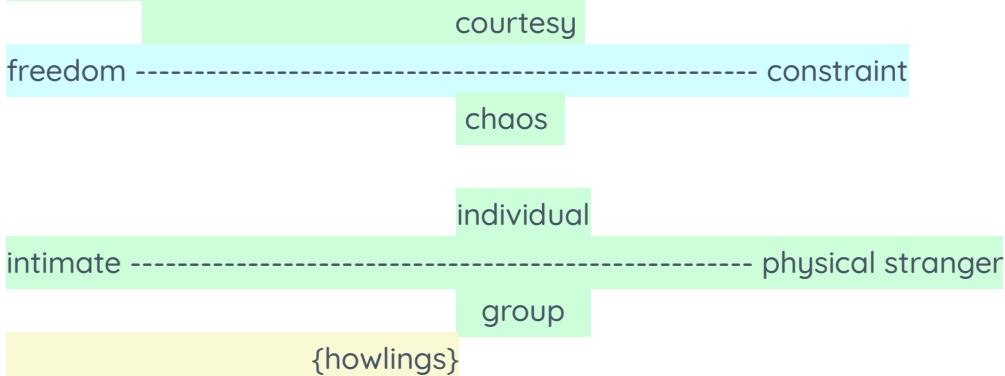


Toward a Supra-Semiotic Telepresent Communication

Ping!

PARADOXES



There are reasons for hope.

A monster howling. howling how[ling]?how long? we didn't address length..... It can be too short. Can it ever be too long? We still need to try an 8 hour one, but maybe that's just me. I (who is I?) want to do a long one... (Yes Curt, although as choreographer Karine Ponties says, it is in length that something gets released - that we let go, and find that space where language comes out in our singularity.) Yes. I am a fan of duration and exhaustion (This is curt, I am yellow, for now). Because it forces you to overcome artifice.

Why would anyone want to see an uttering? That seems like a useful question. !!It!!!! is hard for me to watch them and easier for me to participate in them. I feel that the "watching" makes sense when it's live. To go back and watch what I know from experience many times doesn't meet my memory of it. But it also surprises me for the synchronicity that happens. Watching again as a useful tool to bring a personal perception/experience in relation with a more externally perceived reality - layers of awareness - the transformation, the translation of an inner world towards the outside - reality check. Yes, but so much easier to live a blindfolded fantasy of rock and roll stardom!

Yesterday (May25th2021) for the first time probably the listening joined the uttering and wasn't an independent layer. We created a baby monster. - **A monster which allows for ugliness to emerge against the normality of structured versions of ourselves that fit society.**

"a spiritual practice to speak in tongues where you don't understand what you're saying."

"But the goal of humans, being intimate with each other is it's not that you understand or know something, there's there's a there's a game."

A practice to be lost. Where at a distance we perform the physical absence of each other in a communicative system which is purely conducted via electricity. Where the sounds of my

physicality transformed by the energy being received through listening produce a local shift that I will only feel after we disconnect.

NO PURE SIGNAL: the eruptions, the glitches, this is how humans connect. Utterances as a bodily aspect which is real communication. Communication as a tool.

This pad is meant to accompany the elo 2021 panel by utterings.

While watching the panel, please write your questions, remarks and own ideas on this pad.

Digressions are encouraged. You can write wherever you want.

The members of utterings will join in the rearing on this pad in the last part of the panel discussion

Remark: this is not about producing a text together, but about thinking together using collective reading and writing in the same space as a tool.

"Utterings" is a networked performance and research group (<https://utterings.hotglue.me>) whose members gather online and, while blindfolded, engage in utterings as communication. We want to create an on the fly "new" language, that forwards attention, trust and affects, above rationality. Put another way, we seek to develop a shared, experiential, supra-semiotic form of communication based on our ongoing performance history with each other. Michael Bakhtin's concept of the "utterance event" as a node of intersection between lived, present-tense communication and atemporal, semiotic meaning has informed our research.

Preparations / Provocations:

{reparations/ _ }

Deep listening is listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily, of nature, or one's thoughts as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is." Pauline Oliveros

Listening as a way to write. Listening as a way to talk. Listening as a way to weave the self with the other. Listening as losing the boundary of the self. Listening as embroidering. Listening as playing.

