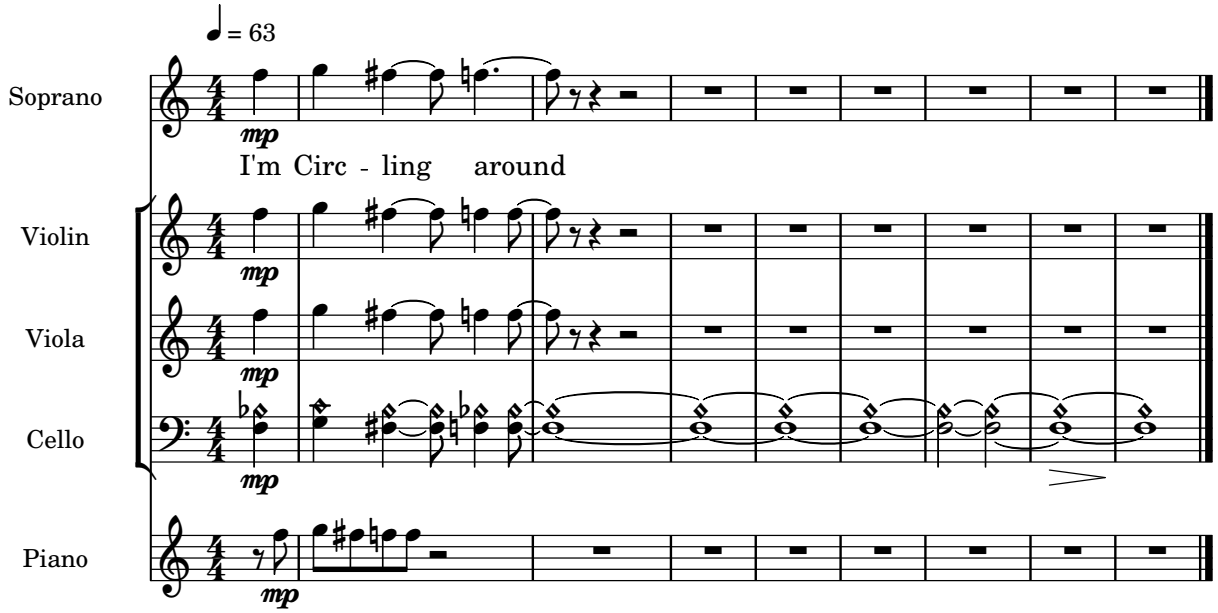
In a Room



Alvin Lucier, I am sitting in a room.

