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clicks and oscillating frequencies [...] After two hours of fillips and curlicues of light and noise, when I went outside into the real world, I was astounded at how...rich and complicated everything suddenly looked and sounded: the textures of concrete, tree bark, grass, the shadings from sky to cloud. But rich in comparison to the sensory overload chamber...rich...and I suddenly realized what the kids had been calling a sensory overload was really information deprivation. Within this story, those who have undergone the same experiment as Kamp are instructed to sift out specific pre-set patterns from the barrage of incoming sights and sounds, although there is a catch: the test group that Kamp belongs to is the 'control group' in the experiment, which did not receive any such patterns, even though they were told this would be the case. Any patterns that Kamp creates are the result of imposing his own will onto this heavily random mass of sensory information. In Kamp's case, it was over-saturation of noise and light that led him to once again see the external world in all its fullness, but this same 'experiment' could be carried out very easily with music of incredible quiet or austerity. Straining our minds to seek out information with which to 'fill the gap,' we are re-introduced to the textures and elements which had long been dismissed as extraneous or transitory information, or merely as tools to help with proprioceptive orientation. Kamp seems to confirm the possibility of this by using a visual example: "Take any view in front of you, and cut off the top and bottom till you've only got an inch-wide strip, and you'll still be amazed at all the information you can get from just running your eye along that." It is, in the end, just a matter of willfully deciding to do this "cutting" in the first place: we can rise to a newer and more exciting level of contact with the most quotidian occurrences and the most menial objects, but only as active participants, and not as people who expect all incoming information to be presented to us with the naked simplicity of an instruction manual. It will take definite work to overcome years of being inundated with of pop culture trivia, the loud-yet-insubstantial blather of talk show pundits, and other modern media detritus. Thankfully, though, there is music that makes this process seem not so much like 'work' at all. Once the hostile attitude towards silence is shed, it moves from being a yawning void to being a voluptuous substance. Silence, as employed by the artists mentioned here -and many more like them -is not death, but an essential component in the process of revitalization.The past several years have seen a noticeable uptick in the amount of publications dealing with the most experimental or radical forms of electronic audio. At one point not so long ago, a harvest this bountiful seemed impossible, and it seemed as if several manifestations of audio creativity would be forgotten and left behind for a yet newer "wave" before any lessons had been learned or any conclusions had been drawn. Many of us in this scene can still remember the mild shocks received when, as recently as 1999, a full-size monograph on Throbbing Gristle -still one of the more widely recognized artists associated with "all this stuff" -came on the market. Even as pre-millennial cultural re-assessment went into overdrive, it seemed surprising that a fairly resourceful publisher (of mainly architectural books) would give this subject the time of day. But the brief sense of surprise coming from incidents like these eventually gave way to a sense of vindication, or even relief. They signaled a growing understanding, within the sociological or 'cultural studies' circuits, of something that was already known to the people dirtying their hands with unorthodox electronic music: that the numerous 'electronic' subgenres were much further apart aesthetically than music enthusiasts were socially, and that the audience for Alvin Lucier or David Tudor could very well be the same audience for Coil or Merzbow.The days of bewilderment over non-'dance' electronic music seem to be mostly behind us, with an exponential increase in the discussion (documented or otherwise) on this culture. New academic and critical volumes regularly appear on such previously unapproachable topics as "noise," supplemented by a worldwide distribution of conferences and workshops (many of which now follow a familiar pattern of explicating how "noise" or other such problematic "genres" elegantly confirm some other socio-cultural or phenomenological thesis -but this is not necessarily a bad thing.) Magazines and journals unaffiliated with music now deign to review albums of "extreme computer music" or near-silence, in thoughtful tones that are a far cry from the notes of exasperation or dismissal that might have been sounded in the past. It could also be said that the performance stages for this material have finally come to represent radical electronic music's own shared lineage with multi-media or intermedia art, and that the days of presenting this music before hostile audiences -who are expecting perhaps a "band" or a virtuoso DJ -are also mercifully numbered.So, of course, the first question that has to be asked en route to this book's conclusion is -why now? Given that musing on electronics already has us thinking in a technological mode, the easy answer is the coming of the accelerated, broadband information age and its globalization of the "access principle" associated with pre-internet "d.i.y." cultures. Yet quasimystical narratives based on the rise of the internet too often make it seem like the internet itself was an independent, conscious being that persuaded billions of people over time to become absorbed in its energy -as if the global network of computers communicating with each other could be decoupled from the global network of humans relaying their own communications within this code, or as if the information system had always existed fully apart from the nervous system. Too many internet encomia do not seriously consider the types of people and types of activities that enabled and embraced this new connectivity. The steady rise in fiber-optically connected, cyberspace-savvy citizens occurred thanks to their interest in amplifying and refining their public images (via social networks, laboriously constructed avatars, etc.), or forming new and different bonds with other members of the species. Certainly much fetishization of the enabling technology took place during these processes, but this was largely