"The normal power of telepathic communication is now so unreliable that we have been compelled to fall back upon the archaic practice of vocal symbolism." (*Last and First Men: A Story of the Near and Far Future*: a "future history" science fiction novel written in 1930 by the British author Olaf Stapledon.)

We did arrive at some (seemingly) telepathic synchronicities during the performance yesterday. I think this comes from responding in the midst of another's call. Response during call. Can we listen attentively while talking? Is such a skill worth developing? I think it comes through the more we know each other. I think it happens almost automatically for me and when it doesn't happen many times is because I ask myself "Who's that? Who's making that sound?"

What would utterings with machines be? Can machines utter? Is this the same question as asking if machines can "feel" / abandon their own rules? Isn't *Utterings* itself "machnic"? It seems like we are uttering with machines: the network, the zoom app, our mics, etc.

You don't make music? You make music! (Is this an apopathic statement?) what is music? But I guess we do in some sense. I think we do. And I we do words too (but almost accidentally). Music doesn't owe language an answer to its question "what is music?" Music is free to be indifferent to that question. "sound" and "noise" are even more free to be indifferent. Music as a journey?

What different qualities does each of you bring in? At a very basic level for this project I always come with the sense that I'm a human being and that's what I bring to each encounter - and by it I try to open up to receive information and let it become part of me and deliver whatever becomes transformed. An (attempted) openness to the other(s).

What is the relation between glitch politics and utterings? Not bracketing out the pre-conceived noise/ugliness/tangential/accident/non-signal. Attending to these affective irruptions as if they may matter, or as if they are already mattering. Letting them matter more. in a sense, utterings is the environment

What is the importance of the blindfolds? And of the triggers?

They're tools to constrain us and, through that constraint, stay grounded and be able to release ourselves. It opens the possibility to be part of something more collective rather than demanding of an individuality of sorts.

You all are from more or less the same cultural background and language family, so, isn't this just another Western white playground thing? A question I've been asking myself, and which for me (Nerina) relates with the idea of "are we legitimate to speak and play?" Sometimes (in *Utterings* too) it is better to shut up and listen. "Seduced by the noise and the bright things that glisten / I knew all the time I should shut up and listen / And I'm finding my way home from the great escape... I can find... only us breathing, only us sleeping, only us dreaming, only us. I feel you calling me, home from the great escape. Yes I can read you loud and clear" (Peter Gabriel). Our bodies carry already the meaning they have, they are also put into play each time we decide to activate this "playground".

Who could bracket and escape their cultural background? How to become indifferent to it in ways that also take it into account? I think there are only two monoglots among us. Even then, how well does one have to know French and Spanish before one is not a monoglot? Does knowing 4 languages 25% well mean you can speak 1 other language?

never try, never impose, beyond self consciousness, beyond representation, beyond control

I (who?) recently read Christian Bobin's *Une petite robe de fête*. This fragment feels particularly close to my heart. It might explain the partial relief that *Utterings-as-practice* added to my life,

my otherwise bookish, or at least verbally saturated, landscape.

"Au début on ne lit pas. Au lever de la vie, à l'aurore des yeux. On avale la vie par la bouche, par les mains, mais on ne tache pas encore ses yeux avec de l'encre. Aux principes de la vie, aux sources premières, aux ruisselets de l'enfance, on ne lit pas, on n'a pas l'idée de lire, de claquer derrière soi la page d'un livre, la porte d'une phrase. Non c'est plus simple au début. Plus fou peut-être. On est séparé de rien, par rien. On est dans un continent sans vraies limites – et ce continent c'est vous, soi-même.

Au début il y a les terres immenses du jeu, les grandes prairies de l'invention, les fleuves des premiers pas, et partout alentour l'océan de la mère, les vagues battantes de la voix maternelle. Tout cela c'est vous, sans rupture, sans déchirure. Un espace infini, aisément mesurable. Pas de livre là-dedans. Pas de place pour une lecture, pour le deuil émerveillé de lire. D'ailleurs les enfants ne supportent pas de voir la mère en train de lire. Ils lui arrachent le livre des mains, réclament une présence entière, et non pas cette présence incertaine, corrompue par le songe."

a "childish" sonic state, both playful and permeable VS the (self)surveillance state of the learned speaker

maybe a child monster, not a baby monster. Ah!