#rilke

Circling

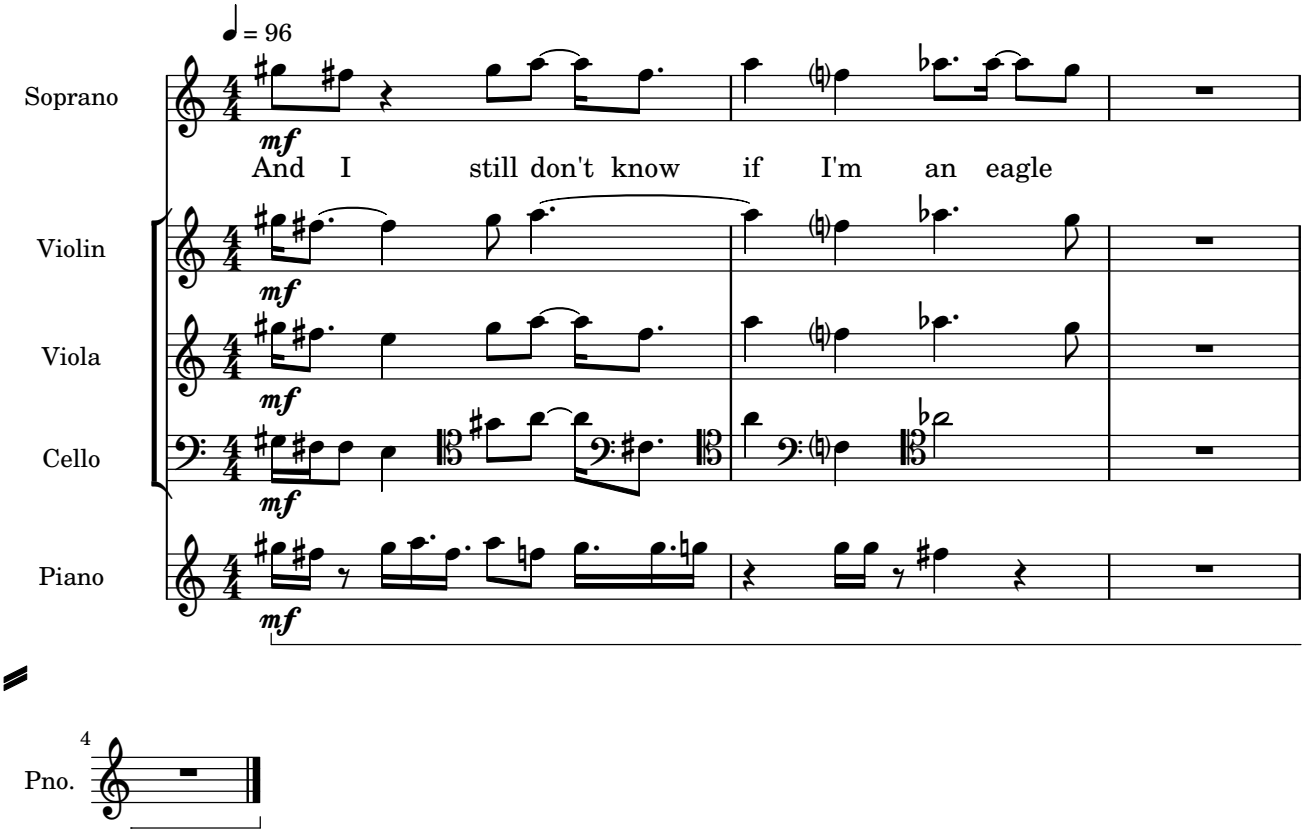


attacca.

Rainer Maria Rilke, Book of Hours

#rilke

And I Still Don't Know

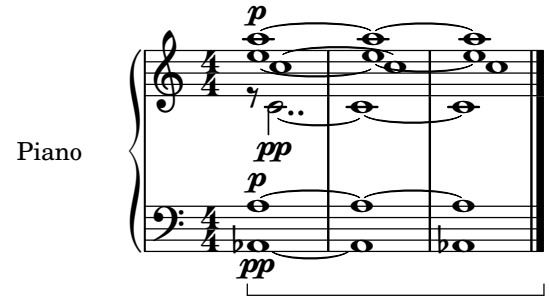


attacca.

Rainer Maria Rilke, Book of Hours

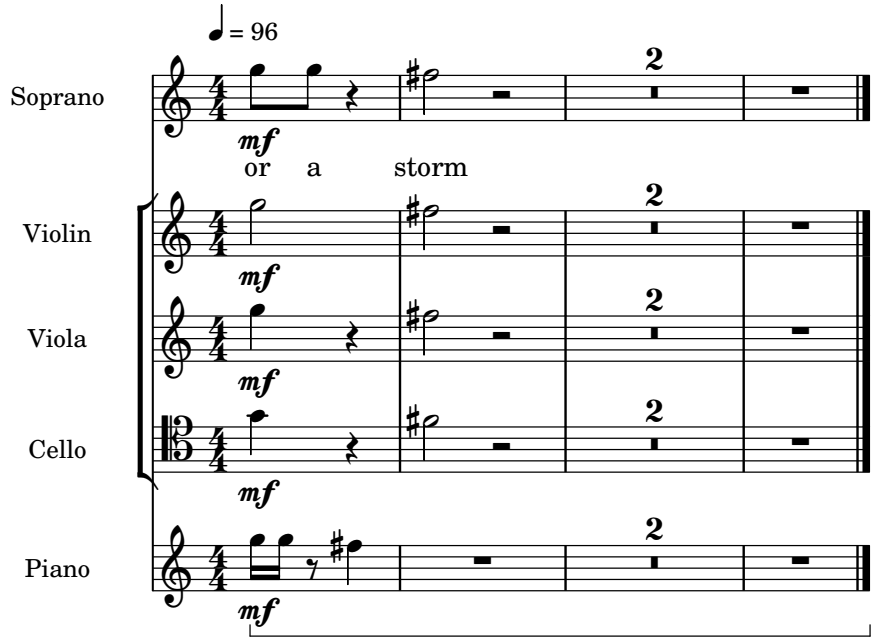
#being

In a Room



attacca.