distributed among the who saw the etherealization of technology as a necessary step towards a great evolutionary end. The majority of the "wired" populace, however, used these means with no regard for this larger picture.I believe the increased interest in analyzing the new species of electronic art is related to a fatigue with such techno-centric narratives, which ignore a "push-pull" dynamic interaction between humans and technology in favor of a much more simplistic telling. This story is one wherein humans are ineluctably drawn into the nets of technology, which has been "playing dumb" all along and feigning passivity, but now reveals itself to be a possibly predatory force independent of its creators. Other versions of the same story may simply portray the technology as a benevolent, yet nonetheless independent, force. Given this state of affairs, Krzysztof Ziarek's thoughts on technology and art seem especially worth relating here: "With the rapid advances of informational technologies and the internet, even cultural and aesthetic changes and innovations seem to lie more in the domains of the informational and the virtual than the aesthetic." It is a point worth discussing-do the overloaded computer compositions on some of the 'classic' Mego releases represent a real, quantifiable aesthetic shift, or does their strength lie in a kind of nonaesthetic documentation of technological imperfection? Do "lo-bit" MP3 recordings, with their near-total distribution over the internet and their intentionally degraded sound, count for someone's idea of beautification, or are they, too, a counter-narrative to that of exponential techno progress? Do sample-laden "media jams" and mash-ups come to this same fork in the road? None of these questions seem to have a definitive answer at the moment, yet they do lead us back to a larger question of which thesequestions are variants-is technologically sophisticated audio work limited to only teaching us about our relationship to that technology? According to Nick Prior, it is dangerously close to becoming publicly perceived as only making reference to technology. As he suggests, "...so much more creative agency is being attributed to the machine than the musician that it becomes difficult to hold together the hegemonic idea of music as logocentric (i.e. having a human author) with an unambiguously positive relationship to the performance. In such a climate, the earlier comments of Roc Jiménez de Cisnerosabout making computers pass "musical Turing tests" -come to mind. It can only be good news if we stop using these tools as a means of replicating what we already have before us, and, provided we still agree that computers are worth having, focus instead on their capabilities for bringing about some new sensation or experience. Yet in this process of trying to make some kind of evolutionary difference, it is interesting to note how much of the more successful or influential electronic audio is a kind of hybrid experience where neither a human nor 'post-human' element takes precedence: from the screamed glissandi of Whitehouse's William Bennett to the decomposed guitar of Christian Fennesz, there seems to be a much greater receptivity towards those forms that are not clearly "meta-technological," and which rely on electronic composition for a greater expressive or tonal range rather than for their ability to document our current phase of technological mediation. The increase in music intended as part of a synesthetic experience, and also that which allows one to "hear with the body," seems to appeal on the same level -it dramatizes or even eroticizes our pre-rational sensory connection to the entire world. This is an intense experience that is not appreciably heightened by knowing what technology is being used to that end, and, as Gareth Loy suggested even the surprise generated by discovering new interfaces means little if it is not "a surprise that reveals something." De-emphasizing the role of electronics in electronic audio may seem paradoxical, but, then again, the "electronic music" designation is just one in a long series of similarly needless terms. The tool-specific classification system that gives us "string music," "computer music," etc. has made it seem like audiences cared more about tools qua tools rather than about their many intended and unintended effects. This perception of things is, again, rather like the study of the internet as an entity that acts apart from human agency. From here, we are only one step away from a historicism that sees the triumph of technological automation as a -like it or not -our collective destiny. And with such a vision of an "inevitable" future in place, subjugating or annihilating millions of sentient beings becomes a justifiable sacrifice in order to hasten its realization.The desire to sacrifice all other needs to the advancement of the "mega-technic" civilization (as Lewis Mumford called it) has often been associated, not always incorrectly, with the reactionary modernism of fascist, imperialistic regimes. Yet it has always been a more bi-partisan affair than this. While the idea of a technological salvation continues to have some traction in the "archo-futurism" of New Right cultural critics like Guillaume Faye, the same totalitarian urge was rife within the Soviet Union during its quest for the so-called novy byt ['new living'].] The building of the utilitarian Homo Sovieticus even necessitated, in the eyes of the Constructivist avant-garde of the late 1920s, coercive eugenics programs, which were dramatized in at least one eyebrow-raising theatrical production (Sergei Tretyakov's I Want A Child!) Meanwhile, one pernicious feature of global capitalism -its tendency towards obsolescence of its products -was ironically the same feature that animated many of its ideological rivals: the marriage of ephemerality to a relentless march of techno-scientific progress also has its roots in the New Left of the 1960s and beyond. The Parisian think-tank Utopie was fond of noting, in early issues of their eponymous magazine, that the construction of houses lagged severely behind that of other modern products: this durability of construction was in fact a drawback since it made for lived environments that did not truly reflect human advancement in other areas (thus their half-serious, half-parodic proposals for habitations gonflables or inflatable/ pneumatic architecture.) An echo of this came from architect Cedric Price's lament of the "conspitiated city" with its "legacy of redundant buildings," whose "resultant use patterns act as a straitjacket to total use and enjoyment." 