

NOISE! 2010

June 26, 2010

Ontological Theater at St. Mark's Church
131 E. 10th St. Manhattan, NY

ARTISTS

(in order of appearance)

[In the Black Box Theater]

Film/Video Works by:

Paul Sharits
Rose Lowder
Bruce McClure
Kevin Medal

Live Performances by:

Ric Royer and G. Lucas Crane
Jeremy JF Thompson and Mashinka Firunts
Bonnie Jones
Jena Osman
AMJ Crawford
Nectar Bats - Chris Balint and John Bowman
DUBKNOWDUB - STO and Eli Lehrhoff
Falopian Groove
Kamran Sadeghi
Zach Layton
David Linton
Judd Morrissey & Mark Jeffery
C. Spencer Yeh
cris cheek
Patience Dalessi
Ed Bear
Sebastián Patané Masuelli
Eddie Hopely
Gregory Laynor
Diana Hamilton
J. Gordon Faylor
Steve Zultanski

[Downstairs in the Parish Hall]

Performances by:

Ian Pagelan Page
with Lucy Segar and Ethan Cowan

Dinner with/by:

Andes Sprouts Society
Able Brown & Casey Farnum
Forrest Gillespie
Dylan Gauthier
Nsumi Collective
Brooklyn Grange
(Ben Flanner and Rob Lateiner)

Works on Paper by:

Matt Volla

TIANNA KENNEDY writes:

For me, it is about static, the click of the tongue
on the teeth, the scribbling of a deaf dumb
amanuensis, interruption, interpretation,
celebration, and contingency. Noise trumps
expectation; it lends itself to this idea:

"When we speak of listening, this presupposes
something to be heard, but hearkening is often
done in vain, it is a waiting to hear, a hoping."
~ Robert Walser

DANNY SNELSON writes:

Why invite poets to a Noise festival?

Answering this question, we'll first dislocate
the popular definition of noise as a sound-
oriented performance genre. An already
expansive genre encompassing everything from
Cage's roaring silence to Branca's guitar
mutilation, today noise most often refers to
any subcultural performance featuring signal
processing mechanisms (pedals, boards, or
software), non-standard instruments (or non-
standard use of instruments), and/or arhythmic
sound (or hyper-rhythmic repetition), typically
played at high volumes—needless to say, noise
is getting tired. And so, without forgetting this
popular practice, the free103point9 *Noise!*
2010 event reconfigures the genre in
conversation with the visual and linguistic arts.
If the story holds that poetry was indeed forged
on those Achaean ships (Gr. naus), then the
poetic activity of the twentieth century explores
the noise, that fundamental sickness (L. nausea),
which floats the ship of fools we call language.

From hallmark avant-garde works to the
linguistic experiments of the last thirty years,
the tradition of innovative poetry from which
these poets hail provides a robust network of
sustained engagement with the core questions
of all poetic activity: the constant struggle with
the possibilities and failings of meaning, the
signal-to-noise ratios characterizing language
considered as communication media. In other
words, these poets probe the space Marshall
McLuhan theorized oscillating between Figure
and Ground, or the position Michel Serres
describes between the Feast and the Telephone,
or before that all that, the good old Keatsian
notion of negative capability. It may not be a
question of invitation, but a query into why we
believe the poet ever disembarked from the
house of noise in the first place?

Like other arts and businesses subsumed by
convergence or database culture, innovative
and experimental poetics are increasingly
dispersing across a diverse array of platforms.
Invited poets work in HTML, python, javascript,
circuit boards, projected texts, mixed-media
publications,PDFs, theatrical production,
Max/MSP, non-lexical vocables, MP3s, flash
video, printing presses, and of course, language
on the page and in the throat—each of which
demand format-specific poetics. All poetic
operators have been selected to expand these
conversations in relation to tangled art, sound,
and writing histories. Like the parasite, the poet
explores the liminal zones, the hidden cracks
and obscure passages that, to paraphrase Joe
Milutis, simultaneously comprise and
compromise the relation of media to
communication.

*Well, the rats came back. They are, as the
saying goes, always already there. Part of the
building. Mistakes, wavy lines, confusion,
obscurity are part of knowledge; noise is part of
communication, part of the house.
It is the house itself.*

CASPAR STRACKE writes:

What do you associate with noise, when
thinking strictly in visual representations?
Visual noise is mostly associated with
particalization, scrambling, indeterminacy,
fractals--all in abstract imagery. De-tuned
analog TV comes to mind as well, then—
fashionably—chaos theory, patterns generation,
plus hundreds of thousands ambitious effect
filters that pulverize images and scramble pixel
coordinates.

The film program represents a kind of reset, a
back-to-the-roots approach, looking back to the
origin of cinema, for this program in particular
at the origins of visual music on film. The
selection of films also investigates the
meditative aspects of abstract moving imagery.

In addition there is a performance program, for
which I invited a group of New York-based
sound artists who are known for integrating
their own visuals into their live performance
setting. For *Noise!*, these artists have been
asked to perform a short set while "depriving"
themselves of their primary medium, sound. In
other words, to mediate their music or auditory
concepts with visuals only and to perform in
complete (or near) silence.

BANG, BOOoom, ThumP, EEEK, tinkle

By Max Neuhaus

The popular concept of "noise pollution" is a dangerously misleading one. In reality, dangers to hearing do exist in prolonged, excessively loud sound levels. However, the residue of the idea that has ended up in the mind of the public because of misleading publicity is that sound in general is harmful to people.

A brief examination of a pamphlet, "Noise Makes You Sick," published by the Department of Air Resources of the city's Environmental Protection Agency, is typical of the literature and clearly illustrates the problem.

The first sentence, "Sound is instantly transmitted from your ears to your brain and then to your nerves, glands and organs," is of course literally true. Actually the reaction doesn't normally go as far as the glands and internal organs.

