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JOURNAL OF CONTEMPORARY MUSIC, ART AND TECHNOLOGY

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INSAM Journal of Contemporary Music, Art and Technology is an international peer reviewed journal dealing with topical issues in contemporary art music, visual and performing arts, and technology. The journal encourages interdisciplinary and transdisciplinary approaches and innovative views on these subjects, aiming to create a platform for communicating new ideas and theoretical and artistic impulses.
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EDITOR'S FOREWORD

In the seventh issue of *INSAM Journal of Contemporary Music, Art and Technology*, we are continuing our series on themes dedicated to art, music, and humanities in times of global crisis. After dealing with more general questions regarding these areas of creation, in this volume we are thinking about the issue of mental and bodily health during the Covid-19 pandemic and its possible ties and representations in music and art.

It is my pleasure to notice that our main theme, *Music, Art and Mental Health in the Time of Global Crisis*, reached not only its dedicated section but also sections such as (Inter)Views and Reviews. The interview with Dr. Ranka Radulović, psychiatrist, psychotherapist and music therapist with great experience and expertise, reveals how music therapy can be used during the time of crisis, answering questions on topics such as the place of music therapy in health systems across Europe, and where music therapy can lead us in the future. Following that, two essays by Dr. Jason Noone and Hanan Hadžajlić deal with possibilities of music therapy and technology during the pandemic, and a kind of Machiavellian view on the hype that the pandemic caused, respectively. In her article, Clare Lesser examines the impact of Covid-19 on the performance of the choral piece titled *The Gauntlet: Far Away Together* and the implications of the virtual *musicking* and isolation in the context of hauntology. Adrien Ordonneau's article writes about the concept of alienation in the context of the crisis of capitalism and mental health as shown in art and popular culture. As for the possible relations between music and health, Maria Heidegger and Milijana Pavlović's report on the conference *Music and Medicine* (*Musik und Medicine*), held virtually this autumn with hosts in Innsbruck, gives an insight into their project, ideas, as well as historical relationships between these two fields, which were the subject of participants' papers during the conference.

Other than the main theme, different subjects were uncovered. Michael Edward Edgerton in his essay writes about five concepts and applications used in

the performance of his piece *1 sonata*. An interview with soprano Mina Gligorić reveals the sentiment in the one current of that 'guild' towards extended vocal techniques and modern technology for communication and recording in performance and vocal pedagogy. Four remaining articles are reviews: Read Kaniža points to the depth and significance of Milan Milojković's new book on digital technology in Serbian art music. Aida Adžović reviews a collection of papers that are intended to give an overview as well as pointers for contemporary (and future) musicology and ethnomusicology. Marija Tomić reports how the *BLISS* festival overcame challenges of the pandemics and, finally, Đenita Kuštrić writes about her newest projects, an in situ performance of the wall drawings of Sol LeWitt and her upcoming book.

On behalf of the INSAM Editorial team, I would like to extend our gratitude to all of the authors for their insights and contributions, our reviewers for their diligent work, and our quick and meticulous proofreader, Anthony McLean. Thank you all for working towards understanding the world we are currently experiencing.

In Belgrade, December 10, 2021,
Bojana Radovanović,
Editor-in-Chief

(Inter)Views

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"MUSIC THERAPY IS THE PROFESSION OF THE FUTURE": Interview with Dr. Ranka Radulović[1]

In light of the *INSAM Journal*'s theme series on ways the global crisis affected music, art, and humanities worlds and systems, and, more precisely, the current issue that deals with mental health in relation to those systems, this interview complements the issue scope from the perspective of music therapy. A conversation with Dr. Ranka Radulović, psychiatrist, psychotherapist, music therapist at the Clinic for psychiatry of the University Clinical center of Serbia, founder and supervisor of the Association of Music Therapists of Serbia (AMTS), founder of Hatorum - music therapy center in Belgrade, country representative of Serbia in the General Assembly of the European Music Therapy Confederation (EMTC) and the reveals how the branch of music therapy has been put to the test during the last couple of years. Dr. Radulović spoke about how the

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national Association and the center Hatorum responded to the crisis and introduced us to the current state of the process of recognizing music therapy as a profession in Serbia, the region, and Europe.

Thinking about a global crisis caused by Covid-19 pandemic, I would like to start this conversation with your personal impressions on the state, needs and dangers in the realm of mental health. Can it be said that the initial professional steps in dealing with the situation stemmed from a personal insight and solutions to endure the everyday life?

I have been working as a psychiatrist, psychotherapist and music therapist in clinical conditions in protection of mental health for thirty years in the Clinic for Psychiatry in Belgrade as well as in the community music therapy domain under auspices Hatorum – centre for education and counseling in music therapy.

The COVID-19 pandemic brings great temptations for mental health because it represents a long-term state of continuous stress, which brings about a series of cumulative losses. This leads to anxiety and fear that are triggered by the objective circumstances, and also represents a potential for the development of other kinds of psychiatric and psychosomatic disorders, as well as addictions.

When I speak of losses, I encompass a large number of fatal losses, loss of good health and permanent damage to bodily functions in patients who survived the infection, the loss of freedom of movement (quarantine, self-isolation, and closing of the borders with particular epidemiological measures and recommendations), the loss of plans, the loss of a lifestyle, the loss of physical appearance, economical losses, the loss of jobs and disappearance of certain professions, the loss of physical contact, the loss of loved ones, as a result of temporary or permanent separation.

The pandemic represents a state of global and individual stress and permanent anxiety that appear because of the unknown causality and nature of the disease, and the treatment protocols emerging "as we go". We do not have the certainty of the pandemic's end. Anxiety is caused by the amount of information we get every day, the number of recommendations and constantly changing measures of protection, as well as the large number of people who do not respect measures. With that, there is a fear of the vaccine and new treatment protocols. The virus is constantly changing (mutating), and protocols on efficiency and safety of the vaccines are only just emerging. One fourth of the infected are asymptomatic carriers, and the vaccinated people can also transmit the infection. Resentment towards healthcare systems, as well as limitations and exhaustion of medical, economic and human resources, are obvious worldwide. People have existential fears and secondary anxiety due to the circumstances not dependent on them.

There is a number of real fears, fear of contagion, fear of the disease and its permanent consequences, fear of death, fear of other loss, fear of isolation, and fear of stigmatization.

With that in mind, the antipandemic program of the center for education and counseling in music therapy Hatorum (Belgrade, Serbia) seems especially interesting. Was this program developed in keeping with the unknowns of the pandemic during the first half of 2020? What were the challenges in the program's creation and its basic ideas?

My community music therapy program which was founded and developed within framework of Hatorum began many years before the pandemic. The program implements the bereavement music therapy as a new concept of wellness (Radulović 2013), which is applied within different methods of active and receptive music therapy.

In that way, we were ready for the beginning of the pandemic.

In the beginning of 2020, during the quarantine period, the only way we could approach people was through the internet and social media, and the number of our patients in hospitals was significantly lowered.

The basic idea of the program is to educate the users on how to recognize the phases of adaptation to loss and psychological mechanisms of defense in self and others, to develop mature mechanisms of defense in order to enhance adaptive capacities and better control of anxiety and fears by music therapy methods. The goal was to recognize the symptoms of burnout and mental illness early, as well as to develop better personal, family and social functionality, which can contribute to lowering the level of infection, diseases and transmission.

What is the target audience that is affected the most and to whom is the program tailored for?

Everyone is affected by the pandemic, and that is why the program is adapted to the entire population, people of all ages, from the earliest to the oldest, no matter their mental, verbal or bodily capacities and musicality level.

The program is tailored to the employees in medical and social services, as well as the education system. Prevention and maintenance of the heathy functionality of this part of the population is the key for maintaining the social system as a whole in conditions of a global crisis.

Can you reveal to us any details on how the antipandemic program looks like in practice?

Individual, family and group psychoeducation of the population on the application of music therapy in the conditions of the global crisis is being implemented. This is in accordance with the Hatorum's program that is adapted to the actual state and needs of an individual, a family or a group.

Regarding the programs for the population, the antipandemic program takes place through online clubs.

Currently active programs are Club for the bereaved children and adults, Hatorum's School Club, Senior Hatorum Club intended for the older population, Hatorum's Antistigma Club intended for people with chronic illnesses, congenital or acquired disability, Hatorum's Anticancer Club intended for people treated for the malignant diseases, Hatorum's Club for babies and Hatorum Prenatal intended for pregnant women, Hatorum's Anticovid Club intended for getting current information related to the latest research in prevention and therapy, and Hatorum's Moral and Ethical Club, intended for people who wish to consider their moral and ethical dilemmas.

Each of these clubs deals with a specific part of the population and their specific needs during the pandemic, while also developing its own club's programs.

Can you describe the reactions of the public – patients and the media – to your antipandemic program?

I work with patients at the Clinic for Psychiatry of the Clinical Center of Serbia.

Hatorum is a music therapy center for psychoeducation. The program is current, individuals and groups of all ages from our country and abroad are contacting us, and that is how Hatorum's clubs are growing.

The group which attends my lectures about new research and practical matters in regards to applied music and music therapy during the pandemic is numerous.

Currently, Hatorum is running an international competition for

school anticovid hymn, and the first applications (proposals) arrived.

Under the auspices of Hatorum we organize online music farewells of famous or anonymous people for bereaved family members, friends of funs.

For this program and activities, in June 2020 I received a thank you note from the Ministry of Innovation of the Republic of Serbia on behalf of Hatorum.

So far, the media has not been significantly interested, mainly because they were focused on the other questions, priorities and activities of the Crisis Response Team. The information about the program found their way to the users via social media. As time goes by, and the pandemic is not over yet, everyone is becoming aware that the issue of protection of mental health, like bodily health, has to be considered a priority. That is why in the more recent period, the interest from the media for our programs is growing.

Like never before, the role of technology –especially communication technologies – turned out to be the key factor during the most recent global events. In what manner and measure did the change of media of communication affect your work as a music therapist? Can you enlighten for us the advantages and shortcomings of the remote work in your profession?

Challenges that the pandemic brought about are a great source of inspiration. Thanks to Zoom, I have managed to transfer my activities online swiftly.

During 2020, I was first testing the application of the clinically approved music therapeutic methods of which I am the author, and which are used in Serbia, on a group of candidates in music therapy education. With that, in the last two years I have come to the conclusion that the method of musical choice, analytic listening of music – method of lead fantasies and therapeutic song writing – can, according to the concept of bereavement music therapy, be applied online. At the moment, I am also testing other methods which I regularly use.

Likewise, I made a methodology for organizing the mentioned Hatorum's musical online farewells which function as music therapy online support group gathered with a goal to support grief process and prevent complicated grief reactions in bereaved people who were unable to attend the funeral.

The advantage of technology is the opportunity to access a larger number of people easier and faster, provided they use the technology. On the other hand, the shortcomings are seen in the additional effort to secure the setting, fast internet connection, as well as privacy in online work.

The drawback of online contact is the demand for certain cognitive, verbal and bodily capacities, and the inability to see the whole body, thus some of the methods of music therapy are not applicable. With music therapy in person, we can access every client; in online work, we have to make a selection.

How did the remote work spread into other aspects of work in music therapy, aside from the antipandemic program? How are the patients reacting to the new ways of communication?

The music therapy education program, which works on professional staff, continues remotely. This makes the process of education more approachable, and the result of this is the fact that we have candidates from different parts of Serbia and from abroad.

As for the clients that reach out to Hatorum for online support individually or in groups, they are well versed in technology, and all they have to do is secure a fast enough internet connection and privacy.

In state institutions in Serbia, the question of clinical work with patients regarding telemedicine is not yet regulated, which is also the case with such services and Republic Fond of Health Insurance (RFZO).

Music therapeutic activities online are regulated by the appropriate policy adopted by the Association of Music Therapists of Serbia and the European Music Therapy Confederation (EMTC).

Patients that are mentally or physically ill, and are looking for help, are referred to medical institutions.

Unfortunately, in our context, the professional music therapists are scarce in our medical institutions.
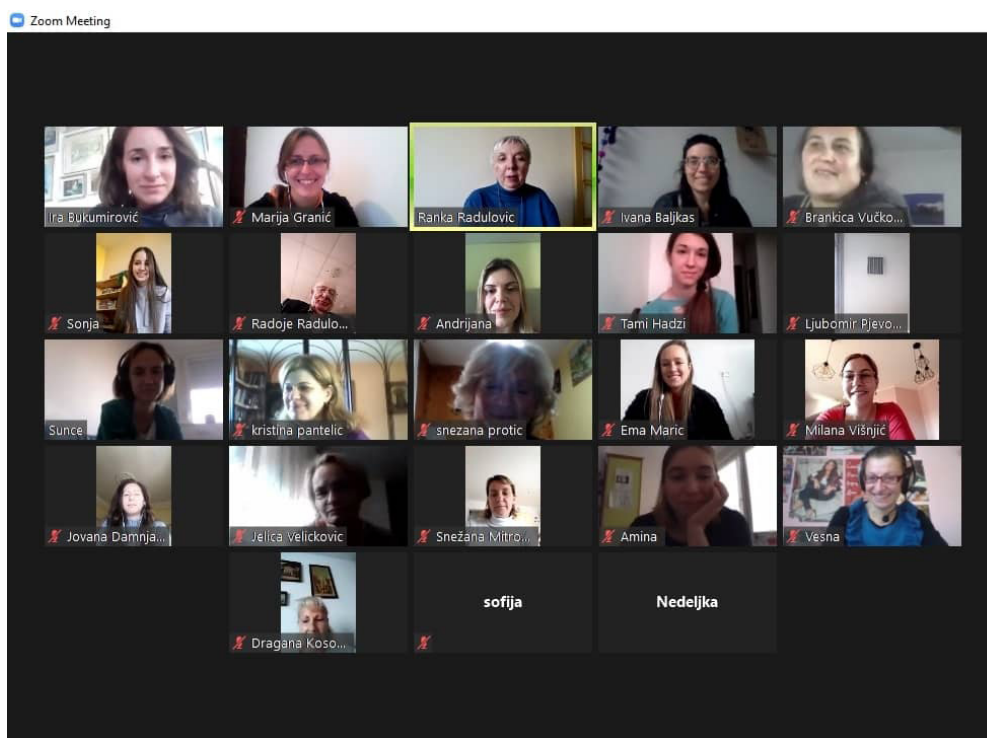
Your newest publication, Music Therapy as Profession [Музикоīерайија као ūрофесија, 2021], speaks about music therapy as profession. Can you explain your motives and ideas which led you to write the book, and the content which ensued?

In spite of existing law regulations, the number of professional music therapists in our country and neighboring countries is small, and the need for music therapy as a service is significant.

Also, music therapy and the profession of music therapist is often misused by individuals and institutions, with medical backgrounds of without them. This brings risks to patients, and some of them even charge their service from the RFZO without trained music therapists. The goal of my book is to present to the wider population and professional public what music therapy is, as well as to present the proposal of draft law on music therapy of the Association of Music Therapists of Serbia with arguments for its emergent adoption.
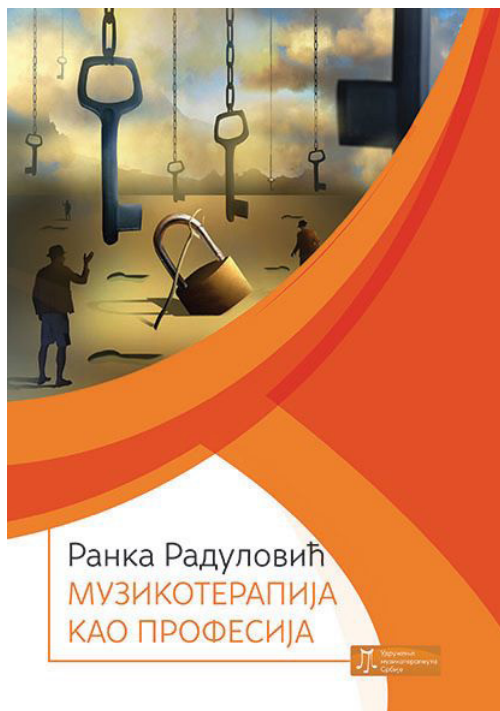
The book has six chapters. In the first one I explain what music therapy is, and what it is not; in the second chapter I explain what is necessary in order to recognize music therapy as a health profession. The third chapter speaks about sciences that are the theoretical bases for the development of music therapy. In the fourth chapter I present the newest research that explores the application of music therapy in all fields of medicine, as well as in social protection and education, from the earliest to the oldest age. The fifth chapter has the title "Serbian Music Therapy Plowing" and brings a chronological overview of the events regarding music therapy and the activities in the last twenty years, and speaks about the work of Dr. Petar Stanković, the pioneer in music therapy in our country, during the second half of the 20th century. The conclusion gives guidelines for further development of the association and music therapy in the future. In an appendix we put the important documents of the Association of Music Therapists of Serbia,

Rulebook on music therapy activities for professional music therapists, and the Rulebook on education in music therapy, based on which music therapists are educated in Serbia. Here we also have a number of other documents in regards to the functioning of the Association, as well as the newest Rulebook on music therapy work online. This can help those people who are planning to educate themselves in the field of music therapy in Hatorum understand the conditions to enter the studies, nature and volume of the education process, and the work of professional music therapists. At the very end, we have given the suggestion of a draft law on music therapy.

Speaking about music therapy as profession, what is the current situation regarding the acknowledgement of this branch in medical systems in Serbia, in the region, in Europe and the world?

In Serbia, music therapy is recognized as a medical service provided by the RFZO, and patients directed to us can receive the service free of charge on the secondary and tertiary level of health protection. Music therapists are recognized in the nomenclature as an independent profession of medical workers and are professionals in deficit in our country.

I am pleased that the work of the Association of Music Therapists Serbia (www.muzikoterapija.rs) and Hatorum (www.hatorum.com) contributed to the fact that Serbia is one of the few countries in Europe and the world with these kinds of legislations. Those are the main steps that need to be followed by the Music Therapy Law.

Before the pandemic, only three countries in Europe had adopted said laws: Austria, United Kingdom and Latvia. We can therefore see that Europe and the whole world is in the process of regulating the profession.

While the states are working on the new laws and legislations, the role of professional associations of music therapists is crucial on a national and international level.

Among the former Yugoslav republics, aside from Serbia, similar active professional associations that are members of EMTC (www.emtc-eu.com) are seen in Slovenia and Croatia. In these countries there are programs for education in music therapy, and professional music therapists are gradually gaining their place in the system of health protection, social protection and education. In the states emerged from the former SFRY, there are active individuals, who are completely or partially educated or just interested for this area, which is a phase before the forming of national associations, acknowledgement and acceptance of those associations on behalf on the international umbrella professional association of European music therapists.

To conclude, I would like to know how did the global crisis over the past couple of years affect your view and vision for the future of this field?

I believe that music therapy is the profession of the future. In connection with the current crisis, with music therapy we intervene across the right hemisphere, and so some of music therapy methods belong to group of interventions that are indicated in the case of trauma.

It is not stigmatizing. We can apply it from the earliest childhood to old age, and its application does not depend on the verbal, cognitive, motoric capabilities, or the level of musicality of the client.

It is applicable in healthy and ill people, in all branches of medicine, in prevention, diagnostics, therapy and rehabilitation, as well as achieving bodily, mental and spiritual health. By applying music therapy is cost effective for health systems can also save a lot of their financial resources due to preventive programs applied under auspices of community music therapy .

In Serbia and our region music therapy will thrive if the necessary laws and legislations are adopted, and if states support education in music therapy.

The law is necessary for the prevention of abuse of music therapy, opening up the possibility of hiring educated music therapists in the institutions of health and social protection, schools and preschools, as well as having music therapy services paid by the state in nursing homes, shelters, orphanages, migrant camps, prisons, schools and preschool institutions.

The process of certification of European music therapists by the EMTC can also affect the development of music therapy in Europe. Unfortunately, this process has now stopped, and the work on adjustment of standards with the registry of European music therapists is still ongoing.

When the European registry of music therapists becomes operational, the possibility for the demand of recognition of the independent profession could be pursued from the European Parliament.

In the meantime, empowerment, massification and collective and coordinated work with the goal of developing pragmatic, ethical and cognitive legitimacy of national music therapy associations and EMTC is the only way this could work.

I hope that my book, *Music Therapy as Profession*, will contribute to this process

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CONTACT, CONNECTION AND COMMUNITY:
MUSIC THERAPY, TECHNOLOGY AND THE GLOBAL PANDEMIC

Introduction

Music therapy is an evidence-based profession where the planned and creative use of music-qualified music therapists supports people to improve, restore or maintain health, functioning and well-being (IACAT online). In my work as a music therapist with people with developmental disabilities, music technology has come to be an integral part of my practice to support tacit musicality and spontaneous expression, develop and sustain relationships and facilitate connection and community in a variety of arenas. This essay gives an overview of how we use music technology together, particularly in response to the challenges in the lives of people with disabilities in Ireland brought about by the global pandemic.

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Background

For the last fifteen years or so I have facilitated a music therapy programme for Enable Ireland, a voluntary organization that provides services for people with developmental disabilities. The service is person-centred and run in accordance with the social model of disability. The social model of disability "focuses attention on the person not the impairment. Access, inclusion and equality are considered for people with physical disabilities as for people without" (Enable Ireland 2005, 33). The role of technology in enhancing the quality of life of people with disabilities is a core strategy of Enable Ireland's service provision (Enable Ireland 2009). Enable is active in developing and providing assistive devices to service owners to facilitate access to life experiences and to enhance independence.