... the less that language "communicates" the more it becomes intensive, that is to say addressed. We call "heterolingual address" the intensity that runs through "the language" from one side to the other in order to reach a recipient. Contrary to the communication, the address does not imply the success of the transmission of the message: it is a pure tense gesture... ("... moins que la langue "communique" plus elle se fait intensive, c'est à dire adressée. Nous appelons "adresse hétérolingue" l'intensité qui parcourt "la langue" de part en part pour la tendre vers un destinataire. Contrairement à la communication, l'adresse n'implique pas la réussite de la transmission du message : c'est un pur geste tendu." Myriam Suchet *L'imaginaire hétérolingue* page 129.)

Relevant Bakhtin quotes:

Language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances as well. The **utterance is an exceptionally important node of problems**. the impossibility of translation, philosophical incompatibilities etc...

Only the contact between the language meaning and the concrete reality that takes place in the utterance can create the spark of expression. It exists neither in the system of language nor in the objective reality surrounding us. Thus, emotion, evaluation, and expression are foreign to the word of language and are born only in the process of its live usage in a concrete utterance.

Each text (both oral and written) includes a significant number of various kinds of natural aspects devoid of signification... but which are still taken into account (deterioration of manuscript, poor diction, and so forth). There are not nor can there be any pure texts. In each text, moreover, there are a number of aspects that can be called technical (the technical side of graphics, pronunciation, and so forth). cf: <http://lab404.com/glitch/>

Is it just me or is there something very Dadaist, very Cabaret Voltaire about that portion of yesterday's performance that you showed and also something very Oulipian about the idea of triggers-as-rules-as-constraints? I was just wondering whether you consciously walk in the footsteps of historical conceptual/performance artists? Not consciously, but we know what we like!

We began by listening to Jaap Blonk read Hugo Ball, so that may have taken it in the Cabaret Voltaire direction. I'll second that.

The talk can become an article Well there you go, the voices of the ancients and the greats will always make themselves heard! I enjoy Jaap quite a lot, but I think what stroke me yesterday was your interruption of vision and entering/focusing on sound as communication medium. The blindfolds as a tool to abandon (self)representation.

Yes! Interesting to follow the audio machine transcription: (excerpt): thanks do you have it all? (I think if Daniel is still in the URL it is possible to download the whole transcript!) i have it! yeahhh

15:04:48 So somehow for me this is political. It's a political project also, what we are doing, and it's called two words, a Supra semiotic telepresence communication.

15:04:48 So my thought, what is that potential.

15:04:46 It's not possible. But at the same time and that's also paradox I want to believe in it. So, and we are doing it in a certain way.

15:04:57 So, yeah.

15:05:00 Yes.

15:05:01 I think I'd like to add something sorry.

15:05:04 No, go ahead.

15:05:10 Um,

15:05:10 I don't think we've ever really discussed, you know, the, the, like the effects on each of us.

15:05:18 And I would have to say that no matter how the state are our meetings have been,

15:05:34 And this is, there's no objective.

15:05:40 I mean, modifiable reason for this, for me at least, because, I mean, these are public instances of meeting so there's a stressful ness of being seen.

15:05:57 But at the same time, and this is again personal there's the. There's liberal lease (WTF? the release!) from language in what it means in its burden of correction, and surveillance.

15:06:13 I can see how for any Annie! this would be political in a sense, and for me it would be political in another sense, which is that, I, I want for language to remain with no taboos or maintaining its taboos and for sound to do as well.

15:06:35 And so it's, you know, I find myself as someone who also works with words, and text, and who deals with people who are very skilled speakers, very learned speakers.

15:06:56 My daily activities are filled with the sort of underlying surveillance and need to not be, you know, Incorrect.

15:07:10 And it's, it's an unlivable situation I have to say.