Or a Storm



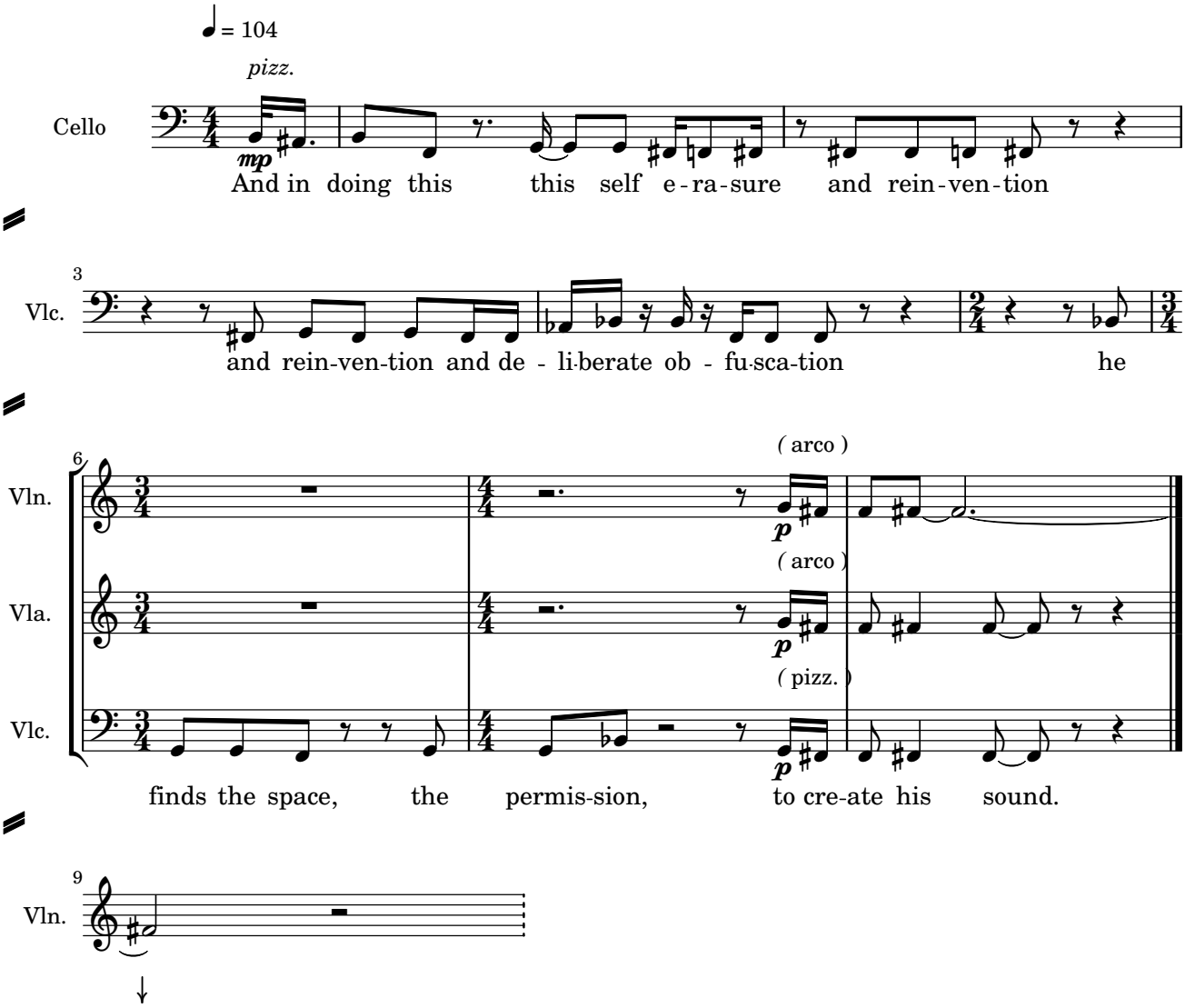
attacca.

Rainer Maria Rilke, Book of Hours

#sound

c. 3″ until ‘And in Doing This’ begins

And in Doing This



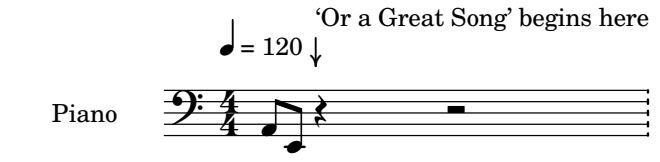
↓

The Next section ‘#being’ begins here

attacca.