Music therapy in this context is thus concerned with promoting empowerment, creativity and capacity development as well as offering psychosocial support. The programme draws from Community Music Therapy or CMT (Stige 2004) in its focus on promoting relationships through music that people with disabilities might otherwise find difficult (Pavlicevic 2003). A central tenet of the programme that links it to the person-centred ethos of Enable Ireland is the idea that *musicing* (Small 1998) is a valuable activity that can engender personal development, develop meaningful relationships and foster positive life changes (Noone 2008).

A variety of therapeutic methods are offered and employed, but clinical improvisation (Boxill 1985) plays a large part in supporting non-verbal expression and interaction by supporting the intrinsic or *communicative musicality* present in people of all levels of functioning (Trevarthan & Malloch 2000). Music therapy sessions incorporate music technology resources – both mainstream and specialized – to facilitate access to musicing for people attending. This allows musical experiences and interactions to be individualized to a person's movement profile, aesthetic preferences and cognitive functioning. As such, the role of music technology is to support musicality as a therapeutic goal *per se* as well as supporting musicality to enhance the therapeutic process and achieve functional goals.

The music technology resources we use in music therapy at Enable Ireland consist of input devices like MIDI controllers, electric guitars and microphones. These offer distinctive options for gestural transduction (Crowe & Rio 2004) and the optimising of feedback. These inputs are integrated through the digital audio software Ableton Live where MIDI and audio effects can augment or remap the incoming messages (audio or MIDI) in a way that optimises the intentionality of the musician. These can be combined with a service owner's own assistive tech-

nology resources like switches, or their own smart devices and associated apps. In collaboration with the service owners attending music therapy it has thus been possible to develop unique digital musical interfaces or DMI's (Samuels 2014), combinations of input, processing and output resources that provide enhanced accessibility and expression according to the user's needs and preferences.

One example of this is a man I work with, E. E., who has quadriplegic cerebral palsy which means he has almost no control of his limbs except for his right leg. In music therapy, he uses his right knee to hit a single switch plugged into a Korg PadKontrol. This would typically allow him to play a single note, or trigger a single sample. Together, we developed a MIDI effect chain that allowed E. to play multiple drum patterns in an aleatoric fashion with his switch.

The controller is mapped to a 64-sample drum rack. An arpeggiator MIDI effect converts the single note input into a steady beat. An intervallic setting on the arpeggiator cycles through the available samples in increments of 7 semitones, creating a simple beat. The addition of a randomiser MIDI effect transposes the first note randomly, which creates a different pattern of samples when the arpeggiator cycles up. A velocity MIDI effect standardises the intensity of each note regardless how hard E. hits the switch. In this way E. has access to up to 24 different drum patterns each time he hits his switch. His agency and intentionality are maintained in that he has to use his timing to initiate drum patterns, hold the switch to keep his chosen pattern going, and can retrigger the switch if he wants to find a more fitting pattern. This combination of chance and intentionality make for interesting musical interactions that would not be possible for E. with traditional acoustic instruments.

Participatory action research with service owners at Enable Ireland found that the modular, real-time affordances of music hardware and software, particularly when integrated through Ableton Live, facilitated the mobilisation of multiple knowings – experiential, artistic, verbal and practical (Noone 2020; Reason & Bradbury 2001). This was because of music technology's capacity to deterritorialize musicing itself (Deleuze & Guattari 1989), to be reterritorialized in a manner that facilitates *becoming-musician* of functionally diverse people. This in turn supports relationships through group improvisations with individualised digital musical instruments (Noone 2018).

Response to COVID

At the beginning of the first COVID lockdown in Ireland in March 2020, Enable Ireland's day facilities were closed and service owners, who were considered vulnerable to infection, were required to *cocoon* at home. For some, this meant staying with their families, for others it meant staying home in independent liv-

ing apartments with limited contact from support staff. In either case, this was a severe disruption to their lives, their sense of community and their routines.

Enable Ireland worked quickly to adapt to these new circumstances in order to maintain service provision and the community's sense of connection. One response was the setting up of a *virtual service* using Microsoft Teams and other online resources. The music therapy programme was maintained throughout this lockdown in a virtual format also, using YouTube, FaceTime and Teams to connect with service owners. Music therapy has been conducted as a form of *telehealth* for some time (for example, Baker & Krout 2009), but it was a new area of practice for me and required some upskilling and rethinking of certain aspects of my work. The music technology resources described above were crucial in creating a new arena for musical contact to manifest and to bring a sense of community during a difficult and uncertain time.

Initially I set up a YouTube channel and began livestreaming music sessions for service owners to access on a daily basis. This consisted of a relaxation session with improvised guitar instrumentals and a song session, where service owners and the people supporting them would request songs and comment in the live chat. There were also individual therapy sessions scheduled over Zoom and FaceTime.

While the individual sessions were relatively easy to facilitate remotely, the YouTube livestreams brought technical and therapeutic challenges as well as interesting new possibilities not previously present in our work. This was due at first to difficulties in routing audio from Ableton into conferencing and streaming software. While it would have been possible to use guitar and microphone directly through an audio interface into these programmes, I was keen to use Ableton's audio effects, MIDI capabilities and sampling/looping functionality to enhance the musical content. The most successful solution was to use the virtual audio routing software ASIO Link Pro to create an integrated audio environment.

Clinical improvisation typically involves developing a musical dialogue by reflecting through music the here-and-now person in terms of their movements, vocalisations and presenting mood (Boxill 1985). While this kind of musical interaction was not possible with people watching from home, I felt there needed to be an element of spontaneity and of a shared musical experience to distinguish the improvisation session from a conventional performance.

The looping functions of Ableton were useful in ensuring that the improvisation sessions were fresh and that a sense of moment-to-moment musical expression was shared between everyone involved. Audio and MIDI percussion loops were sourced, with a focus on world percussion styles. I tried to listen to them as little as possible before using them in the session. I also used recordings of wildlife soundscapes from around the world as backgrounds for improvisations and

the concept of "mindful travel" evolved from reactions in the live chat. Using the *warp* function of Ableton allowed the slowing down of these recordings without affecting the pitch to create a more relaxing effect. Using delay effects and sends on the guitar and loops created a similar mellow, dreamlike effect.

The song sessions on YouTube were very similar to a standard *song recreation* music therapy session (Bruscia 1998). Working on YouTube made the sessions highly accessible to service owners and the people supporting them, but the public nature of the platform meant that there was no possibility of confidentiality and thus the therapeutic aspect of the sessions was limited in favour of a more community-based function. It took some time to get used to interacting with people through the live chat, but this turned out to have interesting possibilities. People with speech articulation difficulties or hearing impairments were often more comfortable interacting through text and supplementing their communication through images and emojis brought new elements to our relating.

In August 2020, Enable Ireland reopened their day facilities in a restricted capacity and remained open as essential services during subsequent lockdowns. I was able to return to in-person therapy work, though the virtual service continued to be provided for people who were still unable to attend their day facilities. The new applications of digital audio and multimedia technologies that allowed the music therapy service to operate online are now being used by service owners themselves. With some minor facilitation from me, service owners have come together to run podcast/webcast shows on the virtual service themselves, sharing their opinions and talents in a project they have called Harmony FM.

Conclusion

Music technology has helped to facilitate access to musicing in in-person therapy through the development of individualised digital musical instruments in a flexible, intuitive and person-centred manner. These resources have also supported my musicality as a practitioner and supported the reframing of my practice into a telehealth context while maintaining a shared sense of community. I am grateful to learn new ways to deepen my practice and connect with the people who attend my programme, especially during these difficult times.

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WE EXPERIENCED HYPE: THE TRUTH WILL SET MACHIAVELLI FREE

We experienced hype. We have experienced mantra on a global level: types and new subtypes of virus with all its logos; form of crisis and new forms of crises; one form of infection, one form of death, one form of cure, one type of solution with all its subtypes. "Corona", "Coronavirus", "Covid-19", "new wave", "crisis", "global crisis", "economic crisis", "infected", "dead", "cured", "vaccine(s)".

We have experienced the domination of an invisible force that has shifted our focus from pre-planned activity schedules to caring for flour and toilet paper shortages. We experienced a hype. "Covid", "Corona", "virus".

We have experienced that we are irrelevant. Our action was overshadowed by the mantra; repetition, rhythmic patterns encoded in "Corona", "Covid", "virus", "Corona". Techno party, noise, a lot of people.

The system turned against us. Someone tricked us with an invisible ruler who conquered popular culture faster and more significantly than trap and economic systems of states faster than Soros.

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Or we have turned against the system. Maybe it was time for nature to take revenge on us.

Or the system always follows us in the footsteps. Just like crows follow us, observe, analyze, learn from us and have no natural enemy in the cities. Until we populate falcons or eagles in cities, crows have no enemies, except for us. Maybe there is a greater evil for us that follows in our footsteps, if we exclude crows.

But, maybe, we follow the system. Maybe Machiavelli was right. Maybe in the end everything is a pure struggle for survival and we are ready to forgive the enemy in order to achieve our interests. And even forgive the enemy who killed our family member or friend.

We have experienced, not only hype, but also facing the infinity of the abyss hidden in the codex of system's external behavior. We have experienced facing ourselves. Also, close people and our pets. Between the four walls, in the pattern of the end, the beginning, the end, the beginning (etc.) of the curfew. We experienced communication, walks through virtual suburbs, cities, states, continents; fashion shows, concert halls, PDF libraries, YouTube, supermarkets; surrendering to another invisible force. Internet.

We sought salvation. Sedatives. Meaning. Ourselves. The enemy. The guilty one. The solution. We were looking for a problem. For the cause. Coronavirus? Parents and childhood traumas? Wrong life choices? God?

We ran a fashion show of mental disorders, with a focus on the collection of anxiety with elements of panic attacks.

We bought freedom with vaccines. We are experiencing hype again. Concerts, magazines, fashion shows, lectures, weddings and funerals after new causes of death. We are experiencing hypes again. Ceremonies. We are still addicted to the internet; Instagram, Facebook, Twitter, YouTube and online shopping malls. There is no curfew, and our every move is in some way recorded on the internet.

And what if we are the same all the time? There is a proverb that says that a person never fundamentally changes, but only learns to lie better. Or, to better self-pity and justify their laziness caused by temporarily slowing down or even stopping the production line? What if today's manufacturing industry teaches us that time is no longer money but that money is time? Not only time, but freedom. Like luck. Love. Security.

What if the hype was multi-layered? What if we didn't recognize the main melody in the complex polyphonic structure? "Money", ""money", "money". What if our invisible enemy is our ruler, the abuser, and we are his victims with masochistic tendencies and we can never break the cycles of sudden shifts of adrenaline and falls? What if bipolar episodes make us feel really alive? That date when all the faces on the street are happy and all the beggars equipped with

baskets and bags is the day we are waiting for. The day we get paid. And that last day of the month, we sit between our four walls. No curfew but with a bag of flour and a bottle of oil.

Better to have a known enemy with whom it is possible to compromise than some new, much stronger, much more dangerous one, without a natural enemy in the environment we know.

Whatever hype he uses, it's just about marketing anyway.

Maybe Madonna's performance at the Eurovision Song Contest in 2019 was really an intro of episode "Covid".

Maybe we just want that spotlight.

And maybe we are our own worst natural enemies. Like, we were and we still are.

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THE INFLUENCE OF "SCALE-FREE" NETWORKS IN THE *1 SONATA*

Abstract: This article will discuss the influence of scale-free networks on my *1 sonata* (Sélection, 5th Dutilleux International Composition Compétition, 2003) for piano. An important feature of scale-free networks is that they are regulated by a small number of important nodes/hubs that are connected to many other sites. Following a power law distribution, research has found that a majority of nodes have only a few links, while a small minority of nodes have an enormous number of links, known as hubs. After a brief introduction, I will present four concepts and their applications in the *1 Sonata*.

Keywords: scale-free networks, complexity, second modernity, rich get richer, hubs, Six Degrees of Separation, Barabási.

This article will discuss the influence of scale-free networks on the composition of my *1 sonata* (Sélection, 5th Dutilleux International Composition Compétition, 2003) for piano. Popularized by Albert-László Barabási, scale-free networks are represented by simple laws that govern complex structures. In his

words, "Just as diverse humans share skeletons that are almost indistinguishable, we have learned that these diverse maps follow a common blueprint. A string of recent breathtaking discoveries has forced us to acknowledge that amazingly simple and far-reaching natural laws govern the structure and evolution of all the complex networks that surround us" (Barabási 2002).

Research on scale-free networks suggest that networks are everywhere, from ecosystems to the internet (Cohen 2002; Dorogovtsev and Mendes 2003). An important feature of scale-free networks is that they are regulated by a small number of important hubs that are connected to many other sites (Barabási and Albert 1999). Following a power law distribution, research has found that a majority of nodes have only a few links, while a small minority of nodes have an enormous number of links, known as hubs. This is dramatically different than the previous 50 years of research on complex networks, which were understood to be random with each node having approximately the same number of links (see Figure 1). What recent research has found is that instead of following a bell-shaped distribution (like the height of the majority of the world's population), many networks feature a power law distribution (or finding the equivalent of lots of folks who are 100 feet tall) (Barabási and Bonabeau 2003).

These networks are said to be *scale-free* due to the extreme difference in links between hubs and nodes, which are essentially encompassed by logarithmic, rather than linear, functions. In a random network, most nodes have about the same number of links, while scale-free networks lack a characteristic scale as they are too unpredictable. Perhaps a more precise label would be a *rich get richer* network, just as a store with better location and access with larger quantity of low-priced items will attract more customers (links are more likely to attach to nodes with more connections).

(a) Random Network   **(b) Scale-Free Network**
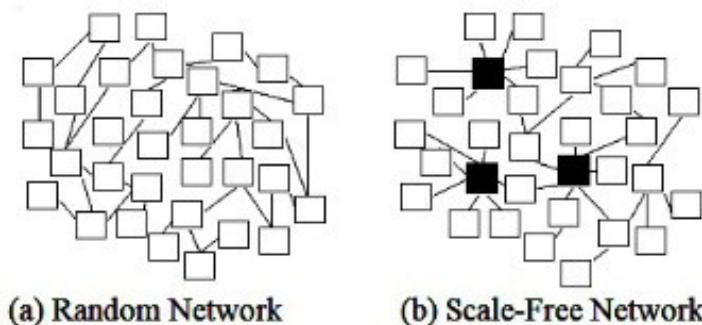
Figure 1. Random networks (L) feature nodes having about the same number of links, while scale-free networks (R) are regulated by a small number of important hubs, each with many links.

Concepts and Applications

Next I will present four concepts and how they were applied in the *1 Sonata*, beginning with the idea of robust hubs which were interpreted in various ways.

CONCEPT ONE: Hubs. The highway system in the US is an example of a random network distribution that consists of nodes which have approximately the same number of links, and as such each road is statistically equal to each other. In comparison, consider the airport system in which the majority of hubs have just a few connections, while others will have a tremendous number of links (Caldarelli 2007).

APPLICATION 1: Six hubs were distributed over the second and third movements, which were interpreted according to the size and activity at the following airports: Seattle/Tacoma, Las Vegas/MacCarran, Dallas/Fort Worth, Atlanta Hartsfield, Chicago O'Hare, New York/JFK. Musically, these hubs function similar to real-world airports – as a place of respite (from flight or musical activity) and a period of maintenance (refueling, replacing parts or reflection on the preceding musical arguments) and thus carry a static quality. Although each airport is considered a large hub (in 2017 each ranked within the top 10 of US airports), in the *1 sonata* the complexity of events occurring at arrival and departure varied as a function of time (less flights at 1am versus 1pm). Further, the idea of an airport was invoked by diverting all air traffic onto their respective runways, or rather into a limited area represented by the rhythmically free repetition of octaves in all registers. APPLICATION 2. The idea of hubs was used to generate complex and lengthy musical passages through simple generative processes. In this application, the idea of a hub was used to identify a space (measure), into which was placed rhythmic figures. These figures were developed through cyclical procedures, in which integers were used to generate meter and iterative values, even including embedded tuplets. This information resulted in *base* rhythmic sequences. These sequences were then either used as *cantus firmi* which could be applied verbatim into the composition, or could be used as structural foundations upon which further integral iterations could build uniform or non-uniform second-level gestures. Thus given a base rhythm (hub), the resultant overlain iterations represent either a) *important hubs with many links* when the overlain iterations are many, or b) *statistically-equal nodes with only a few links* when the overlain iteration equals the basic rhythm (see Figure 2). APPLICATION 3. The idea of an important hub was combined with the notion of a pitch matrix. In this application, sequences of rhythmic *cantus firmi* were built and segmented into small cells, analogous to pitch sequences.

Then the rhythmic matrix was built by transposing each cell, so that each transposition features a progressive lengthening of rhythmic value.
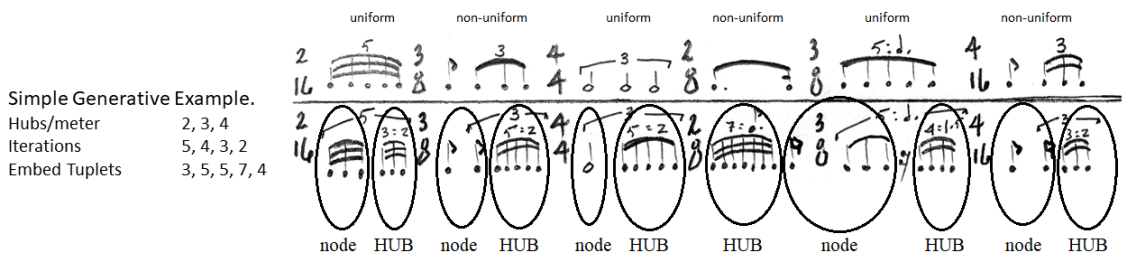
Figure 2. The idea of hubs were used to generate complex and lengthy musical passages through simple generative processes. In Figure 2, the cantus firmus (upper phrase) was built through cyclical generative processes which were either uniform or non-uniform. Then below, further iterations were used to develop higher level tuplets. In this figure, the idea of hubs had two interpretations: 1) in the upper passage, each measure is considered to be a hub, while 2) in the lower passage, the higher level embedded tuplets are considered to be hubs (a node with many links), while the non-altered notes are considered to be nodes.

CONCEPT TWO: Birth of a Scale-Free Network or *rich get richer*. The growth of a scale-free network tends to establish links on existing nodes that already have many other connections. Both growth and preferential attachment eventually lead to a system being dominated by hubs with an enormous number of links. The result in the real world is that already prominent nodes become more robust (links, money, prestige, etc.), thus assuring that the system is dominated by the rich and powerful (ex. Walmart) (Barabási 2009; Gladwell 2008). APPLICATION 4. In the *1 sonata*, most hubs began as relatively complex, which exponentially increased their density through the generative process (growth of the network). Meanwhile, less significant nodes featured less growth and in some cases, decay.

CONCEPT THREE: Six Degrees of Separation. Networks sharing a "small-world" property – for instance, it has been found that a path of just three reactions will connect almost any pair of chemicals in a cell. Further, society is fragmented into clusters of individuals having similar characteristics (such as income or interests) and clustering is a general feature of many other types of networks, including the US Power Grid to biological neural networks. The link between scale-free topology and clustering occurs when small, tightly inter-linked clusters of nodes are connected into larger, less cohesive groups (Williams et al. 2002). APPLICATION 5. The identification of a gesture and its repetition was mapped over time. Initially nine species of gesture were planned, but this resulted in overpopulation within the allocated space. As predicted, the

available resources were used up too quickly, which led to starvation. This led to a reduction of species to seven, resulting in a distribution in which the resources were stable, providing enough room for growth.

CONCEPT FOUR: Attack on Hubs. Both the internet and biological systems are robust enough to survive an attack without major disruption. For random networks, if a critical fraction of nodes are removed, these systems break into tiny, non-communicating islands. However, scale-free networks are different. Up to 80% of randomly selected internet routers can fail and the remaining ones will still form a compact cluster in which there will still be a path between any two nodes. The robustness is due to an INHOMOGENEOUS topology. In this type of system, the removal of small hubs is ok, but the removal of large hubs may crash a system. It seems that a 5%to 15% simultaneous elimination of all hubs can crash a system, but that by protecting the largest hubs, the system may still function against such a coordinated attack (Cohen, Havlin, and ben-Avraham 2006). APPLICATION 6. The 1st and 2nd movements use an inhomogeneous topology of a quasi-*cantus firmus* to protect against a system attack. However, the 3rd movement loosely simulates a system attack during the generative process, with the result being that the number of nodes are greatly diminished.

Musically, nodes can be interpreted in many ways. One useful application involved defining how phrases begin and end. Since functional tonal harmony and expected phrase lengths, such as found in common-practice music, are not used in the *1 sonata*, these small nodes are important structural markers which are defined by: (a) silence, (b) complex sonorities, (c) placement in extreme registers, (d) octave sonorities, (e) sustained dissonant sonorities and/or (f) the good continuation leading to culmination of the vertical/horizontal motion. In Figure 3, the nodes used to begin and end phrases are identified as a-c on the musical excerpt (see Figure 3).

At the beginning of the musical excerpt, there is a nodal cadence that features properties € & (f); a sustained dissonant harmony, along with the good culmination of rhythmic motion. Then a single phrase in two parts appear. At the elision between the 1st and 2nd parts we have the articulation of events that occur in (c) extreme registral separation between the right and left hands. Then a somewhat proper cadence occurs at the end of the musical excerpt, in which (b) the articulation of a complex sonority is followed by (a) significant silence, which helps to define local closure.