15:07:18 So

15:07:18 earnings Utterings, (although free earnings are welcome) is somehow free, and also somehow ascetic like in it nears, it comes near some sort of meditative practice where i,
15:07:35 where i **purge** maybe some things, and let go of
15:07:43 a level of awareness of myself as an observer, which is always there.
15:07:51 And so that's very that's very that ends up being very calming and very energizing. So, you know, all of the richness of the constraints and the, even the morals of language.
15:08:06 I feel I am free from.
15:08:09 And in that sense, I am very **happy**.
15:08:16 And things are easier, and. And if indeed someone treads on my toe, or steps over my sound there, they're free to do so, and I can strike back, and we can, you know, this can be **the star wars of ugly sounds**, (crucial bold!) and that's fine.
15:08:35 It's so different from every you know from most of my living experience. And so, it's, it's, yeah, I don't know how best to explain this, but um, but really the release of
15:08:52 the panopticon that I have in my head as a speaker
15:08:58 is very important.
15:09:03 Can you
15:09:07 please. I was, I was just gonna add been a comes in my continuation with what you were saying because yesterday, Kurt said, We created a monster.
15:09:19 I said a baby dinosaur, baby.
15:09:25 No.
15:09:25 Baby monster okay baby monster. but it was a baby monster.
15:09:28 And yesterday we didn't do it there were moments where we try other visual configurations for dreams. One of them was using like the overlay of all of our video feeds and indeed look like a weird monster, trying to communicate something.
15:09:49 And I think it's interesting with those types of brings this this experience which can free us from from any any, any of you say any in positions that you put yourself in.
15:10:06 In, perhaps other other conditions and sometimes while doing an encounter of veterans I always have this weird image of how does it look from the outside here in my room, that when I'm doing it.
15:10:21 And what I, and then I picture all of us alone in different places with our eyes, we blindfolded, and we're just like this.
15:10:32 Individually, we're all I picture us as as incomplete parts of this monster that it's happening, which is an energetic, which I can call feel like an energetic monster.
15:10:45 I keep using the word master because that's also how you feel about it some time.
15:10:51 And I think it comes tied with the ugliness, that we allow ourselves here. So, there's something interesting to be sad in this, this, this incomplete version of ourselves in our physical instances of each one when we come together here to do this.
15:11:14 And I think in this sense of what what is communication. I think I feel it.
15:11:22 It's precisely that it's it's like a sum of all these incomplete bits and parts that we're all trying to make sense of as human being.
15:11:36 Yeah, as a humanity, I would say,
15:11:48 like, I'll go to any and climate if you want to say something as well. But I think it's something for that.

15:12:00 Yeah, it's open for if you if you have you, you can put either,

15:12:06 But you can also just unmute yourself and ask questions, no problem.

15:12:13 It's very easy with us together. I think we touched on the most, most points we wanted to touch on something we forgot to talk about.

15:12:27 Let's think a little bit.

15:12:31 For me, the thing that I from what consensus said about language I mean I also have the same experiences any of being a feeling inadequate in all languages in the sense that I always feel I'm not whole that I'm always missing words that I'm

15:12:55 that I don't have a good grasp of language, whatever language that is,

15:13:02 and what I know that what uttering has contributed me with is the idea of how do you stay in that sensitive sensitive spot where you can just be here and listen and speak at the same time and whether it is right.

15:13:25 Doesn't really matter, as long as it's juiced, as you said in French, like it's, it feels it feels right. And so I think that's part of what is so touching and also for me it's not only about the utterance per se.

15:13:43 It's also about the relationship that leaves us together, like

15:13:49 the fact that I like all of the five of you makes me want to come back. If I didn't like you, as people I wouldn't want to come back. And so I think that's

15:14:04 language as a way to meet people together and to have conversations and I really think this is what's important and what sometimes we forget is that language is a tool to talk and yes it's messy yes we don't understand each other, of course, because each

15:14:22 of us has their own language in a way, but

15:14:27 how do we how do we get to that sensitive right spot in a way that's and. This experience has been helping me with that. I don't know how, but it has.

15:14:40 I like what you're saying that language is just a tool to connect. I mean this is related to my personal explorations theologically.

15:14:54 The goal of having a relationship with God is not to come to some sort of knowledge of facts.

15:15:02 It's not even to come to a communication where meaning is conveyed.

15:15:11 It's to be known and to know.

15:15:17 Beyond language.

15:15:19 And maybe that's true with every human and every human other human with my wife I don't want to know facts about her or even, you know I mean I need if she wants me to take out the garbage I need to know, literally, that's what she's conveying to me.