5 An odd man out in the new utopian architectural movements of the 1960s may have been the Japanese Metabolist architects, who came from too many different ideological positions to be given any one political orientation, yet did provide some inspiration to utopian designers of the Left (Utopie included.)The Metabolists called upon a host of different organic metaphors to envision an anthropomorphic urban landscape in continual flux. Metabolist godfather Kenzo Tange (along with his assistants Kisho Kurokawa, Sadao Watanabe and Arata Isozaki) used the imagery of biological circuitry to propose a new city of endlessly recombinant "cellular" (dwelling units-the Metabolist affiliated architect Kiyonori Kikutake even conceptualized, as early as 1959, a set of built environments supplemented by a kind of inhabited "foliage," or rather "a 'move-net' in which fixed structures allow building units to 'grow and die and grow again'.") In the 21 st century, the microbiological inspiration for the development of cities, social processes and telecommunication has been scaled down even further. Or perhaps it would be more accurate to say Technology Beyond Technology[347 that this process has been inverted -instead of, say, designing urban sectors in which housing units are "cells" blown up to greater proportions, numerous thinkers now consider shrinking technological artifice back down to invisible "nano" levels where it will be indistinguishable from the microbial. As the performance artist Stelarc suggests,We already have colonies of microbes and bacteria and viruses inside the body. To introduce nano-machines would mean to augment the bacterial environment and to construct surveillance systems for the body that at the moment it doesn't have. Stelarc's own predictions seem downright modest in comparison with that of the inventor Ray Kurzweil's great extropian hope, the "nanobots": tiny artificial intelligences that are seen as being the future hosts of human consciousness, or a kind of silicon-based vehicle for metempsychosis. Though no larger than a nanometer in scale, Kurzweil posits that these units will be able to configure themselves into intelligent, modular and polymorphic swarms comprised of "foglets," after which the fun will really begin -once the nanobots infiltrate the human brain, they can then act upon the brain's neurons and multiply the intelligence contained within until non-biological intelligence reigns.So, whereas Stelarc envisions the future cyborg as "a biological body with all its machinery inside instead of outside" 8 -still a symbiosis of biology and technology -Kurzweil sees the nano-technology as a means to transcend biology (the actual subtitle of his 2005 book on the subject), immortalizing human consciousness within human artifice. Not content with this alone, Kurzweil proposes immortality itself as being a logical step en route to the colonization of the entire universe by human intelligence. The term "post-humanism" is often used when describing this process, yet it is more appropriate to call it a "pan-humanism" in which the entire explorable universe is now permeated with the products of our own intelligence.So, the "musical Turing tests" mentioned by Cisneros come from very much the same place as the prognostications of Ray Kurzweil or certain self-contradicting pronouncements of , and all of these lead to the same conclusion. Namely, their shared goal is a post-humanity that is in fact highly anthropocentric, not based in true speculation as to what may lie beyond us but rather in a questionable attempt at attaining species immortality through techno-scientific means. Kurzweil's vision of human consciousness being ported into nanobots with tiny human-like appendages seems, when we consider all else that may be possible, as silly and narcissistic as the alien species in vintage Star Trek shows (most of whom were humanoid creatures with no evolutionary distinctions greater than pointy ears, antennae, or the occasional menacing gostee.) Yet the chain of "anthropocentric but 'post-human'" forms of artificial intelligence is not at all a shock, coming from a species that has historically designed thousands of gods in its own image. And now we strive to become those gods-a situation that John Gray synthesizes by remarking how God is now "seen as the end-point of evolution...in this version of theism it is not God that creates humans. Rather it is humans who are God in the making." 10 I contend that the most meaningful artwork is not that which acts as a reflective allegory or a "mirror" to the society in which it exists, but that which can be both the mirror and a portal into other unexplored territories. Of course, fashioning such portals and convincing audiences to go through them does imply a program aiming at constructive change or progress;but this does not have to be a change that can be quantified equally in each person who passes through it, and the act of crossing this threshold may involve a personal evolution that is negative just as well as positive, or may have absolutely no teleological value. This is a fact too often ignored by techno-eschatological fantasies of an evolutionary end point. The "other side" of this portal may present something different for each person who passes through it, and the seductive or mysterious quality of the prepassage state is what we might call the aesthetic value of such an experience. The transformation that can be undergone by such experiences does not need to have anything to do with further technical progress.Returning briefly to Stelarc's vision of post-humanism from above, he suggests a teleology of constant self-intensification:We have never been biological bodies, really. What it means to be human is to construct tools, artifacts, to use language and so on. In a way then, we have always been cyborgs. We fear the involuntary, we fear the automatic but we fear what we have always been and what we have already become. We have always been zombies, and we have already become cyborgs. Much of what has happened in this book, however, is a partial refutation of this scenario. Existing technology has been used solely as a means of creating artwork that puts mystery back into the human world, and that sidesteps this ineluctable zombie-like pull towards the "singularity." From the 'schizophrenic' sound work of artists like Francisco López to the alleged alien communications of EIPH, much work has been done to puncture human hubris about its centrality to its own home planet (to say nothing of the universe), and even to de-accelerate those



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