CONCEPT FIVE: Integration of Scale-Free Topology with Modular Structure. This last concept rests upon a hierarchical network integrating scale-free topology with modular structure. An example was proposed that consisted of a simple heuristic model of metabolic organization (Oltvai and Barabási 2002). In

such a network, the starting point is a small cluster of four densely linked nodes. Then, three replicas were generated. The three external nodes of each replication were linked to the central node of the first cluster, and thus obtaining a large 16 node cluster. Similarly, we can generate three replicas of this 16-node module and connect the peripheral nodes to the central node of the first cluster.
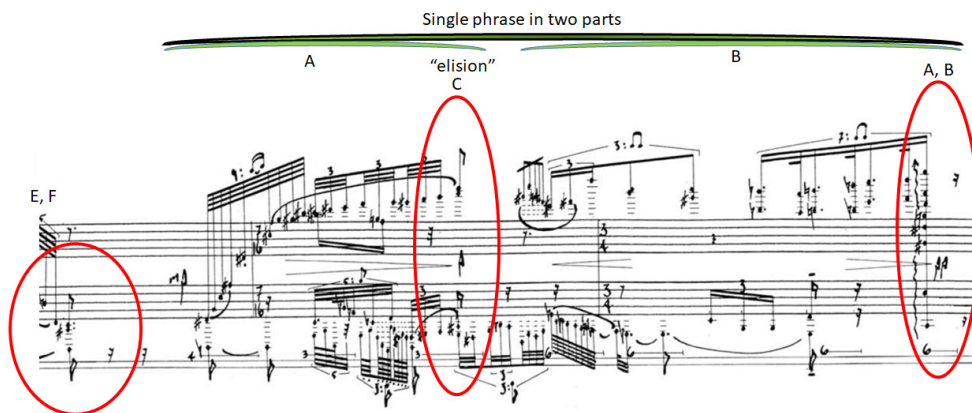
Figure 3. Inhomogeneous topology of a quasi-cantus firmus to protect against a system attack. In Figure 3, three nodes are identified: the first ends the previous phrase, while the second is a weak cadence that closes the first phrase (antecedent?) of a two-phrase group (quasi-period structure).

This process of replication at larger scales can be repeated indefinitely, with each repetition quadrupling the number of nodes in the system (Ravasz et al. 2002). APPLICATION 7. Combined with the concept of cosmological universal expansion, the idea was to expand from a highly-active and densely-clustered cellular topology to one in which the growth of expansion would exceed Friedmann's assumptions and continue to expand at a rate greatly exceeding current estimations of no-static universal growth (Nussbaumer 2014). This expansion utilized a power law degree distribution = 2.26, which was applied to temporal units. Then regarding pitch; in an expanding universe, scientists have observed what is known as a red shift, which implies that to any observer in the universe, the frequencies of the galaxies are seen to be decreasing (because to all observers, anywhere in the universe, all galaxies are moving away from all observers) (Nussbaumer and Bieri 2009). Therefore, after an initial rapid expansion (pitch separation), the phrase onset identifies widely spaced strata which gradually narrow over time.

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RAD I POZNAVANJE SVOG INSTRUMENTA SU KLJUČNI: Intervju sa Minom Gligorić[1]

Svojevrsno privremeno ili kontinuirano 'premeštanje' muzičkih, kao i svih ostalih, aktivnosti i događaja onlajn, bio je povod za razgovor sa solo pevačicom Minom Gligorić. Podstaknute, dakle, trenutnom krizom na globalnom nivou, osvrnule smo se na mesto tehnologije u sadašnjosti i budućnosti vokalne pedagogije, a pre toga i na pitanja raznovrsnosti vokalnog izraza u savremenoj muzici, proširene vokalne tehnike u repertoaru i pedagogiji u zemlji i okruženju, te prilikama za pedagoško delovanje u tom polju.

Mina Gligorić školovala se na Fakultetu muzičke umetnosti u Beogradu u klasi prof. Katarine Jovanović. Nosilac je brojnih nagrada i priznanja, među kojima se ističe nagrada za najboljeg

Photo: Vojislav Danilov

mladog izvođača 2019. godine, koju dodeljuje revija *Muzika klasika*. Usavršavala se radeći sa Olgom Makarinom, Dejvidom Gaulendom, Vladimirom Redkinom, Marjanom Lipovšek. Aktivna je u polju opere, mjuzikla, savremene umetničke muzike i vokalne pedagogije pevanja umetničke i popularne muzike.

Kako su se razvijala Vaša svestrana vokalna interesovanja i kakvi su bili podstreci okoline?

Odrasla sam slušajući kvalitetnu popularnu muziku, bendove poput Pink Floyda, Led Zeppelina, Whitesnake-a, a vokalni uzori bili su mi Vitni Hjuston, Lara Fabian, Celine Dion… Pre formalnog obrazovanja svirala sam gitaru, pisala i komponovala svoje pesme, rano razvila harmonski sluh, a u adolescentskom periodu se pridružila i autorskom bendu. Podrška okoline se pre svega izrazila kroz ove spomenute aktivnosti, ali sam želela da se školujem, u želji da znam kako funkcioniše vokalni mehanizam. Kasnije me je, uz veliki rad i sazrevanje kao čoveka i umetnika privukla kompleksnost umetničkog izraza koju klasična muzika daruje, a to svoje znanje sam nastavila da primenjujem i kroz popularnu muziku, praveći sintezu jednog i drugog žanra, obogaćena i scenskim iskustvom koje opera i pozorište pružaju.

Koje je mesto proširenih vokalnih tehnika (dalje: PVT) u repertoaru umetničke muzike i eventualno drugih vokalnih stilova (muzički teatar, popularni žanrovi...) u kurikulumu pevačkog fakultetskog obrazovanja domaćih institucija?

Proširene vokalne tehnike nisu dovoljno negovane na ovim prostorima. Sve što sam naučila o njima je kroz iskustvo sa kompozitorima savremene umetničke muzike, u samoj praksi. O drugim vokalnim stilovima se tek ne govori, dokaz tome je i nepostojanje stručnih termina na srpskom jeziku. Forma muzičkog teatra više se vezuje za glumce i njihovo površno znanje o vokalnim tehnikama, ali prema onome što ja znam, mi nemamo zvaničnu školu pevanja u domenu muzičkog teatra, jer nažalost ne postoji kadar koji bi o tome govorio.

Koja je Vaša specijalizacija i koje je mesto drugih stilova i PVT u Vašem radu u tom smislu?

Moje zvanje je master muzički umetnik, u oblasti klasičnog pevanja. Na Fakultetu muzičke umetnosti usmerenost je na operskoj literaturi iz perioda

Photo: Željko Jovanović

romantizma, (Verdi, Belini, Pučini), ali sam rano pronašla svoj put u oblasti barokne muzike, rane muzike, u skladu sa svojim senzibilitetom i vrstom glasa, kao i u oblasti solo pesme (lied-a), ali se i dalje rado odazovem pozivu da radim sa kompozitorima savremene umetničke muzike.

Da li se, prema Vašem iskustvu, u našem kontekstu na PVT gleda kao na 'opasne' i štetne vokalne gestove?

Da, to je bilo donekle i moje mišljenje dok nisam sama započela istraživanja, a naravno dugi niz godina i primenila u svom pevanju. Neke tehnike zaista zahtevaju oprez i minimalnu primenu (grunt, growl, rattle…), jer uključuju veću kompresiju mišića larinksa, što može dovesti do povrede. Ipak, mišljenja sam da je pravilna tehnika, dobra kontrola daha, usmerenost ka rezonatorima univerzalna za sve žanrove.

Da li primećujete uticaj drugih jezika (poput nemačkog i engleskog) u domenu PVT terminologije i terminologije kojom se govori o drugim stilovima kod nas (u odnosu na dominaciju italijanskog jezika kada je belkanto u pitanju)? Da li imamo adekvatne prevode kojima se pedagozi i izvođači koriste ili se upotrebljavaju strani izrazi?

Nažalost, nemamo adekvatne prevode i u našoj literaturi nažalost nisam pronašla reči na našem jeziku. Postoji veliki broj literature koja je vezana za belkanto tehniku, i to mi je bio jedan od orijentira, ali sam mnogo više naučila čitajući stranu literaturu, jer se na Zapadu zaista tome pristupa na temeljan način. Nama su te nove tehnike još uvek strane i nedovoljno proučavane ili prihvaćene (ne računam popularne pevače sa ovih prostora, jer i u razgovoru sa njima dolazim do zaključka da se tehnikom pevanja nisu nikada ni bavili).

Da li formalno obrazovanje kod nas na bilo koji način obrađuje rad u studiju, snimanje, osnove mikrofonske tehnike za pevače?

Samo teoretski, odsek za solo pevanje ima na trećoj godini predmet Tehnologija snimanja zvuka, ali to su opšte informacije, i studenti uglavnom ne pohađaju taj predmet.

Da li mislite da je to važno i koje je mesto tih punktova u Vašoj pedagoškoj praksi?

Važno je, jer je to budućnost, ukoliko ste operski pevač, na audicije širom sveta morate poslati kvalitetan audio/video snimak, pa tek onda dobijate poziv za dalje. Važno je znati i koji tip mikrofona Vam treba, za svakog je taj izbor individualan, u skladu sa bojom ili tipom glasa. U savremenoj popularnoj muzici, mikrofon dodatno učestvuje u formiranju zvučne boje, i kao što rekoh, posto je svaki glas drugačiji, pevač mora da zna koji mu mikrofon najbolje odgovara. U privatnoj školici gde radim, nedavno smo vodili i mališane u profesionalni studio kako bi stekli iskustvo i naučili nešto više o studijskom snimanju. Takođe, često odlazim u studio sa učenicima koji su već oformljeni pevači, kako bih pomogla i ispravila greške.

Da li pravite razliku u postavci glasa kod učenika koji se kod Vas usavršavaju u različitim stilskim i žanrovskim okvirima?

Što se tiče samih osnova ne pravim razliku, i duži vremenski period radim isključivo na postavci glasa i vežbama disanja. Tek kasnije u skladu sa ciljevima učenika razdvajam stilove, čak i spominjući razliku izmedju recimo klasičnog pevanja i popularnog. Takođe, kao neko ko je temeljan u vokalnom pristupu, sarađujem i sa fonijatrima i fonopedima, želeći da kod učenika osvestim i znanje o anatomiji vokalnog aparata. Ukoliko učenik ima problema sa glasnicama (polipi, zadebljanja), ne dolazi na časove pevanja, već nekoliko meseci radi sa fonopedom, stručnjakom za prevenciju glasa, pa ukoliko se problem reši vežbama, tek onda počinjemo sa časovima pevanja.

Na koji način biste opisali uticaj tehnologije na svoju pedagošku praksu, posebno u poslednjih godinu i po dana? Tu, naravno, mislim na nemogućnost rada uživo i 'preseljenje' na platforme za digitalnu i video komunikaciju sa učenicima.

To je jedno novo iskustvo za mene, koje zahteva i veće ulaganje u samu opremu, jer se nažalost platforma Zoom pokazala kao nepovoljna za pevače, jer sve visoke frekvencije prigušuje. Nadam se da ce se u budućnosti napraviti neka platforma koja će biti baš namenjena časovima pevanja.

Koje su, prema Vašem iskustvu, prednosti i mane rada onlajn?

Prednosti su što je ogledalo u učionici (koje svi izbegavaju) sada zamenjeno kamerom, tako da je učenik u svakom trenutku mogao da vidi šta radi, a naravno i to da radim sa ljudima širom sveta, jer je susret uživo onemogućen, kao i to što sam radila sa ljudima koji u svetu pohađaju fakultete specijalizovane za muzičko pozorište, a bili su moji učenici. Mane su loša internet veza, prigušivanje visokih frekvencija u pevanju, nemogućnost za vežbe disanja uz fizički kontakt.

Poslednjih godina primetan je značajan porast broja vokalnih „trenera" i pedagoga na platformama kao što je YouTube? Kakvo je Vaše mišljenje o tome – da li koristite YouTube za prezentaciju svog rada ili davanje instrukcija i saveta?

Ne koristim YouTube za prezentaciju svog rada, ali to imam u planu. Svakako da što se tiče stranih pedagoga, mnogi imaju veliko znanje i iskustvo, savremene

vokalne tehnike su im bliskije nego nama, ali naravno, ima i onih koji su se samo pridružili tom "trendu", učeći instant preko potrage na Google-u.

Koja je uloga društvenih mreža u Vašem pedagoškom radu?

Zahvaljujuci društvenoj mreži Instagram, interesovanje za časove pevanja je u toku izolacije itekako poraslo. Uvek sam srećna kada mogu da pomognem, da osvestim učenika da je za napredak u pevanju potrebno strpljenje i veliki rad, da pevanje uključuje jedan kompleksan kognitivan proces, ali da je i kao sport, odnosno, da je važno izgraditi mišićnu memoriju. Društvene mreže su doprinele i da dodjem do profesionalnih pevača sa naše muzičke scene koji žele da napreduju.

Da li rad onlajn treba da ostane kao opcija za rad sa učenicima na daljinu i kada se svet „vrati u normalu"? Kakvi su Vaši planovi za naredni period?

Ukoliko je susret uživo nemoguć, onlajn je svakako opcija, još uvek radim sa učenicima iz Kine, Kanade i SAD. Moja želja je da u narednim godinama bude što više pevača koji zaista rade na sebi i svom instrumentu, naročito popularnih obrazovanih pevača, jer znamo da oni uglavnom nemaju znanje konkretno u oblasti pevanja, ali i želja da se ponovo vrate prave umetničke vrednosti, studiozni pristupi svakoj kompoziciji. Moj plan je da napravim priručnik vezan za savremene vokalne tehnike, baš zato jer znam da trenutno to nemamo na ovim prostorima na našem jeziku, a itekako je neophodan.

Main Theme:

Music, Art, and Mental Health
in the Time of
Global Crisis

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GHOSTS IN THE MACHINE: A VIRTUAL CHORAL PERFORMANCE AS HAUNTOLOGICAL PRAXIS DURING THE COVID-19 PANDEMIC

Abstract: An interwoven reading of the issues surrounding a performance – rehearsed and recorded remotely and hosted virtually – of Sxip Shirey and Coco Karol's *The Gauntlet: Far Away, Together*, for 15 voices and electronics (given at New York University Abu Dhabi in March 2021, in which I was choral director), and Jacques Derrida's *Specters of Marx* (1993/2006). I examine the impact that COVID-19 had on realising this performance – which had originally been intended for a 'live' and fully immersive and interactive presentation – and consider how earlier models of hauntological praxis in works by Karlheinz Stockhausen have parallels with performing during the pandemic. I explore the ways in which working in isolation, with little sense of time or location, foster a sense of 'aporia' or perplexity, overturning the binary opposition of time and space, and how the use of the SPAT immersive audio mixing tool to electronically process single voices into multiple, spatially realised echoes (ghosts) of themselves, truly gives us 'ghosts' in the machine.

Keywords: Derrida, Hauntology, Shirey, Stockhausen, Virtual, SPAT, COVID-19, Ghost.

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Hauntology

According to Jacques Derrida:

> …a ghost never dies, it remains always to come and to come-back (Derrida 1993/2006, 123).

Derrida first used the term hauntology in *Specters of Marx* (2006), where he derives it during an analysis of the historical 'conjuration' against Marxism. Showing remarkable prescience in light of the ways artistic practice has had to adapt during the COVID pandemic, Derrida attaches his neologism to 'the medium of the media' stating

> …this frontier between the public and the private is constantly being displaced, remaining less assured than ever…because the medium in which it is instituted, namely, the medium of the media themselves (news, the press, telecommunications, techno-tele-discursivity, techno-tele-iconicity…) this element itself is neither living nor dead, present nor absent: it spectralizes. It does not belong to ontology…or to the essence of life or death. It requires, then…*hauntology.* We will take this category to be irreducible, and first of all to everything it makes possible: ontology, theology, positive or negative onto-theology (Derrida 2006, 63).

Thus, Derrida attaches 'hauntology' here to a discussion of the 'medium of the media,' especially regarding technology such as online platforms, radio and television, that contract both *time* and *space.*

One of *Specters of Marx's* recurring tropes is a quotation from Shakespeare's *Hamlet* – 'The time is out of joint'[2] – from which Derrida weaves a complex net of linking ideas of political economy, Marx's legacy, *Marxism's* legacy, time, space, inheritance, spectres, spirits, and mourning. Hauntology is a construct, the combination of two pre-existing terms. As Derrida says, "a context, always, remains open, thus fallible and insufficient" (Derrida 2006, xvi). Which brings us to hauntology's other uses and contexts, its evolution; it brings hauntology back into the technological realm, to Derrida's 'techno-tele-iconicity,' through its use by the cultural theorist Mark Fisher (and others), its use in all forms of 'virtual' media (TV, radio, pre-recordings made via Zoom, Audacity, Audio Movers and so on, YouTube and other communication and dissemination platforms) and its association with technologically recorded archives, loss and mourning, the *unheimlich*, the 'other', dreams and the haunt of haunting…

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2   William Shakespeare, *Hamlet,* I, v, 188.

The Gauntlet

But how does hauntology operate in practice, in fact, in *praxis* – in a work originally intended to showcase performer agency through real-time, interactive, improvised realisation – in the virtual domain, when every performer must work in isolation, denied any sense of community or knowledge of an 'end result' until the work's premiere plays out in real time, and when these 'live' performers become 'ghosts' in the machine, unsettling presence by overturning spatial and temporal binary oppositions? During March 2021 the university was in lockdown, the student performers were located in four different global locations (New York, Shanghai, Abu Dhabi and Poland) and all of the rehearsals and the recording process were conducted remotely, thereby placing considerable challenges on all of the participants. In this iteration of *The Gauntlet* the 'tele' of 'tele-technology' became of paramount importance.

Prior to this iteration of *The Gauntlet*, performances of the work had all been live, immersive and interactive; the result of a brief, but intense, period of workshop style rehearsals with Sxip Shirey and Coco Karol. Previous performances had already taken place in the US (2016, 2017 & 2018), Norway (2016) and Australia (2018), before the Arts Center at New York University Abu Dhabi planned to present a live performance during 2020 with myself as choral director. However, with the global pandemic, all live performances abruptly ceased, rehearsals were suspended, musicians and other performing artists suddenly found themselves with no place in which to practice their art. The performing arts scene was deserted; an empty space full of the ghosts of cancelled future projects (truly 'lost futures' as Fisher would call them), and memories. And yet, from this bleak position emerged the possibility of actually performing and disseminating *The Gauntlet* in a different and new way, retitled *The Gauntlet: Far Away Together*.

Despite advances in tele-technology, which enable a different mode of dissemination for *The Gauntlet: Far Away Together,* we might ask ourselves of the performance in March 2021, was it radically new or just another step in *The Gauntlet's* hermeneutic performance evolution? Conceptually, are there musical precedents? Are there examples of tele-technology in earlier works? Afterall, a certain evolutionary quality, in that how we understand and use *words* changes according to their contexts, times and users, and allows for a plurality of interpretations, throws questions of origins and centres into doubt. It allows for the permanent suspension of the arrival of a fully stable meaning or use; thus, meaning is *deferred* and our word plays through contexts of difference. We can see a similar process at work in the realisation of Shirey's work. As most of *The Gauntlet's* text content is derived from a kinetic interview process[3] held with the

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3   Coco Karol conducted a series of movement interviews with community members to

performers (in some realisations) and wider community (in others), the text will naturally change completely with every performance location, meaning that a 'fixed' version of *The Gauntlet* cannot exist; by its very nature, it *must* change dramatically with every new iteration. Variability extends further; to the number of performers; their vocal ranges and individual qualities (for Shirey is explicit in his demand that the choir should be collapsed back into a group of individuals); performance methods (improvisation is a dominant focus in the 'live' realisations), locale (strongly affecting the sound quality, for example, inside or out, with a dry or resonant acoustic, and so on) and the musical material – sometimes improvised, sometimes pre-composed, sometimes a combination of the two.[4] *The Gauntlet* is thus already highly mobile and variable in its realisations and the use of tele-technology which dominated the Abu Dhabi version resulted in a fully hauntological iteration to add to this performance taxonomy.

The NYUAD iteration of *The Gauntlet* took the following form:

Prelude

Movement 1	*I am the Foreigner*
Movement 2 part 1	*The Whisper Storm*
Movement 2 part 2	*Can You See Me?*
Movement 2 part 3	*I Forget, but what I Remember is…*
Movement 3	*Insan/Nasiya*[5]
Movement 4	*Sand Dunes*
Movement 4 part 1	*Speech*
Movement 4 part 2	*Folk Song*

Although more than one semester had already been held in a remote instruction format, there were still challenges for the student performers, as well as for the choral director (myself), composer (Shirey, who 'virtually' sat in on all of the rehearsals) and technical support, as can be seen in the following post-performance reflections:

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generate personal texts. Each participant was asked to move in certain ways, and then asked to describe feelings and memories associated with past events to the interviewer. These recollections were then edited into the eventual libretto for *The Gauntlet*.

4   For the NYUAD realisation Shirey frequently asked the singers to improvise within the rehearsal and recording sessions. He also composed fragments and adapted them to suit the particular qualities of individual singers or sections of the ensemble.

5   'Insan' means human in Arabic and comes from the Arabic word to forget 'nasiya'.