However, we are left with the impression that we have absolutely no defense against unwanted sound. This is untrue. The body has automatic reflex barriers, both physical and psychological, to deal with sounds it does not wish to react to.

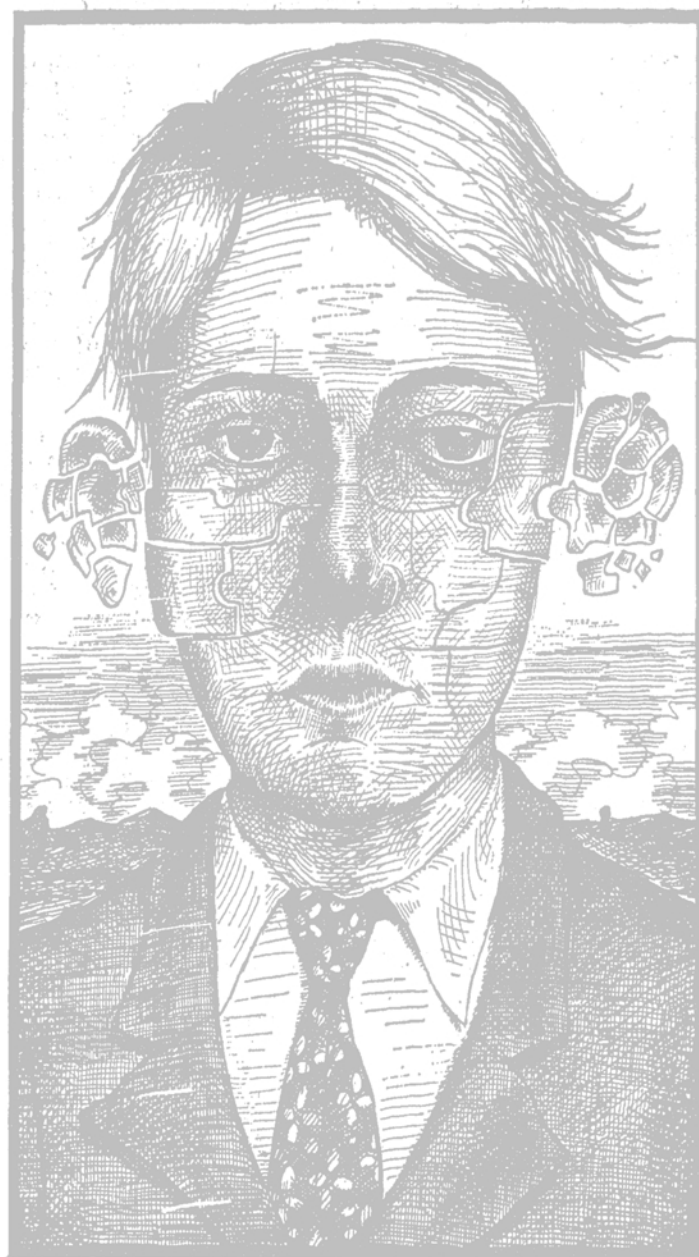
The pamphlet goes on, "Any loud or unexpected sounds put your body on alert." This is true with a newborn child or in primitive societies, both of which need this reaction to survive, but certainly the modern urban dweller is not put into a state of fright (except of course when there is actual danger) very often by the sounds around him.

A human being conditions himself fairly quickly to what is "loud or unexpected" in his particular environment.

Once having "established" the im-

pression that we are constantly in a state of "fright" though, the brochure goes on to extrapolate in august pseudo-medical terms: "Adrenalin, an energy-producing hormone, is released into your blood stream. Your heart

beats faster, your muscles tense, and your blood pressure rises. Sudden spasms occur in your stomach and intestines." This finally gives the impression that every honking horn brings us a little bit closer to death.



Jean-Claude Sueres

The law defines noise as "any unwanted sound." Surely several hundred years of musical history can be of value: At the very least, they can show us that our response to sound is subjective—that no sound is intrinsically bad. How we hear it depends a great deal on how we have been conditioned to hear it.

Through extreme exaggeration of the effects of sound on the human mind and body, this propaganda has so frightened people that it has created "noise" in many places where there was none before; and in effect robbed us of the ability to listen to our environment.

Admittedly it may be necessary to oversimplify an idea to bring enough public pressure to bear on the producers of ear-damaging sounds in our environment to stop this victimization of the public. This degree of misrepresentation is not only unnecessary, but irresponsible and ultimately negative.

This present concept of noise pollution condemns all sounds by leaving, in the public mind, the impression that sound itself is physiologically and psychologically harmful.

It is this exaggerated and oversimplified concept that is doing most of the damage, not sound—damage that can and should be rectified by curtailing misleading propaganda and showing people other ways to listen to their surroundings.

Obviously we need to be able to rest from sound just as we do from visual stimulation, we need aural as well as visual privacy, but silencing our public environment is the acoustic equivalent of painting it black. Certainly just as our eyes are for seeing, our ears are for hearing.

Max Neuhaus is a composer.

The New York Times

Published: December 6, 1974
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Noise! 2010 will mark the conclusion of free103point9's organizational residence at the Ontological, and celebrates what has been an extraordinary partnership since 2006. Noise! 2010 is presented in association with the Ontological-Hysteric Incubator.

Special thanks to: Penny Duff (Event Coordinator), Ryan Marino (Projectionist), Lea Betucci (Videographer), Straight Out of the Ground Farm, Brooklyn Grange, and Lucky Dog (Vegetables), and Shannon Sindelar and Brendan Regimbal (Ontological). Noise! 2010 is made possible, in part, with public funds through the Electronic Media and Film Program of the New York State Council on the Arts, a state agency; and the New York City Department of Cultural Affairs.