15:15:35 But the goal of humans, being intimate with each other is it's not that you understand or know something, there's there's a there's a game. There's an end game beyond that.

15:15:48 This is just some means.

15:15:50 So I think and it is it is a, you know, a spiritual practice to speak in tongues where you don't understand what you're saying.

15:15:57 And, you know, there's the practice of Apple faces (Apophasia? Curt?) where (Apple faces is a wonderful apophatic slippage.)

15:16:03 you use words to undo words so that you don't over determine God or rely so much on words, any god worth worshiping is is going to have to be beyond words, or you got the wrong

person.

15:16:22 If you want to.

15:16:29 That was, I was thinking of someone else, something else.

15:16:30 We didn't touch on that yet, is, is why is it performance that we are doing.

15:16:36 Why do we need the ID of an audience.

15:16:40 And because somehow that's important in what we do. And I think for me, that is, because if there is an audience for what you do.

15:16:51 you have a shared collaboration towards something else.

15:16:56 and it's something that unites us

15:17:02 is that understandable, what I say or not.

15:17:06 Yeah. Yes, I think one, at least from yesterday from the few reactions that I could see written.

15:17:16 It made me think about that from from performance we did yesterday there were a few reactions and they all mentioned, where they kind of mentioned the.

15:17:26 The power of President, that we were able to deliver.

15:17:31 With the performance.

15:17:33 I don't know like I'm not saying the exact words but it had something to do with this and.

15:17:38 And I guess that's when you say and either. It gives it opens up about for a shirt.

15:17:55 Not just between us but towards something else which is also being communicated to someone else. And what would meaning this the audience makes it that I think it's another layer of this process.

15:18:10 language, or like we say like going above rationality but leaving the door open for interpretations that might come through from the other end, who, whoever is watching us or doing it with us because we've had government sweater.

15:18:27 Diamond performant workshops with people that joined from one or two times.

15:18:33 And I see that also is not a performance per se but we're opening up to other people and there's this exchange also beyond this group of people that keep on practicing this.

15:18:51 We add something. We're going to say something nice Okay, go for it.

15:18:57 Keep it short.

15:19:12 I think this is yet another paradox is that we were really intimate without having been friends, you'rer not umber not my friend?., Curt asked?

15:19:13 I mean,

15:19:16 I've not been with you I've never even touched you. We don't smell each other, I am.

15:19:22 You know, I'm a touchy feely 3d person.

15:19:27 I'm demanding of that if my friends.

15:19:30 Danny Then he knows., and I pointed to the left of the screen

15:19:35 And I think the having an audience in this moment of in history when having a conversation is almost impossible.

15:19:46 You know, because everything is so polarized or trial arise or just ossified in, you know, I know this I think this and this is what I stand for.

15:20:00 And here we are doing something outside of that, and I think.

15:20:10 I think we've reasons to be hopeful. You know I didn't, I didn't expect to be saying this about other things. otterings!

15:20:18 But what happens to us is evidence of that.

15:20:22 What happened in the workshops is evidence of that.

15:20:27 And, yeah, I'm going to quit because I'm going to start crying so. No, never seen this is
You're not my friend. Now,

15:20:44 the thing I wanted to say is that

15:20:48 I'm always wondering why anybody would want to see a not trees, like, I'm, I'm, I'm
puzzled by it.

15:20:57 But people come and watch this and people want to be part of it and then I'm like okay I
cannot decide whether this works or not, like, intimately with my partner we call attorneys
Hollings because like he he walks into the apartment and I'm they're making

15:21:14 the weirdest sounds with the cats looking at me like I'm insane.

15:21:19 And this is to answer part of Danny's question on what happens, like, but, you know, were
there and we are howling all together to the moon somehow in our own digital way, I don't know.

15:21:33 No, but it's it's it's.

15:21:36 I liked.

15:21:49 Yeah, literally yesterday we were howling it is full moon it's happening.

15:21:59 Yeah.

15:22:03 We go to the.

15:22:11 Is there something more to. Thank you for having been with us.

15:22:20 So see you all on the farmer but. {YES. Here we are on the farmer!}

15:22:24 Yes.