On the one hand, it was an exhilarating experience to be a part of such multi-continental endeavor amid the chaos and unrest we all faced each day. On the other, however, with the whole mammoth task of recording and production taking place during the COVID-19 pandemic, our vocal ensemble was, sadly, scattered all around the globe and there was only so much that our professor could do to provide a sense of unity through Zoom (which as a piece of software technology was at times capricious) (Performer 1).[6]

Given that the pandemic had robbed us of in person rehearsals, the process was made doubly difficult. Working via Zoom and encountering Zoom lag and Zoom fatigue was a real challenge for rehearsals. This was certainly augmented as the piece had alterations made during rehearsals to suit our voices…The recording process was quite isolating and unexpected. While I had had experience in the natural acoustic in the Blue Hall, the recording made no use of it. We had a small setup where we were supposed to sing directly into a single microphone one member at a time (Performer 2).[7]

The process of working on a choir piece online was quite difficult at first. Being used to being part of an in-person choir, rehearsing together with all sections, I missed the sense of belonging to a greater community. I missed hearing the harmony of all the other sections. At the same time, I also appreciated singing alone, without being distracted by what other sections would sing. There were also several other technical issues such as the sound delay over Zoom and Zoom freeze that could be quite frustrating at times, even as we were rehearsing individually (Performer 3).[8]

Derrida

Derrida gives two definitions of hauntology in *Specters of Marx.* The first (cited earlier) deals with notions of space, time and the undecidable medium that hauntology appears to inhabit, that is something that "itself is neither living nor dead, present nor absent: it spectralizes. It does not belong to ontology…or to the essence of life or death" (Derrida 2006, 63). So, hauntology appears to resist conceptual order, it is undecidable – like the *pharmakon* of *Plato's Pharmacy* (Derrida 2004, 75)[9] Derrida's second definition of hauntology takes this line of reasoning further:

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6   Email communication 10.9.2021.
7   Email communication 12.9.2021.
8   Email communication 12.9.2021.
9   It seems doubly appropriate that 'Plato's Pharmacy' occurs in the volume titled *Dissemination* (1981).

> To haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept. Of every concept, beginning with the concepts of being and time. That is what we would be calling here a hauntology. Ontology opposes it only in a movement of exorcism. Ontology is a conjuration (Derrida 2006, 63).

As Derrida says, haunting is present in 'the construction of a concept.' Haunting is present in hauntology, and time's being 'out of joint' is a theme that is woven into the fabric of much of Derrida's work (not just *Specters of Marx*).[10] As Derrida suggests, if we do not need to be present to haunt, then *The Gauntlet: Far Away Together* can claim to be a hauntological performance not only in its means of dissemination (WP online, 31st March 2021), but also in its means of rehearsal in multiple time zones (via Zoom), its means of recording in multiple physical locations, as singers found themselves literally 'stranded' across the globe (Abu Dhabi, New York, Poland, Shanghai), its use of recording technology (audio movers and audacity), the problems of latency and delay inherent in these forms of communication, all of which emphasise the overturning of the space/ time opposition, and lastly, the use of the digital audio immersive technology SPAT, the ultimate digital audio spatialisation tool for adding audio 'ghosts' into the final mix and providing an immersive sound experience for the audience.

Stockhausen

A little earlier, I posed the question 'are there musical precedents?' and it is this question that allows me to contextualise *The Gauntlet: Far Away Together* by bringing in some much earlier instances (among many possible examples)[11] of hauntological praxis using tele-technology in the works of Karlheinz Stockhausen from the 1960s and 1970s.

The 1960s and early 1970s form a threshold within Stockhausen's oeuvre. These works sit between the hyper-serialism of his Darmstadt years and the later, grand musico-theatrical projects of *Licht* (1977–2003) and (the incomplete) *Klang* (2004–2007).[12] It's a period where Stockhausen explores various types of non-standard and hybrid notation, extending the scope of the graphics first utilised in scores such as 1954's *Elektronische Studie II* and 1959's *Zyklus,* and also sees the creation of two sets of text scores ('intuitive' music), the exploration of indeterminacy and processes of interpretative relativism, ritual performance and physical space, and further researches into electronics, vibrations, and ra-

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10   *Archive Fever* (1998), *The Work of Mourning* (2003) and *Cinders* (2014) all deal with this issue in one way or another.

11   Of course, Cage and Berio immediately spring to mind as alternatives.

12   Stockhausen had completed 21 of the projected 24 hours prior to his death.

dio, in other words, signals. Signals as a means of communication, as musical messages in the virtual, material correspondences, codes, remnants of the living, broken fragments, crackle, static, audio hallucinations, voices of the lost, voices of the dead, ghosts perhaps?

As a prior form of hauntological performance, the inclusion of radio was significant, forming an intrinsic part of a constellation of works written during this period, including *Pole* (1969), *Spiral* and *Expo* (1970), *Kurzwellen* (1968), *Tunnel Spiral* (1969), *Musik fur ein Haus* (1968) and *Ensemble* (1967) to name but a few. Radio's problematisation of the space/time opposition and its reliance on, and production of, virtual archives make it an apt area for comparison with modern digital equivalents. It *haunts* without being present.

A question arises: how does radio function conceptually? It unsettles presence by overturning the binary oppositions of space and time. The supposedly 'live' radio event is never totally live – radio brings forth the voices of the dead and the distant as though they were still living and present; the signal can always be broken or transformed, or even hijacked, it can be overlaid with, or dissolve into, the non-place and non-time of static; it operates in multiple loci simultaneously – the places of original recording, broadcast or dissemination, and reception. We could ask whether static is a place of mourning for the signal that is lost, or is it a place of waiting for the signal (as event) that is to come, or is it a graveside, a threshold even, where we wait for the return of the ghost, or is static the ghost itself, the ghost in the machine? Maybe it is static's quality of absence that makes it so alluring sonically, functioning as a kind of negative temporary autonomous zone which "erupts into empirical reality" (Fisher 2016, 122) plunging the listener into a sense of aporia. But sonically, we don't *need* to understand the 'whole',[13] we can make our own alternate version and the *event* does not arrive, because it is no longer the *same* event. The process of dispatching has instigated a change.

There are direct parallels with the virtual rehearsal and performance landscape of *The Gauntlet: Far Away Together* of course. The place of rehearsal and recording are far distant physically, operating in different time zones, subject to varied modes of distortion. Zoom's inherent delays and latency mean that the 'now' for each participant is too, always different, and the distortions that saturate working in this way are philosophically analogous to static. Has the voice died, or is something different emerging from this warped and stretched sonic environment? And which is the ghost? The 'real' voice, if indeed it is 'real' in any sense, or the distorted voice? Perhaps they are actually the same and different – undecidable. The act of dissemination has again, instituted a change. Although the performer is 'live,' the delay means that what we hear is a 'dead' (ghostly) voice.

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13   Which applies equally to the use of quotation.

Thus, Zoom is a means of disseminating the archive which, in its performative sense, it shapes. Because none of the singers can hear each other, the sense of community encountered in most choral endeavours is gone.[14] Each singer is isolated, in musical (as well as COVID) lockdown, with only the conductor's, composer's (and sound engineer's) voices present; roles that, in normal circumstances, would mostly be silent after the rehearsal process has been completed. Performatively, this is a 'lost future.' During COVID, virtual platforms such as Zoom became hosts to our education, community, and artistic endeavours, resulting in a plurality of undecidable, shifting identities, where nothing is fixed, where one can embrace hauntology as a medium out of time, a medium of transformation, where presence is not assured, but is perhaps closer to what Derrida calls "a spectral moment, and a moment that no longer belongs to time, if one understands by this word the linking of modalized presents (past present, actual present: 'now', future present)" (Derrida 2006, xix).

Fisher

> Conjecture: hauntology has an intrinsically sonic dimension (Fisher 2014, 120).

Mark Fisher developed aspects of Derridean hauntology much further in *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (2014), giving hauntology a parallel, and supplemental, interpretation in a new context. In a sense, hauntology itself has come back to haunt us – it is a revenant, crossing between texts and media, shaping content through context,[15] and entering the virtual in the realms of music, electronic communication, film and video. As is written in the 1848 Communist manifesto: "a spectre is haunting Europe – the spectre of Communism" (Marx 1978, 67); but, as Derrida comments, communism had not even happened when Marx and Engels wrote the manifesto, thus the spectre can apparently haunt *from* the future, as well as embody the memories of past events or people and the apprehension of their *return*. Thus, Derrida says, "What does it mean to follow a ghost? And what if this came down to being followed by it…persecuted perhaps by the very chase we are leading? … what seems to be out front, the future, comes back in advance: from the past, from the back." (Derrida 2006, 10).

Developing this strand from *Specters of Marx*, Fisher presents hauntology first as pertaining to both the remnants of the past, often physical, and to a yearn-

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14   As can be seen in the choral reflections included earlier.
15   What Derrida describes as "…a performative interpretation, that is, of an interpretation that transforms the very thing it interprets…" (Derrida 2006, 63)

ing for 'lost futures'; so, for Fisher, hauntology is "…that which is (in actuality) *no longer,* but which *remains* effective as a virtuality (the traumatic 'compulsion to repeat'). The second sense of hauntology refers to that which (in actuality) has *not yet* happened, but is *already* effective in the virtual (an attractor, an anticipation shaping current behaviour)" (Fisher 2014, 19). Fisher goes on to consider the importance of hauntology as "materialised memory," (ibid, 21) emphasising the tactile, material, dimension of specifically analogue media, their use in music and their degradation and breakdown, further accentuating the revenant's ability to conjure up not only memories of 'things,' but also memories of things that never were, an insatiable and melancholy longing for what *did not* come to pass – what Derrida calls the "heirs…of a promise" (Derrida 2004, 113). Thus, radio static is not only representative of decaying, past (and tactile) media, but through the inherent imperfections present, it also foregrounds the *medium* itself, all the while opening new sonic avenues where 'loss' is the driving force of creation.[16] As Derrida remarks "…like all inheritors, we are in mourning," (Derrida 2006, 67) …even when all we inherit is a 'lost' future. And despite the entirely virtual setting of the NYUAD performance (and rehearsal period), we can see exactly the same problematisations at work in *The Gauntlet: Far Away Together*. Latency foregrounds the medium itself – and just because that medium is digital, this effect is not any less marked. In fact, it is sonically and psychologically exactly like straining to hear someone on a phone that is breaking up, or experiencing voices suddenly blurt into an unrelated conversation creating a sense of aporia. Not only can the performers not hear each other, but the information stream from the director and composer are frequently distorted also, having to be repeated, sometimes numerous times. As with radio, distant events are brought physically (aurally) into the performance space and their distortion further emphasises not only the quality of the sounds themselves, but also the 'when' of these sounds. During rehearsal and recording, each singer, as a singular sound entity, is present simultaneously in more than one place and time; the place and time of recording, of dissemination and reception (via Zoom), and of processing and curating prior to the final, yet endlessly repeatable, dissemination of the completed work. As both performers and listeners, we are subject to processes of disruption; the signal is a transformed ghost, carried across vast distances. As Derrida says: "But also at stake, indissociably, is the differential deployment of *tekhnē*, of techno-science or tele-technology. It obliges us more than ever to think the virtualization of space and time…" (Derrida 2006, 212) so theoretical knowledge is put into the service of a performative, yet virtual, realisation of the past and its relation to the present as well as to the 'futures' to come and those which are always, already, lost.

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16   Also referencing sonic arts' standard usage of hauntology as 'crackle'.

Dissemination

> I abandon this reading to you: polysemia or even dissemination drags it far from any shore [rive], preventing what you call an event from ever arriving [s'arriver]. Let the net float, the infinitely tortuous play of knots and links which catches this sentence in its drawing (Derrida 1987, 159).

The concept of a signal or sound event that can be carried is pertinent to both the live and digital versions of *The Gauntlet* and also has precedents in earlier works. In a live performance of *The Gauntlet*, sound motifs are passed from singer to singer in real time, physically (with cupped hands) and aurally. The virtual COVID manifestation creates exactly the same impression through the use of SPAT, where ghost voices echo and circulate around a central axis; moving the sound 'signals' around the listener. See Figure 1.
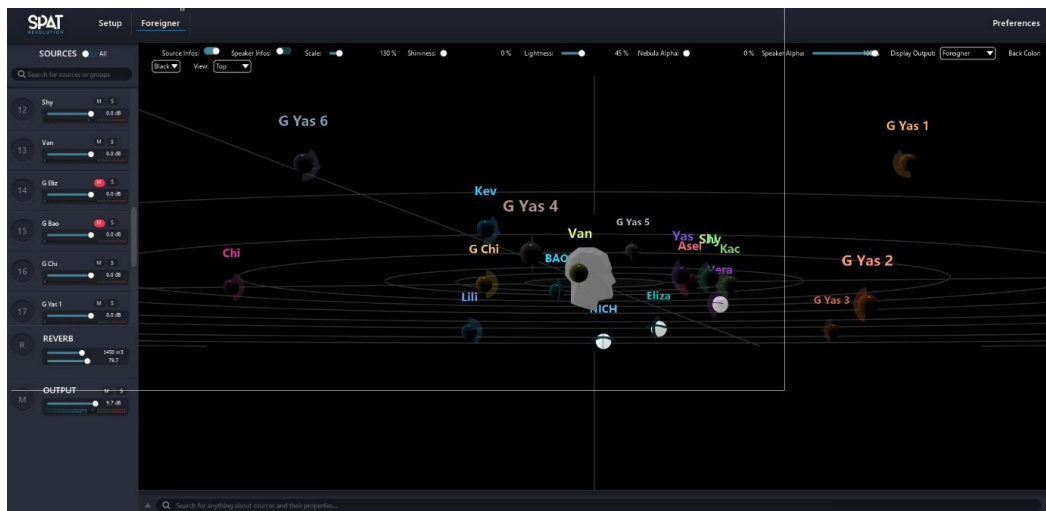
Figure 1. In this image the voice labelled 'Yas' has five spatial 'ghosts' generated from the original.

The result of a partnership between IRCAM and FLUX:: Engineering, SPAT is an immersive audio system which gives the user a considerable amount of control over the spatialization of the audio mix. Audio signals can be placed virtually, creating both volume and depth in the mix, while also creating real time reverberations within any given sonic space, for example a sphere, a dome or a corridor.

In *The Gauntlet*, the signal can now be 'carried' through time and space as in live performative realisations, but this kinetic process can now be designed and

delivered virtually instead of physically. It's also important to consider whether these carried sound motifs, or signals, actually arrive as when they left their point of departure, indeed, do they ever arrive? In Stockhausen's *Musik für ein Haus*, *Fresco* (both 1969), *Sternklang* (1971) and *Alphabet für Liège* (1972), signals and communications have to physically (as well as electronically) move through space. By requiring that the signal be physically carried from one point to another, rather than being shared between musicians in a fixed performance space, Stockhausen opens up a new labyrinth of feeding back; the net is allowed to float…The journey (as transfiguration) is as important as the destination, and the event (as Derrida describes it) does not arrive, because it is no longer the same event, the process of dispatching has instigated a change. In a digital curation, we can see parallel processes. The recording process itself alters the live sounds; the compression inherent in the digital transfer is again transformative and the addition of SPAT's 'ghost' voices with SPAT adds yet another layer of alteration, and consequently a permanent delay to the arrival of the 'original' sound motif. For the hauntological praxis under discussion here, the key phrase in the Derrida quotation which opens this section is "preventing what you call an event from ever arriving [*s'arriver*]. Let the net float…" Dissemination allows for the endless deferral of the arrival of an event that does not exist in one originary form, but through its ghostly 'doubles' the event is connected across both time and space.

Stockhausen reflects on the same area of spatial problematisation in *Gruppen* for three orchestras (1955–57): "…a chord is moving from orchestra to orchestra with almost exactly the same instruments (horns and trombones) and what changes isn't the pitches but rather the sound in space" (Cott 1974, 184). A similar phenomenon arises in, for example, the speaker arrangements of *Gesang der Jünglinge* (1955-56) and also to *Sternklang*, composed sixteen years later for five instrumental and vocal groups arranged in a planetary circulation around a central percussionist. In many ways *Sternklang* can be viewed as a summation of previous works: it exploits space, circulation and atmosphere to the fullest by being performed out of doors and at night; both the audience and the performers (in the guise of 'sound runners') are mobile, challenging traditional concepts of performance space (and also making it more reminiscent of a pop festival event); musical material can be heard 'bleeding' between *Sternklang's* instrumental groups, while the sound runners carry musical signals between the instrumental groups and through the audience, making the sound 'move' through space. The concept of the 'signal' feeds into all of the earlier works that utilise radio events, or imitate radio events; inter-musician 'feedback', and meditative performance modes echo *Stimmung*, *Ensemble* and *Aus den Sieben Tagen*.

Ensemble, which Stockhausen describes as "a pluralistic, a soloistic and a collective situation all at once" (Cott 1974, 188) manifests an early systematic

exploration of moving sound, but here, the main performance space is a fixed single unit[17] (a large gymnasium), the audience is mobile, the compositional 'events' (provided by the participants of the Darmstadt composition course) are superimposed within a strict formal scheme devised by Stockhausen,[18] and the musical events or 'signals' (including short-wave radio) are selectively transmitted throughout the performance space via a relay of speakers. Thus, there is an overlapping and bleeding of sound between groups of performers in the physical space, electronically by means of the speaker relay, and acoustically by the mobile audience members, who carry the signals with them. Hence, the audience and players hear layers of sound being transformed by superimposition, somewhat similar to the effects of *Spiral's* 'perm-poly' symbol. *Musik für ein Haus*, another collective composition, takes the basic ideas found in *Ensemble* a stage further. Again, tape, radio and live performance are mixed together; again, there is a relay of speakers, multiple compositions are superimposed and the audience is mobile, freely accessing the performance at will; and again, the form scheme is provided by Stockhausen. But *Musik für ein Haus* differs in two important ways: the performance space is spread over five different rooms with intersecting corridors and stairways (linked via speaker relay, the fifth, known as the Klangbox, houses a simultaneous broadcast of the other four rooms' music), and the performers actively signal one another, through sound and movement, for periodic moments of co-ordination. "In a given room you could see a trio all of a sudden re-forming into a quintet – two musicians were leaving while four others entered from different places: there was a continual exchange of performers. People really experienced a whole house vibrating" (Cott 1974, 189). The event never arrives, because through its dissemination, it is already deconstructed. In the COVID performance of *The Gauntlet: Far Away Together*, the klangbox room has in effect, become our headphones – this is the ultimate space of bleeding and moving sound. The principal difference is that it is all prearranged – as audience, we no longer have agency to alter our own sound fields. One can only wonder what Stockhausen would have done with the opportunities offered by SPAT. No longer would dozens of carefully placed speakers have been required, all of the spatialisation could have been achieved in the mix, although this also leaves us pause to wonder how different the performer and audience experiences would have been between the two methods.

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17   The performance was not quite restricted to one space. Stockhausen directed the players and composers to leave the gymnasium; "as they drove away, the instrumentalists kept on playing in the back of the open-roofed cars or through the open windows' in a kind of 'farewell music" (Cott 1974, 187).

18   *Ensemble's* sound events are derived from either notated material, pre-recorded tapes, or short-wave radios, and then submitted to various live processes of transformation during the performance.

Conclusion

Despite the many challenges presented to the rehearsal and dissemination process by the global pandemic, the performance was a success. Negative aspects were largely due to the slowness of work rate compared to a normal rehearsal, which at times could be very frustrating and mentally and physically tiring. The recording sessions were challenging for the same reasons, with some choral members finding the isolation inherent in the process deeply unsettling, as each singer was essentially alone in a large recital room, with a monitor screen, a piano and up to four disembodied voices giving, at times, simultaneous instructions from two wall mounted speakers. The hauntological praxis, embedded in not only the method of rehearsal but also the final work and its dissemination during the global pandemic, made for an experience where time was truly 'out of joint' for all of us, playing on earlier musical models – such as the 'nowhere' of radio – tele-technology, and the kind of fragmentary rehearsal and recording techniques more usually associated with modern film making than live performance. Of course, in its recorded form (available on You Tube) *The Gauntlet: Far Away Together* is endlessly iterable and continues to be freely available in a cycle of repeated virtual listening experiences. Truly, 'to haunt does not mean to be present' for the ghostly 'voice' of the choir is simultaneously both present and absent.

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GHOSTS IN THE MACHINE:
A VIRTUAL CHORAL PERFORMANCE AS HAUNTOLOGICAL PRAXIS DURING THE COVID-19 PANDEMIC
(summary)

I compare Derrida's term *hauntology* (*Specters of Marx*, 2006), with technology's place in overturning the binary opposition of space and time. I discuss legacy, spectres and haunting as key elements of 'techno-tele-iconicity' and its relevance to technologically recorded archives, digital dissemination and rehearsal. I introduce the principal musical work under discussion: Sxip Shirey and Coco Karol's *The Gauntlet: Far Away Together,* including the circumstances under which it was rehearsed and performed at New York University Abu Dhabi during the COVID pandemic of 2021. I outline the importance of earlier hauntological models in the works of Karlheinz Stockhausen and later textual interpretations by Mark Fisher. I discuss earlier, live performances of *The Gauntlet* and how they differ from the COVID performance under discussion, while also showing how the Derridean concept of *différance* is relevant to the indeterminate nature of Shirey's work. I examine hauntological precedents in the works of Karlheinz Stockhausen in the 1960s and 1970s, and consider how radio static and zoom latency and distortion can function similarly in rehearsal and performance hauntologically. I provide a detailed examination of the use of the immersive audio system 'SPAT' in the sound design of *The Gauntlet: Far Away Together* and consider how this affects the audience experience of the work. I relate this use of spatialisation to earlier works by Stockhausen. I conclude by discussing the negative and positive aspects of the performance process for *The Gauntlet: Far Away Together* and its future digital iterations.