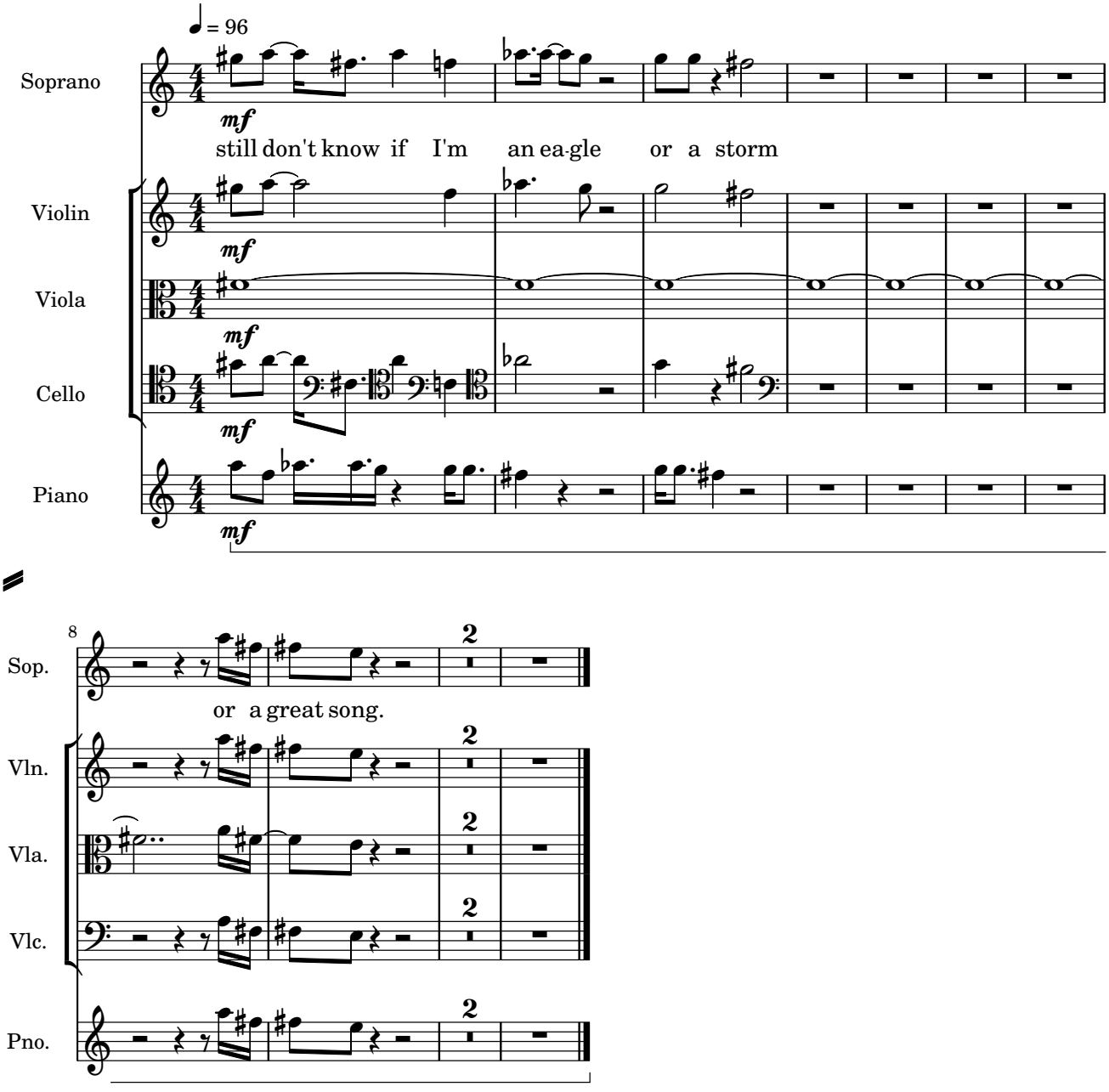
Craig mod, On Permission, (The Manual, Issue 4). https://themanual.org/read/issues/4/craig-mod/article

#being



Sost. Ped. _____ sustain throughout this section until the end

Or a Great Song



Rainer Maria Rilke, Book of Hours