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UNSTOPPABLE DECAY AND RELENTLESS HOPE: A STUDY OF ALTERITY IN POPULAR CULTURE

Abstract: Consequences of capitalism's crises and their manifestations in arts have deeply modified the way we can approach mental health. As Mark Fisher pointed out in 2009 with his book *Capitalist Realism*, neoliberalism is using mental illness as a way to keep existing. The capacity to think a way out of alienation is deeply linked with arts and popular culture.

The article proposes to study the uncanny dialogue between arts and politics in relationships to people, and mental health. The theoretical framework will show how arts are trying to build a way out of alienation, since 2009. The article will illustrate this research with the study of many artistic practices, including our own.

The findings will show how the ambiguous and uncanny relationships with the world is used by artists as a way out of alienation, despite the difficulties occurring with mental health in time of crisis.

Keywords: Capitalism, Uncanny, Alienation, Postmodernism, Fiction, Health, Trauma, Alterity, Internet, Relationships.

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In 2009, following the 2008 subprime crises, the philosopher Mark Fisher wrote *Capitalist Realism* (2009). This book was an attempt to answer the question previously attributed to Frederic Jameson: "Why does the end of the world seems more realistic than the end of capitalism?" It was also a deep study of neoliberalism's commodification of crises, and depression seen as a systemic mental illness linked to politics (Fisher 2009, 26–27).

Ten years after Mark Fisher's iconic text, the multiplication of oppression and resistance updated his thinking to the sharpness of our current events. On one side, several crises occurred to a point where capitalism seems to turn into totalitarianism to remain in power. On the other side, rebellions shattered indifference everywhere around the globe. We seem at the edge of a shift between two paradigms, but it remains difficult to distinguish what will be our future.

My goal is to study the uncanny feeling, taking place between the acknowledgement of capitalist realism and commodified resistance[2]. I want to join relevant political and artistic practices together to identify various sources of resistance and oppression against capitalism and its disastrous impact on mental health.

With this aim, I will begin by demonstrating the growing mistrust towards capitalism in popular culture. I will sketch a *parasitic ideological battle.* We will see how capitalist realism is being acknowledged through popular movies, and how people try to connect with each other using symbols. We will observe the reflection of our dystopian fiction in reality and the feedback loop ensuing from this process.

I will then study the drive for change in alterity, with the desire and rejection logic infused throughout capitalism. This will allow us to study the folding process of glitch as a postmodern and deconstruction critic. Following this train of thought, I will address the similar struggle of freaks studied through the work of the *Ultravirus* record label.

Lastly, I will analyse dynamic reversals occurring in political repression and art. We will see how disasters push people to interact more with each other through intercreativity. Lastly, we will see how the work around visibility and sharing occurring in music and political resistance is a way to build our future.

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2   A previous version of this paper was presented at Huddersfield University in 2018 for the study day *Capitalist Realism 10 Years On.* The study day followed the evolution of Mark Fisher's legacy 10 years after his first book *Capitalist Realism,* just a few weeks before the lockdown in France and England: https://capitalistrealism10yearson.wordpress.com/ordonneau-adrien-unstoppable-decay-and-relentless-hope-a-study-of-alterity-in-popular-culture/

I. The growing mistrust towards capitalism

I. 1. A parasitic ideological battle

The parasite can be seen as an organism, living into or with another organism, which it feeds on. The word comes from the latin *para* (next to) and *sitos* (food). Literally, it takes the food next to another. Mark Fisher used it to define capital:

> "The most Gothic description of Capital is also the most accurate, Capital is an abstract parasite, an insatiable vampire and zombie-maker; but the living flesh it converts into dead labor is ours, and the zombies it makes are us" (Fisher 2009, 15).

The parasite is now subjected to an ideological battle. People who benefit financial aids are sometimes described as parasites. Moreover, the climate crisis has surprisingly met the guilt created against the poor.

We must not forget how capitalism use parasite strategies to exist. It feeds from our labor, alienating our lives and our desires to continue to exist with our cooperation. Despite its abstract and impersonal structure. It remains hidden while absorbing every counterculture.

The parasite's ontological patterns are closely linked to the uncanny. As we have seen, it has the capacity to hide and to exist within another organism. Therefore, it haunts like a ghost, and shares many similarities with monsters like vampires and zombies. It is indeed a part of many popular culture works like *Alien*'s 21st century mythology or Carpenter's *They Live*[3].

Furthermore, the uncanny is described by Fisher as the "unhomely" (Fisher 2016, 9-10). It is the strange within the familiar. The parasite and the uncanny force us to talk about our relationship to ourselves and to others. It embodies a mode of existence, and this mode is used both by capitalism and resistance to blame one another.

One of the best success movies of 2019, *Parasite*[4] directed by Bong Jong-Hoo, endorses some of the strategies seen in capitalism and resistance. The movie is about a poor family struggling with debt and living in a semi-underground flat. They get a glimpse of hope when the son, Ki-woo, is recruited by a rich family to teach English to their daughter. He then collaborates with his family to create fake experiences and diplomas and to allow everyone to get a job in the house.

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3   Carpenter John, *They Live,* Universal Pictures, Carolco Pictures, 1988.
4   Joon-Hoo Bong, *Parasite,* CJ Entertainment, 2019.

Their capacity to adapt and to remain legitimate in their work demonstrate how meritocracy is a myth. The only time their origin is threatened is when they encounter other rival parasites or when the owners complain about the smell next to them.

Ki-jung, the false art therapist Ki-woo helped to get hired, soon discovers that Da-song, the rich son, was traumatized by a surreal scene. One night, when he sneaked downstairs to eat some cake, he saw a ghost, staring at him from the dark, before passing out. Ki-woo and his family will later discover that this ghost is in fact the husband of the previous handmaid. Before she was fired, she used to hide her husband in secret underground rooms, unknown from the current owners of the house, and fed him secretly with leftovers. We can see the man had gone mad from living underground for so long. His madness manifests itself with an unconditional love for the owner of the house praised like a god.

This vision of horror produces a brutal shift in the movie. We could hope for them that they identify with one another, but both parasites become instantly enemies. Ki-woo and his family are forced to deal with this sub-parasite, living among their own host. The family has a glimpse of how much their condition could worsen.

The discovering of the parasitic ghost under the house explains the traumatic memory of Da-song, but also the dysfunction of the lights above the stairs. The lights are indeed triggered by buttons underground and the parasitic ghost is activating them, in worshipping, when the owner of the house comes back from work. This shift creates a connection between many uncanny objects sharing similar patterns: Da-song's trauma, the parasites and the light glitches, buried underground.

I. 2. In search for a symbol to connect with

When this situation is revealed, it enables problems like systemic mental illness and hatred toward the poor to be more visible. Lost hopes of capitalism appear as a growing problem for these characters, whose only escape is to feed on others' economic success.

Stairs play a significant role in the movie. As we have seen, the space is constructed as a social hierarchy with the rich living upstairs and the poor below. While the mad parasite living under the stairs is literally walked upon, Ki-woo and his family are very close to living buried underground. Later in the movie, on the verge of being discovered, they escape and run away to their true home. We follow them through what seems to be endless stairs towards wretchedness before discovering their neighbourhood flooded with rain and sewage. This natural disaster reminds us once again that the poor are on the front lines of suffering from the climate crisis.

Stairs plays a part in a collective consciousness, often used to express conflict on screens. In Eisenstein's *Battle ship Potemkine*[5], they are for example used to express the violent repression against revolutionaries. In the 2019 *Joker*[6] movie, a scene pictured Arthur Fleck, aka Joker, finally letting his anger express itself after being too neglected by society. He then exults on top of stairs, going down while dancing with grace and joy. This scene became a popular meme shared through social media, multiplied through everyone's point of view with intercreativity, which I will talk about more in the last part of this paper.

This amount of interactions with the joker character could assert parasocial relationships relatable to a parasite pattern. Parasocial interaction theory has been used since the 1950s to describe the one-sided relationships that can occur between a media user and the character in a media being consumed. It gained a new strength through social media. The *Joker* movie became popular because of its capacity to reflect our own desperate existence.

The Joker's character is indeed built upon his loneliness while our own parasocial relationship with him is mirrored through his incapacity to connect. He fantasizes everyone around him without getting to really know them. It begins with an actual parasocial TV relationship: Murray, the TV show host; it will then continue with his presumed father, family and neighbors.

The connection created with the audience doesn't stop there. The dancing scene is indeed followed by FBI agents chasing the Joker down the stairs. He will eventually escape them by mingling with a large group of protesters in a subway, wearing masks in his image. In the fiction, the Joker indeed became popular and praised by many protesters, while staying anonymous, after having murdered three Wall Street men harassing him in the subway.

This incident quickly brought outrage and division across Gotham City but also controversy across America[7] (Phillips & Phenix 2019). While the elite condemned the crime, a large amount of people saw in the Joker a symbol of resistance both in fiction and reality. As a result, the Joker's face was used in numerous protests following a wave of rebellions across the world. In Chilli, Lebanon, France, Hong-Kong, London or Beirut, the Joker's face was everywhere, growing like a virus.

Many ideas could be interpreted from this practice, from the will to disguise as a victim of the system, which Arthur Fleck clearly is, or to literally send the violence back, like him. However, one thing stands for everyone. The Joker's face

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5   Eisenstein, *Battle ship Potemkine,* Goskino, 1925.

6   Todd Phillips, *Joker*, Warner Bros Pictures, 2019.

7   Many concerns were raised about the movie's capacity to empower people in doing violent things. Accusations in which director Todd Philips even had to respond "The movie makes statements about a lack of love, childhood trauma, lack of compassion in the world. I think people can handle that message. To me, art can be complicated and oftentimes art is meant to be complicated".

acted as a symbol of coalition to connect against our political system. This character became an uncanny symbol, spreading through the crowd, but coming from a distant fiction. Like a mirror, the joker mask created an uncanny reflection of fiction into reality.

I. 3. The uncanny reflection of dystopia

Many other scenes create a feeling of *deja vu* throughout the Joker movie. After the Wall Street murder incident, the public declaration of the mayor of Gotham, who is none other than Thomas Wayne – Batman's father – echoed Emmanuel Macron's statement on July 29th 2017 in a train station. For Thomas Wayne "Those of us who made something of our lives will always look at those who haven't" whereas for Macron "There are people succeeding, and people who are nothing" (Young 2018).

In another scene, it is very explicit that the Joker is a fragile individual being pushed to his last resorts. Right from the beginning, a social worker helping him explains that their meetings will end because the social help fundings were cut short. The first thing he said to her in the entire movie is: "Is it just me or is it going crazier out there?" To this day, this reply still haunts our current reality.

These two examples let us acknowledge systemic oppressions by pointing at different structures: the political elite and social welfare[8]. As a result, it seems like *Joker* has acted as an Overton window, normalizing the anger and rebellion against the systemic violence of capitalism, by making visible its dynamics.

In the same fashion, it has been a few years since the Guy Fawkes mask appears regularly across protests. The mask became popular with *V for Vendetta* and seems to have become a symbol of rebellion against power. A very similar mask was used in the successful series *Mr Robot*[9] to portrait F Society, a hacker group trying to destroy capitalism. This fictional hacker group was itself mirroring the real *Anonymous* hacker group, who became famous by wearing the Guy Fawkes mask. We have here so many loops between signs in reality and fiction that they became distorted.

Mr Robot is great at picturing this process. The plot deals with mental illness, depression and suffering caused by capitalism. It is also about the will for change and the uncertainty behind it. The show contains many shots where people are isolated into a corner of the screen to picture loneliness.

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8 The bourgeoisie is also exposed, ironically laughing at Charlie Chaplin roller skating next to a chasm in *The modern times,* referring both to the Joker's destructive nature and to our tragi-comic postmodern times.

9 Esmail Sam, *Mr Robot,* NBC Universal Distribution, 2015-2019.

The main character, Elliot, is a security engineer and hacker suffering from various mental illnesses. He works for E corp, a personified copy of our GAFAM called "Evil Corp" by Elliot and taking as a logo a fragment of the *Dell* brand sign. At night, Elliot hacks people's personal data to get to know them. He is quickly split between the desire to help F society and the fear of consequences.

Elliot's alienation is overcome by breaking the fourth wall and talking to us, his imaginary friends. Once again, the parasocial relationships occur. All the show is trying to connect with us as well with a huge number of references to late 1990s shows like *Fight Club*[10], *Requiem for a dream*[11], *American Psycho*[12], or *Matrix*[13].

The plot itself, and its post-modern full circle references, seem to talk to us more about our need for revolution and our fantasies behind it[14]. The show demonstrates to us how rebellion is a matter of happiness and mental health survival, while imagining imperfect solutions. *Mr Robot* began to depict what change could look like, with all its doubts and nostalgic obstacles.

In many ways this could relate to the already porous fictions of the *Black Mirror*[15] series, but *Black Mirror* seems to have worsened the dystopian inter-passivity theorized by Mark Fisher (Fisher 2009, 12). William Gibson, the famous cyberpunk novelist, himself found it hard to invent the new when reality is becoming stranger than fiction (Gibson 2020). Popular culture seems to blend so much with reality, that impotent dystopia no longer works. It's because the dystopia is already here. Yet, it is in the most desperate times that the new can arise.

II. Towards a Search for Alterity

II. 1. Rejection and desire

The acknowledgement of capitalist realism in pop culture offers a tool to resist but still, the shows we have seen feeds from our desires in a capitalist logic. The conflict between commodification and subversion seems endless when every particular object is indefinitely absorbed. In February 2020, Rami Malek,

10   Fincher David, *Fight Club,* 1999.
11   Aronofsky Darren, *Requiem for a dream,* 2000.
12   Harron Mary, *American Psycho,* 2000.
13   Wachowski Lana and Lilly, *Matrix,* 1999.
14   As Eliot said in a video trailer: "We all wear masks of some kind. That's really hiding our true selves. But what if we become who we are when we put them on. How do I take off the mask if it's no longer a mask, when it's as much a part of me as I am. It's stripped away now, what's left of me. Is this what a revolution looks like?" See: https://www.youtube.com/watch?v=njdfWulBIcY Accessed August 08, 2021.
15   Brooker Charlie, *Black Mirror,* Endemol Shine UK, 2011–2019.

the actor playing the main character form *Mr Robot*, became the new model of *Yves Saint Laurent*. Even brands are now pretending to be depressed to set up parasocial relationships strategies and gain new customers.

On 4th February 2019, the popular brand *Sunny D,* whose orange juice reminds us to the 1990s childhood of many millennials, tweeted "I can't do this anymore" (@sunnydelight 2019). This mimicking of late capitalism depression attracted people, rushing to comfort the brand, while other brands would play humans and comment things like "are you okay bro?", "we're gonna get through this", "I love you".

The hauntological crisis stressed by Mark Fisher (Fisher 2014) seems to have worsened since the uncanny became a mode of existence. As a result, an absurd and profound nihilism is mirroring the incessant streams of horrors in our world. In psychology, the trauma can occur when the fantasy becomes reality. What then, when the dystopian fiction succeeds?

Popular culture seems to function more and more with this dynamic between rejection and absorption, between the parasitizing trauma and horrors and the haunted promises of lost hopes. While alienation is becoming visible, we find ourselves in recursive feedback loops, feeding from it, to move forward and somewhat resist. This feedback loop is a component of a glitch aesthetic, destroying and deconstructing medias, and language in arts. Its use is clearly pervasive in today's electronic music.

In 2000, Kim Cascone described what he called "the aesthetic of failure" to define the disillusion of the digital revolution, occurring in glitch music (Cascone 2000). Like the trauma, the glitch is the result of a hidden process. It haunts a media like a ghost reflecting the failure of a device. Cascone's aesthetic of failure seemed to fold into itself, not only by using occasionally feedback processes, but by using the technological device as a source of inspiration and a tool. I could add that the glitch with its unexpected appearance creates alterity and life in a predictable, dead system.

For Rosa Menkman, glitch is "an unexpected occurrence", a "disruption in a system" which cannot be codified (Menkman 2011, 26). As she witnessed, the glitch aesthetic is a culture in constant redefinition, transforming its audience into highly trained people (Menkman 2011, 58).

This assumption can find an echo with the glitch sounds occurring in electronic subgenres like IDM, Breakcore or Glitch-Hop. These musics have always worked on the weird, despite their balance between the popularity of Warp Record's artists and niche producers sharing their music online. From Qebrus (pretending to be an alien), to Aphex Twin, electronica, glitch and breakcore artists always worked on the outside, on "things which do not belong together" to quote Mark Fisher's definition of the weird (Fisher 2016, 10). For example we can create glitch by adding something that doesn't belong to a file into its raw

data. The weird is at the core of these genres, creating the new, using montage on sounds and visuals with a harsh desire to create. By doing so, it digs more into our own humanity while reversing the outside and the inside of media.

II. 2. Alienation in Ultra Virus

Audio and visual glitches are omnipresent in the *Ultravirus* label. More than a failure in a system, the Australian label seems to push forward the boundaries of alienation in every aspect of their aesthetic. One of their first compilations *Pluderzon*[TM16] was sold on stylized USB keys, fantasizing a hacker imaginary.

Hacking and copyleft seems to be at the core of their work, since the label tries to coagulate everything in a chaotic miasma. Thorsten Herzog, aka Thick Owens, the creator of *Ultravirus*, described himself as inspired by the ideal promises of 1990's internet free culture, when netlabels were linked with counterculture (Owens 2020).

As a result, contra-internet is also a big part of *Ultravirus*. Zach Blas described it as the transformation of the internet into an instrument for state oppression and accelerated capitalism. Invoking a practice of utopian plagiarism, *Contra-Internet* utilizes queer and feminist methods to speculate on internet futures and network alternatives (Blas 2016). It is also deeply influenced by accelerationism and *Xeno-Feminism*, trying to find a way out of patriarchy and capitalism by accelerating its inner paradoxes and seize technology.

Zach Blas described the internet as a mode of existence, something we're so hybridated with we can't function anymore without it. As he explained (Blas 2016):

> "Like capitalism, the internet has come to exist as a totality, with no outside, no alternative, no ending. This provokes a question that Julian Assange once asked: Is the future of the internet also the future of the world?"

If our culture and our feelings are pervasively linked to the internet, we can consider our mental health grimed by all its data gathering and consumer reification. Then, how does *Ultravirus* tries to appropriate and hijack this?

They refuse to broadcast themselves on Spotify, opposed to the economic imperative to listen as long as possible, with very innocuous music serving an attention economy. On the contrary, most of their music and visuals seems to be a compulsive experience of alienation. Illness, as its name suggest, is at the core

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16   Various Artists, *Plunderzone^tm,* Ultravirus, 2010.

of it. Their album covers, designed by the same visual artist[17], melt together hyper-saturated images, post-internet aesthetic, memes and popular figures such as Alien or Mario.

Siq~1 compilation
Cover album made by Simon Villaret
Music composed by various artists, Ultravirus, 2020

Their music is unpredictable, oscillating between speedcore, sliced beats, deconstructed sound, organic textures and wild samples. It's difficult to distinguish between the seriousness of this aesthetic radicality and the grotesque subversive feeling. Artificial voices and deconstructed language plays a big part in the label as well, promoting alterity, detached from anthropocentrism. Their typography even resembles alien pictograms reminding us of Qebrus.

Aphex Twin did something similar with his *Ventolin*[18] track in 1995. *Ventolin* was inspired by Richard D. James' illness, asthma. He described it as having his

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17   Simon Villaret is the *Ultravirus* visual artist. Accessed August 09, 2021. https://www.instagram.com/s1m0nc3ll0/tagged/?hl=en
18   Aphex Twin, *Ventolin, Ventolin EP,* Warp Records, 1995.

lungs violently erupting with mucus, permanently swollen and sore[19]. The music is the harshest the producer ever made. The composition is constructed around a sound of a high pitched ringing, mimicking the side effect of tinnitus occurring when taking an asthma treatment. The rhythm supporting this unpleasant experience is distorted and violent. The illness becomes a source of inspiration as well as an aesthetic experience mediated through music.

More than any other process, the illness and the glitch occurring both with Aphex Twin and *Ultravirus* troubles us, creating a feeling of indeterminacy. When a glitch or an illness occurs, things don't seem as sure as they were before. Like acid, it destroys, or rather, deconstructs, things that were previously fixed. The serendipity of this aesthetic could in many ways break use from our aghast existential crisis[20].

Rhythms research occurring in these electronic practices in fact demonstrates a kind of opposition to repetition, but the iconography seems to push further into this. Electronic music presents us deviant bodies and identities, lurking us in the dark only to appear in the audiovisuals shows of capitaloscene.

II. 3. Freaks, illness and great health

One important link between the *Joker, Parasite* and *Mr Robot* was their main characters. They were always suffering and seen as pariahs. They are what we could call freaks, a word haunted with its past, embracing the uncanny.[21]

Since freak shows and colonial exhibitions, freaks could relate to any people being exhibited for their alterity, most of the time because of their body or, with Charchot's recording of hysterical women, because of their mental illness. Freaks are historically rooted in a spectacular economy, feeding a need for strangeness and exoticism. Indeed, these freaks are seen as split between humans and monsters. Their ontological being is exploited by capital in an ambiguous call between rejection and fascination. The shaming culture surrounding them could also be linked with the parasite culpability we have previously seen. They exist to be scapegoats for an oppressive system.

Without objectifying them, the ambiguous nature of freaks challenges our beliefs about reality, humanity and values. Freak shows expose us to different individuals, but they are also all part of a collective. I believe their major presence

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19   See the inside of the album visible on discogs. Accessed August 09, 2021. https://www.discogs.com/Aphex-Twin-Ventolin-EP/master/20524.

20   The distortions and sense of community *Ultravirus* creates could refers to Mark Fisher's unpublished works on acid communism. Mark Fisher's work on acid communism tried to see a way through capitalist realism, inspired by the 1960's freak left and their psychedelic mindset.

21   The term itself could refer to the sixties "freak left", following again Mark Fisher's acid communism.

in electronic music[22] could inspire a cut through capitalist realism and develop new ways to apprehend our own humanity.

The Nietzschean concept of great health can give us a powerful tool to understand how freaks could shatter capitalist realism. Nietzsche spent all his life sick. This condition influenced his work on the body and the mind (Cybulska 2019)[23]. Slightly different from most occidental thinkers, he considered the body as a rich phenomenon, connected with the mind. Both parts are feeding each other in a feedback loop.

His thoughts were far from a Manichean and religious opposition. Indeed, for Nietzsche, illness is not opposed to health but includes it (Nietzsche 1887, 220). It forces our health to become great, conducted by our will to live and survive. It forces us to conquer our health. The illness is then seen as a temporal retreat from the sane body, giving perspective to apprehend the future and feeding the desire to return to a healthier situation.

Works we have seen can be considered through this prism, a kind of mutation, using illness as a means of survival, taking it as an aesthetic to give meaning to our world. They could at least politicize mental illness, like Mark Fisher did with depression. Our lives, and particularly mental health, are now so interlinked with technology, that this aesthetic creates a desired alterity, stimulating a desire to drill through the emotional sclerosis of capitalist realism.

We have here, again, an uncanny dialectic of hiding and revealing. Freaks and illness could embody this transitional stage, between an anthropocentrism stage and a mutating world, coping with its own alienation. Reversal of dynamics is a component of the uncanny. It is the upside down, the dead becoming alive, the body betraying the mind, the inside swapping with the outside. The uncanny is already working towards a revolution.

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22   In Aphex Twin and Autechre's collaborations with Chris Cunningham, freaks keeps an active role to illustrate the music. They are also presents in Flying Lotus' production, both as a director and music producer. We can also encounter them with Qebrus, Anklepants, Arca, Venetian Snares and many other artists.

23   According to Eva Cybulska, Nietzsche suffered from bipolar affective disorder as well as cyphilis. This mood and physical shifts may have inspired his work, including his reflexions on great health, mind and body.

III. At the edge of decay and hope

III. 1. Dynamic Reversal

The strategy of uncanny alterity was also used by the state. In France, the repression against Yellow Vest protests was extremely severe. According to a medical investigation, between 2018 and 2020, the so called less-lethal weapons (40mm rubber projectile launchers and sting ball grenades) were the suspected cause of most ocular lesions, with twenty five cases of open-globe injury and eighteen cases of blunt-force bruising. CT scans showed twenty five cases of orbital fractures, twelve cases of simple or complex facial fractures, and two cases of brain injury[24]. The journalist David Dufresne, whom proceeded to almost systematically report injuries caused by law enforcement, stated that "the police had in fact hurt as much people in a few months as in twenty years of protests" (Dufresne 2019). The apparent war injuries ultimately reflected the military deployment around the Arc of Triumph, and the anti-terrorist laws used against protesters.

This brutal repression was constantly denied by politics. Emmanuel Macron stating that "You can't talk about police violence and repression, these words are unacceptable in a State under the rule of law" (Macron 2019) was another way of telling policemen how their acts would go unpunished and supported. Indeed, the disfiguration of faces acted like a warning to instill fear among protesters. This strategy of denying should not help. The Yellow Vests have indeed turned into ghosts by having their lives brutally changed and their existence denied. They are now forced to haunt the political framework until they earn the justice they deserve.

As a result, the Yellow Vests would have more ways of connecting with each other. Leaders would arise from the physical and psychological trauma. Jerome Rodrigues, a regularly threatened Yellow Vests leader, was finally shot in the eye while Antoine Boudinet, who lost a hand during a protest, became a municipal councilor of Bordeaux. Creative ways of connecting with one another would result from this movement as well.

After the evident sign of the yellow vest, symbolizing an emergency, and various masks like Guy Fawkes and the Joker, protesters would disguise themselves as injured protesters to create a tribute to the martyrs of repression for the act twelve of Yellow Vests protests. Their way of marking each protest with acts

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24   See the Lancet report. © 2019 Elsevier Ltd. All rights reserved. "Ocular Injuries caused by less-lethal weapons in France". November 02, 2019. Accessed August 09, 2021. https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(19)31807-0/fulltext#articleInformation.

was an even stronger reference to the theater, playing with reality and fiction, to finally invoke a life-saving *Deux Ex-Machina*. The movement, long missed, now seems to return more strong than ever, due to growing threats on individual liberty with the sanitary crisis. Police brutality is increasingly called into question. The anger is still here, and more people seem to be involved in politics since this crisis.

As we have seen, since the 1990s and the emergence of Warp Records label – as well as *Planet Mu*, *Brainfeeder*, and others – a growing number of electronic artists glorify a freaks ontology. It probably began with the ability to remain hidden. As Ben Ramsay states in his PhD thesis on relationships between acousmatic music and electronica, the albums covers were almost exclusively devoid of images of composers (Ramsay 2013, 13). This undisclosed identity helped them work on different projects in various record labels without restrictions. The split identity itself was a step towards duplication, dividing their inspirations, desires and forms in numerous ways.

The dissemination of identity is also linked with the internet. Internet became a powerful tool for every organized revolution from the Egyptian take over to the Yellow Vest uprising. The internet, as we have seen with contra-internet and *Ultravirus*, must be used as a tool of resistance and care.

III. 2. From disasters to intercreativity

Jean Baudrillard and Marc Guillaume studied different approaches of modifying one's identity with carnivals, transvestism, masks and the use of aliases. All of these practices and rituals, including technology, would transform identity to a point where they talk about mutations (Baudrillard & Guillaume 1994, 38). For them, anonymous people could be cut from their social background and could free their imaginations (Baudrillard & Guillaume 1994, 29-30). Following their conversation, we learn that the phone was, since its original creation, restricted to have only two people in a conversation, probably to avoid such transformations. The technology of that time could indeed have allowed phones with more than two people listening and speaking. For them, the fear of uncontrollable socialization was the reason technology was restrained. They thought about a disease pointed to modern life, where infinite desire could not be satisfied because of a lack of goals.

The dying scene of rave parties and the growing individualism bonded with feedback loops progressively pushed people into sharing micro-aesthetics of bedroom-produced music. With the growing cultures of intercreativity, DIY and data bending, the aesthetic base for electronic music began to extrapolate like Overton windows. Obscure and infinite subgenres began to multiply leading us to absurd bands embodying a mysterious and unpredictable signature.

Now that our network is broadcasting every piece of protest and cultural creation, the strategies we have seen are creating connections with symbolic tools and spectralization at the same time. Artists and people using masks, freaks aesthetics, or glitches could be detached from our current reality, and re-articulated with their own practices.

Intercreativity was already a practice of long resistance defined by a lot of activists, artists and developers. We saw it with the Joker memes but it is used widely by everyone on the internet. Intercreativity is the process of changing and sharing things out of their original context. For Tim Berners Lee, it can be seen as "(…) the process of making things or solving problems together" (Berners Lee 1999, 182). This process uses collaboration at its core. It is also used by artists to resist the rules of capitalism.

The COVID-19 crisis also aroused a kind of sense of community among musicians. Intercreativity was involved for its underlying feeling of connection provided by technology, and it seems to persist at the time of writing. For example, the MUTANTS Mixtapes[25] was created to support people of colors, queer and trans community, with every fund redistributed to local support groups during the sanitary crisis and after the murder of George Floyd.

The name of mutants is once again promoting the ontological alterity needed to create another reality and group consciousness. This praxis was also distinguished by its apparent heterogeneity. The *MUTANTS Mixtapes Vol.2: Riot*[26], in which I had the chance to participate, gathered 44 different musicians and as much visual artists from all sort of aesthetics. Surprisingly, a cohesion was raised around this multiplicity and the alterity previously defined. This work around culture is necessarily political working both on identity, consciousness raising and collaboration[27].

Moreover, this project was born on the *Mutants1000000* Discord server[28]. This chat originally brought together a lot of queer and non-binary people, helping each other during the lockdown with emotional support and reflections about identity philosophy. Later followed by Arca, this support would extent to every minorities suffering from oppression, from the National American Right Funds[29] to the Palestine Red Crescent Society[30].

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25   https://mutants1000000.bandcamp.com/album/mutants-vol-1-1312 22/08/2020.

26   Various Artists, *MUTANT Mixtapes Vol.2: Riot,* Self Released, 2020.

27   We could link to that to the work of the anarchist theorist Kropotkin. He stressed the importance of collaboration to survive and condemned the social darwinism of capitalism. Kropotkin also proposed to create a science to understand the needs of society and adapt the production to those needs. In every other political system, production comes first and can create artificial needs.

28   Accessed August 09, 2021.
https://discord.com/channels/687337003989073972/691368903166918687.

29   Various Artists, *MUTANT Mixtapes Vol.3: Seed,* Self Released, 2020.

30   Various Artists, *MUTANT Mixtapes Vol.5: Free,* Self Released, 2021.

Intercreativity is at the core of this aesthetic for its pervasive quality to remain indeterminate. It is also a way to create a different production system focused on collaborations without hierarchy. This desire for collaborations implies the visibility of the resources that drive our world. It also lets us acknowledge group consciousness with technology.

III. 3. Reverse visibility

A post-capitalist society should work on the visible and the invisible. As we have previously seen, systemic oppression of capitalism is slowly being made visible in popular culture, but capitalism itself is the parasite hiding in our life. The power dynamics can change when the underlying oppressive forces are made visible, as in the Yellow Vests protests and consciousness raising.

The individual, the ego, and its collaborations are in fact the last battleground against capitalism when personal data and identity are becoming a mean of pressure. We can remember the Cambridge Analytica scandal suspected to have exploited Facebook's user data to manipulate them, promote the Brexit vote and the Trump campaign. The whole project of Cambridge Analytica itself is based on a warped perception of its identity to look "more academic" according to the whistle blower Christopher Wylie (2018).

Similarly, the intimate and the folding into one's identity and alienation is defended by the artists we have seen. It is this very interiority, explored by *Ultravirus* and many musicians, that seems to get out to find the new. It is also why more and more artists have worked on facial recognition.

The artist Zach Blas tried to reverse this kind of domination by swapping the visible and hidden. His workshop *Facial Weaponization* (Blas 2013) consisted of building masks to protect from facial recognition systems but also to reveal the racist bias of such systems. The identity is again a matter of political struggle when we know that facial recognition systems can be corrupted with racist bias and are advised to handle everyone's safety (Wevers 2018).

While Zach Blas is working on making people invisible with a collective anonymous mask, James Bridle is showing us the technology surrounding us. His work consists of following data center lines or exposing drone shadows. He always wanted to understand how technologies modify our lives with all of its bias. In fact, he demonstrated how our collective understanding of reality would become adrift because of technologies, impacting our politics and behaviors. He also exposed how "the most successful empires have always promulgated themselves through a selective visibility: that of the subaltern to the center" (Bridle 2018, 246) while pointing at the imperialist reign of data.

The climax of this logic is probably the Wikileaks organization. In a way, with Edward Snowden's revelations, the organizations tried to turn NSA's pan-

opticon against itself. The possibility of a reverse visibility promised by its creator Julian Assange could explain why he was forced into exile, isolated in the Embassy of Ecuador for so many years. Not only was Wikileaks an organization of reverse visibility, it was collaborative. The platform dangerously exposed how states would prioritize their own desires over justice when its famous leak *collateral murder* (Wikileaks 2010) led us to the grotesque trial of the self-confessed leaker Chelsea Manning. Yet its basic principle remains outstandingly simple. Whistleblowers just give their information while staying anonymous. Julian Assange played an important part in the cypherpunk movement. He advocated for the privacy of users with cryptography and the transparency of States for a political change. In a similar fashion, the artistic practices we have seen are working on an uncanny aesthetic, supporting change through reverse visibility.

According to Nils Melzer, The United Nations special rapporteur on torture, Assange's torture is comparable to wartime torture. In fact, Assange was so much mentally abused that he was unable to remember his own identity. It is a warning for others who would want to create a second platform similar to the Wikileaks model (Melzer 2020). The manipulated charges confirmed by Nils Melzer and the denial of a fair trial is another proof of culpability for Sweden, England, and the US, as well as for other countries like France, which refused to grant their protection when it was requested. As a previously Red Cross delegate, Nils Melzer teaches us how lack of transparency is at the very root of states turning into infernos.

By making visible things concerning everyone and using singularity as a mean to connect with everyone, these movements, constitutive of many art practices, can also result in political organizations and build new ways of apprehending our future and save our mental health.

Conclusion

Through this article we saw how popular culture could make capitalist realism visible, by working on different patterns, like the parasite and, by extension, parasocial relationships. This demonstrated a need to connect with one another, through symbols in political protests and arts. The use of symbols and the visibility of capitalist realism would however feed a feeling of uncanniness.

The search for alterity was then explored from the commodification problem, to the possibility of building a self-reflexive critic. Pushing further into this idea, we saw how a different ontological mindset could be a way to deconstruct our reality, and conceive alienation through a Nietzschean great health.

We finally demonstrated how the strategy of freaks was used by the state as violent repression, and saw strategies of resistance. We studied the possibility of intercreativity brought by the Mutants Mixtapes. Finally, the work around

visibility and transparency was seen as a way to build our future, both in artistic and political practices.

Of course, freaks and intercreativity will not entirely save us from the disasters yet to come. However, the uncanny remains today a useful tool to cognitively prepare for a paradigm shift. Throughout this article, the uncanny was seen as a pervasive feeling, helping us through difficult times. The uncanny let us acknowledge the porosity of the human towards everything else, extricating us out from anthropocentrism and questioning the place of the human with the world and with each other.

With reality now exceeding the fiction, there is a need to create and conquer our future again. The resistance could take shape in the acknowledgement and recognition of our existential illness. We shall cope with it and use it to connect again with one another, tearing the new off from the chaos that arrives.

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UNSTOPPABLE DECAY AND RELENTLESS HOPE:

A STUDY OF ALTERITY IN POPULAR CULTURE
(summary)

My proposal will analyze cultural tendencies of change and resistance in the late capitalism era since 2009 through the scope of mental illness, crisis and arts. As a result, the ongoing pandemic crisis will be seen as an amplifier of capitalism's previous crises and unsustainability.

I will begin by demonstrating the growing mistrust in society towards neoliberalism. I will then study the drive for change in alterity. Lastly, I will see how the future is being prepared to survive the end of our current system.

I will firstly study how mistrust has grown to create a feeling of alienation over the last decade. Life under late capitalism will be analyzed with the TV show *Mr Robot* and other mainstream movies like *Joker* or *Parasite.* This will allow us to witness how systemic problems stressed by the philosopher Mark Fisher in his book *Capitalist Realism* are being known and reclaimed. The existential crisis of postmodern life, lost hopes of liberalism and mental illness will be seen as an uncanny mirror different from Fisher's impotent dystopia. This collide between reality and fiction will raise questions about parasocial relationships and the commodification of mental illness.

Following this train of thought, I will study a drive for change with unassimilated alterity. Baudrillard and Marc Guillaume's sight on this topic will be studied with examples from popular electronic music. I will highlight the presence of political practices in popular electronic music. These practices will be linked with the unconscious, and the possibility of escaping its commodification by capitalism. This feeling of alienation will make us dive into the *Ultravirus* record label in which I was involved as an artist. Using postmodernism impermanence and post-internet aesthetic as a way to create the new, I will observe *Ultravirus*, through the lens of a Nietzschean focus on health and Derrida's deconstruction.

The last part will demonstrate how this aesthetic suggests an end to our current system and tries to build a future with tangible utopias. The Yellow Vests protesters suffering from traumatic experiences will show us how the repression of neoliberalism isn't working and forces the mind to adapt into a resilient form. As a result, I will observe intercreativity strategies with the collaborative project *Mutant Mixtapes,* in which I was involved with dozens of artists. The money given to charities with this project will stress the importance of interdependence and consciousness raising. These practices and thoughts will lead us to a conception of a postcapitalist world, inspired by new desires and a reverse visibility creating an escape to mental alienation.

Reviews

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Milan Milojković

DIGITALNA TEHNOLOGIJA U SRPSKOJ UMETNIČKOJ MUZICI
[DIGITAL TECHNOLOGY IN SERBIAN ART MUSIC][1]

Novi Sad: Matica srpska, 2020.
ISBN 978-86-7946-332-6

In the first words of the book *Digital Technology in Serbian Art Music*, authored by Milan Milojković in 2020, the reader is explained the author's reason and motivation for extensive research. In this regard, in the following lines, there is a review of an extremely important publication when it comes to understanding (or introducing) the issue of electroacoustic music by composers of Serbian origin; but the book is written in such a way that the applied methodology and results are, to some extent, quite universal, and as such are applicable to a similar context of a wider area of states created by the geopolitical disintegration of the Socialist Federal Republic of Yugoslavia (SFRY).

Taking into account the daily widespread use of digital technology (in a sense broader than just PCs), in one way or another, Milojković emphasizes the importance of clarifying the 'music-technology' dichotomy, as well as the need to historize the development of technology within the activities of Serbian composers. At this point, it should be noted that Milojković's process of historicization in a very detailed sense takes place in conjunction with a comparative prism in regards to the world's technological and musical aspirations (the historical ones as well as the contemporary ones). With this in mind, Milojković

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divided the book into eight thematic chapters (including the same number of non-thematic ones) which he himself, obviously, considers extremely important. Speaking from a certain objective, reviewing distance, it is noticeable that the reason for such a structural organization of 'thematic fields' ultimately served to understand the research topic, which is as interesting as it is complex, especially for musicologists – specialists in this field – working in the constituent states of the former SFRY.
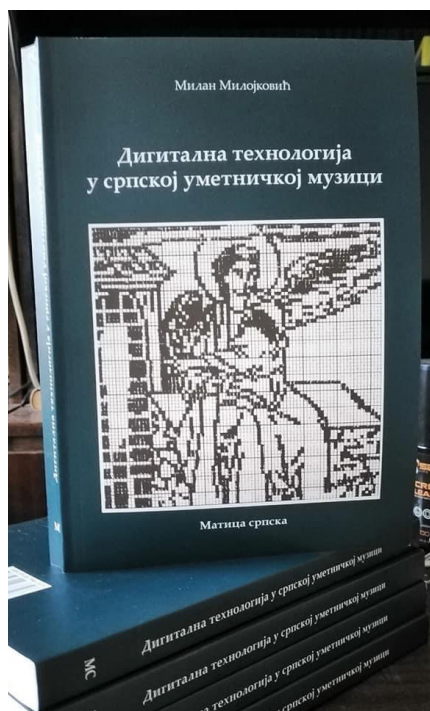
Looking from a broader perspective, it is noticeable that the authors of almost all books that problematize similar topics start from general views and principles that define (digital) technology in music, which is justified, since we are talking about a large number of specifics that 'accompany' the term and the notion of technology in music. Obviously, there is a good enough reason for that. Most of these 'technological' things simply cannot be culturally well-known, so they need to be recontextualized over and over again, depending on the researcher's field and topic of interest, as well as the limitations within which certain phenomena need to be explained, as in Milojković's book. So, Milojković also worked according to the same principle; starting from the general points of view and principles that define (digital) technology in a broader sense (one would say in everyday user experience), the author gradually leads us to the backbone of his research. Starting from the chapter "Technological and Aesthetic Coordinates of the Broader Musical Context of Electroacoustic Music and Computer Music as Its Subtype", and through the establishment of an operational platform for the definition of computer music, the notion of computing in music, and music engineering, the author in a very practical way runs his thesis through a 'series' of (post)modernisms (e.g. analog modernism I, digital postmodernism III, hybrid systems etc.), and ultimately brings us to the core.

Furthermore, the author treats 'all that is global' in a historically and culturally impressive direction in terms of 'domestic product' – a production of computers in Serbia, which started really early compared to the rest of the world, where the first mainframe computer in Serbia was the 'Digital electronic computer CER' [*Cifarski elektronski računar*, orig.] from 1960. This is mostly interesting for the reason given by the author, i.e., that the Serbian production of

computers in a certain period lagged little or not at all in relation to world's technological trends. However, market inaccessibility for the 'ordinary' computer user, economic hardship, and optimization shortcomings of Serbian digital machines simply did not meet the needs of composers at the time. Following the further historical course, Milojković connects the institutionalized beginnings of music engineering in Serbia with Radio Belgrade's Electronic Studio [*Elektronski studio Trećeg programa Radio Beograda*, 1972], on which this chapter is actually based. In doing so, the author pays attention to the digital segments of the famous hybrid synthesizer 'Synthi 100', also focusing on the importance of this synthesizer in the then circumstances (1970s in Yugoslavia). In addition, among a number of composers who were visiting the Studio at the time, the compositional and research work and importance of Paul Pignon as one of the first engineers in the aforementioned studio are highlighted. It is expedient to say that Radio Belgrade's Electronic Studio got its first computer in the second half of the 1980s. However, based on numerous analyses of the music of domestic composers of that time, the author sees its full 'creative' potential in a somewhat later postmodernist context. The sudden expansion of digital technology in Serbian artistic music resulted in the founding of the Recording studio of the Faculty of Music in Belgrade [*Tonski studio FMU*] in 1986. This initiative is attributed to Srđan Hofman and Zoran Erić, composers whose work marks the beginning of a period in the history of Serbian electroacoustic music that Milojković mainly calls the 'studio production era', in which specifics of Serbian electroacoustic music 'drowned' in the virtual world. Also, the development of music engineering was completely different compared to those already mentioned, and as such provided a platform for the emergence of 'live electronics' in Serbia, which is a truly contemporary exclusivity on the artistic music scene. In the last chapter, "A New Generation – Digital Natives Meeting the Canon", Milojković essentially describes the 'naturalness' in the perception of technology in the works of composers who began acting on the artistic scene in the late 1980s and during the 1990s. Judging by the research results in this chapter, it is clear that the digital natives, by integrating computers into compositional processes, were able to understand a wide range of ways of composing computer music, from standard operations and virtual tape manipulations, through complex computing, all the way to setting up generic algorithms to accomplish a unique musical work.

After completing the review form at the expense of explaining the content of the book *Digital Technology in Serbian Art Music*, it is very important to conclude that this book is, due to the way it is written, exceptional cultural and musicological heritage for musical expertise and science. Despite the title, which is somewhat local in nature (but, if we move away from superficial simplicity, then that is not really the case), Milan Milojković's book is of exceptional value

for music scholars from the South Slavic-speaking area. This view is particularly justified if we take into account that studies dealing with the 'technology-music' dichotomy in these geographical areas exist in very modest numbers. It should be noted that, mainly through Milojković's process of historicizing computer music in Serbia, several composers came to the fore, whose work, probably due to the lack of adequate tools, methods or interests of other fellow musicologists, went beyond the scope of musicological work in Serbia. The author sporadically deals with such examples on several occasions throughout the book. The analyses that Milojković did for the purpose of writing this book go beyond the pure user experience of computing and enter the domain of specialized musicology of electroacoustic, and especially computer music. Thus, Milojković does not link the importance and exclusivity of technology only to the work of composers, but directs the reader to the path of musicology (quite expectedly, the computer musicology). Finally, I would like to point out the author's comprehension of bad experiences regarding the state of (non) unification of hardware in Radio Belgrade's Electronic Studio found itself through several generations. Accordingly, I would paraphrase the words in which the author warns of awareness of technology and the need to develop strategies that would serve the purpose of preserving digital hardware and software, as well as archiving digital records (complete musical works, individual programs, sequences, sample libraries, etc.) to some alternative medium.

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SHAPING THE PRESENT THROUGH THE FUTURE: MUSICOLOGY, ETHNOMUSICOLOGY, AND CONTEMPORANEITY
Edited by Bojana Radovanović, Miloš Bralović, Maja Radivojević, Danka Lajić Mihajlović and Ivana Medić

The collection of papers *Shaping the present through the future – Musicology, Ethnomusicology and Contemporaneity*, published by the Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA) in 2021 and edited by Bojana Radovanović, Miloš Bralović, Maja Radivojević, Danka Lajić Mihajlović and Ivana Medić, is a result of the third conference in the *Young Musicology* franchise, held in Belgrade between 24th and 26th September 2020. As Radovanović, Bralović and Radivojević write in the editor's introduction note, the main goal of both publication and conference was to question the place of musicology and ethnomusicology in a contemporary context, viewed from the lens of the younger generation of researchers who strived to enlighten the issues of pressing research questions, appropriate methodologies, the impact of new technologies and media on the research process, as well as the place of these disciplines within the broader context of humanities and science.

This collection, which consists of 14 selected papers divided into three sections, encompasses a wide range of topics such as challenges in musical performance and fieldwork research, the question of musical folklorism and contemporary ethnomusicology, relations between musicology and media, film studies, metal music studies, feminism and postfeminism, current challenges in the realm of education, computational musicology, music analysis, and many other intriguing subjects.

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The opening chapter, entitled *Musicology and Ethnomusicology Today: Perspectives of Illustrious Scholars*, includes two papers based on topics presented by plenary lecturers. In his article "Musicology's Crises of Identity", David Beard questions how musicology evolved over the last five years, placing it in the context of a society facing neoliberalism, globalization, racial and social inequalities, exclusions, and prejudices. Starting from the perspective of the Anglosphere and the identity crisis caused mainly by increasing external pressures on the discipline and the humanities in general, the author focuses on three new responses: applied, colonial, and ideological musicology. In the end, he looks back on his own experiences and thinks about how young musicologists could turn to the future.

Within the paper "Challenges of Ethnomusicological and Ethnochoreological Research within the Ever-Changing World: A View of a Scholar from Serbia", Selena Rakočević considers fundamental issues of ethnomusicological and ethnochoreological research influenced by diverse multidimensional challenges of contemporaneity such as disciplinary boundaries, reshaping scholarly identities, and adapting to new technological capabilities, including some reflections on all segments of life during Covid-19 pandemic time. Starting from a brief historical overview of the disciplinary development, especially post-socialist realities after 2000, Rakočević considers how various local and global socio-cultural processes direct scholarly research. The primary methodological approach strives for a "polyvocalism", including the views and opinions of colleagues from Serbia and other countries of the former Yugoslavia.

The second section, dubbed *Musicology and Ethnomusicology Today: Questions concerning literature and methodology*, is opened with Richard Louis Gillies' article "Teaching Between the Lines: Approaches to Interdisciplinarity and Intertextuality in the UK Higher Education System". Noticing that musicology has been enriched in the last four decades by various sociological, historical, and anthropological approaches to music, the author strives to open the dialogue with other scholars on teaching musicology and offers a panoramic view of the historical-cultural context in which music, literature, and visual art are understood as being in a state of aesthetic connection rather than being treated as mutually exclusive.

In her article "Connections Between Feminist Musicology, Liberalism and Postfeminism", Adriana Sabo considers specific aspects of feminist musicology, examining elements of postfeminism and liberalism within the writings created in the Anglo-American context. Following some of the examples from the literature, which affirm liberal concepts of individualism, freedom of expression and female empowerment, as well as the postfeminist idea of femininity as a physical property, the article focuses on how feminism is envisioned within feminist musicology and what the limits of such thinking are.

Bojana Radovanović in "Debunking 'Potentially Monolithic Perceptions of Musicology': The Role of Musicology in Metal Music Studies" analyzes the relationship between one traditional discipline such as musicology, and the metal music studies, as a relatively new academic paradigm. After a brief overview of the pioneering steps in metal music research, the author emphasizes the foundation of the International Society for Metal Music Studies (ISMMS) in 2013 as crucial in the institutionalization of metal music studies and its affirmation as a new scientific autonomous discourse. Recognizing musicology as a discipline with a vital role in this field, this paper seeks to examine the musicological contribution to the study of metal music and encompasses contemporary methodologies and interdisciplinary connections established in the research process.

Marija Maglov's paper "Radio Art in Musicology: Challenges and Possible Methodologies" brings new perspectives in research of this phenomenon. Shifting the focus from the work of radio art as a center of attention to the view where it's just one factor in a network comprised of different actors, the author (re)defines radio art and comments on the beneficial and challenging aspects of the chosen theoretical approach and methodology applied to radio art.

The article "Ethnomusicology Echoing Sound: Researching the Timbre Component of Musical Articulation in the Case Study of the Serbian Singing from Pešter" by Ana Petrović is based on research of specific articulation qualities of the sound made in traditional singing, where she uses the spectrogram analysis method (Sonic Visualizer software) to elaborate timbre, like one of the most prominent, multidimensional parameters of sound. Involving new interdisciplinary approaches in the articulation of the different sound attributes in the manner of performance which, at first, seemed to be "unanalyzable", the author strives to prove that it is possible to objectivize them and emphasizes the importance of the "raw sound" in the ethnomusicological discourse as an originating point for further theorizing.

In his paper "Application of an Action Research Model in Ethnomusicology", Borisav Miljković discusses the possibility of applying action research models in contemporary ethnomusicology practice and within the repeated fieldwork method. Describing his experience using the mentioned methodological model in the Golija region, the author asserts that this research method contributes to a more comprehensive understanding of emic knowledge through interpretative narratives of individual experiences.

The second chapter is concluded with the article "Qualitative Exploration of a Contemporary String Quartet Phenomenon: a Methodological Minefield" by Jennifer Ansari, who explores the position of real-time interactive technology within Linson and Clarke's 'distributed creativity' interface about string quartet performance, as an interface between the skills of performers, the ability of their bodies and instruments, as well as culturally conditioned performance practice and musical materials. Ansari proposes new methodological approaches that include the integration of existing music methodologies with an interdisciplinary theoretical approach.

The last section, entitled *Musicology and Ethnomusicology Today: Case Studies and Fieldwork*, is opened by Miloš Bralović's paper "From Emulation to a Great Masterpiece. Case Studies: Serbian Composers of the 1950s". Through the analysis of two orchestral pieces from Serbian music history, *Suita giocosa* (1956) by Milan Ristić (1908–1982) and *Passacaglia for orchestra* (1957) by Ljubica Marić (1909–2003), the author examines the similarities between their compositional techniques with those of the great European masters, recognizing these "reflections" as a way of developing individual expression rather than "imitating" particular compositional style.

In her paper "Creating the Repertoire of the Opera of the National Theatre in Belgrade (1970–1990)", Vanja Spasić analyzes the repertoire as a "frozen picture" of the certain period created by the regime of self-management. Applying an interdisciplinary approach and establishing interconnections between musicology, sociology of music and cultural politics, the author identifies factors that modify and produce a repertoire, such as specific repertoire politics of its organizers and implementers, as well as a financial possibility, participators, public, critics, and finally, an overall social context.

Through the article entitled "(Not) Just Blips and Blops – Music for Early Home Computers (1974–1979)", Milan Milojković gives an overview of computer music history, questioning how early home computers were used to produce musical sounds during the second half of the 1970s. The research results of this "forgotten" field prove that music was one of the most popular applications for these early machines, where musical knowledge was used as a tool for achieving the most demanding computing tasks. This paper is a "reflection" of Milojković's aspiration towards constructing a historical narrative about the relationship between music and personal computer development, observing this connection as an unavoidable aspect in almost every field of contemporary musical practice.

The starting point of Ana Đorđević's research, presented in "Artless Singing in Post-Yugoslav War Cinema", is film music as an element with significant

dramatic, narrative, and structural functions. In this paper, the author examines how the variety of war-connected themes, presented in the films, are reflected in their soundtracks, showing the necessity of an interdisciplinary network for better understanding both, the intention behind the music expressed by film characters and the situation the characters are in.

As a closing topic of this publication is presented the article "An Audiovisual Ethnography of Timbila in Mozambique: Collaboration, Reciprocity and Preservation" by Gianira Ferrara. She writes about timbila through musical characteristics, mapping the historical, social, and political circumstances of its transformation. Sharing her own experiences, acquired during fieldwork in Zavala, the author describes the audiovisual methodology, used for gathering and studying information about timbila and as a path to preserve the performance actively and establish deep collaboration in the field.

After this "(ethno)musicological journey", it is possible to recognize a complementarity of ideas presented through this publication. Defining the specific issues and analyzing the impact of new technologies and media on the research process, the authors question appropriate methodologies, the sustainability of previously established musicological and ethnomusicological approaches, and the possibility of creating new ones. Although they start from different research points, the necessity for interdisciplinarity, as a crucial approach in a comprehensive understanding of the complexities of contemporaneity, could be emphasized as a general conclusion.

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THE THIRD CHAMBER MUSIC FESTIVAL *BLISS* "250 YEARS WITH LUDWIG VAN BEETHOVEN"

Gornji Milanovac, Serbia
17–18 December 2020

In his famous text named *The Art of Noises: Futurist Manifesto*, written in 1913, Luigi Russolo stated:

> We futurists have all deeply loved and enjoyed the harmonies of the great masters. Beethoven and Wagner have stirred our nerves and hearts for many years. Now we have had enough of them, and we delight much more in combining in our thoughts the noises of trams, of automobile engines, of carriages and brawling crowds, than in hearing again the *Eroica* or the *Pastorale*.

At this moment, one century later, it seems like we are rushing into the concert halls eager to hear the music of Ludwig van Beethoven – to which we are referring here as one of the symbols of the classical music tradition – in order to actually get away from the 'noises' of everyday life. It is not an exaggeration to say that the whole music world was impatient of listening (about) Beethoven's music during 2020 particularly, long configured in advance as a continuum for an extensive and continual celebration of 250 years since the birth of the "great master". The Third Chamber Music Festival *BLISS* was primarily conceived as

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a part of this worldwide and large-scale *Beethoven Project*, the project which, unfortunately, did not take on the desired dimensions. Instead of bars full of the unique music expression emanated in Beethoven's symphonies, string quartets, piano sonatas, and other notable works, we were firmly surrounded with the significantly different, highly pitched 'intonations' of words such as pandemic, COVID-19, coronavirus, infection, disease, new wave, lockdown, and so forth.

The BLISS Association had to behave in such an environment, i.e. the 'new normal'. Hence, the original idea about the four-day festival, which would be held in Gornji Milanovac (Serbia) during the summer of 2020, was involuntarily left behind. Nevertheless, the irrevocable desire to make homage to the oeuvre of one of the most important composers in the history of music bravely lead to the 'alternative' path – eventually, the Third *BLISS* Festival was held on December 17 and 18, within a semi-virtual sphere.

Namely, the concert program of the first festival day was pre-recorded in the studio of the *Reflection* band from Gornji Milanovac and was released online (via the BLISS Association Facebook Page) on December 17, precisely on the day of Beethoven's birth or baptism. The Festival was opened by the most popular composer's sonata for violin and piano, precisely Violin Sonata No. 5 in F major, Op. 24 (1800/1801), the blueprint of author's love for nature – his inspiration and refuge – transposed into notes. The "Spring Sonata" was followed by the first of three "Razumovsky" String Quartets – String Quartet No. 7 in F major, Op. 59, No. 1 (1806), peculiar by its orchestral/symphonic *écriture* and intended for "a later age", according to Beethoven's own words.

The next day (December 18) was reserved for the live concert, held in the Hallway of the Main Hall of the Cultural Centre Gornji Milanovac. Since the number of guests was limited for the sake of the epidemiological measures, the concert was streamed as well through the YouTube platform. Interestingly, it had the same dramaturgy as the previous one – the violin sonata preceded the

string quartet. The repertoire included the Violin Sonata No. 10 in G major, Op. 96 (1812), one of the examples of the gentle, lyrical facet of Beethoven's personality, as well as the 'visionary' String Quartet No. 15 in A minor, Op. 132 (1825), known for the "Holy Song of Thanksgiving of a Convalescent to the Deity, in the Lydian mode" apparent in the third movement.

Therefore, during the festival days the members of the *BLISS* Ensemble (Bojana Đolović – violin, Jelena Rubaković – viola, Aleksandra Bengin – violoncello, Milica Predolac – piano, Milica Kovrlija – violin) led us, chronologically, through the different creative periods (early, middle, and late) and paradigms (from classical to romantic), thus illuminating the various types of Beethoven's music: music of the nature (Op. 24), music of the future (Op. 59, No. 1), music of the inner life (Op. 96), and music of the gratitude (Op. 132).

Observing the profile of the third Festival issue, Bojana Đolović, the founder and the director of the *BLISS* Festival, asserts:

> The BLISS Association, faced with the conditions caused by the pandemic, had to deal with a completely different organizational spectrum regarding the realization of the Festival. Generally speaking, the effort, previously invested in advertising in order to get the greatest possible response, was switched to the sharing of links for the concerts, mainly via social networks. The focus was moved from enlarging the audience to playing without the audience in front of us (the first day), or reducing the number of visitors (the second day). Since there was no opportunity for the guest appearances of foreign musicians, the concerts were held by our artists exclusively. Also, the challenge to promptly master the non-playing skills appeared as an important novelty, including the choosing of the proper microphones and lighting for the recording process, the type of the digital format broadcasting, etc. The Program Booklet was printed in a reduced circulation, because its digital form had primacy.
>
> Taking everything into account, this edition of the *BLISS* Festival set a task that I had to 'solve' with due honor to Beethoven's genius, but having always in mind the mentioned circumstances and restraints. My conclusion would be very unique: art resists unfavorable times. In fact, the *BLISS* Festival was founded in 2017 with the very goal to remind of the essence of the (music) art and its power over time – it lasts in accordance with this initial idea and resists all the variances that arise globally and, evenly, within ourselves. Even in the middle of the pandemic, a well-coordinated team of musicians, musicologists, designer, and art devotees was enough to displace the reality (at least for a moment) and to revive Beethoven in the year of the great jubilee in the City of Gornji Milanovac.

Adjustment of the Festival's setup strongly resonated with the contemporary frameworks. This redefinition inevitably implied perfecting the musicians' interdisciplinary competences, according to the prototype of the 21st century musician/artist figure. Although a young one, the *BLISS* Festival is already keeping pace with the times in which it exists. In this particular case, it also meant the coherent cooperation of all artists involved in the realization of the Festival, who come from the fields of performativity, creativity, and theory. Aside from the interpretation of Beethoven's music, the meaning of the author's life and work was underlined by the graphic design virtue of Miloš Radosavljević, who – in a visual domain – skillfully 'engraved' the word *bliss* in Beethoven's mind, subtly suggesting that his music is imbued with the ideas of the Enlightenment. The same applies to the texts published in the Program Booklet, written by musicologists Igor Radeta ("Ludwig van Beethoven – A Revolutionary Spirit in the Music Mind") and Marija Tomić ("Program Notes"), respectively.

The aforementioned individuals are at the same time the directors of the *BLISS* Festival and/or the members of the Organizing Committee, which is unique and a feature of the great importance considering this Festival and beyond. Their endeavors were recognized by the Municipality of Gornji Milanovac, the Cultural Centre Gornji Milanovac, and, significantly, by the Embassy of the Federal Republic of Germany in Belgrade, whose support enabled that the glorification of the quarter of a millennium of Beethoven's art within the Third *BLISS* came true. Bearing in mind the surrounding, disadvantageous socio-cultural context, this Festival indirectly reminded us to the composer's life full of struggle, that is, the numerous internal 'revolutions' as a consequence of hearing loss and a gradual immersion in the world of silence, from which came the hope of healing and finding the freedom throughout the music, i.e. its transformative power that maintains the faith in life. In that sense, we can say that, symbolically, the third *BLISS* Festival acquired a truly heroic character.

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MUSIC MEETS MEDICINE.
A Conference Report

When two scholars from different disciplines enjoy exchanging experiences and ideas, it can get very productive. When they also happen to be friends and share the same wavelengths, then the possibilities grow exponentially. The differences between our fields of research do not form an abyss, since we are both in the realm of humanities, but there is still enough of a gap to create an exciting dynamic flow and generate inspiring output. This encounter of a medicine historian and a musicologist coupled with our respective specific interests made us want to organise a conference together, which would be centred on musicological and historical approaches to the marriage between music and medicine. With one of us being a member of the Austrian-based Association for Social History of Medicine (Verein für Sozialgeschichte der Medizin, henceforth VSM), our project turned into the 2021 edition of the VSM's annual symposium. The full title of our enterprise was *Music and Medicine. Musicological and Medical-Historical Approaches* and was to take place from 4th to 6th November 2021. Along with the institutions we ourselves are part of (Department of Music and Department of History and European Ethnology at the University of Innsbruck, Austria), our partners in crime were the abovementioned VSM, Research Centre Medical Humanities at the University of Innsbruck and the Music Collections of the Tyrolean State Museum Ferdinandeum. The financial support came from the Vice Rectorate for Research, Research Platform Centre Interdisciplinary Gender Studies and the Faculty of Philosophy, all University of Innsbruck.

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The real challenge wasn't quite to gather enough quality submissions, but to stage a successful event in the middle of the ongoing pandemic, something that most of our colleagues worldwide have been grappling with over the past two years. With an international conference, such as ours was going to be, the probability that we would have to abruptly change the original format of the event was considerably high and in the back of our minds we were on alert. As the situation worsened around the world, it was clear that we had no choice, least of all because our list of contributors counted people from various countries and continents, eliminating the possibility of everyone being able to come to Innsbruck and the marvellous conference venue, the House of Music. We also had to decide against a hybrid event, since it did not make much sense to have some people on site and most of the others speaking from their homes, a solution that would significantly hinder the communication flow and give advantage to one group, taking it away from the other. A hybrid event would also be technically extremely demanding and would not offer the kind of quality that would be proportional to the effort. We wanted everyone to have the same conditions, so we switched to a fully online event, a format that, although irritating and party-breaking on the one hand, on the other makes the content accessible to many people who couldn't have made the trip. Indeed, we had more than a hundred registered participants from many corners of the world.

In the last ten years, the collaboration between music and history has intensified, especially in the Anglo-American part of the world. Cultural studies approaches in the history of the body and of emotions have proven to be particularly productive. In terms of medical historiography, however, there is a clear need to catch up. Music was already a popular topic in earlier medical history, not least because of the passion of some representatives of medicine for music and famous composers (especially of classical, bourgeois musical works) as well as for history. However, musicology and music historiography have hardly benefited from the socio-

historical perspectives in medical history under the sign of the patient history turn since the late 1990s, and more recent methodological and conceptual considerations within musicology and multidisciplinary sound studies have so far hardly been noticed, even in the cultural historically oriented fields of medical history.

Our concept was to open an interdisciplinary door for a dialogue between contributors from the fields of medical history and musicology interested in historical questions. The call for papers was multifaceted and covered a broad spectrum of topics, with the following as focal points: music and body, the historical ear, therapy, trauma and violence, music and medical spaces, musicians as patients and vice versa. We received numerous submissions, covering various historical epochs and a multitude of topics, and it certainly wasn't easy to assemble the final list. The part of a conference organising that probably everyone hates is sending rejection letters. We ended up with eight panels, distributed over three very full days. We wanted to frame the conference with a musicological keynote and a historical closing comment, giving voice to two renowned experts in the respective fields. In discussing music and medicine, there are many clichés and myths, something that we wanted to avoid at all costs. One of the most perpetuated myths, unfortunately very much alive and well in our day as well, is that of music having only positive and uplifting properties. The fact that the nature of music is far more complex is still not as widely known as it should be, thus we wanted our audience to be treated to a keynote on music as a protagonist of violence, delivered masterfully by Morag Josephine Grant of the University of Edinburgh, under the title "Bleed a little louder: Sound, silence and music torture". The closing comment was given by Daniel Morat, historian at the Freie Universität Berlin, who wove a wonderful tapestry of what we heard during the conference. We were also to have a supporting programme organised by our colleague Franz Gratl in the form of an evening concert that did take place at the Tyrolean State Museum Ferdinandeum in Innsbruck, but due to technical difficulties it wasn't streamed live, instead being offered to the conference participants in a time-delayed video stream. Those of us who were in Innsbruck managed to attend and enjoy the sound of a violin built by the famed Tyrolean master Jakob Stainer (1619–1683) and played for the occasion by Annegret Siedel in a programme that ended with Bach's magnificent *Chaconne*.

The conference took us on a very enriching voyage, in English and in German. We heard, among others, about Swedish sanatoriums, diabetes in opera, Nazi educational films, asylums across Europe, Dutch psychiatry, shaman drums of Amazonia, the acoustics of war in the Middle Ages, sexuality and sexology, Telemann's music for taking the waters, music therapy, hypnosis and trance, music torture in Chile during the Pinochet regime, music pedagogics, dealing with stress of performing, we even had a peak into the English kitchen recipe books

of the 17th century.[2] One important outcome of our conference was that the historical change in the perception of the human body became apparent, in that the way in which music was ascribed a negative or positive effect on body and mind was in each case embedded in specific historical contexts. The breadth of methodological approaches represented at the conference was fascinating. Normative texts such as manuals, various instructions, and recipes were used as sources, as were biographies and autobiographies, musical works, and films. Microhistorical in-depth studies were presented, as well as art-historical and film-historical analyses. The following entanglements between our disciplines elaborated at the conference deserve further attention. Firstly, regarding the research field of music and sound history, the integration of the phenomenon of medicine into a sonic landscape is now on the agenda. Secondly, the conference strongly accentuated the research field of music and gender: for example, a medical-historical / gender-critical consideration of the high male voice, as well as medical-historical critique of genius and virtuosity. Thirdly, several contributions intertwined music and medicine with religion and spirituality, thus further broadening our perspective. The spectrum ranged from the organ in the asylum to the influence of confessional dispute on musical sanctification and healing debates, to ethnomusicological research on Sufi, South American healers, and shamans.

We gained insight and updates into the current approaches from both musicology and history, and it was very interesting and engaging to see what angles these disciplines use and the perspectives they choose to deal with a particular topic. A lot of valuable feedback was given and, as it is usually the case when time is limited, very fruitful discussions had to be cut off. Organising an academic conference is always stressful, but seeing it develop the way ours did is extremely rewarding and for that we are quite grateful to all the speakers, the chairs and everybody who took part in the discussions. We are now looking forward to reading the conference papers turned scholarly articles, because together with our colleague Marina Hilber (University of Innsbruck and President of the VSM) we are editing the next volume of the journal *Virus* (open access, published by the VSM), which will contain these contributions once they have passed the peer-reviewed process.

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2   You can find the full conference programme and abstracts of single papers here https://www.uibk.ac.at/musikwissenschaft/aktuelles/events/2021/pdfs/programm-mit-abstracs-und-bios.pdf.

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TRANSHISTORIJSKO PROPITIVANJE TEHNOLOGIJE ZIDNOG SLIKARSTVA

In situ izvođenje dva zidna crteža Sola LeWitta i najava knjige
Tehnologija zidnog slikarstva – tada i sada

Projekat *In situ izvođenje dva zidna crteža Sola LeWitta – Inovativni tehničko-tehnološki aspekti u zidnim crtežima Sola LeWitta* je izveden „na specifičnom licu mjesta" u okviru mog širokog istraživanja za nadolazeću knjigu *Tehnologija zidnog slikarstva kroz historiju – tada i sada*, u izdanju Akademije likovnih umjetnosti Sarajevo. Ideju za projekat koncipirala sam u duhu pripadajućeg poglavlja u ovoj sveukupnoj ekspertizi „20. stoljeće revitalizacija – stare tehnike za nove prakse, nove tehnike za stare prakse", još prije dvije godine, znači netom prije pandemije Covid-19. S obzirom na restrikcije kretanja, fizičko distanciranje,

IN SITU IZVOĐENJE DVA ZIDNA CRTEŽA SOLA LEWITTA

Inovativni tehničko-tehnološki aspekti u zidnim crtežima Sola LeWitta

Izvođači projekta:

Zidni crtež #880 iz 1998. godine
(izvode: Adna Musija i Kemil Bekteši)

Zidni crtež #86 iz 1971. godine
(izvodi: Đenita Kuštrić, autorica projekta)

Foto-dokumentacija: Ajla Salkić

Otvaranje:
10.11.2021. u 19h

Trajanje izložbe:
od 10.11. do 17.11.2021.

Projekat se izvodi u sklopu autoričnog istraživanja tehnologije zidne slike kroz historiju i priprema za knjigu "Tehnologija zidnog slikarstva kroz historiju – tada i sada".

samoizolacije, projekat je čekao optimum uslova za rad na Akademiji. Projekat je otvoren izložbom u Galeriji ALU, sa trajanjem od 10. do 17.11.2021. godine, sa dva zidna crteža i digitalnom prezentacijom foto-dokumentacije kompletnog procesa izvođenja ova dva crteža.

S obzirom da Nastavni planovi i programi Akademije uključuju i predmet Tehnologija zidnog slikarstva na Odsjecima Nastavnički i Slikarstvo, ova knjiga je predviđena i da bude nastavna literatura. Iz oblasti likovne tehnologije zasad ne postoji publikacija koja sublimirano prati ovu tematiku niti daje historijski pregled tehnologije zidnog slikarstva, tehnika i materijala rada – ni na našim jezicima niti na engleskom jeziku. Stoga, veliki je zadatak prikupljanje činjenica, podataka, receptura i foto-dokumentacije o materiji o kojoj je slabo pisano – i ako je pisano, zaista je riječ o davanju podatka-dva u čitavoj knjizi. Knjiga *Tehnologija zidnog slikarstva – tada i sada* strukturirana je transhistorijski; dakle ona prati dešavanja koja su prethodila određenoj pojavi i njezino porijeklo i nastanak („tada"), ali i šta se u današnje vrijeme tehnološki zbiva sa tim djelima („sada"). Knjiga prati život djela.

Upravo u tom kontekstu rađen je niz metodoloških ispitivanja, kopističkih praksi, rekonstrukcija tehnika s umjetnicima, studentima Akademije, hemičarima, fotografima.

In situ izvođenje dva zidna crteža Sola LeWitta, ALU Sarajevo, novembar 2021.
Foto: Ajla Salkić

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In situ izvođenje dva zidna crteža Sola LeWitta je projekat izvođenja dva zidna crteža američkog konceptualnog umjetnika Sola LeWitta (1928-2007) - *Zidni crtež #86* iz 1971. i *Zidni crtež #880* iz 1998. godine. Asistenti na projektu bili su moji bivši studenti, a danas masteri studijskih programa ALU: slikari Adna Muslija, Kemil Bekteši i fotografkinja Ajla Salkić. Naime, Sol LeWitt je davao formalne pismene instrukcije za rad u vidu dijagrama i certifikata, u kojima se elementarno nalaže šta, kako i čime izvesti crtež. Crtež bi izvodili drugi ljudi prema vlastitom tumačenju certifikata – angažovani profesionalci, ali i amateri – stoga je izvođače originalno nazivao *draftperson*. Sol LeWitt je ovim konceptom rada dokinuo striktnu granicu između umjetnika i publike, mentora i studenta, čak i u klasičnom mediju crteža i slike. Sada postoji i funkcija "između", poput muzičara-instrumentaliste koji interpretira kompozitorske, ali i dirigentske postulate. Angažujući izvršioce svojih zidnih crteža, LeWitt je označio konceptualnu misao – da je artefakt kao objekat dematerijalizovan, tjelesno promjenjiv. Njegove ideje iz 1960-ih i nisu potjecale od Dade i Duchampa kao kod mnogih umjetnika iz '60-ih, Sol LeWitt je lično govorio da je zapravo reagovao kao antipod Fluxusa i Pop arta. On je svoj koncept naslanjao na stvaralaštvo fotografa Muybridgea i princip serijalnosti u muzici. Uzimajući minimalne elemente, kreirao je logičke slijedove varijabli. Čak i u tako minimalnim, bazičnim formama u procesu – ovisno o izvođaču, tijelo rada je svaki put promjenjivo.

In situ izvođenje dva zidna crteža Sola LeWitta, otvorenje, ALU Sarajevo, novembar 2021.
Foto: Ajla Salkić

U praksi projekta, crtež #86 kojeg sam izvodila u Galeriji ALU Sarajevo nosi napisane instrukcije autora: „Deset hiljada linija oko 10 inča, 25 centimetara dugih, pokrivaju čitav zid. Crna olovka. Rad izveden prvi put u Galeriji Bykert u New Yorku, u junu 1971. godine." Crtež #880 iz 1998. godine je drugačije konceptualno postavljen, ne oslanjajući se više na dijagrame, već na tehniku crtanja. Ciklus *Loopy Doopy*, iz kojeg je ovaj rad, podrazumijeva tehniku crtanja spojenim olovkama koje u istom potezu paralelno crtaju, formirajući krivudave trake. Navedeni crtež #880 još nosi direktivu da crtež treba da je eksplozivno komplementarno kontrastan u odnosu, opisno rečeno, narančasto-crvene i zelene boje i slikan akrilikom.

LeWitt je u periodu od 1962–2007. godine sačinio oko 1250 zidnih crteža. Tehnike i tehnologija materijala koje je postavljao u instrukcijama su se vremenom mijenjale. Nakon velikog ciklusa sačinjenog od olovaka i tuševa u boji, Sol LeWitt je, preselivši u Italiju u Spoleto 1980. godine i upoznajući se sa velikanima *quattrocenta* i zidnog talijanskog slikarstva renesanse, za zidne crteže počeo navoditi i pokrivnu slikarsku tehniku gvaš. Od srednjih 1990-ih uključuje i slikarsku tehniku akrilik. Obično bi u intervjuima kazao da *a priori* nije zainteresovan za savremene materijale i tehnike, već za koncept mišljenja. Ipak, upravo radi različitih faza i evidentnog tehničko-tehnološkog diverziteta u sveukupnom opusu Sola LeWitta, za ovaj projekat sam odabrala dva dijametralno suprotna rada u likovnom izrazu – crtež #86 je rađen suhom crtaćom tehnikom crne olovke u boji; on je minimalistički, asketski, geometrijski, matematički, repetitivan i osjetljiv, a proces crtanja me dovodio upravo u takva mentalna stanja. Crtež #880 je i slikan akrilikom, koloristički eksplozivan i napet, krivudave i protočne forme, sukobljene unutar same sebe. Proces rada je od crteža pa do slikanja nosio neizvjesnost za izvođače, Adnu i Kemila, jer podrazumijeva spontanitet crtanja, ali i dosljednost kompozicijske sheme na velikom zidu od dvadeset i dva metra kvadratna te slikanje obojenih polja unutar nacrtanih traka, koje se radi krivudave forme ne mogu maskirati i zaštititi. Jarka komplementarnost također stvara napetost u izvođačevom, kao i posmatračevom oku.

Prilikom izvođenja Sol LeWittovih zidnih crteža, dosljednost zadatim parametrima je najmanje kompleksna stvar, naprotiv, formalna je – kompleksnost se očituje u svim fazama direktnog rada i poznavanja integriteta prirode materijala i metodologije rada. Kompletan proces je bio podijeljen u četiri faze rada: ispitivanje, reparacija i preparacija zidova, maskiranje zidnih površina određenih za crteže, te crtanje i slikanje. Samom činjenicom da je ispitivanje materijala, receptura, tehnika, alatki itd., trajalo dva mjeseca, a izvođenje četiri dana, možemo jasno potkrijepiti stav da je zahtjevnije konstituisanje adekvatne građe, nego sami postupak izvođenja, zbog prebukiranosti rasporeda Galerije otvaranjem nakon pauze od minimalno godinu dana prestanka sa fizičkim radom usljed pandemije, radili smo maksimalnim tempom. Valja napomenuti da bi optimalni

vremenski okvir bio sedam radnih dana, mimo reparacije i preparacije zidova, sa većim kapacitetom ljudstva. Naime, prvo izvođenje Zidnog crteža #880 okupilo je devetero izvođača, dok ga je u ovom projektu izvodilo dvoje.

Cjelokupan projekat je tek dio navedenog poglavlja knjige, a kompletno istraživanje prati život zidne slike od pećinskog slikarstva kamenog doba, do naše, treće decenije 21. stoljeća. Dio poglavlja je i veoma značajna praksa rekonstrukcije montažnih freski živućeg umjetnika Mirsada Begovića, nastalih 1980-ih godina. Ciklus montažnih freski je nestao u požaru u umjetnikovom ateljeu za vrijeme rata '90-ih godina u Mostaru, a riječ je o iznimno važnoj i autentičnoj tehnici montažne freske, kakva nije u tom sastavu nikad rađena. Saradnja je rezultirala dokumentovanom kompletnom rekonstrukcijom principa gradnje navedenih djela, uz autentičan popis receptura i metodologije.

Ova knjiga nema za cilj da popiše svu faktografiju, što je u svakom slučaju i nemoguće – ona problematski prati utjecaj tehnologije na razvoj zidnog slikarstva i vice versa. S obzirom da je tematika praćena kroz sveukupnu historiju, te obrađuje iznimno obimnu i složenu materiju koja zahtijeva multidisciplinarni pristup (stručnjake poput arheologa, arhitekata, historičara likovnih umjetnosti, konzervatora i restauratora slikarstva, hemijskih inženjera-tehnologa, IT stručnjaka za 3D animaciju), kao i neka tehnološka predznanja, knjiga je koncipirana tako da je znatan dio izlaganja posvećen elementarnim činjenicama o izradi zidnih slika, a prikazuje i osnovne tipološko-hronološke analize tehnologije zidnog slikarstva kroz historiju umjetnosti. Većina podataka i iskustava na ovu temu je novijeg porijekla, otkako naučne konzervatorske i restauratorske prakse vrše ispitivanja konkretnih artefakata i iskopina. Historičari su ranije, na žalost ove struke, mahom pisali historijske, stilske i ikonografske analize, pri čemu se gotovo nikako nisu bavili tehničko-tehnološkim aspektima. Upravo zbog toga ovakvo štivo smatram prijeko potrebnim, kako za profesionalce i studente, tako i za opća znanja i razumijevanje konteksta djela zidnog slikarstva i njegovog daljnjeg života.

Contributors' Biographies

Michael Edward Edgerton is an active composer with performances around the world. His compositions have received international prizes and recognition. Since the mid-90s Michael's compositions have been informed by scientific models and metaphors that stem from his studies into voice science. Since then, he's built a body of work that explores the integration of nonlinear concepts applied to sound production and compositional constraints. While the methods and systems he develops are often influenced by science, it is his intuition – his ear that gives birth to the music.

As composer, researcher and performer, he has presented new developments in the search for the limits of sound production. Notably, he has systematically investigated extra-normal singing using the tools of voice science and psychoacoustics and is the author of THE 21St CENTURY VOICE (Rowman & Littlefield).

Michael holds a D.M.A. in Composition from the University of Illinois and is Professor of Artistic Research at Lund University/the Malmö Academy of Music.

Hanan Hadžajlić (1991) is a Bosnian/Slovenian composer, flutist and transdisciplinary researcher. Since 2018 she has been employed as a Teaching Assistant at the Department of Composition at the Music Academy of the University of Sarajevo. She is a co-founder and director of the Institute for Contemporary Artistic Music (INSAM Sarajevo, 2015). Since 2012 she is a member of the ensemble SONEMUS.

She completed DMA in flute performance at the Faculty of Music Arts in Belgrade (mentor: prof. Ljubiša Jovanović, co-mentor: Dr. Vesna Mikić). Currently she is a PhD candidate in art theory - transdisciplinary studies of contemporary art and media at the Faculty of Media and Communication in Belgrade (mentor: Dr. Andrija Filipović, co-mentor: Dr. Miodrag Šuvaković) and student of DMA in Composition at the Music Academy of the University of Sarajevo. She completed MA and BA in composition (mentor: prof. Ališer Sijarić, co-mentor: Dr. Amila Ramović) and MA and BA in flute performance (mentor: prof. Sakib Lačević, co-mentor: Dr. Ivan Čavlović) at the Music Academy of the University of Sarajevo.

She was a scholarship holder of the Lucerne Festival Academy - Composer Seminar 2017 and Science Underground Academy 2016. Her composition Freezing Moon is included in the book *The 21st Century Voice: Contemporary and Traditional Extra-normal Voice* by Michael Edward Edgerton. She participated in composition masterclasses with Heiner Goebbels, Peter Ablinger, Philippe Manoury, Vinko Globokar, Wolfgang Rihm, Dieter Ammann, Michel van der Aa. Her music was performed in Europe, Israel, USA and Australia at the festivals such as Women Composers Festival of Hartford, Vox Feminae – Israeli Women Composers and Performers Forum, Lucerne Festival, SONEMUS Fest, Flauta & Me, Sarajevo Sonic Studio, Sarajevo Chamber Music Festival and institutions

such as University of Maryland Baltimore County, Jan Hus Presbyterian Church New York, Charter Oak Cultural Centre Hartford, Conservatory of Music Tel Aviv, Kunstmuseum Lucern - KKL, Hochschule der Künste Bern, Henrietta St Dublin, Bosniak Institute Sarajevo, Army Hall Sarajevo, Musem of the National Theatre Belgrade, Faculty of Music Belgrade, Zavod za kulturu Vojvodine, etc. She cooperated with ensembles such as Mosaik, New Thread Quartet, Lucerne Festival Alumni Ensemble, SONEMUS, Neofonia, Impro Ensemble MAS, String Orchestra MAS etc.

Clare Lesser, PhD is lecturer in contemporary performance (music) and voice at New York University, Abu Dhabi. She specialises in the performance of twentieth century and contemporary music, having given over sixty world premieres and has made critically acclaimed recordings, including works by Finnissy, Holliger and Rihm, on the Métier label.

She is currently engaged on performance projects with Michael Finnissy and Hans-Joachim Hespos. She has recently completed a PhD in contemporary vocal performance at the University of York. Her current research interests focus on deconstructive approaches toindeterminacy in works by Cage, Stockhausen and Hespos, sound art and the composer/performer interface in contemporary music.

Dr. Jason Noone is a qualified music therapist working in Ireland. He works mainly with adults with developmental disabilities and children with ASD, favouring a person-centred approach. In collaboration with service owners, he has developed innovative applications of mainstream music technology to facilitate access to music making for people with disabilities. Research into these applications used participatory, arts-based and rhizomatic methods to enhance service user voice within the research process.

Adrien Ordonneau. As a transdisciplinary researcher in music, I originally graduated from cinema and plastic arts. My doctoral thesis is focused on the uncanny feeling in arts in the late capitalism era.

This work approaches various topics such as alienation, rituals, and technology through political and cultural philosophy. Some of these topics were exposed in study days like *Capitalist Realim, 10 years on* in Huddersfield University, or *Music and Resistance* in Lucca University. Another part of our work on accelerationnism and subversion in music will be published in *TransversALL* papers.

This research is labeled as Research and Creation. As an artist, my work has been seen in French festivals like *Astropolis*, *Maintenant*, *Laval Virtual* or *Vilaine Planète*. As a musician, I am currently produced in various record labels like *Préhensible*, *Ultravirus*, *Absorb*, and in the *Mutant Mixtapes* created by the artist *Arca*. I am also giving courses to students in plastic arts.

Guidelines for Authors

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All the manuscripts should be accompanied by author's name, affiliation, e-mail address, and a short biography (up to 150 words per author). Articles can be submitted in English (preferably) and Bosnian.

Manuscripts should be written in .doc or .docx format, in Times New Roman font, font size 12 with 1.5 line-spacing.

Original scholarly paper intended for sections The Main Theme and Beyond the Main Theme should include a short abstract (100-200 words), 5-10 keywords, as well as the summary (500 words). For articles in Bosnian, summary must be written in English. Do not include citations in the abstract. Keywords must be chosen appropriately in order to be relevant to the subject and content of the paper.

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Book, conference, and festival reviews should bring to attention relevant and valuable contributions or events that are in interest scope of our Journal. Reviews must contain a dose of critical appraisal instead of being written merely as summary. The title of the book review should include necessary information regarding the volume, as in following example:

> - William Myers, *Bio Art – Altered Realities*. London: Thames and Hudson, 2015, 256 pp., ISBN 9780500239322
> - *Margins, Futures and Tasks of Aesthetics*, Conference of the IAA, Helsinki, Finland, July 5–7, 2018.
> - Sonemus Fest, Sarajevo, Bosnia and Herzegovina, April 16–21, 2018.

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Word count:

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- Book, conference, and festival reviews – 1000-1500 words
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Other remarks:

Em dash is used in years, page numbers or as a continuation of sentence: 112–35. 2000–2006. En dash is used in compound nouns: *mail-art*.

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If whole sentence is under quotation marks order of punctuation marks is: ."2

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